

**Shakespeare, *The Winter's Tale*  
Wesley Advocates**

**Act 5  
3 November 2019**

**5.1**

Notice the language Cleomenes uses to describe Leontes—what key ideas do you see here? In these opening three speeches, what do we learn about the past 16 years in Sicilia?

How has Paulina served as a conscience to Leontes?

Why does Paulina insist that only she may choose a new wife for Leontes?

How does Servant describe Florizel and Perdita upon their arrival? How does the language from, say, ll. 83 to 105 remind us of the past and prepare us for the future? What should we believe about Hermione's virtues, character, beauty?

Describe the welcome afforded Florizel and Perdita. Of whom do they remind Leontes?

What lies does Florizel tell Leontes—and why?

Notice how Shakespeare uses report—ll. 178-193—to delay full disclosure and to increase dramatic tension.

How has Camillo proved, again, disloyally loyal?

What is shocking about Leontes's reactions to Perdita?

**5.2**

Why does Shakespeare include this scene? How does it contribute to developing plot, to revealing character, to moving us toward the play's climax? How does it continue the 5.1 reliance on report? Most important, why does WS allow the Third Gentleman to report this amazing news "like an old tale" rather than show us that recognition and reconciliation?

How does the Sicilian Court learn what happened to Antigonus and the ship? How do we (and the Court and visitors) learn about Paulina's mysterious statue? How does WS delay climax (and resolution) with these reports? Why does he not show the action rather than having it reported?

What has happened to Shepherd and Clown as a result of all these revelations? To Autolycus?

### 5.3

This scene comprises both the climax and the resolution—where exactly?

How has Leontes received comfort from Paulina? How important is comfort, cordial comfort in the play?

Note the use of *grace* and *honor* and *honest* and *comfort*.

Whose heart has been stone through much of the play—“Does not the stone rebuke me for being more stone than it”? Ironically, who is stone now?

Why does Romano’s statue look so much like the Hermione we would expect had she lived these 16 years?

What reason does Paulina offer to prevent the viewers from touching the stone?

What is Nature and what is Art? How does this scene comment on the conversation between Polixenes and Perdita in Act 4?

Why does Paulina suggest she may “afflict” Leontes (and the others) further? When Leontes views the statue, what “cordial comfort” does he find?

Prodding them, especially Leontes, about the statue, Paulina says, “It is required/ You do awake your faith.” What does she mean? What has this play to do with faith?

Why does she call for music? How does her speech to the statue (ll. 99-103) sound like an enchantment or spell? What do you notice about the language here? What happens?

Is it magic? Nature? Art? That Hermione lives? Why would these events “be hooted at / Like an old tale”?

To whom does Hermione speak first? Why? What has this play to do with grace?

Who are the “precious winners all” and why winners? How does Paulina win? Camillo? Everyone else? Note the language we end on—honor, worth, honesty.

Take a deep breath.