

5.3 *Enter* LEONTES, POLIXENES, FLORIZEL, PERDITA, CAMILLO, PAULINA, *Lords, etc.*

LEONTES O grave and good Paulina, the great comfort  
That I have had of thee!

PAULINA What, sovereign sir,  
I did not well, I meant well; all my services  
You have paid home. But that you have vouchsafed,  
With your crowned brother and these your contracted  
Heirs of your kingdoms, my poor house to visit, 5  
It is a surplus of your grace, which never  
My life may last to answer.

LEONTES O Paulina,  
We honour you with trouble. But we came  
To see the statue of our Queen. Your gallery 10  
Have we passed through, not without much content  
In many singularities; but we saw not

5.3] F (*Scæna Tertia.*) o SD *Enter . . . Lords, etc.] Rowe (subst.); Enter Leontes, Polixenes, Florizell, Perdita, Camillo, Paulina: Hermione (like a Statue:) Lords, & c. F 2 thee!* F (thee?)

### Act 5, Scene 3

The scene takes place in the 'removed house' mentioned at 5.2.91, where Paulina keeps both an art gallery (5.3.10) and a chapel (5.3.86). Although Paulina refers to 'my poor house' (5.3.6), the site is not her domicile, since she 'privately' visits it only 'twice or thrice a day' (5.2.90–1). Some productions favour a gallery setting (Syer), while others a chapel (Howell). Kean (1856) chose a sculpture gallery in the peristyle of Paulina's house. Wherever located, the space, in belonging to Paulina and housing the statue of Hermione, is a female domain, the first such space since 2.1; the difference now is that the male presence is invited rather than intrusive.

o SD. 2 etc. Editors frequently expand to 'and Attendants', though some prefer 'and Others'. Proudfoot (in Hunt, 297 n.8) proposes extending 'etc.' to include the six characters in 5.2, all of whom exit with the clearly stated intention of seeing the unveiling of Hermione's statue (5.2.91–5, 149–51). Among recent productions showing Shepherd, Clown, and Autolycus are Syer, Freeman, Kulick, Lewis, and Cohen; in Howell, only the three gentlemen are brought back. See Sup-

plementary note, p. 254.

1 grave esteemed. The combination of primary stresses and alliteration ('grave', 'good', and 'great') gives aural emphasis to Paulina's worth.

4 paid home fully repaid. 'To pay home' was proverbial (Dent H535.1); see 5.1.3 for a related commercial expression.

5 your contracted Kermode (after Staunton) suggests that 'your' was a compositorial interpolation, caught either from the preceding 'your crowned' or from the following 'your kingdoms' (6).

7 It . . . grace Your visit is an extra manifestation of your kindness.

7–8 which . . . answer which I may never live long enough to reciprocate ('answer'). See 1.2.3–9 for a similar fear.

9 with trouble with imposition on your hospitality by causing you extra work. Compare Duncan's use of 'trouble' as he addresses his hostess, Lady Macbeth, 'The love that follows us sometime is our trouble . . . Herein I teach you / How you shall . . . thank us for your trouble' (*Mac.* 1.6.11–14).

12 singularities notable objects, rarities.

That which my daughter came to look upon,  
The statue of her mother.

PAULINA As she lived peerless,  
So her dead likeness I do well believe 15  
Excels whatever yet you looked upon,  
Or hand of man hath done; therefore I keep it  
Lonely, apart. But here it is: prepare  
To see the life as lively mocked as ever  
Still sleep mocked death. Behold, and say 'tis well. 20

[Paulina draws a curtain and reveals] *Hermione like a statue*

I like your silence; it the more shows off  
Your wonder. But yet speak: first you, my liege.  
Comes it not something near?

LEONTES Her natural posture!  
Chide me, dear stone, that I may say indeed  
Thou art Hermione; or rather, thou art she 25

18 Lonely] *Hanmer*; Louely F 20 SD Paulina . . . reveals] *Rowe* (subst.); not in F 20 SD Hermione . . . statue] included in opening SD F 22 speak:] *Collier* (subst.); speake, F; speak. *Johnson*; speak–*Orgel* 23 posture!] *Folger*; posture. F

15 **dead** Boorman and Orgel find a possible double meaning in the sense of 'dead' as 'perfect', 'exact' (*OED adj* 31b, c).

18 **Lonely, apart** i.e. not in the gallery that displays Paulina's other works of art, but in the chapel (86), by itself. Hanmer's emendation is now the editorial norm, but F's 'Louely' for 'Lonely' (in Secretary hand *u* and *n* could be easily confused) is possible, either in the modern adjectival sense of 'lovely' referring to the statue's beauty or, as Warburton suggests, adverbially to mean 'with more than ordinary regard and tenderness' (though the parallel meaning of 'lovingly, affectionately' recorded in *OED* [lovely *adv* 1] was perhaps obsolete by the early seventeenth century).

19 **lively mocked** vividly (*OED* lively *adv* 4) counterfeited (*OED* mock *v* 4, where this line is cited).

20 **Still . . . death** Proverbial (Dent s527).

20 **well well done**, i.e. satisfactory in appearance.

20 SD **draws . . . curtain** On the early seventeenth-century stage, the statue would probably have been revealed in 'the discovery space . . . generally an open tiring-house doorway within which curtains . . . , or in front of which hangings . . . had been fitted up' (Richard Hosley,

'The Playhouses and the Stage', in Muir and Schoenbaum, 32). Rowe was the first to stipulate the curtain mentioned in 68. For other examples in Shakespeare of a curtained discovery space 'becom[ing] a place of *anagnorisis*' (Bevington, *Action*, 116–7), see *Per.* 5.1.36, *Temp.* 5.1.171, and *H8* 2.2.62 and 5.2.35. The atmosphere surrounding the unveiling of Hermione's 'statue' may be related to similar veneration in remembered scenes of the old religion (as in Roger Martyn's nostalgic recollection of the ceremonial uncovering of sculpture at Long Melford church, quoted in David Cressy and Lori Anne Ferrell, eds., *Religion and Society in Early Modern England: A Sourcebook*, 1996, 11).

20 SD **like a statue** The play's performance history reveals a preference for a standing Hermione (as indicated by 'posture'[23] and 'stood' [34]), but a number of recent productions have her sitting (e.g. Donnellan, Kretzu, and Cohen). Campbell (1958) appears to have been the first to show Hermione recumbent on a tomb (Bartholomeusz, 188). See Supplementary note, p. 254.

21 **shows off** displays (*OED* show *v* 12b).

23 **something near** somewhat close to her likeness.

In thy not chiding, for she was as tender  
 As infancy and grace. But yet, Paulina,  
 Hermione was not so much wrinkled, nothing  
 So aged as this seems.

POLIXENES O, not by much.

PAULINA So much the more our carver's excellence, 30  
 Which lets go by some sixteen years and makes her  
 As she lived now.

LEONTES As now she might have done,  
 So much to my good comfort as it is  
 Now piercing to my soul. O, thus she stood,  
 Even with such life of majesty – warm life 35  
 As now it coldly stands – when first I wooed her.  
 I am ashamed. Does not the stone rebuke me  
 For being more stone than it? O royal piece!  
 There's magic in thy majesty, which has  
 My evils conjured to remembrance, and 40

37 Does] F (Do's) 38 piece!] *Hammer*; *Peece*: F

26–7 **tender** . . . **grace** Leontes may be treating the softness of a baby and the comfort of grace as two distinct comparisons, or he may mean 'tender as a graceful (i.e. innocent, pleasing) baby' (an example of hendiadys). Either way, the image recalls Paulina's strategy in 2.2.39–41.

28 **nothing** not at all. While much has been made of the artist's talent for rendering life-like depictions in 5.2 and here (19 and 23), 'wrinkled' is the first graphic clue that a surprise might be in the making.

29 **O** . . . **much** Brent Harris (Polixenes in Kahn) had trouble with this line, ultimately abandoning an ironic reading for a simple validation of Leontes' blunt observation. In Howell, Robert Stephenson delivered the line as a gentle rebuke to Leontes' lack of tact.

31 **lets** . . . **by** indicates the passage of.

32 **As** **As** if.

33 **it** (1) the life-like statue or (2) Hermione's actual death.

36 **when** . . . **her** For a contrasting memory of Leontes' courtship, see 1.2.100–4.

38 **more** **stone** more unfeeling. See Dent H310.1 and H311 for the proverbial 'heart of stone'.

The repetition of 'stone' after a few intervening words is an example of *place*, used in 37–8 to express intense emotion (Joseph, 85).

38 **piece** work of art, masterpiece.

39–44 Of two dangerous tendencies skirted in this scene, the first is defused here, i.e. idolatry associated with Roman Catholicism, specifically the 'superstition' of venerating images of Christ, Mary, and the saints before whom the faithful would kneel in prayer. See Alençon's promise to Joan of Arc, *1H6* 3.3.14–16, 'We'll set thy statue in some holy place, / And have thee reverenc'd like a blessed saint. / Employ thee then, sweet virgin, for our good'. A photograph of Edith Wynne Matthison's Hermione from Ames' New York revival in 1910 suggests the iconic Virgin Mary (see Bartholomeusz, 138); Armstrong, viewing the 'statue' in Syer, immediately thought of 'the Madonna without the infant' (32). The second tendency, forbidden magic used to raise the dead (hinted at in 'magic' and 'conjured'), is dealt with below (see 90–1, 96–7, and 110–11).

40 **conjured** . . . **remembrance** summoned up to my memory.

From thy admiring daughter took the spirits,  
Standing like stone with thee.

PERDITA

And give me leave,  
And do not say 'tis superstition, that  
I kneel and then implore her blessing. [*She kneels*] Lady,  
Dear queen, that ended when I but began, 45  
Give me that hand of yours to kiss.

PAULINA

O, patience!  
The statue is but newly fixed; the colour's  
Not dry. [*Perdita rises*]

CAMILLO

My lord, your sorrow was too sore laid on,  
Which sixteen winters cannot blow away, 50  
So many summers dry. Scarce any joy  
Did ever so long live; no sorrow  
But killed itself much sooner.

POLIXENES

Dear my brother,  
Let him that was the cause of this have power

44 SD] Folger; not in F; after Lady Bevington 46 patience!] Hudson; patience: F 48 SD] This edn.; not in F

41 admiring awestruck.

41 spirits i.e. substances or fluids thought to permeate the blood and chief organs of the body (*OED* spirit *n* 16). There were three types: animal, natural, and vital. Bevington and Riverside gloss as 'vital (i.e. animating) forces', but the description of Perdita 'standing like stone' in the following line supports Folger's 'animal spirits', the principle of sensation and voluntary motion that mediated between mind and body (see *OED* animal spirits 1).

44 If Perdita kneels during this line, as seems likely, when does she rise? Folger has her do so at 5.3.84–5, but that requires a long period of kneeling. In Howell, Perdita begins to rise after Paulina stays her attempt to touch the statue's hand (46). A practicable choice may be after 48 (as in this edn).

46 patience (have) patience, i.e. not so fast. In Paulina's admonition to Perdita to refrain from touching the statue, repeated to Leontes at 5.3.80, Cynthia Lewis ('Soft Touch: On the Renaissance Staging and Meaning of the "*Noli me tangere*" Icon', *CompD* 36 [2002–3]: 53–73, esp. 67–70) detects a biblical allusion to the moment when the risen Christ says to Mary Magdalene, 'Touch me not: for I am not yet ascended to my Father' (John 20.17). For another example of this biblical icon,

see Viola's 'Do not embrace me' (*TN* 5.1.251).

47 fixed Generally read as 'painted', but Folger's 'put (set) in place' may be preferable since the meaning of 'colour being made permanent' is not recorded in *OED* until 1665 (fix *v* 5a).

47 colour's paint is. On painted statues in Shakespeare's time, see 5.2.82 *n*.

49 sore . . . on rigorously imposed or inflicted ('laid on', see *OED* lay *v*<sup>1</sup> 55a, c). The immediately surrounding words 'colour', 'dry' [twice], and 'blow away' lead some editors to detect a metaphor drawn from painting that permits a double reading of 'sore' = 'heavily', 'thickly' (Schanzer), and 'laid on' = 'applied as a coat of paint' (Folger).

51 So . . . dry Nor sixteen summers dry up.

51–3 Scarce . . . sooner i.e. just as scarcely any joy can live so long, no sorrow can last sixteen years.

54 Let . . . this By accepting responsibility for Leontes' suffering, Polixenes demonstrates the magnanimity mandated by ideal friendship in Shakespeare's time. Pafford compares Valentine's forgiveness of Proteus at the end of *TGV*, *JC* 4.3.86, 'A friend should bear his friend's infirmities', and *Son.* 88, 'Such is my love, to thee I so belong, / That for thy right myself will bear all wrong'.



- No settled senses of the world can match  
The pleasure of that madness. Let't alone.
- PAULINA I am sorry, sir, I have thus far stirred you; but  
I could afflict you farther.
- LEONTES Do, Paulina, 75  
For this affliction has a taste as sweet  
As any cordial comfort. Still methinks  
There is an air comes from her. What fine chisel  
Could ever yet cut breath? Let no man mock me,  
For I will kiss her.
- PAULINA Good my lord, forbear. 80  
The ruddiness upon her lip is wet;  
You'll mar it if you kiss it, stain your own  
With oily painting. Shall I draw the curtain?
- LEONTES No, not these twenty years.
- PERDITA So long could I  
Stand by, a looker-on.
- PAULINA Either forbear, 85  
Quit presently the chapel, or resolve you  
For more amazement. If you can behold it,  
I'll make the statue move indeed, descend  
And take you by the hand – but then you'll think,  
Which I protest against, I am assisted 90  
By wicked powers.

89 hand-] *Kermode*; hand: F

72 **settled senses** untroubled mental faculties. Orgel and Folger follow Schanzer in reading the line as 'No calm mind in the world'. Pafford, citing Harold Brooks, notes a parallel with Florizel in 4.4.462–5.

75 **afflict** Perhaps 'affect' (Warburton) but more likely 'torment' or 'distress', the sense Leontes understands in 75–7 where he presumably plays on the same stock phrase about affliction's sour cup that Costard mangles in *LLL* 1.1.213–15.

77 **cordial** restorative.

78 **an air a breath**.

79 **cut breath** carve stone so as to imitate breath. Felperin ('Tongue-tied', 175) praises the onomatopoeia of 'What . . . breath', finding in the 'succession of monosyllabic words composed of short vowels chopped off by dental stops . . . [the imitation of] the sharp clicks of a chisel tapping through its medium'.

80 **For . . . her** Neely (206) contends that Leontes' 'determination to kiss the statue signals Paulina that he is ready for reunion with the woman Hermione'.

83 **painting** paint.

84 **not . . . years** not for at least twenty years (see 5.3.71).

85 **forbear** withdraw. 'Forbear' = 'refrain' (see 80) is possible if Paulina is not using the word in apposition with the following command to leave the chapel but rather as a separate order to stop from touching the statue (Turner).

86 **presently** immediately.

86 **chapel** As Orgel emphasizes, the statue is kept not only apart but in a religious, though not necessarily Christian (*OED* 6), setting.

86 **resolve you** prepare yourselves.

87 **behold it** stand it.

91 **wicked powers** i.e. black magic. See 5.3.96, 105, and 110–11.



Bequeath to death your numbness, for from him  
Dear life redeems you. – You perceive she stirs.

[*Hermione descends*]

Start not. Her actions shall be holy as  
You hear my spell is lawful. [*To Leontes*] Do not shun her 105  
Until you see her die again, for then  
You kill her double. Nay, present your hand.  
When she was young you wooed her; now in age  
Is she become the suitor?

LEONTES O, she's warm!  
If this be magic, let it be an art 110  
Lawful as eating.

[*Hermione and Leontes embrace*]

POLIXENES She embraces him.  
CAMILLO She hangs about his neck.  
If she pertain to life, let her speak too.  
POLIXENES Ay, and make it manifest where she has lived,  
Or how stol'n from the dead!  
PAULINA That she is living, 115  
Were it but told you, should be hooted at

103 you.–] *Folger*; you) F; you. [*To Leontes*] *Oxford* 103 SD] *Rowe* (*subst.*); not in F 105 SD] *Pafford*; not in F 109 warm!] *Capell*; warme: F 111 SD] *Rowe* (*subst.*, after 109); not in F 115 dead!] *Stanton*; dead. *Capell*; dead? F

102 him i.e. death.

104 Start not Do not be startled.

106–7 Until . . . double i.e. do not shun Hermione until her (future) death, for if you do you kill her twice. Even now Paulina reminds Leontes of his grievous offense, and with the root word that pained him earlier (5.1.15–20). In Paulina's caution against a double killing, Shakespeare may be remembering Eurydice's 'double dying' in Ovid (*Metamorphoses*, 10. 64–69).

107–9 Nay . . . suitor These lines suggest potential stage business for Hermione (see Introduction, pp. 52–3).

110–11 If . . . eating See 'unlawful business' (96 n.).

111–12 She embraces . . . neck Having heightened Hermione's return by an aura of sanctity, the use of music, talk of magic, and Paulina's formal incantation, Shakespeare turns to the amazement of on-lookers who (having not said any-

thing for some time) now speak, while the focus of their attention – Leontes and Hermione coming together – is silent, beyond words.

113 pertain . . . life belong among the living. Orgel notes the legal overtone 'be entitled' (*OED* pertain v 1b).

113 let . . . speak Compare Prince Hal's similar desire for oral/aural verification of a living Falstaff, 'I prithee speak, we will not trust our eyes / Without our ears' (*1H4* 5.4.136–7).

114–15 make . . . dead Speaking for the audience, not to mention the critics who have written extensively on whether Hermione really died in Act 3 (see Introduction, pp. 47–9), Polixenes poses two alternatives, one connecting Hermione to the ordinary (albeit puzzling) human realm – where and how has she been living all this time – and the other to the heightened world of classical myth, specifically the tales of Alcestis and Eurydice, wives who were 'stol'n from the dead' (115).



Your joys with like relation. Go together 130  
 You precious winners all; your exultation  
 Partake to everyone. I, an old turtle,  
 Will wing me to some withered bough and there  
 My mate, that's never to be found again,  
 Lament till I am lost.

LEONTES O peace, Paulina! 135  
 Thou shouldst a husband take by my consent  
 As I by thine a wife. This is a match,  
 And made between's by vows. Thou hast found mine –  
 But how is to be questioned, for I saw her  
 (As I thought) dead, and have in vain said many 140  
 A prayer upon her grave. I'll not seek far –  
 For him, I partly know his mind – to find thee  
 An honourable husband. Come, Camillo,  
 And take her by the hand, whose worth and honesty

135 Paulina! *Collier*; Paulina: F

130 with . . . relation with similar stories and inquiries of their own. Schanzer, however, proposes 'by asking you similarly to tell your story'. Retaining F's 'Least' (129), *Riverside* (1974, 1997) reads as 'The last thing they want, at this critical moment, is to trouble your happiness with such an account'. Bevington, who earlier (1980) offered a similar interpretation, emends to the usual 'Lest' in his 4th edn (1997) and suggests both narrative possibilities: 'Lest they insist, at this critical juncture, on interrupting this moment of joy with your relating of your story or with their telling of what has happened to them.' If Shepherd and Clown are present, Paulina's admonition might take on added force (Proudfoot, in Hunt, 297 n.8).

132 Partake to Make known to, share with.

132 turtle turtledove (traditionally regarded as a symbol of fidelity). See 4.4.154–5. Few things moved Granville-Barker more than the lines about the lone turtledove, to which he responded, 'Plucky Paulina, such a good fellow' ('Preface', in Hunt, 79). Bartholomeusz (156) detects the 'ironic, haunting echo' of the 'Song of Solomon' (2.11–12): 'The winter is past and gone . . . the time of singing has come . . . the voice of the turtle is heard in our land'. For a different response to 5.3.132–5, see 135 n.

133 wing me fly.

135 lost dead. Having spoken of the others as 'precious winners' (131), Paulina may also

be thinking of 'lost' in reference to herself as one who has 'lost what can never be recovered' (Johnson). During rehearsals Kahn interpreted Paulina's lamentation as one of the scene's 'embedded jokes': 'It's like here she goes again. We've been through this for sixteen years.'

136–8 Thou . . . vows That Paulina has agreed to marry a suitor chosen by Leontes as part of a mutual agreement with the king is new information (see 5.1.69–71, 81–4). The Paulina-Camillo coda (5.3.136–46) strikes many critics as being problematic and several directors omit the business: e.g. Brook, Bergman, and Donnellan – the last abruptly ending the play after Hermione blesses her newly restored daughter (5.3.123). See Introduction, pp. 58–9 and Appendix B, p. 266.

138 between's between us.

142 For As for

144 whose . . . honesty i.e. Camillo's (Mason's reading [139], followed by Wilson, Schanzer, and Kermode, but disputed by Pafford and Orgel). That the praise logically – if not grammatically, given the pronominal antecedent – refers to Camillo rather than Paulina is borne out by the next two lines: Polixenes and Leontes are both able to validate Camillo's probity through his long service to each, but only Leontes can similarly attest to Paulina's worth. 'Come . . . kings' (143–6) may be read as Leontes' making good on his promise to find Paulina 'an honourable husband' (143).

Is richly noted, and here justified 145  
 By us, a pair of kings. Let's from this place.  
 [*To Hermione*] What! Look upon my brother. Both your  
 pardons  
 That e'er I put between your holy looks  
 My ill suspicion. This your son-in-law,  
 And son unto the king, whom heavens directing, 150  
 Is troth-plight to your daughter. Good Paulina,  
 Lead us from hence, where we may leisurely  
 Each one demand and answer to his part  
 Performed in this wide gap of time since first  
 We were dissevered. Hastily lead away. *Exeunt* 155

147 SD] *Pafford*; not in F 147 What!] *Collier*; F What?

145 **richly noted** abundantly celebrated.

145 **justified** vouched for.

146 **from** i.e. go from.

147 **Look . . . brother** With this command, the action comes full circle – especially if Hermione and Polixenes take hands – since looks and the touching of hands fuelled Leontes' initial jealous rage. Hermione has perhaps shown some natural embarrassment about greeting Polixenes (Kermode), either not wishing to remember what started her travail or fearing to restart it should Leontes misinterpret her look.

148 **holy** chaste.

149 **ill** evil.

149 **This** The insertion in Dyce<sup>2</sup> of an apostrophe to mark the omission of 'is', a popular emen-

ation, is unnecessary since the syntax makes it clear that 'This your son-in-law' is the subject of 'Is troth-plight to your daughter'.

150 **whom . . . directing** with the heavens guiding him (Orgel).

151 **troth-plight** betrothed. See 1.2.275 and 4.4.370, 397.

153–4 **demand . . . Performed** i.e. ask questions and provide answers about the parts we have performed (Folger). Leontes' proposal – a tactic Shakespeare frequently uses – deftly spares the audience needless exposition; for its opposite, see the conclusion to *Err*.

154 **wide . . . time** An echo of 4.1.7.

155 **dissevered** separated.