

**SYMPTOMS OF PARANOID PERSONALITY
DISORDER IN WILLIAM SHAKESPEARE'S DRAMA
*THE WINTER'S TALE***

A THESIS

BY

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**SUBMITTED TO
THE FACULTY OF LITERATURE
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APPENDIX

SOURCE:

Gradesaver: <https://www.gradesaver.com/the-winters-tale/study-guide/character-list>

Northern BroadSides: www.northern-broadsides.co.uk.

William Shakespeare: Biography

William Shakespeare (26 April 1564 (baptised) – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His extant works, including some collaborations, consist of around 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some of the best work produced in these genres. He then wrote mainly tragedies until about 1608, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, John Heminges and Henry Condell, two friends and fellow actors of Shakespeare, published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognised as Shakespeare's. It was prefaced with a poem by Ben Jonson, in which Shakespeare is hailed, presciently, as "not of an age, but for all time". In the 20th and 21st centuries, his work has been repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

Works

Comedies:

About The Winter's Tale

Shakespeare lived in a time of great transformation for Western Europe. New advances in science were overturning ancient ideas about astronomy and physics. The discovery of the Americas had transformed the European conception of the world. Increasingly available translations of classical texts were a powerful influence on English literature and art. Christian and pagan worldviews interacted with each other in rich and often paradoxical ways, and signs of that complicated interaction are present in *The Winter's Tale*. Onstage at least, this mix meant that plays set in the classical era often portrayed people and places in a fascinating and complicated hybrid form, half-Renaissance and half-classical.

Not least of the great changes of Shakespeare's time was England's dramatic rise to world power. When Queen Elizabeth came to power in 1558, six years before Shakespeare's birth, England was a weak and unstable nation. Torn by internal strife between Catholics and Protestants, an economy in tatters, and unstable leadership, England was vulnerable to invasion by her stronger rivals on the continent. By the time of Elizabeth's death in 1603, she had turned the weakling of Western Europe into a power of the first rank, poised to become the mightiest nation in the world. When the young Shakespeare came to London looking to make a life in the theatre, England's capital was an important center of trade, learning, and art. In the few decades that he made his career there, the city's financial, intellectual, and artistic importance became still greater, as London continued its transformation from unremarkable center of a backwater nation to one of the world's most exciting metropolises. Drama was entering a golden age, and the young Shakespeare was to be that age's greatest writer.

The Winter's Tale was one of Shakespeare's last plays, written in the years between 1608 and 1612. Many of the concerns of the play reflect familiar political issues of the day. What, if any, should be the limits of a king's authority? Should kings be held accountable for their actions? What is the role of a good king? A good subject? How does a subject decide between loyalty and conscience?

At the center of the play is a royal family separated by tragedy, and their miraculous reunification provides the play's happy ending. Prior to 1603, England had gone a long time without a full royal family: Elizabeth had been childless and unmarried, meaning that England had a majestic Virgin Queen who was worshipped and adored. But they had no full royal family that they could look to as a model for their own families, no central family to act as a symbolic microcosm for the larger family of the English nation. In 1603, James I ascended to the throne, and suddenly England

had such a family. This significant event undoubtedly influenced the writing of *The Winter's Tale*.

Because Shakespeare took no interest in the publication of his plays, his drama got into print in uncertain and unreliable ways. It is difficult to say which plays, if any, come to us straight from Shakespeare's manuscripts. Corrupt texts abound. *The Winter's Tale* was never published during Shakespeare's life. The play was first printed in 1623, in the collection of plays known as the First Folio. Modern publications of the play are based directly on this First Folio printing.

PLOT SYNOPSIS

Act I

In Sicilia, the King Leontes is feasting in honour of his boyhood friend Polixenes, King of Bohemia. Polixenes has been in Sicilia for a number of months and now plans to return home. Leontes pleads with his friend to stay, but it is only when the heavily pregnant Queen Hermione intercedes that Polixenes agrees to extend his visit. We quickly see that the free and intimate manner with which Hermione and Polixenes interact is feeding a jealous passion in Leontes. The belief that his wife and friend have had an adulterous affair quickly overwhelms Leontes and becomes an unquestionable truth. He is irrational and aggressive with his young son, Mamillius, and in a private moment orders his closest servant, Camillo, to poison Polixenes. Camillo is an honest man, and does not believe that the Queen is unfaithful. Instead of fulfilling the King's command, he warns Polixenes of the plot against him and the two flee to Bohemia.

Act II

The escape of Polixenes is seen as further proof of guilt by Leontes, who will not fail to exact his revenge on Hermione. She is arrested while at play with their son Mamillius, and taken to prison. A nobleman, Antigonus, and other Lords appeal to the King on Hermione's behalf, but he is immovable. He does not need their advice as he has sent messengers to Apollo's temple at Delphi. Leontes is confident that the oracle will confirm Hermione's guilt, while the Lords are comforted that she will be acquitted. At the prison Antigonus' wife Paulina demands to see the Queen, but despite her high status and sheer force of personality the jailer will only permit her to speak with one of Hermione's attendants. Emilia reveals that the distress has caused the Queen to go into labour prematurely, and that she has delivered a baby girl. Paulina asks to be entrusted with the child that she might take it and present it to the King.

In his private chambers Leontes receives news that Mamillius has become very ill at the disgrace of his mother. The King is anxious for his son, but still so blinded by

jealousy that this alone dominates his thoughts. There is a clamour outside as Antigonus and other Lords try to prevent Paulina from gaining access to the King. She forces her way in and presents the newborn baby to her father. Despite Paulina's brave and forceful defence of the Queen, Leontes declares the child a bastard. Paulina's insistence only enrages Leontes still further and she is ultimately obliged to retreat, leaving the baby behind.

Leontes blames Antigonus for the behavior of his wife and charges him with the disposal of the child by fire. When Antigonus pleads for the baby's life Leontes relents only so far. Antigonus must take her far away and then abandon her to the elements. With heavy heart, Antigonus vows to obey the King and takes up the child. News arrives that the messengers from Delphi are returned with an answer from the oracle. All are summoned to hear the declaration at the trial of Hermione.

Act III

The Queen is brought to trial. She has suffered much already, but she defends her honour with dignity. Hermione sees that for both their sakes the King must be shaken out of this irrational and unfounded jealousy. Leontes is immovable and relentless in his accusations of her infidelity - the final proof of which will be in the sealed oracle from Delphi. However, when the seal is broken and the oracle read out, it declares the Queen innocent. It also prophesies that Leontes 'shall live without an heir if that which is lost be not found.' All in the court are overjoyed, but Leontes is still locked in his rage and will not accept the truth of the declaration. He dismisses the oracle's pronouncement as falsehood and is about to proceed with the trial when news arrives that Mamillius is dead. The shock of this finally jolts Leontes back to his senses, but too late. The Queen collapses from exhaustion and grief and is carried away to be revived by Paulina. Now calm, the King begs forgiveness of Apollo and vows to be reconciled with Polixenes and Camillo. Pauline returns with the dread news that Hermione is dead.

She charges the King with the death of his entire family: wife, son and baby daughter. Grief stricken and repentant, Leontes leaves the stage a broken man. Meanwhile, Antigonus has landed on the shores of Bohemia with the infant girl, whom he has named Perdita after Hermione appeared to him in a dream. He lays the child down on a hillside, wrapped in her mother's mantle, with a letter and some gold. A storm is gathering, there is a hunt close by, and Antigonus must reboard the ship. As he says a tender farewell to Perdita another threat bears down upon him and he knows his time has come. Exit Antigonus – pursued by a bear. A Shepherd appears. He is looking for some sheep that the hunters have scared off, but instead he finds the baby girl. He takes up the child 'for pity' and is joined by his son, the Clown. He has just seen two terrible sights - a ship breaking up in the storm and a man being mauled by a bear. The Shepherd shows his son the baby and the items

found with her. They resolve to take the child home with them, and to bury the remains of Antigonus – once the bear has finished dining.

Act IV

A character called 'Time' enters and informs us that 16 years have now passed. Through these years Leontes has shut himself away in grief, while his daughter has grown up as a shepherdess in Bohemia. Now a beautiful young woman, Perdita has caught the eye of Florizel, son of King Polixenes – though he knows nothing of her true identity. At Polixenes' palace Camillo is pining for Sicilia and wishes to return, but the King cannot part with him just yet. Polixenes has heard a rumour that his son Florizel is romantically entangled with a Shepherd's daughter. With Camillo's help he will disguise himself and attend the sheep-shearing festival to find out what's really going on.

Back in the Bohemian countryside a merry rogue called Autolycus meets with the Clown on the road. Autolycus tricks the Clown and relieves him of his purse. The Clown then proceeds on his way, unaware that he has been robbed, and Autolycus is pleased to have learned of the sheep-shearing festival – an opportunity to sell his wares pick a few pockets at the same time. Finally we catch up with Perdita, being wooed by the lovestruck Florizel. Unlike her shepherd family, Perdita is aware of Florizel's true identity and is fearful of his father finding out about them. Florizel is reckless in his love and declares that if he cannot marry her he will never marry at all. Crowds are gathering for the sheep-shearing, including a couple of newcomers – Polixenes and Camillo in disguise. They are welcomed by Perdita, who gives them flowers. Polixenes and Camillo are both impressed by her grace and beauty.

The young lovers join the dance while the Shepherd comments to Polixenes that the young man who is in love with his daughter will marry far better than he realizes. Little does the Shepherd know that the young man is Prince Florizel and the stranger to whom he speaks is his father, the King. Into the midst of this celebration comes Autolycus, in a different guise, so as not to be recognized by the Clown, and laden with songs and wares to sell. The joy of the occasion is brought to its fullness with the announcement of Florizel and Perdita's betrothal. Polixenes, still in disguise, questions whether the betrothal should go ahead without the consent of the young man's father.

When Florizel dismisses this idea and insists on immediate betrothal, Polixenes reveals himself. He forbids the match, threatens Perdita with disfigurement and her father and brother with death. Once the King has departed Camillo remains to mop up the mess. The Shepherd, now knowing the true identity of his daughter's boyfriend steals away to think on his disgrace. Perdita is proud and furious, but ready to weep, but Florizel is determined to disobey his father. Convinced that Perdita is something more than a lowly shepherdess and seeing that Florizel has made up his

mind, Camillo suggests that the young lovers elope to Sicilia. He will pave the way for them there with a letter of introduction, and then use his influence to soften Polixenes towards them. Autolycus appears – flush from his exploits at the festival – and gives Camillo an idea to disguise Florizel. The prince and the pedlar exchange clothes and the lovers flee to embark for Sicilia. As Autolycus muses that he will keep this knowledge of the prince’s elopement to himself, the Shepherd and Clown appear. They decide that they must go to the palace and show Polixenes the objects found with baby Perdita so that he will know she is no blood relation and spare their lives. Autolycus overhears and offers to help them – but persuades them that seeing the King is too much of a risk. Instead they must steal aboard the prince’s ship. For a consideration, Autolycus will then arrange an audience for them to tell their story of the foundling. So off all three of them go – bound for Sicilia.

ACT V

Back in the palace of Leontes, the Lords advise the stricken King to end his long years of penance and finally forgive himself, but he is inconsolable still. When he is further advised that he has no heir and so should consider remarrying, Paulina butts in and makes Leontes swear that he will never remarry without her approval. The arrival of Florizel is announced and Leontes is amazed by this unexpected visit from the son of his estranged old friend – and that the young prince is also accompanied by his new wife. Leontes resolves to put his griefs to one side and be a gracious host to his visitors. Florizel and Perdita arrive and are made welcome, but news of Polixenes’ arrival hot on their heels perplexes Leontes. It is also revealed that Perdita’s father and brother are also in Sicilia. They have been caught by Polixenes and Camillo, and detained for questioning. Florizel and Perdita then confess their predicament and that in truth they are not yet married.

Leontes promises to intercede on their behalf. At this point all the threads of the story are together in one place, and Perdita’s true identity has been discovered. The Shepherds are thanked for saving Perdita and made gentlemen, the two kings are reconciled and the lovers have the blessing of all. These events happen off stage and are reported to Autolycus by a gentleman, who describes the joy of the fulfillment of the oracle’s prophesy - that the king shall live without an heir if that which is lost be not found. But that’s not the end of the story... Upon hearing of her mother’s death Perdita wept and wished she had seen her. This had prompted Paulina to reveal that she has had a statue made of Queen Hermione – which everyone wants to see. The final scene of the play is in a deserted house, where Paulina reveals a statue of the dead queen, painted in such a realistic manner as to be indistinguishable from life itself. All are lost in wonder at the figure before them. Paulina would draw the curtain on the statue, but Leontes cannot tear himself away. Finally Paulina relents

and prepares the assembled company for a great surprise. She bids the statue step down and take her place again among the living.

Hermione is alive and now the oracle's prophecy is fulfilled she may be reunited with her husband and daughter. Faithful Paulina is now ready to step away from the happy throng to grieve. Through the Shepherds she has finally learned the fate of her long dead husband, Antigonus. But Leontes will not countenance sorrow on this day and matches Paulina to a new husband – Camillo. Two such loving and loyal people will surely find companionship and happiness together. Overwhelmed with joy, Leontes humbly begs forgiveness from his wife and his friend, which is freely given. He welcomes his son-in-law and blesses the union with his daughter. The curtain falls on a single family, united by Florizel and Perdita - with 16 years to catch up on...

Character List

Leontes

King of Sicilia Husband of Hermione, father of Perdita. Leontes' delusional conviction that his wife and best friend have become lovers causes all of the problems of the play. He abuses his authority as king, bringing ruin and eventual death on his blameless wife and son, as well as the loss of his infant daughter. He grieves for sixteen years, until his wife and daughter are miraculously restored to him.

Hermione

Queen of Sicilia Blameless queen and loving mother, Hermione is a model of passive virtue and forgiveness. Obedient to her husband's wishes and ultimately loyal to him despite his treatment of her, she bears his outrageous tyranny with dignity and strength. She dies of grief and shock after her son dies, but at the end of the play she is miraculously restored by Paulina.

Perdita

Princess of Sicilia A foundling abandoned in the wilds of Bohemia by the tyrannous order of her father, Perdita grows to strength and beauty under the roof of the kindly Shepherd who finds her. She is unaware of her royal parentage, and lives happily in an idyllic world of sheep tending and rural festivals. Her romance with Bohemia's prince threatens her safety, and she is forced to flee with him to Sicilia.

Mamillius

Prince of Sicilia Praised by all at court as a boy of great promise, Mamillius is the charming and beloved heir of the Sicilian throne. Still a young child, he dies from worry during his mother's trial.

Polixenes

King of Bohemia Polixenes, best friend of Leontes since boyhood, is targeted for assassination by Sicilia's king in the first act. Leontes believes that Polixenes has become Hermione's lover. Later, Polixenes' son Florizell falls in love with Perdita. Polixenes becomes furious that his son is planning to marry a commoner, and he threatens the girl with execution.

Florizell

Prince of Bohemia Florizell is willing to abandon his throne to marry Perdita. A wholesome, loyal youth, his devotion for Perdita is beyond question.

Paulina

Wife of Antigonus and lady at the Sicilian court, Paulina becomes Leontes' most important advisor after the king becomes penitent for his previous tyrannous behavior. Fearless and sharp-tongued, she confronts the king fiercely when he is caught in his delusions about Hermione. At the end of the play, her magic restores the queen.

Camillo

Competent administrator and trusted friend, Camillo is a lord first in the service of Leontes and then in the service of Polixenes. When Leontes orders him to poison Bohemia's king, Camillo chooses the dictates of his conscience over obedience.

Antigonus

Husband of Paulina, Antigonus is a decent man who tries ineffectively to bring Leontes back to reason. Under oath to obey his king, Antigonus carries the infant Perdita to the wilds of Bohemia and abandons her. The gods punish him for his part in the unjust act, and he is eaten by a bear.

Shepherd

This kindly old man finds the infant Perdita and raises her as his own child. For his kindness, he is richly rewarded by King Leontes.

Shepherd's Son

Called "Clown" in some editions, the Shepherd's Son is a rustic and naïve man whose bumbling, rural ways provide comic relief. He is duped by Autolycus.

Autolycus

Formerly in the service of Florizell, Autolycus is now a rogue who cons innocents out of their money. Yet he, too, proves loyal to his prince. Because of his actions, Perdita's true identity is uncovered.

Mopsa and Dorcas

Two country girls involved with the Shepherd's Son.

Emilia

Lady-in-waiting to Hermione.

Cleomenes and Dion

Lords in the Sicilian court, Cleomenes and Dion are sent by Leontes to consult the oracle of Apollo.

Jailer

Hermione's jailer. He allows Paulina to speak with Emilia, and he also allows Paulina to take the baby to Leontes.

Officer at the Court

Officer who works at Hermione's trial.

Archidamus

Bohemian courtier staying as a guest in Sicilia.

Mariner

Sailor on the ship that carries Antigonus and Perdita to Bohemia.

The Winter's Tale Summary

Without any good cause, Leontes, King of Sicily suddenly comes to believe that his wife Hermione is having an adulterous affair with his best friend Polixenes, King of Bohemia. He orders Camillo, his trusted friend and advisor, to poison Polixenes. Camillo is torn between loyalty to his king and following his conscience. He chooses his conscience, and rather than obey his king he helps Polixenes to escape back to Bohemia.

When he hears of their flight, Leontes is convinced that his wife and his two best friends have been plotting against him. He has Hermione, who is pregnant, thrown into jail. Hermione has the baby while imprisoned. Paulina, a fearless noblewoman loyal to the queen, brings the baby to Leontes in hopes that the sight of the child will bring the king to his senses. Instead, the king orders Paulina's husband, Antigonus, to abandon the child in a remote area. If he does not do so, Paulina will be executed. Heart-sick, Antigonus goes to do as the king commands. Hermione is put on trial. There is no real evidence, but Leontes has dispatched messengers to the oracle of Apollo at Delphos. The oracle proclaims Hermione innocent; it also warns that Leontes will be without an heir until the infant daughter is found. Leontes rejects the

news, and a servant enters to tell him that Prince Mamillius has died. Leontes repents; Hermione dies of grief.

Meanwhile, Antigonus takes the baby to Bohemia. In a dream, Hermione's ghost names the child Perdita and tells Antigonus that because of his part in the abandonment of the child, he will never be allowed to see his wife again. Antigonus is eaten by a bear. The little girl, along with the gold and tokens left with her, is found by a Shepherd and his son. The Shepherd vows to raise her as his own.

Father Time, the Chorus, announces the passage of sixteen years. We are now in Bohemia, where Camillo has served the King of Bohemia since their flight from Sicilia. Camillo now longs to return home to see his country and the now-penitent king he left behind. Polixenes simply cannot do without the able administrator. He persuades Camillo to go with him in disguise to the house of the Shepherd's daughter that the king's son, Prince Florizell, has reputedly been visiting.

Autolycus a likable rogue dismissed from service to Prince Florizell, swindles the Shepherd's Son out of some cash. He hears of the upcoming sheep shearing festival, and he resolves to use the celebration to con more money out of the revelers.

Florizell and Perdita talk before the festival. The two youngsters are obviously deeply in love, although Perdita is afraid of what will happen if the king finds out about their relationship. At the festival, Florizell declares his love for the shepherdess in front of his disguised father. The outraged king threatens to disown Florizell and execute Perdita before storming off in anger. Camillo promises to help the two young lovers; he tells them to go to the court of King Leontes, who will receive them as honored guests. He calls on Autolycus, who has been swindling guests at the festival, to change clothes with the prince so that Florizell can escape the country incognito. Afterward, the Shepherd and his son, fearing for the safety, discuss ways to approach the king with the news that Perdita is a foundling. Autolycus overhears them, and he hopes to win advancement by helping his prince. He pretends to be an important courtier and promises to bring them to the king.

In Sicilia, Paulina convinces the king never to marry again unless she chooses the bride. Florizell and Perdita arrive, and Leontes greets them warmly. But a messenger arrives soon afterward, telling Leontes that Polixenes has arrived searching for his son. Leontes promises to be Florizell's advocate. In the next scene, through a conversation between three gentleman and Autolycus, we hear of how Perdita's true parentage was revealed. With all present, the Shepherd and the Shepherd's Son produced the items found with Perdita, which prove without a doubt that she is Leontes' long lost daughter. The two royal families and their closest friends and advisors go to Paulina's house, where an artist has crafted a beautiful statue of Hermione. While they are viewing the statue, Paulina brings Hermione to life, miraculously resurrecting the queen. The reunited families and their friends go to talk of all that has happened in the sixteen years that they have been apart.

Shakespeare's plays, listed by genre

Comedies

1. All's Well That Ends Well

2. As You Like It
3. Comedy of Errors
4. Love's Labour's Lost
5. Measure for Measure
6. Merchant of Venice
7. Merry Wives of Windsor
8. Midsummer Night's Dream
9. Much Ado about Nothing
10. Taming of the Shrew
11. Tempest
12. Twelfth Night
13. Two Gentlemen of Verona
14. Winter's Tale

Histories

15. Henry IV, Part I
16. Henry IV, Part II
17. Henry V
18. Henry VI, Part I
19. Henry VI, Part II
20. Henry VI, Part III
21. Henry VIII
22. King John
23. Pericles
24. Richard II
25. Richard III

Tragedies

26. Antony and Cleopatra
27. Coriolanus
28. Cymbeline
29. Hamlet
30. Julius Caesar
31. King Lear
32. Macbeth
33. Othello
34. Romeo and Juliet
35. Timon of Athens
36. Titus Andronicus
37. Troilus and Cressida