

Chapter 1 : Florizel - THE WINTER'S TALE

Florizel is a fictional character in Shakespeare's The Winter's Tale.. Florizel is the son of Polixenes - King of Sicily. He falls in love with Perdita, and wishes to marry her.

The two men were friends since boyhood, and there is much celebrating and joyousness during the visit. At last Polixenes decides that he must return to his home country. Leontes urges him to extend his visit, but Polixenes refuses, saying that he has not seen his young son for a long time. Then Leontes asks Hermione, his wife, to try to persuade Polixenes to remain. When Polixenes finally yields to her pleas, Leontes becomes suspicious and concludes that Hermione and Polixenes must be lovers and that he is cuckolded. Leontes is generally of a jealous disposition, and he seeks constant reassurance that his son, Mamillius, is his own offspring. Having now, out of jealousy, misjudged his wife and his old friend, Leontes becomes so angry that he orders Camillo, his chief counselor, to poison Polixenes. Nothing can persuade the king that Hermione is true to him. Eventually Camillo agrees to poison Polixenes, but only on condition that Leontes return to Hermione with no more distrust. When he questions Camillo, the sympathetic lord reveals the plot to poison him. Together, they hastily embark for Bohemia. Upon learning that Polixenes and Camillo fled, Leontes is more than ever convinced that his guest and his wife are guilty of carrying on an affair. He conjectures that Polixenes and Camillo were plotting together all the while and planning his murder. Publicly he accuses Hermione of adultery and commands that her son be taken from her. She herself is imprisoned. Although his servants protest the order, Leontes is adamant. In prison, Hermione gives birth to a baby girl. Paulina, her attendant, thinks that the sight of the baby girl might cause Leontes to relent, so she carries the child to the palace. Instead of forgiving his wife, Leontes becomes more incensed and demands that the child be put to death. Although the lord pleads to be released from this cruel command, he is forced to put out to sea for the purpose of leaving the child to perish on some lonely coast. When the men return, Leontes summons his wife and the whole court to hear the verdict. The messengers read a scroll that states that Hermione is innocent, as are Polixenes and Camillo, that Leontes is a tyrant, and that he will live without an heir until that which is lost is found. The king, refusing to believe the oracle, declares its findings false and again accuses Hermione of infidelity. On hearing this, Hermione falls into a swoon and is carried to her chambers. Soon afterward, Paulina returns to announce that her mistress is dead. He reproaches himself bitterly for the insane jealousy that led to these unhappy events. In repentance, the king swears that he will have the legend of the deaths of his son and wife engraved on their tombstones and that he himself will do penance thereafter. Meanwhile, Antigonus takes the baby girl to a desert country near the sea. Heartsick at having to abandon her, the old courtier lays a bag of gold and jewels by her with instructions that she should be called Perdita, a name revealed to him in a dream. After he does this, he is attacked and killed by a bear. Later, his ship is wrecked in a storm and all hands are lost. Although no news of the expedition reaches Sicily, the kind shepherd who finds Perdita also sees the deaths of Antigonus and his men. Sixteen years pass, bringing with them many changes. Leontes is a broken man, grieving alone in his palace. Perdita grows into a beautiful and a charming young woman under the care of the shepherd. She is so lovely that Prince Florizel, the son of Polixenes and heir to the throne of Bohemia, falls madly in love with her. Although he realizes that the shepherdess is of noble bearing, Polixenes in great rage forbids his son to marry her. Florizel thereupon makes secret plans to elope with Perdita to a foreign country. Camillo, pitying the young couple, advises Florizel to embark for Sicily and to pretend that he is a messenger of goodwill from the king of Bohemia. Camillo supplies the young man with letters of introduction to Leontes. Fate intervenes, however, and the shepherd is intercepted by the rogue Autolycus and put aboard the ship sailing to Sicily. When the old shepherd hears how Leontes lost a daughter, he describes the finding of Perdita. Leontes, convinced that Perdita is his own abandoned infant, is joyfully reunited with his daughter. When he hears this, Polixenes immediately gives his consent to the marriage of Florizel and Perdita. The only sorrowful circumstance to mar the happiness of all concerned is the earlier tragic death of Hermione. Leontes, ever faithful to the memory of his dead wife—“even to the point of promising Paulina never to marry again”—gathers his guests and takes them to view the statue. Standing in

the chapel, amazed at the wonderful lifelike quality of the work, they hear strains of soft music. Suddenly the statue descends from its pedestal and is revealed as the living Hermione. She spent the sixteen years in seclusion while awaiting some word of her daughter. The happy family is reunited, and Hermione completely forgives her repentant husband. He and Polixenes are again the best of friends, rejoicing in the happiness of Perdita and Florizel.

Chapter 2 : 1-Florizel-and-Perdita | BRANCH

*Albert Pinkham Ryder painted several images based on plays by William Shakespeare. His favorite play was *The Winter's Tale*, and this small image shows the characters Prince Florizel and the shepherd girl Perdita, who he was forbidden to marry.*

Before the curtain rose, little did actress Mary Robinson who played Perdita or the Prince of Wales who attended the performance know that this night would have a lasting and profound impact on their private lives and public reputations. Florizel and Perdita was a command performance, so not only were George III and Queen Charlotte present, the year-old Prince later George IV occupied his reserved box located in close proximity to the stage. Quoted in *Perdita* This offer, apparently too good to refuse, resulted in the pair enjoying their first assignation in June at the inauspiciously named Eel Pie Island , not far from Kew. During their courtship, the Prince gave Robinson a miniature locket of himself set with brilliants. Yet, despite his protestations of fidelity, the Prince moved on to a new beauty, the famous courtesan Elizabeth Armistead, in This brief affair reads like a fairly routine rehearsal of fashionable life. Rather than a series of private trysts, the affair was highly public, inspiring countless gossip columns, political cartoons, two epistolary novels, and compositions for formal portraiture *Royal Romances* Royal authority had eroded tremendously under the previous king, George II , who ceded power to Whig ministers such as Robert Walpole, and allowed their influence to increase markedly during his reign. George III, the present king , had tried to regain much of this hereditary power, but by , his reign had already seen its share of failures, including a ministerial crisis soon after his coronation, the Stamp Act debacle , and the start of the disastrous American Revolution George III , As an inexperienced adolescent who demonstrated an early predilection for debauchery, he also provided ammunition for political opponents seeking to dismiss an increasingly expensive and inept monarchy. Although the Crown considered the matter done, spendthrift Robinson continued throughout her lifetime to request money from George IV with varying degrees of success. Although the public enjoyed lingering on the prurient details of the affair, they also used them to create a series of paratexts that give insight into Romantic culture more generally. As with all caricature, the artist uses a heavy hand to hammer home his main point: Robinson is a shameless courtesan who has humiliated not only her husband but also the future King with her incontinence and inconstancy. The image, however, conveys many other, more nuanced suggestions, which its contemporary audience would have recognized. Representing Robinson and the Prince as two halves of one whole, even though their affair ended two years prior, suggests that they both are indelibly marked by the relationship. Her influence has set him on the path of debauchery, which he will follow wholeheartedly throughout his lifetime. The very stones look up, to see Such very gorgeous Harlotry Shaming a foolish Nation! Blue and buff were the recognizably branded colors of the liberal wing of the Whig party. This interpretation is highly specious. Robinson later campaigned for Charles James Fox along with the Duchess of Devonshire, aligning herself ideologically with the Whigs. She even wrote poems for the pro-Fox *Morning Herald* in praise of her chosen candidate and his followers. Yet, what I want to emphasize here is that her image was in the public domain, and her affair with the Prince was deployed to fulfill a variety of political ends. This most likely six-month affair had a much longer afterlife as grist for the political mill. Rather, like her predecessor Nell Gwynn, Robinson made a name for herself in part by publicizing her sexual connection with royalty. As we learn from her *Memoirs* posthumous , Robinson did not always live like the party girl depicted in the scandal sheets and gossip columns. When she met the Prince she was married, had one living daughter Maria Elizabeth , had experienced the death of another Sophia in infancy, and had suffered at least one miscarriage. According to most accounts, her husband Thomas was a profligate who constantly dogged his wife for money to pay gambling debts, keep mistresses, and fuel a drinking habit. When Mary met the Prince, it was public knowledge that Mr. Robinson alleges in her *Memoirs* that it was under these conditionsâ€”inundated with Princely affection and ignored by her husbandâ€”that she strayed from her marriage vows: The unbounded assurances of lasting affection which I received from his Royal Highness in many scores of the most eloquent letters, the contempt which I experienced from my husband, and the

perpetual labour I underwent for his support, at length began to weary my fortitude. Mary and Thomas Robinson remained in debt throughout their marriage—due in part to his profligacy and her attraction to the bon ton. Robinson partly grounded this persona in its theatrical origins. Even though she had left the stage a year earlier, she sat for a costume portrait for John Hoppner in that signature role: Mellor suggests that Gainsborough painted it for the Prince of Wales in 1795. As with many of her early portraits, Robinson gazes directly and alluringly at the viewer. These props suggest that the real-life Robinson has been weeping for her lost lover, and create a lasting visual record of the short affair. This seemingly small detail anticipated the significance the miniature would have for Robinson throughout her lifetime. Portraiture was just one of the many visual strategies Robinson employed to shape her persona at this period. She also staged public appearances and manipulated fashionable dress to maintain status in the post-Prince era. Robinson read the scandal sheets and actively responded to their critiques. For example, when the *Morning Herald* used military imagery to characterize her rivalry with her successor, Elizabeth Armistead, Robinson showed up in a military-inspired costume to a masked ball attended by the Prince. This dress served multiple functions. Initially, she adapted her visual strategies to her changed physical condition, famously riding about London in spectacular carriages to still appear as one of the beau monde. Here, Robinson is depicted as a streetwalker in rags accepting a bag of money from the Prince. Two playbills are discernible in the background. Clearly, the Perdita shown here is the cast-off courtesan, not the beauty playing the incognita princess in the advertised performance. An expert at self-representation, Robinson eventually realized that literary, rather than visual, rhetorical strategies proved the most effective means of reinvention, and through her role as a poet, novelist, and journalist, she was able to take back control of the conversation about her image. In print, she could masquerade in ways for which her well-known face and suffering body would not allow. *Royal Mistress, Writer, Romantic* Yet, Robinson also went on to become a well-known and aesthetically influential poet and novelist—a topic which will, no doubt, be explored in a subsequent *BRANCH* entry. She never stopped struggling to earn a living, and she died with only her daughter attending her in an obscure cottage in *Fantastic Forms of Change*, Palgrave Macmillan. Elaine McGirr and Laura Engel. *Britain, Representation and Nineteenth-Century History. Extension of Romanticism and Victorianism on the Net. The Production of Perdita*. Yale University Press, *Roles, Representations, and Responsibilities*. Hannah Barker and Elaine Chalus. *Gamer*, Michael and Terry F. *Prince of Wales* Harper and Row, *Dollar Amount*, to present. *Robinson, Mary and Maria Elizabeth Robinson. The Memoirs of Mary Robinson. Sex, Scandal, and Monarchy in Print*, U of Toronto P,

Chapter 3 : The Winter's Tale Summary - blog.quintoapp.com

The caricatures of "Florizel and Perdita" were almost exclusively political in nature. Perhaps the most famous, "Florizel and Perdita" (), depicts the Prince, now officially recognized as heir-apparent, and Robinson as two halves of one whole person (Fig. 1).

Rather than the flowing pretty dress usually worn by Perdita, Mary sported a closely fitted jacket with the red ribbons of a common milkmaid. Mary Robinson Mary had been about to launch her theatrical career in but had been persuaded to get married instead. The couple lived beyond their means and, desperate for money, Robinson agreed to Mary becoming an actress. David Garrick, who had coached her for her debut that had never taken place, loyally came out of retirement to prepare her for the part of Juliet. Mary gave her first performance on 10 December to widespread acclaim. Theatre Royal, Drury Lane, from *The Microcosm of London* The royal command performance *Perdita and Florizel* was well-received and the King commanded a royal performance which took place on 3 December The royal box was very close to the stage and gave the 17 year old Prince a close view of the actors on the stage and in the wings. The next morning, he declared to his confidante Mary Hamilton, one of the ladies in waiting at court, that he had fallen madly in love with Mary Robinson. Mary wrote back, encouraging the Prince to be patient and offering sisterly advice. Mary knew that she was risking her entire reputation if she agreed. George and Mary probably did not meet until as late as June The chosen venue was Kew, near to the house where the Prince lived with the Duke of York. People were interested in what she wore and where she went. She had become a Georgian celebrity! The Prince established Mary in a house in Cork Street where she lavishly entertained him and his male friends. She wore a miniature of George around her neck and paraded around town in a variety of carriages. One carriage in particular was emblazoned with her initials encircled by a wreath of rosebuds which at a distance gave the appearance of a royal coronet. Cartoons were printed lampooning the Prince and his lover. There was outrage when Mary had dared to take a side box at the Opera House as if she was one of the nobility and not merely a courtesan. There was an unfortunate incident at Covent Garden where Mary flew into a rage on finding her husband with another woman. The King did not like all the bad publicity and wanted the affair finished, promising George his own establishment. And with good cause; Mary was intimately involved with his friend, Lord Malden. All at once, it was over. Mary did not see it coming. The price of a reputation Mary was determined not to go quietly. She had been living expensively and had massive debts. It is a sad reflection that Mary Robinson, an acclaimed actress and later a feminist writer and poet, is remembered today for her brief affair with the Prince of Wales and not for her other achievements.

Chapter 4 : British Museum - Florizel and Perdita

Florizel. BACK; NEXT ; Character Analysis. The son of the Bohemian King Polixenes, Prince Florizel is the oh-so dreamy "Prince Charming" figure who falls in love and proposes to Perdita (who everyone believes is a lowly shepherd's daughter).

As Florizel is the Prince of Bohemia, he is also very handsome and charming. His archetype is that of a lover. Florizel falls in love with Perdita and wants to marry her. Polixenes objects to the marriage because he believes Perdita is a shepherdess and therefore is not fit for a royal marriage with the Prince. Florizel is willing to give up his inheritance and his throne for the love of Perdita. He chooses to take his love and flee to Sicily, where King Leontes accepts him and Perdita with open arms. The dilemma with his father is resolved because Perdita is actually of royal blood the daughter of King Leontes. It was privilege to play a role like Florizel. I had a great time going through this process of building the character and the exploration of different emotions. Florizel is very versatile and full of life. I felt that those elements are very much like how I live life, so a lot of myself is in Florizel. I enjoyed stepping into the role of a prince because there was exploration of power. Power is something that I have never really explored on all levels. However, being able to be a Prince, or heir to the throne of Bohemia, allowed me to exercise a lot of feelings of power. For example, early in my scenes with Perdita, I am wooing her and trying to win her love. However, she feels that Florizel is using too much power and it is frightening her. There was a lot of emotional build up of passion that I explored. I enjoyed exploring this area because Florizel defines himself as an individual. Furthermore, he does so by denying his father and follows his love. As an actor, I learned to follow my love and fear nothing even if everything I own is threatened.

Chapter 5 : Florizel and Perdita | Smithsonian American Art Museum

Perdita was the female lead in Perdita and Florizel, David Garrick's adaptation of the last two acts of Shakespeare's A Winter's Tale. Rather than the flowing pretty dress usually worn by Perdita, Mary sported a closely fitted jacket with the red ribbons of a common milkmaid.

But Perdita rejects the romantic dreams of both her role in the feast and their future as lovers. Defending his point of view with examples from mythology, the prince cites a number of gods who transformed themselves for love. Believing that this assurance will free Perdita from her fears, he urges her to begin her fun at the feast by greeting the approaching guests. She compares poorly with his old wife, who prepared all the food, then welcomed and served the guests, in addition to performing a song and dance; whereas, Perdita seems to fail at even serving as a hostess. She graciously offers nosegays of rosemary and rue as she welcomes them to the feast. All three exchange meaningful comments about flowers and life as Perdita favorably impresses the disguised king whom she has so dreaded to meet. Florizel then hurries Perdita away to dance, praising her until a pretty blush appears on her face. As they observe the lovers, Polixenes and Camillo are charmed by Perdita. The king describes her as beautiful and nobler than her background can explain. Camillo declares her to be "the queen of curds and cream. The shepherd calls him "Doricles," a worthy young man who obviously loves his daughter; furthermore, he hints at a surprising dowry if the two should marry. A servant announces that a "pedlar" who sings ballads requests entrance. Declaring himself a song-lover, the clown chortles over the sample verses, and he welcomes the pedlar. Perdita cautions against allowing tunes with "scurrilous words. The clown promises gifts of lace ribbons and gloves to both of his female companions, and the three of them choose a suitable ballad to sing. Autolycus then leaves with them in order to rehearse the ballad. More entertainers request permission to perform. The shepherd objects, but Polixenes persuades him to permit them to perform; so they watch a dance of twelve satyrs. This reminds Polixenes that it is time to part the lovers. He teases his son about missing the opportunity to buy gifts for Perdita. Florizel retorts that Perdita prizes the gifts of love, not trifles. Further baited, the young prince declares his love for Perdita for all to hear. Florizel snorts that his father does not know of this matter and never shall. Although Polixenes grants that a young man should have a say in the choosing of a wife, he suggests that the joy and consequences should be discussed with a father. The shepherd joins in the entreaty. But Florizel stubbornly refuses. Angrily, Polixenes rips off his disguise. Perdita begs Florizel to return to his duties at court and forget her. The shepherd lashes out at his daughter for ruining him and rushes off. But Florizel arrogantly proclaims all this is but a mild setback. His plans remain unchanged. He will marry Perdita. Camillo manages to convince Florizel to leave Bohemia and sail for Sicilia, and thus Camillo can both protect the young people and achieve his own goals. And he also convinces the young prince to marry Perdita, then present this romance to Leontes as part of a representation for a reconciliation mission on behalf of Polixenes. Beginning to realize that he has to protect his beloved, Florizel seeks more advice from Camillo. First, Camillo says, they must acquire disguises for Perdita and Florizel for the escape from Bohemia. Only a wailing disruption by the distraught shepherd prevented Autolycus from successfully purse-snatching from the entire group. His celebration of what he managed to get away with, however, is interrupted by the approach of the three escapees. They are discussing effective letters that Camillo can provide. Autolycus fears that they have overheard enough to hang him. As soon as Autolycus recognizes Florizel, he begins scheming again, his schemes fueled by careful observation of the two hasty disguises. Camillo sends the two young lovers off; then, in an aside, he reveals that he will try to convince Polixenes to follow. But first, he must decide if this would be an honest deed. After deciding that it would be "more knavery to conceal it," he chooses silence as being more true to his profession. Then, Autolycus steps aside for another opportunity to make money, for he sees the clown and the shepherd approaching. The clown is arguing that his father should tell the king that Perdita is a changeling, not a legitimate daughter, and show the evidence to the king. Autolycus decides to intervene, but he confuses the simple countrymen with an outburst of nonsense that makes him sound convincingly like a courtier. After saying that the king has sought solace from his grief on board a ship, Autolycus frightens the shepherd and his son into believing that they are

slated for horrible deaths. Autolycus then promises to carry their story to the king. The gullible clown convinces his father to pay Autolycus enough to buy his help. He will allow Florizel to consider the evidence and the possible harm that might happen to him. At best, the prince will reward him for the information; at worst, he will free the two men and scorn Autolycus for being too officious. Analysis This scene is dominated by the image of renewal. This image dominates all other dramatic elements in preparation for its healing role in resolving the major conflict of the plot. Now, the remaining act must transport Perdita and her possessions toward Sicilia. As her first act as "queen" of the feast, Perdita presents rosemary and rue to the guests, symbolizing "grace and remembrance," flowers which seem fresh for a long time "and savour all the winter long. Polixenes reminds her that this is part of an art that enhances nature, as in the art of grafting, wherein, We marry A gentler scion to the wildest stock, And make conceive a bark of baser kind By bud of nobler race. She covers the entire cycle of human life with a gentle, wise point of view that impresses her visitors. Perdita is embarrassed about her long speech, but Florizel adds it to a list that he wants to continue forever "her speech, her singing, and her dancing: Each your doing, So singular in each particular, Crowns what you are doing in the present deeds, That all your acts are queens. Ironically, Polixenes seems ready to "graft" this delight onto the royal family. But Florizel refuses to inform his father of the betrothal. This proud flaw in his nature serves as an important key to the plot development. Florizel refuses to be moved from his independent stance, and he eventually convinces Perdita that she must marry him. They both agree to serve as ambassadors of peace to Sicilia. These are right choices; therefore, no one is punished for filial impiety or deceit "not Florizel, not Perdita, not Camillo, not Autolycus, not the shepherd, and not even the clown. In summary, Camillo has intervened in events in order to achieve one more step in his consistent motivation "that is, to return home to die. Polixenes has manipulated people in order to bend them to his will, and Florizel has maintained a single-minded motivation to marry Perdita. Autolycus, the shepherd, and the clown have acted upon previously established motivations. All have contributed to the eventual success of the trip to Sicilia "the healing renewal. Perdita contributes the least to the plot development at this point because she is ignorant of her heritage and her potential contribution. But she does remain consistent to her character trait of having an uncommon amount of realistic, common sense. Although none of these characters are one-dimensional, they are all subordinate of the development of plot. Even Leontes emerges as relatively weak. He did not, like Galileo, cling to truth in spite of opposing opinion; Leontes simply flaunted truth with his incorrect opinion. Clearly, this long, elaborate subplot enhances the main plot; it is not merely filler.

Chapter 6 : Florizel & The Winter's Tale Study Guide from blog.quintoapp.com

Title: Florizel and Perdita. A dramatic pastoral, in three acts. Altered from The Winter's Tale of Shakespear. Publisher: British Library, Historical Print Editions The British Library is the national library of the United Kingdom.

Overall outside dimensions are 14x12 inch xmm. Features hardboard back stapled in with hanger and glazed with durable Styrene Plastic to provide a virtually unbreakable glass-like finish. Easily cleaned with a damp cloth. Moulding is 40mm wide by 15mm thick. With durable metal and luxurious printing techniques, our metal prints go beyond traditional canvases and add a cool, modern touch to your space. Wall mounted, the smaller sizes can also be used free-standing via an integral stand. Works with all computer mice. Stylish and elegant polished safety glass and heat resistant. To have items sent from a different lab please select the relevant store at the base of the page before adding to your basket. Orders can be delivered to your home, work address, or a friend. Courier items normally require a signature on delivery. We will send an email once the item has been dispatched so you know it is on its way. Smaller Photo Prints are sent out flat in strong envelopes with cardboard front and back for extra protection. Larger Photo Prints are wrapped in tissue paper and rolled into sturdy tubes. Delivery Rates These include special packaging to get them to you safely and are clearly shown at the checkout. In the unlikely event your order does not arrive, or is damaged in transit, we will be happy to replace it. Delivery Tracking Here are some reasons why tracking information may not be available: Ordering is quick and easy! Just follow these 5 simple steps Most items are printed to order from high quality digital originals and without the watermarking shown on our web previews. Please note that prices shown may include sales tax where applicable at your current rate. Just enter a word or phrase into the search box , or browse our online photo galleries. Select an image to find out more about the picture and the range of quality print formats available. Preview images may be watermarked for security reasons, such marks will not appear on your final purchase. Our professional prints can withstand fade for up to years! All frames and mounts are produced in-house to guarantee a premium quality product and are quality checked before leaving our labs. Simply enter your email address and password and we will fill in your billing and delivery address details. All personal details are held securely and are not used for any purpose other than order management. If you are not happy with an item, or have simply changed your mind, do please let us know as soon as possible. After this we only exchange items if they were received faulty, or if the wrong item was received. The item must be returned in the condition that you received it and in its original packaging. All we ask is that you return the item in the condition that you received it including any paperwork and wrap the package securely - the packaging they arrive in can often be used for the return. We will replace faulty items with the same product or refund back to a credit card if the item is no longer available. Our returns policy is valid for 30 days from receipt of goods. As soon as you place an order for a personalised or made-to-order item you have entered into a contract to purchase that item. Therefore once you have submitted the order you cannot cancel or return the item either before or after dispatch. During peak periods exchanges can take up to 28 days to process. If you require an exchange for a specific date, e. A full charge will be made on goods that have been returned in a used or unsalable condition e. We reserve the right to return to you at your cost any item returned to us after 14 days, or not in compliance with the conditions above. Please visit Feedback to send us comments, suggestions etc, remembering to quote your order reference in any correspondence Please contact us for return address details for your country.

Chapter 7 : Regency History: Perdita and Florizel - Mary Robinson's affair with the Prince

Florizel and Perdita. A dramatic pastoral, in three acts. Alter'd from The winter's tale of Shakespear. By David Garrick. As it is performed at the Theatre Royal in Drury-Lane.

Chapter 8 : Florizel and Perdita | Readings | Simplish

DOWNLOAD PDF FLORIZEL AND PERDITA

Florizel falls in love with Perdita and wants to marry her. Polixenes objects to the marriage because he believes Perdita is a shepherdess and therefore is not fit for a royal marriage with the Prince.

Chapter 9 : Florizel and Perdita. (Microform,) [blog.quintoapp.com]

Title Florizel and Perdita Summary Print shows a bust portrait divided vertically by a line down the center of the face, left half of face representing the Prince of Wales, and right half representing Mrs. Robinson, or "Perdita."