

TEACHER PACK

CYMBELINE

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ABOUT THIS PACK

This pack supports the RSC's 2016 production of *Cymbeline*, directed by Melly Still. The production opened on 29 April 2016 at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students attending the performance and studying *Cymbeline* in school.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION

Melly Still describes *Cymbeline* as 'a play about young people coming of age in an adult world that is struggling to make sense of itself'. Set in a dystopian Britain in the not too distant future, it is a play about a Kingdom in the middle of an 'identity crisis' and as a Kingdom fighting for its survival, with a younger generation doing the same, parts of the play are violent.

You can see this struggle in the production's set design as well, created by Anna Fleischle, which shows a tree stump in the centre of the stage, preserved in a glass box and barren stone covered in graffiti. There's a sense that, since *Cymbeline* lost her children the Kingdom has gone to ruin and they are trying to preserve some memory of it. Anna describes it as 'a time when everything has dried up, and nature has been concreted over'.



Bethan Cullinane as Innogen, James Clyde as the Duke and Gillian Bevan as Cymbeline in the 2016 production of *Cymbeline*. Photo by Ellie Kurtz.

Cymbeline is well known for the many character asides in the speech as well as the 'dream' where Jupiter appears to protect Posthumus. Movement and music form a vital role in this production and help to present some of these moments. For each aside, for example, the cast not speaking move in slow motion and the lighting changes to highlight the difference between these moments and the main action.

The gender of several characters, including their names, has been changed in this production and all text extracts included in this pack have been taken from the 2016 RSC script. Activities can still be adapted for use with the original text and Activity 4 will help you to explore the impact of this change in more detail.

EXPLORING THE STORY

NOTES FROM THE REHEARSAL ROOM

In the first weeks of rehearsal Melly introduced the story to the company in really practical ways, playing a lot of games before walking through the text. One of the ways in which she did this was to ask the company to read the script, without reading their own lines, passing a ball at the end of their line. By doing this they were able to focus on the energy and intention of the lines.



SYNOPSIS

A full synopsis of the play is available at:

<https://www.rsc.org.uk/cymbeline/the-plot>



ACTIVITY 1: INVADING A KINGDOM

The following activity will introduce students to the play, looking at how it takes place in three very distinct worlds or places.

- Provide each student with a copy of the edited opening to the play and arrange the students into a circle. This edited extract contains most of the first exchange of the play, between two Gentlewomen (both Gentlemen in the original text).
- Ask students to consider, before they even start reading, why a play that is titled 'Cymbeline' would open with two unnamed characters. What kind of information do they think we will get from them?
- Invite them to pass a ball or other object around the circle as they read. Encourage each student to read one sentence and then pass the ball on.
 - Explain to students that the company read a lot of the play together this way when looking at it for the first time. In some of the duologues it can be really interesting to read the text this way as it helps you to think about how and why characters are interacting.
- Reflect with students on how it felt to read this opening scene. How fast or slow do they think the scene felt? How often were they passing the ball or object? Were there any moments where they dropped it, or it felt like the scene was not 'up in the air'? What kind of moments were these?
 - You may want to re-read some of these parts as there some quite dense descriptions of the past and what happened.
- Invite students to re-read the scene as a whole group, raising their hands or stepping into the circle every time they think they hear a new piece of information relating to:
 - Cymbeline
 - Cymbeline's family
 - Posthumus
 - Posthumus' family

As they do this, you may want to keep a collective list on a flip chart or board so that students remember the information they identified, including all the information about Innogen and Posthumus' exile.

- Discuss with students what the key events are that are talked about in the opening exchange. Why do they think Shakespeare provides this set-up and information about Cymbeline and the court before we meet the Royal family? Why use an unnamed gentleman and gentlewoman to do this, like court gossip?

NOTES FROM THE REHEARSAL ROOM

While it's not a magical world with spells, *Cymbeline* has the feel of a fairytale with an underlying magic. This is something Melly was keen to show through having the character of the Soothsayer on stage for most of the scenes, witnessing events until they speak later in the play. She also described it as lying between genres, as a 'tragi-comedy' and has emphasised this in the production.

Having looked at the opening of the play explain to students that they are going to explore what happens next in the story, looking at the rest of the play. This overview is based on the 2016 production and some character genders and names are different.

- Organise students into groups of four or five and provide each of them with one of the short scenes from the Story in 10 scenes Resource.
- Invite each group to create a freeze frame or tableau to show what happens in their scene description.
- Allow each group to show their freeze frame in the correct order, as you or members of the group read the narration.
 - You may also want to challenge students to include a line of text in each scene.
- Reflect with students on seeing the whole story play out on why they think Melly describes the play as 'tragi-comedy'; what were the most tragic moments and where did the comedy come through? Were there any cross-overs in this? Are there any moments in particular where the magical feeling of the play comes across more strongly.



ACTIVITY 2: A COURT AND ITS PEOPLE

In this play the action centres around a number of central characters. Before introducing them in more detail, organise students into groups of four and ask them to create still images of:

- An aging ruler who is losing control
 - Young lovers who are being separated
 - A parent and a disobedient child
- Discuss with students the similarities between their images and what connects them.
 - Explain that this play, as they know, is about how an aging ruler deals with the demands of an invading force but also how a parent deals with their child disobeying them.
 - Arrange students so that they are working in different groups of four or five.
 - Provide each group with one set of the character profiles in the Resource materials.
 - Allow each group some time to look through the character profiles in their group and ask them to assign each character to a person.
 - Ask each group to take turns reading out the quotes and descriptions for each character.
 - Invite the groups to then create an image or 'photograph' with all the characters in it, using their bodies to show what that character is like and how they relate to the others.
 - Allow some of the groups to show their 'photographs' and discuss which characters overlap and appear in more than one set. Are they different in one from the other? Do we see a different side to Posthumus in Italy, for example, than we do in Britain?



Bethan Cullinane as Innogen and Hiran Abeysekera as Posthumus in the 2016 production of *Cymbeline*. Photo by Ellie Kurtz.

A EUROPEAN WORLD

One of the things students may have noticed when grouping their characters and working through the story are the three distinct settings of the play. These are:

- London
- Wales
- Italy

In the 2016 production Melly was keen to treat the events in each of these locations as a different story, creating a 'collage' of different events and places when brought together, so the audience would feel the transitions. Posthumus is forced to Italy by exile and in different ways Innogen is forced to Wales as she goes in search of Posthumus so the changes from place to place were emphasised.

One of the key ways that this has been achieved is through music, with each place having a very different feeling on stage. London, for example features classical music and operatic singing where Italy is represented by more modern and electronic music and Wales using less familiar instruments made out of unusual objects to create unknown sounds. In the below images you can see some of the sets for the three worlds of the play, which are very different in terms of historical setting as well which also creates a disconnect between the stories and places.



The Company in the 2016 production of *Cymbeline*. Photos by Ellie Kurtz.

NOTES FROM THE REHEARSAL ROOM

One of the things Melly had done before coming into rehearsals was to translate parts of some scenes into Italian and Latin, so that when Posthumus arrives in Italy the other characters speak in a language that is foreign to him and that has to be translated. This makes these settings feel much more separate for the audience but also offers a different perspective on how Posthumus must be feeling.

ACTIVITY 3: DESIGNING THE SETTINGS

In response to the images above, ask students to think about how they would show the differences between the different settings. How could they create worlds that were different enough that the characters would feel uncomfortable and out of place moving between them?

- Ask students to work in pairs to create a mood board for each of the three settings. Remind them that they don't need to be part of the same world, they can be in different time periods, different languages and with different music.

- A mood board can be a simple collection of images, drawings, colours, textures pulled together as a simple collage. Designers will often start this way when collecting inspiration and ideas for their sets.
- Encourage students to think about what needs to happen in that world as they create their mood boards, as well as thinking about the contrast between them. For example:
 - Britain needs to be a kingdom in collapse or disarray that owes money to another country.
 - Italy needs to be a setting where a characters from different cultures mix – like the Frenchman and Iachimo – and there is, possibly, a culture of gambling or wagering.
 - Wales needs to be a place where Belarius can have raised his ‘children’ to hunt and live in the wild with no one seeing them or recognising them for twenty years.
- Invite students to share their mood boards for each of the settings, discussing the ways they have tried to create contrast between them.

In the play both Innogen and Britain face an invasion, in different ways. In 2016, as the UK votes on whether or not to remain in the EU, this felt particularly poignant to the creative team.

You may want to discuss this with students as well. For example, are there advantages to Cymbeline keeping good relations with Italy and paying tribute to them? What does Cymbeline’s kingdom gain through doing this and what does it lose?

QUEEN OF BRITANIA

In this production, the part of Cymbeline is played by Gillian Bevan. This alteration, making Cymbeline a Queen rather than a King, ultimately impacts on how the other characters will be perceived on stage. In the original text, for example, it is very easy to see the character of the Queen as an ‘evil step-mother’ figure, very much like a fairytale villain. In this production, that role has changed so that the character is the husband of Cymbeline which forces the audience to view the role in a different way.

NOTES FROM THE REHEARSAL ROOM

During the early stages of the rehearsal process Melly was keen to encourage the company to think about the feelings of each character and what motivated them to act. As they worked through the script together she asked the actors to think about how they related to each character and what they were able to bring to the part.



ACTIVITY 4: MOTHER AND DAUGHTER

- Provide students with copies of the script for Act 1 Scene 1 where Innogen and Cymbeline talk to each other.
- Organise the group into two halves, lining them up to face each other.
- Ask one side to read Cymbeline’s lines together and the other to read the part of Innogen together.
- Reflect with students, after hearing the lines, on what kind of relationship they think these characters have. How would they describe this kind of conversation?
- Encourage them to re-read the scene as a whole group, with the group reading Innogen stamping every time they think she says something that is meant to hurt Cymbeline’s feelings.
- Explain to students that the director of the production was keen that the actors connected their characters to their own experience. Can any of them think of a time where they might have said something to deliberately upset a parent or carer? How did they feel to make them think that was necessary? How do they think Innogen is feeling and why? What is it that she thinks is so unfair?

- Arrange students into pairs and ask them to read the scene again. This time the person reading Innogen's part should stand still, while the person playing Cymbeline can move around them.
- Allow a couple of the pairs to share their short scenes and ask the rest of the group to reflect. Who has the power in this scene?
- Remind students that the part of Cymbeline is usually played by a man, and he is the King of Britain, but in this production Melly has cast Cymbeline as a woman, a Queen.
- Invite each of the pairs to create a different version of the scene in which both characters can move, but with half of them casting Cymbeline as a King and half of them casting Cymbeline as a Queen. This doesn't mean the part has to be played by someone of that gender, but is an opportunity for them to think about whether a Father and Daughter would react to each other in the same way as a Mother and Daughter.
- Allow two groups to perform their scenes, comparing a Mother/Daughter reading with a Father/Daughter reading. What differences do they notice, if any? The text is the same but have the groups chosen a different approach in their staging? Both characters could move in this version but have they seen Innogen using the space and if so how did she use it in both versions?
 - Melly felt that the biggest impact of changing the gender of the King/Queen was actually on other characters, rather than the character of Cymbeline. Do they agree with this? Other than Innogen, which other characters might this shift affect most deeply?

WAYS TO EXTEND THIS WORK

- You may also want to further explore the presentation of parent/child relationships in Shakespeare's other work. As another play set in Britain, the relationship between Cordelia and King Lear provides an interesting comparison, particularly looking at the differences between Innogen and Cordelia (in 1:1).
- Equally, you may want to encourage students to think about other characters in the play and how the story would be affected if their gender was changed. In this production the Queen (Cymbeline's wife) has become the Duke. This has meant that this character can't really be seen as the fairytale 'Step-Mother' figure that is often seen in *Cymbeline*. What other changes might result in a more contemporary and challenging version of the play?

EXILE AND BELONGING

When Posthumus is exiled to Italy he meets Iachimo and very quickly strikes a bet with him that Innogen will be faithful to him even though he is a long way away from her. This wager is set up in the first Act of the play and understanding why Posthumus might do this is crucial to understanding the action of the play.



ACTIVITY 5: THE WAGER

- Ask students to consider how Posthumus is feeling, having been exiled. What do they imagine he feels on being in Italy?
- Share with students the following lines from Posthumus which seal his wager with Iachimo. What do they imagine leads Posthumus to make this bet and why?

I embrace these conditions, if you make your voyage upon her and give me directly to understand you have prevailed, I am no further your enemy, she is not worth our debate. If she remain unseduced, you not making it

appear otherwise, for your ill opinion and th'assault you have made to her chastity you shall answer me with your sword.

- Reflect with students on whether they have ever made a bet on something with a friend or family member. If so, what was the bet on? We usually bet on outcomes we think are certain. Why might it be so important to Posthumus, at this moment, that he can be certain Innogen still loves him? What might drive a man to this point?
- Provide students with one of the lines from Iachimo in Act 1 Scene 4 and Act 2 Scene 4, explain that before the bet Posthumus describes Innogen as holding her virtue and ends by wanting to 'tear her limb-meal'.
- Invite half the students to line up, with the quotations from Iachimo.
- Ask the other half of the students to act as Posthumus and walk along the line, listening to each quote.
- Allow students to repeat the exercise a second time, having heard the quotes once. This time ask each Iachimo with a Scene 4 line to hold out their hand for Posthumus to shake. As each Posthumus moves down the line ask them to shake hands only once when they hear the line they think would persuade them to finally make the bet, stopping before the Scene 6 lines.
- Listen to each Iachimo as they say how many people shook their hand and listen to the three most popular choices again.
- Discuss with students the meanings of the most popular choices and what drove them to select those options. What is it, do they think, that Iachimo says or does that drives Posthumus to wager everything?
- Ask the Iachimos with Scene 6 lines to then do this again, as each Posthumus listens to what he says when he comes back from London. When they hear the line that they think will make him angry enough to kill Innogen, ask them to read Posthumus' reply in the Resource.
- Discuss with the students who played Posthumus which line in Scene 6 made them respond and want Innogen dead. Was it that line specifically or the build up to it? Did they all react to the same line?

WAYS TO EXTEND THIS WORK

- You may also want to explore Act 1 Scene 6 in which Iachimo attempts to persuade Innogen that Posthumus has been unfaithful to her, and that she should exact her revenge by being with him. A closer look at this scene and Act 1 Scene 4 offers lots of speeches and extracts to examine persuasive devices through and can add to a discussion around why Posthumus wagers with Iachimo.



Oliver Johnstone as Iachimo, Byron Mondahl as Philario and Hiran Abeysekera as Posthumus in the 2016 production of *Cymbeline*. Photo by Ellie Kurtz.



ACTIVITY 6: INNOGEN'S JOURNEY

The wager between Iachimo and Posthumus sparks the next steps in Innogen's journey, as she moves from being the disobedient daughter of Cymbeline who has married without consent to what Jonathan Bate calls 'the woman who restores harmony'.

- Arrange students into groups of two or three and provide them with a copy of Innogen's Journey in the Resources.
- Ask each group to look at the five different events in Innogen's journey and discuss with them the locations for each.
- Allocate each group with one of the different scenes in the journey and ask them to read the description through.

- These scenes are edited extracts from the 2016 script and gender and character names will appear differently.
- Encourage each group to develop their reading, trying the scene in three different ways:
 - With Innogen as angry
 - With Innogen as desperate
 - With Innogen as cunning
- Ask students to select one of their interpretations, the one that feels most natural to their stage in the story to perform to the whole group.
- Allow students to reflect on the scenes they have seen asking those who are watching to guess which interpretation they have used and then reflect with the group on why they feel Innogen behaves like this at that point in the story.
- As you watch you may find the following useful as pertinent discussions for each section:
 - Section 1: How does Innogen react to Iachimo? How does Shakespeare use this scene to foreshadow later events in the play?
 - Section 2: Why is Cloten so offended by Innogen's comparison between him and Posthumus garments? He repeats this insult a lot, later on, as he searches for her in Wales. What does his reaction reveal about him as a character?
 - Section 3: Why do you think Shakespeare sets this in the wilds of Wales? In the language, the natural connection between Innogen and her siblings is really emphasised, why is this important?
 - Section 4: In this speech Innogen really believes she has woken up next to her dead husband; how does the text help us to understand her emotions? What is she feeling?
 - Section 5: What hints does Shakespeare offer in the text that Cymbeline's family might be reunited? Is Innogen any different dressed as Fidele? Why do you think she wants to question Iachimo at this point? What is she hoping for?
- Discuss with students how they would describe Innogen's changes. Do they agree with Jonathan Bate that, at the end of the play, it is her that 'restores harmony'? Have events changed her?

WAYS TO EXTEND THIS WORK

- As part of looking at character journeys you may also want to spend some time exploring the 'dream scene' in which Posthumus is protected by his family and by Jupiter. In the 2016 production this scene is staged using puppets and the voice of Jupiter is played by the same actor that plays Posthumus.
- Challenge students to think about how they would stage this scene, where gods and spirits intervene in the events in the real world.

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RESOURCES

Act 1 Scene 1 Extract 1 (Edited by RSC Education)

- GENTLEWOMAN 1 You do not meet a man but frowns.
- GENTLEWOMAN 2 But what's the matter?
- GENTLEWOMAN 1 Her daughter, and the heir of her kingdom, whom
She purposed to her husband's son – a widower the Duke
That late she married – hath referred herself
Unto a poor but worthy gentleman. She's wedded,
Her husband banished, she imprisoned, all
Is outward sorrow, though I think the Queen
Be touched at very heart.
- GENTLEWOMAN 2 None but the Queen?
- GENTLEWOMAN 1 He that hath lost her too; so is the Duke,
That most desired the match. But not a courtier
- GENTLEWOMAN 2 And why so?
- GENTLEWOMAN 1 He that hath missed the Princess is a thing
Too bad for bad report; and he that hath her –
I mean that married her, alack, good man,
And therefore banished – is a creature such
As to seek through the regions of the earth
For one his like
- GENTLEWOMAN 2 You speak him far.
What's his name and birth?
- GENTLEWOMAN 1 I cannot delve him to the root. His father
Was called Sicilius Leonatus.
As he was born. The Queen she takes the babe
To his protection, calls him Posthumus Leonatus,
Breeds him, puts to him all the learnings that his time
Could make him the receiver of, which he took
As we do air, fast as 'twas ministered
- GENTLEWOMAN 2 I honour him
Is she sole child to th' Queen?
- GENTLEWOMAN 1 Her only child.
She had two others –
... from their nursery
Were stol'n, and to this hour no guess in knowledge
Which way they went.

The Story in Ten Scenes

1. Cymbeline and Innogen argue. Cymbeline has banished Posthumus after finding out that Innogen and Posthumus have got married in secret. Cymbeline wants Innogen to marry Cloten instead, who is the son of her second husband the Duke. Meanwhile the Duke pretends to support the young couple but is secretly plotting against them. Innogen and Posthumus vow to be faithful to each other and Posthumus gives Innogen a bracelet as a symbol of their vows.
2. Posthumus arrives in Italy where he has been exiled to. While there his friend Philario introduces him to lots of different people including an Italian called Iachimo. Iachimo and Posthumus argue about women; Iachimo claims any woman can be persuaded to betray her husband and Posthumus claims that Innogen would never betray him. Iachimo wagers that he can seduce Innogen and convinces Posthumus to agree.
3. The Duke asks the court Doctor, Cornelius, to make him a poison but Cornelius is suspicious and gives him a sleeping potion instead. When Pisanias then comes in the Duke accidentally drops the poison and tells Pisanias to keep it when she helps him pick it up, lying to her and telling her its helped the Queen feel 'restored' several times before.
4. Iachimo arrives to see Innogen. At first she is excited to have news about how Posthumus is and whether he's okay but as they talk and Iachimo tries to seduce her she asks him to leave. He apologises and asks if she will look after a trunk which contains presents that Posthumus helped to buy, promising he will leave in the morning. She agrees to protect it and keep it in her room overnight. Iachimo then hides in the crate and comes out while Innogen is asleep. He then makes a note of exactly what her room looks like, takes her bracelet and also notices a mark on her breast which he believes will convince Posthumus he managed to seduce her.
5. Iachimo convinces Posthumus that Innogen betrayed him and Posthumus is furious. He sends two letters home. One to Innogen asking her to meet him at Milford Haven, saying he is coming home, and one to his servant Pisanias ordering her to murder Innogen. Both letters get to London and Pisanias and Innogen set off to Milford Haven. Meanwhile Cloten is frustrated that Innogen thinks Posthumus' clothes or garments have more value than he does, and dresses in Posthumus' clothes before following Innogen and Pisanias to Milford Haven.
6. Pisanias does not think Innogen has been unfaithful so while on the road, she shows the letter to Innogen and explains what Posthumus ordered her to do. Unable to go back to court, Innogen dresses as a boy and agrees to stay away while Pisanias returns. Innogen then gets lost in Wales before finding a cave which clearly belongs to someone. She waits there and is eventually found by a man called Belarius who lives in the cave with his children Guideria and Arviragus. They accept Innogen, who tells them her name is Fidele, and feel very close to her. Belarius doesn't know that Innogen is the Princess but he confesses to the audience that his children are actually Cymbeline's children and that he stole them when he was banished by her.
7. Innogen feels unwell and so stays in the cave while the others go to hunt. Cloten appears, in search of Innogen, and fights with Guideria while the brother and sister are out hunting and Guideria kills him by cutting off his head. Meanwhile, Innogen takes the sleeping potion that Pisanias had, thinking it will make her feel better but it sends her to sleep and makes her appear dead. When Belarius and his children come back, they find Innogen and think that Fidele is dead. They lay her body down next to the dead body of Cloten, who is headless and leave. When Innogen then wakes up she finds herself next to the headless body of Cloten, wearing Posthumus' clothes. She despairs, thinking Posthumus is dead.
8. The Roman army arrives in Britain because Cymbeline is refusing to pay tribute to them. Posthumus and Iachimo have travelled from Italy with the army. When they arrive in Wales Innogen becomes a page to one of the Roman officers, still dressed as Fidele. During the fighting Posthumus switches sides and fights for the Britons; he hates himself for what he has

done and thinks Innogen has been killed on his orders, so he fights wildly in the hope he'll be killed. With the help of Belarius and his children the Romans are defeated and taken prisoner. Posthumus switches back to the Roman side and is imprisoned with them.

9. While Posthumus is in prison, the god Jupiter promises Posthumus' ancestors that he will protect him from harm. In the morning Cymbeline is with her court, including Belarius and his children who she doesn't recognise. The Duke is revealed to have died horribly but confessed on his deathbed that Pisanias had a deadly poison for Innogen and that he had plotted to kill Cymbeline as well. Cymbeline laments that she listened to the Duke's lies rather than her own daughter. The Roman prisoners then arrive to hear her judgement, including Posthumus, Iachimo and the disguised Innogen, who looks like a Roman page boy.

10. The Roman soldier Innogen had been serving asks Cymbeline to spare his page, Fidele. When Innogen steps forward Belarius and his children recognise her as the boy they knew in Wales but they keep quiet. Meanwhile, Innogen asks Iachimo to explain how he came by the ring he wears and Iachimo then confesses that he lied about seducing Innogen in order to win the ring from Posthumus. Once Iachimo has confessed Posthumus reveals himself and so does Innogen. After this, the full story is explained and Belarius reveals that Guideria and Arviragus are actually Cymbeline's lost children, Innogen's siblings. Cymbeline then frees the Roman soldiers and agrees to pay the tribute.

Act 1 Scene 1 Extract 2 (edited by RSC Education)

CYMBELINE O disloyal thing,
That shouldst repair my youth, thou heap'st
A year's age on me.

INNOGEN I beseech you madam,
Harm not yourself with your vexation,
I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears.

CYMBELINE Past grace? Obedience?

INNOGEN Past hope and in despair: that way past grace.
CYMBELINE That mightst have had the sole son of my king.
INNOGEN O blest that I might not: I chose an eagle
And did avoid a puttock.

CYMBELINE Thou took'st a beggar, wouldst have made my throne
A seat for baseness.

INNOGEN No, I rather added
A lustre to it.

CYMBELINE O thou vile one!

INNOGEN Madam,
It is your fault that I have loved Posthumus.
You bred him as my playfellow, and he is
A man worth any woman.

CYMBELINE What? Art thou mad?

INNOGEN Almost. Heaven restore me! Would I were
Aneatherd's daughter, and my Leonatus
Our neighbour shepherd's son.

Words that Wound

POSTHUMUS

She holds her virtue still, and I my mind

○ that I had her here, to tear her limb-meal

IACHIMO

Lines from Act 1 Scene 4:

You know, strange fowl light upon neighbouring ponds

I should get ground of your mistress – had I admittance and opportunity to friend

I make my wager rather against your confidence than her reputation.

And to bar your offence herein too, I durst attempt it against any lady in the world.

I will lay ten thousand ducats to your ring, that commend me to the court where your lady is... I will bring from thence that honour of hers which you imagine so reserved.

You are a friend, and therein the wiser: if you buy ladies' flesh at a million a dram, you cannot preserve it from tainting.

Lines from Act 2 Scene 4

But I now profess myself the winner of her honour,

First, her bedchamber – Where I confess I slept not, but profess
Had that was well worth watching

Then if you can be pale, I beg but leave to air this jewel: see,
And now 'tis up again;

If you seek for further satisfying, under her breast –
Worthy the pressing – lies a mole

Your lady, is one of the fairest that I have look'd upon

I'll make a journey twice as far, t' enjoy a second night of such sweet shortness which was mine in Britain

Your lady being so easy ...
I now profess myself the winner of her honour

She gave it me (the bracelet) and said she priz'd it once

Innogen's Journey

Scenes Edited by RSC Education

1. Iachimo tries to seduce Innogen.

INNOGEN My lord, I fear,
 Has forgot Britain.

IACHIMO And himself.

INNOGEN Let me hear no more.

IACHIMO O dearest soul, your cause doth strike my heart
 With pity that doth make me sick...
 - Be revenged,

INNOGEN Revenged?
 How should I be revenged?

IACHIMO Should he make me
 Live like Diana's priest betwixt cold sheets
 Whiles he is vaulting variable ramps,
 In your despite, upon your purse – revenge it.
 I dedicate myself to your sweet pleasure,
 More noble than that runagate to your bed,
 And will continue fast to your affection,
 Still close as sure.

INNOGEN Away, I do condemn mine ears that have
 So long attended thee. If thou wert honourable
 Thou wouldst have told this tale for virtue, not
 For such an end thou seek'st, as base as strange.

2. Innogen rejects Cloten.

CLOTEN Still I swear I love you.

INNOGEN If you but said so, 'twere as deep with me.
If you swear still, your recompense is still
That I regard it not.

CLOTEN This is no answer.

INNOGEN But that you shall not say I yield being silent,
I would not speak. I pray you spare me. Faith,
I shall unfold equal discourtesy
To your best kindness. One of your great knowing
Should learn, being taught, forbearance.

CLOTEN You sin against
Obedience which you owe your mother. For
The contract you pretend with that base wretch...

INNOGEN Profane fellow,
Wert thou the son of Jupiter thou wert too base
To be his groom and hated
For being preserved so well.

CLOTEN The south-fog rot him!

INNOGEN He never can meet more mischance than come
To be but named of thee. His meanest garment
That ever hath but clipped his body is dearer
In my respect than all the hairs above thee,
Were they all made such men. How now, Pisanias!

Enter Pisanias

CLOTEN His garment? Now the devil – His garment?

3. Innogen and her siblings.

BELARIUS *[To Innogen]* You are not well. Remain here in the cave.
We'll come to you after hunting.

ARVIRAGUS *[To Innogen]* Brother, stay here.
Are we not brothers?

INNOGEN So man and man should be,
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.

GUIDERIA Go you to hunting. I'll abide with him.

INNOGEN I am ill, but your being by me
Cannot amend me. Society is no comfort
To one not sociable. I am not very sick,
Since I can reason of it: pray you trust me here.

GUIDERIA I love thee: I have spoke it;
How much the quantity, the weight as much,
As I do love my father.

BELARIUS What, how, how?

ARVIRAGUS If it be sin to say so, sir, I yoke me
In my good sister's fault. I know not why
I love this youth, and I have heard you say
Love's reason's without reason. The bier at door
And a demand who is't shall die, I'd say
'My father, not this youth'.

BELARIUS *[aside]* O worthiness of nature, breed of greatness!
I'm not their father, yet who this should be
Doth miracle itself, loved before me.

4. The headless corpse

INNOGEN

[awakes] Yes sir, to Milford Haven, which is the way?
I have gone all night: faith, I'll lie down and sleep.

Sees Cloten's body

But soft, no bedfellow! O gods and goddesses!
These flowers are like the pleasures of the world,
This bloody man the care on't. I hope I dream,
For so I thought I was a cavekeeper,
And cook to honest creatures. But 'tis not so:
'Twas but a bolt of nothing, shot at nothing,
Which the brain makes of fumes...
The dream's here still: even when I wake it is
Without me as within me; not imagined, felt.
A headless man? The garments of Posthumus?
Murder in heaven! How? 'Tis gone. Pisanias
Conspired with that irregular devil Cloten,
Hath here cut off my lord...
...O Posthumus, alas,
Where is thy head? Where's that? Ay me! Where's that?
Pisanias might have killed thee at the heart
And left this head on. How should this be, Pisanias?
'Tis she and Cloten: malice and lucre in them
Have laid this woe here.

5. Innogen in disguise sees Iachimo with her ring.

CYMBELINE What wouldst thou, boy?
I love thee more and more; think more and more
What's best to ask. Know'st him thou look'st on? Speak,
Wilt have him live? Is he thy kin? Thy friend?

INNOGEN He is a Roman, no more kin to me
Than I to your highness, who, being born your vassal,
Am something nearer.

CYMBELINE Wherefore ey'st him so?

INNOGEN I'll tell you, madam, in private, if you please
To give me hearing.

CYMBELINE Ay, with all my heart,
And lend my best attention. What's thy name?

INNOGEN Fidele, sir.

CYMBELINE Thou'rt my good youth. Walk with me, speak freely.

Cymbeline and Innogen converse apart

PISANIA [aside] It is my mistress.
Since she is living, let the time run on
To good or bad.

Cymbeline and Innogen come forward

CYMBELINE Come, stand thou by our side,
Make thy demand aloud. [To Iachimo] Sir, step you forth.
Give answer to this boy, bitter torture shall
Winnow the truth from falsehood.

INNOGEN My boon is that this gentleman may render
Of whom he had this ring.