

cymbeline

chicago
shakespeare theater
on navy pier



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Teacher Handbook

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Cover illustration: Original rendering by Costume Designer Susan E. Mickey for CST's 2007 production of *Cymbeline*.



Barbara Gaines
Artistic Director

Criss Henderson
Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style Courtyard Theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall.

In its first 20 seasons, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*.

Each year Chicago Shakespeare receives widespread critical acclaim for artistic excellence and its accessible, creative approach to Shakespeare's work. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and ethnically diverse audience of 50,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of mainstage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools.

We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage.

Marilyn J. Halperin
Director of Education

Roxanna Y. Conner
Team Shakespeare Manager



Cymbeline

written by William Shakespeare

directed by Barbara Gaines

Cymbeline is a fairy tale—and a great adventure story. Princes stolen in infancy. Separated lovers. Magic potions. Jealousy. Revenge. Disguise. Reunions. Forgiveness for mistakes. And second chances.

Shakespeare takes his heroine Imogen from the repressive, false court of King Cymbeline along unknown and dangerous paths in the wilds of untamed Wales. Along the way, the kindness of strangers, Imogen's courage, and the strength of her love lead the princess toward reconciliation with her lost husband and family.

The characters that people fairy tales are vivid and unforgettable. They make mistakes that lead them to the brink of tragedy. But fairy tales and Shakespeare's late romances occupy a world where disaster—with help from kindly strangers and the gods who descend from the heavens—is averted. Learning from their mistakes, people are given a second chance to live differently based upon newly gained self-knowledge—and everyone, naturally, lives happily ever after.

Production Sponsor



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*With original renderings by Costume Designer
Susan E. Mickey for CST's 2007 production of Cymbeline*

ART THAT LIVES



Drama, like no other art form, is a living art. It is written to be performed live before a group of people who form an audience and together experience a play. Ancient cave paintings depict men disguised as animals. Since ancient times, impersonation and imitation have served man in his effort

to express himself and to communicate. The drama of western civilization has its roots in the ancient Greeks' religious rituals and observances. Until the Renaissance, when Shakespeare wrote, drama was closely tied to religious beliefs and practice.

Drama not only depicts human communication, it is human communication. In theater, unlike television or film, there is a two-way communication that occurs between the actors and their audience. The audience hears and sees the actors, and the actors hear and see the audience. We are used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because the art lives, each production is guaranteed to be different, depending in part upon an audience's response. Live drama is the sharing of human experience, intensely and immediately, in the theater, which momentarily becomes our universe.

A live theater production depends upon its audience. The best performances depend upon the best actors—and the best audiences. When the actors sense a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they, too, are distracted, and the play they create is less interesting.

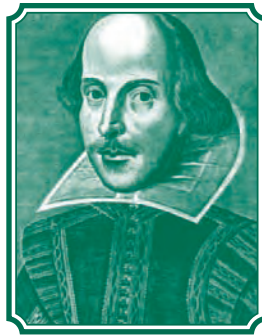
One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller in the experience of live theater. We hope you'll enjoy your role—and help us give you a dramatic experience that you'll always remember.

{Theatrical performance} is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely-fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—Tyrone Guthrie, 1962

HOW CAN YOU HELP US GIVE YOU THE BEST PERFORMANCE WE CAN?

- Please don't talk during the performance. Talking distracts the actors as well as the people sitting nearby.
- Respond naturally to our play. Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- Please keep all “noisemakers”—food, gum, cell phones, iPods, etc.—back at school or on the bus! In a quiet theater, wrappers and munching are heard by all, the actors included.
- No photographs of any kind, please! Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.



BARD'S BIO

The exact date of William Shakespeare's birth is not known, but his baptism, traditionally three days after a child's birth, was recorded on April 26, 1564. His father John Shakespeare was a tanner, glover, grain dealer and town official of the thriving market town of Stratford-upon-Avon.

His mother Mary Arden was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired some knowledge of Latin and Greek and the classical writers. There is no record that Shakespeare acquired a university education of any kind.

Some skeptical scholars have raised doubts about whether Shakespeare, due to his relatively average level of education and humble origins, could have possibly written what has long been considered the best verse drama composed in the English language. But not until 1769, 150 years after Shakespeare's death, did these theories arise—and, to all appearances, Shakespeare's contemporaries and immediate successors never seemed to question whether William Shakespeare wrote the celebrated works attributed to him.

At 18, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age 11. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven years are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and copying the works of established dramatists.

Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Puritans closed the theaters in 1642. From 1599 the company acted primarily at the Globe playhouse, in which Shakespeare held a one-tenth interest.

During his career of approximately 20 years, Shakespeare wrote or collaborated in what most scholars now agree upon as 38 plays. His earliest plays, including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John* and *The Taming of the Shrew*, were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *As You Like It*. His great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies and tragedies made way for Shakespeare's final dramatic form—the so-called "romances" which were written between 1606 and 1611 and include *Cymbeline*, *Pericles*, *The Winter's Tale*, and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier historical and tragic forms. Although single volumes of about half his plays were published in Shakespeare's lifetime, there is no evidence that suggests he oversaw their publication. It was not until 1623, seven years after Shakespeare's death, that 36 of his plays were published in the first Folio. Drama was only just beginning to be understood as "literature" as we understand it today, and so it is not at all surprising that so little attention was given to Shakespeare's plays in published form until seven years after

his death. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets.

Shakespeare seldom devised his own plots for his plays, but creatively borrowed here and there from histories, prose romances, poems, and plays of his own and others. Shakespeare was an ingenious dramatic artist with a vast imagination. He created masterpieces out of conventional and unpromising material. In Shakespeare's time, ancient stories were told and re-told. The important thing was not the originality of the plot but how the story was told. In the telling of a story, there are few writers who rival Shakespeare in theatricality, poetry, and depth of character.

By 1592, Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright and part-owner of London's leading theater company. After living life in the theater for nearly 20 years, in 1611 he retired to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616.

Shakespeare was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there.

—John Dryden, 1688

THE FIRST FOLIO



Shakespeare wrote his plays for the stage, not for the printed page. In Shakespeare's day, plays were not considered "literature" at all. When a play was printed, it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperback editions. It was not

until 1616, the year of Shakespeare's death, when a contemporary of his, dramatist Ben Jonson, published his own plays in an atlas-size book called a "folio," that plays were viewed as literature worthy of publication. Jonson was chided as bold and arrogant for his venture.

Two of Shakespeare's close colleagues decided to ignore tradition and gather his plays for publication. In 1623, seven years after Shakespeare's death, the first Folio, a book containing 36

of his 38 plays, was published. The first Folio was compiled from stage prompt books, from the playwright's handwritten manuscripts, from various versions of some of the plays already published for use in the theater—and from the memory of his actors. Its large format (much like a modern atlas) was traditionally reserved for the “authority” of religious and classical works.

Shakespeare's first Folio took five “compositors” two-and-one-half years to print. The compositors manually set the type by first memorizing the text line by line. There was no copy editor, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected but, due to the prohibitively high cost of paper, earlier copies remained intact. Of the 1,200 copies of the first Folio that were printed, approximately 230 survive today, each slightly different. Chicago's Newberry Library contains the Folio in its rich collections (and it can be reviewed in small groups by appointment).

Chicago Shakespeare Theater's use of the first Folio as its script and “blueprint” is unusual. The first Folio serves as the most authentic and effective manual available to

*Who, as he was a happie imitator of
Nature, was a most gentle expresser of it.
His mind and hand went together.*

—John Heminge and Henrie Condell, 1623

Shakespearean actors nearly 400 years after its publication. Its punctuation gives clues to our actors about what words to emphasize and about what ideas are important. In Shakespeare's own theater company, with only a few days at most to rehearse each new play, these built-in clues were essential. Today, they still help actors make the language much easier to understand—even though you're hearing language that's 400 years younger than ours.

A key to understanding Shakespeare's language is to appreciate the attitude toward speech accepted by him and his contemporaries. Speech was traditionally and piously regarded as God's final and consummate gift to man. Speech was thus to Elizabethans a source of enormous power for good or ill... Hence the struggle to excel in eloquent utterance.

—David Bevington, 1980

SHAKESPEARE'S ENGLAND



Elizabeth I ruled England for 45 years from 1558 to 1603 in a time of relative prosperity and peace. “Few monarchs,” says Shakespearean scholar David Bevington, “have ever influenced an age so pervasively and left their stamp on it so permanently.” The daughter of Henry VIII and his second wife Anne

Boleyn, Elizabeth was regarded by many Catholics as an illegitimate child and an illegitimate monarch. The politics of religion constantly threatened Elizabeth's reign even though it was one of the most secure that England had known for hundreds of years. Religious conflict during the Tudors' reign pervaded every aspect of English life and, most particularly, its politics. Elizabeth had no heir, and so throughout her reign the matter of succession was a real and disturbing threat to the nation's peace (and a recurrent subject of Shakespeare's plays). While Shakespeare was writing *Julius Caesar*, one of the Queen's favorites, the Earl of Essex, rebelled against her government. Shakespeare's portrayal of the enforced abdication of a king in *Richard II* was censored in performance during Elizabeth's reign.

Elizabethan England was a smaller, more isolated country than it had been previously or would be later. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England's economy was still, however, based in agriculture, and its farmers were poor and embittered by strife with rich landowners who “enclosed” what was once the farmers' cropland for pastures. Uprisings and food riots were commonplace in the rural England surrounding Stratford-upon-Avon, where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived here, side by side. While many bettered themselves in a developing, urban economy, unemployment was a serious problem. It was a time of change and social mobility. A rising middle class for the first time in English history aspired to the wealth and status of the aristocracy.

Under Elizabeth, England returned to Protestantism. But in her masterful style of accommodation and compromise, she incorporated an essentially traditional and Catholic doctrine

into an episcopal form of church government that was ruled by the Crown and England's clergy rather than by the Pope. Extremists on the religious right and left hated her rule and wanted to see Elizabeth overthrown. She was declared a heretic by Rome in 1569, and her life was endangered. "Her combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," says David Bevington, and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which might threaten her broad base of power and influence.

Throughout Renaissance Europe, governments were centralized, assuming the power that once belonged to city-states and feudal lords. The rule of monarchies, like Elizabeth's, was absolute. Elizabeth and her subjects viewed the monarch as God's deputy, and the divine right of kings was a cherished doctrine (and became the subject of Shakespeare's history plays). It was this doctrine that condemned rebellion as an act of disobedience against God. However, this doctrine didn't free Elizabeth from occasional rebellion at home—even from her closest advisors—or from challenges from abroad.

Childless, Elizabeth I died in 1603. The crown passed to her cousin James VI, King of Scotland, who became England's King James I. James, who ruled from 1603 to 1625 (Shakespeare died in 1616), clearly lacked Elizabeth's political acumen and skill, and his reign was troubled with political and religious controversy. He antagonized the religious left, and his court became more aligned with the Catholic right. It would be James' son, Charles I, who would be beheaded in the English civil wars of the 1640s.



EARLY MODERN THEATER



A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, not much more than a decade before historians think Shakespeare

first arrived on the London theater scene. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." The name reflected the position of his theater, on the shore of the Thames River and just beyond the ditch created by the walls of London.

Burbage was not the only one to dodge the severe rules of the Common Council by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including brothels and bear-baiting arenas. Actors and playwrights in Shakespeare's day were given officially the status of "vagabond." They were considered little better than common criminals unless they could secure the patronage of a nobleman, or better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They became popular entertainment at Queen Elizabeth's court as the Lord Chamberlain's Men and continued to enjoy court patronage after King James came to the throne in 1603, when they became the King's Men. Their success at Court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the Globe playhouse in 1599. The Globe joined a handful of other theaters located just out of the city's jurisdiction as the first public theaters in England.

Shakespeare may have developed his love for the theater by watching traveling acting troupes temporarily transform a courtyard into a theater. When he was a boy growing up in rural Stratford-upon-Avon, acting troupes traveled around the countryside in flatbed, horse-drawn carts, which did triple duty as transportation, storage for props and costumes, and stage. Their horses pulled the cart into an inn yard or the courtyard of a country estate or college. People gathered in the courtyard to watch, some leaning over the rails from the balconies above to view the action on the impromptu stage below.

Many of these traveling performances staged religious stories, enacting important scenes from the Bible. During the

Renaissance, the stories enacted in these performances became more secular. Public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where physical, moral and social corruption were spread. They were frequently shut down by the authorities during the late sixteenth and early seventeenth centuries, when the city was menaced by the plague, or by political and social rioting. Even when the theaters were open, the Master of the Revels had to read and approve every word in a new play. The show could not go on until he gave his permission.

All kinds of people came to plays at the Globe, and they came in great numbers. A full house in the Globe numbered about 3,000 people. Though the same dimensions as the original structure, the reconstruction of the Globe holds 1,500 at maximum capacity—an indication of just how close those 3,000 people must have been to one another! They arrived well before the play began to meet their friends, drink ale and snack on the refreshments that were sold at the plays. From start to finish, a day at the theater could take half the day. It was more like tailgating at a football game, or going with friends to a rock concert than our experience of attending theater today.

Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater) while the “common folk”—shopkeepers and artisans—stood for a penny, about a day's wages for a skilled worker. They were a demanding, diverse group and Shakespeare depicted characters and situations to appeal to every level of this cross-section of Renaissance society. The vitality and financial success of the Elizabethan theater is without equal in English history.

There was no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since Elizabethan plays were written to be performed without scene breaks or intermissions. When the stage directions for *Macbeth* indicate that “a banquet is prepared,” the stage keepers prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed in “modern” dress—that is, the clothes of Shakespeare's time—regardless of their historical setting. The actors wore the same clothes on the stage as their contemporaries wore on the street. Hand-me-downs from the English aristocracy provided the elegant costumes for the play's royalty.



An Elizabethan traveler's sketch of the original Swan

Most new plays were short runs and seldom revived. The acting companies were always in rehearsal for new shows but, due to the number of productions, most plays were rehearsed for just a day or two. It was not until 1660 that women would be permitted to act on the English stage. Female roles were performed by boys or young men. Elaborate Elizabethan and Jacobean dresses disguised a man's shape and the young actors were readily accepted as “women” by the audience.

In 1642, the Puritans succeeded in closing the theaters altogether. They did not reopen until Charles II came to the throne 18 years later. A number of theaters, including the Globe, were

not open very long before the Great Fire of London destroyed them in 1666. During these years when the English theaters were closed, many of the traditions of playing Shakespeare were lost. The new theater of the Restoration approached Shakespeare's plays very differently, rewriting and adapting his original scripts to suit Restoration tastes. It is left to contemporary scholars to reconstruct the traditions of Elizabethan theater from clues left behind.

CHICAGO SHAKESPEARE'S COURTYARD-STYLE THEATER



David Taylor of Theatre Projects Consultants has devoted a great deal of energy and imagination to the question of what kind of space is best suited to presenting Shakespeare's plays. Taylor, who worked as one of the primary consultants on the design of the new Chicago Shakespeare Theater, feels that this unique performance space

reflects elements of both the Globe playhouse and the courtyards-turned-theaters, in which the young Shakespeare might first have acquired his love of the stage.

The interior of the Globe playhouse, opened in 1599, was simple and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area with three galleries, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape

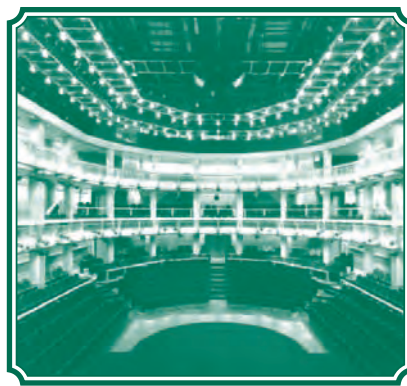
of a capital “T.” The audience sits on three sides of the thrust stage, so the play is staged in the middle of the audience—much like the Elizabethan Swan Theatre’s design, for which a traveler’s careful sketch still remains. This immersion of the stage and the action performed on it into the audience creates a three-dimensional theater that demands three-dimensional directing and acting.

The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated on the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. “The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater.”

“This close, close relationship with the performers on stage is the very essence of the courtyard experience,” according to Taylor. “The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.” Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—much like those watching from courtyard balconies might have done centuries ago when a traveling troupe set up their temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always “fed” by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

As an audience member, your facial expressions and body language serve both as the focal point of the actors’ energy and the backdrop for the other audience members seated across from you. “It’s important that we don’t lose the performer



*The Jentes Family Auditorium at
Chicago Shakespeare Theater*

among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor reflects. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

Speaking of his experience directing on the open stage in Stratford, Ontario, Tyrone Guthrie once said: “Theatrical performance is a form of ritual; the audience is not asked to subscribe to an illusion but to participate in the ritual . . . The attraction for me

of the ‘open stage’ as opposed to the proscenium is primarily this: that it stresses the ritual as opposed to the illusionary quality of performance.”

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as an important model for Chicago Shakespeare Theater. An important element in both theaters are the brick walls that surround the audience. Brick is an aesthetic choice, but, due to its particular design, it also serves as an acoustical choice. The angle of the bricks in the side walls help diffuse sound, sending it in different directions throughout the theater. The sound, lighting and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design allows for a wide array of possibilities for structuring and using the performance space. Performers will

enter from surprising places, set pieces will emerge seemingly from nowhere, and parts of the stage that seem permanent and solid may prove not to be so!

Leaning out of your courtyard “window,” you can enjoy not just what is happening on stage, but also the responses of the people sitting across from you. Shakespearean theater is

about people. As Taylor concludes, “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front of, and out of, you.”

It’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on.

TIMELINES

1300

- 1326 Founding of universities at Oxford and Cambridge
- 1348 Boccaccio's Decameron
- 1349 Bubonic Plague kills one-third of England's population
- 1387 Chaucer's Canterbury Tales
- c.1440 Johannes Gutenberg invents printing press
- 1472 Dante's Divine Comedy first printed
- 1492 Christopher Columbus lands at Cuba
- 1497 Vasco da Gama sails around Cape of Good Hope

1500

- 1501-4 Michelangelo's David sculpture
- 1503 Leonardo da Vinci's Mona Lisa
- 1512 Copernicus' Commentariolus published, theorizing that earth and other planets revolve around sun
- 1518 License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519 Ferdinand Magellan's trip around the world
- 1519 Conquest of Mexico by Cortez
- 1522 Luther's translation of the New Testament

1525

- 1531 Henry VIII recognized as Supreme Head of the Church of England
- 1533 Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539 Hernando de Soto explores Florida
- 1540 G.L. de Cardenas "discovers" Grand Canyon
- 1541 Hernando de Soto "discovers" the Mississippi

1550

- 1558 Coronation of Queen Elizabeth I
- 1562 John Hawkins begins slave trade between Guinea and West Indies
- 1564 Birth of William Shakespeare and Galileo
- 1565 Pencils first manufactured in England
- 1570 Pope Pius V excommunicates Queen Elizabeth
- 1573 Francis Drake sees the Pacific Ocean

1575

- 1576 Mayor of London forbids theatrical performances in the City
- Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577 Drake's trip around the world
- 1580 Essays of Montaigne published
- 1582 Marriage license issue for William Shakespeare and Anne Hathaway
- Daughter Susanna Shakespeare christened
- 1585 Christening of son Hamnet and twin Judith
- 1587 Mary Queen of Scots executed
- 1588 Destruction of the Spanish Armada
- 1592 Shakespeare listed with the Lord Chamberlain's Men
- 1593-4 Plague closes London playhouses for 20 months
- 1595 Coat of arms granted to Shakespeare's father, John

SHAKESPEARE'S PLAYS

c. 1592-1595

COMEDIES

The Comedy of Errors
The Taming of the Shrew
Love's Labor's Lost
The Two Gentlemen of Verona
A Midsummer Night's Dream

HISTORIES

1, 2, 3 Henry VI
Richard III
King John

TRAGEDIES

Titus Andronicus
Romeo and Juliet

SONNETS

probably written
in this period

- 1596 Death of son Hamnet, age 11
Edmund Spenser's *The Faerie Queene*
- 1597 Shakespeare, one of London's most successful playwrights, buys New Place,
one of the grandest houses in Stratford-upon-Avon
- 1599 Globe Theatre opens, as home to the Lord Chamberlain's Men,
with Shakespeare part-owner

1600

- 1602 Oxford University's Bodleian Library opens
- 1603 Death of Queen Elizabeth, coronation of James I;
Lord Chamberlain's Men become the King's Men
upon endorsement of James I
- 1603-11 Plague closes London playhouses for at least 68 months (nearly 6 years)
- 1605 Cervantes' *Don Quixote* Part 1 published
- 1607 Marriage of Susanna Shakespeare to Dr. John Hall;
Founding of Jamestown, Virginia, first English settlement on American mainland
- 1608 A true relation of such Occurances and Accidents of Note
as hath passed in Virginia by John Smith
Galileo constructs astronomical telescope
- 1609 Blackfriars Theatre, London's first commercial indoor
theater, becomes winter home of the King's Men
- 1611 The Authorized Version "King James Version" of the Bible published
- 1613 Globe Theatre destroyed by fire
- 1614 Globe Theatre rebuilt
- 1615 Galileo faces the Inquisition for the first time
- 1616 Judith Shakespeare marries Thomas Quinney
Death of William Shakespeare, age 52
- 1618 Copernican system condemned by Roman Catholic Church
- 1619 First African slaves arrive in Virginia

1625

- 1623 The first Folio, the first compiled text of Shakespeare's complete works published
- 1625 James I dies, succeeded by Charles I
- 1632 Ai due massimi sistemi of Galileo
- 1633 Galileo recants before the Inquisition
- 1636 Harvard College founded at Cambridge, Massachusetts
- 1642 Civil War in England begins
- 1642 Puritans close theaters throughout England until the Restoration of Charles II,
18 years later
- 1649 Charles I beheaded
- 1649 Commonwealth declared

c. 1596-1600

COMEDIES

The Merchant of Venice
Much Ado About Nothing
The Merry Wives of Windsor
As You Like It
Twelfth Night

HISTORIES

Richard II
1,2 Henry IV
Henry V

TRAGEDIES

Julius Caesar

c. 1601-1609

COMEDIES

(The "Problem Plays")
Troilus and Cressida
All's Well That Ends Well
Measure for Measure

TRAGEDIES

Hamlet
Othello
King Lear
Macbeth
Antony and Cleopatra
Timon of Athens
Coriolanus

c. 1609-1613

ROMANCES

Pericles
**CYMBELINE*
The Winter's Tale
The Tempest
The Two Noble Kinsmen

HISTORIES

Henry VIII

Cymbeline

DRAMATIS PERSONAE

CYMBELINE, *King of Britain*

QUEEN, *second wife to Cymbeline*

CLOTEN, *the Queen's son*
by a former marriage

IMOGEN, *daughter of Cymbeline*
by his first marriage

POSTHUMUS LEONATUS, *a commoner*
secretly married to Imogen

BELARIUS, *a banished nobleman,*
alias "Morgan"

GUIDERIUS, *the kidnapped elder son*
of Cymbeline, alias "Polydore"

ARVIRAGUS, *the kidnapped younger son*
of Cymbeline, alias "Cadwal"

IACHIMO, *Italian gentleman*

PISANIO, *servant of Posthumus and Imogen*

CORNELIUS, *the court doctor*

PHILARIO, *Italian friend of Posthumus*

CAIUS LUCIUS, *ambassador*
and general of the Roman army

HELEN, *maid to Imogen*

A SOOTHSAYER

JUPITER

THE GHOST OF SICILIUS LEONATUS,
father of Posthumus

THE GHOST OF POSTHUMUS'S MOTHER

THE GHOSTS OF POSTHUMUS'S
TWO BROTHERS

LORDS, LADIES, ATTENDANTS,
MUSICIANS ATTENDING THE COURT



TIME

ONCE UPON A TIME...



SETTING

BRITAIN, ITALY AND
THE REMOTE HILLS OF WALES

THE STORY

In ancient Britain, there ruled a king named Cymbeline. Many years before, Cymbeline's two young sons were stolen from the castle. Now, his last child, Princess Imogen, secretly marries her beloved childhood companion Posthumus rather than be forced to wed Cloten, the son of her wicked stepmother. Banished by the King, Posthumus seeks refuge in Italy. There he meets Iachimo, who scoffs at the young man's unshakeable faith in his wife's fidelity. Posthumus is foolishly drawn into a man's wager, and Iachimo heads straight to Britain to win the bet and claim his prize. Imogen rejects all Iachimo's advances, but Posthumus is nonetheless deceived.

More intrigue is afoot in Cymbeline's court. The evil Queen gives a gift to Pisanio, loyal servant to Posthumus and his bride, of a "restorative" herbal potion that she fully expects will kill the servant or Imogen—or both. Posthumus writes to his servant, ordering Pisanio to travel with Imogen to Milford-Haven, ostensibly to be reunited with her husband there, but instead to be murdered for "infidelity." Pisanio defies his master's orders and, arming Imogen with boy's clothes and the Queen's potion, returns to the court without her.

Imogen, disguised as a young man she names "Fidele," wanders alone in the Welsh hills, where, famished and exhausted, she comes upon an inhabited cave. Long ago, a nobleman named Belarius was banished, quite unjustly, by Cymbeline. Belarius asked the princes' nurse to steal the children, whom he has raised in secret as his own sons, "Arviragus" and "Guiderius." Years later, these three return from hunting to their rustic dwelling one day to discover there a boy called Fidele. At first sight, they feel an uncommon bond and grow to love the young man as their friend.

When Cymbeline refuses to pay the customary tribute to Rome, Augustus Caesar declares war upon Britain. Meanwhile Cloten decides to take revenge upon Posthumus and the princess who spurned him, and, disguising himself in Posthumus's clothes, heads in hot pursuit to Milford-Haven. Along the way, he comes upon Belarius and the two boys. Goading Guiderius on, Cloten loses his head. Belarius and the boys return home from their encounter to discover Fidele's body: Imogen has taken the restorative potion and fallen into a death-like sleep. The grieving brothers lay Fidele's body beside Cloten, still clothed in Posthumus's garments...

"Fortune brings in some boats, that are not steer'd."

ACT-BY-ACT SYNOPSIS

Before the play begins...

Cymbeline, a king of ancient Britain, rules at the time of Augustus Caesar's great Roman Empire, a time in history associated with general peace and the birth of Jesus. Britain is part of the Roman Empire and living under Rome's protectorship. Cymbeline had two sons, stolen away at ages two and three, and a daughter, the Princess Imogen. Posthumus, a son of a valiant warrior but a commoner, is orphaned at birth. Raised by Cymbeline in the royal household, he and Imogen fall in love. After his first wife's death, Cymbeline marries a wicked queen who has designs on the throne for her own son, Cloten. Imogen has rejected Cloten in favor of her Posthumus.

Act I

Cymbeline, enraged by his daughter's secret marriage to Posthumus, banishes him from Britain. In parting, the couple exchange symbols of their loyalty: Posthumus gives Imogen his bracelet, and she, in turn, gives him her diamond ring. Cymbeline and the Queen desire nothing more than the marriage of Imogen to the Queen's "clottish" son, Cloten, whom Imogen categorically rejects.

photo: Jennifer Girard



Ross Lehman, Kathy Taylor and John Malloy in CST's 1993 production of *Cymbeline*, directed by Barbara Gaines

The banished Posthumus seeks refuge in Italy in the home of a family friend, Philario, where he meets Iachimo. Iachimo, a worldly Italian, scoffs at the young man's certainty of his wife's unwavering fidelity. Incensed, Posthumus rashly enters into a wager with Iachimo: Imogen's diamond ring will be Iachimo's if Posthumus's wife betrays him. Armed with a letter of introduction from Posthumus, Iachimo ventures to Britain, meets Imogen, and tries unsuccessfully to seduce her. Switching tactics, Iachimo begs Imogen's forgiveness and asks her to store overnight a treasure that he says belongs in part to her husband. Imogen agrees, and offers her bedchamber for the trunk's safekeeping.

Pisanio, the faithful servant to Posthumus and his bride, receives an herbal potion from the Queen as a gift that she hopes will murder either or both Pisanio and Imogen. But the good doctor Cornelius reveals to the audience that the potions he has entrusted to the Queen will result in nothing more lethal than a death-like, temporary sleep.

Act II

At night, the trunk in Imogen's bedroom opens and reveals Iachimo. Lustfully he admires the sleeping princess, then steals Posthumus's bracelet from her wrist, and records minute details of the bedchamber and her body to serve as "proof" to Posthumus of his wife's infidelity. Iachimo returns to Italy and, all too easily, convinces Posthumus that his wife has been unfaithful.

Cloten continues his unwanted courtship of the Princess, who finally tells Cloten that her husband's poorest garments mean more to her than Cloten himself ever could. Cloten is enraged and plots revenge.

Act III

Lucius, the noble ambassador from Rome, comes to Cymbeline's court to demand the tribute that is due to Augustus Caesar. The defiant advice of the Queen and stepson lead Cymbeline to deny Rome its tribute and war between the two countries is declared. Writing to Pisanio, Posthumus orders his servant to murder the faithless Imogen. Pisanio is horrified by Posthumus's false claim, and instead the good servant devises a plan to re-unite the couple. He reveals her husband's letter to Imogen, and then arming her with a boy's disguise and the "restorative" potions of the

Cymbeline

Queen, he sends her off to join the Roman army as a page to the noble Lucius. Pisanio believes that, once in Italy, Imogen can regain her estranged husband's trust. Imogen, dressed in boy's clothes, adopts the name "Fidele."

Lost in the Welsh hills, a frightened and famished Imogen finds the shelter of an inhabited cave. The cave serves as the rustic home of Belarius, a nobleman banished unjustly from Cymbeline's court. As a fugitive, Belarius (alias "Morgan") has lived in the hills for 20 years and raised as his own the King's lost sons, kidnapped in revenge as he fled the court. The boys, whom he calls "Guiderius" and "Arviragus," unaware of their true identities, have been raised as woodsmen and hunters. But they crave a wider world of adventure than the forest, despite their father's tales of corruption and villainy in the world of civilized society from which he has fled. Immediately upon meeting "Fidele," the boys feel an unaccountable affection for this boy who is, in fact, their sister.

Back at court, Cloten demands Posthumus's garments from Pisanio and, in his rival's disguise, sets out to Milford-Haven to seek his brutal revenge upon the couple.

Act IV

In the woods, Cloten is greeted not by the fugitive couple as he intends, but by Belarius and his "sons," the princes of Britain. Insulted by Cloten, the fearless Guiderius beheads the arrogant stepson of the king. Meanwhile, Imogen, sick at heart, takes the potion that Pisanio has given her, and falls into a death-like sleep. Discovered by Guiderius and Arviragus, "Fidele" is presumed dead, and is placed beside the headless body of Cloten in a primitive burial.

Imogen awakes to find the headless body—dressed as Posthumus—beside her. At this moment of total despair, the

Roman ambassador Lucius comes upon Fidele and welcomes the young "man" into his service. Against their father's wishes, Guiderius and Arviragus insist upon joining the war against Rome in their country's defense. Belarius decides to join them.

Act V

A remorseful, grieving Posthumus, believing his wife to be murdered by his own order, returns to Britain and, disguised as a British peasant, joins Morgan and his sons (the princes) in the battle against Rome. A war completely lost is suddenly turned around and won by Britain due to the heroic feats of these four newcomers to the battle. Posthumus then adopts another disguise and, as a defeated Roman, goes in search of a longed-for death at the hands of the victorious Britons. Imprisoned and awaiting death, he dreams of his dead parents, who plead to Jupiter on their son's behalf. Angered by the mortals' pleas, the god asserts that he is watching over the young man's destiny.

The Roman prisoners, including Lucius, Fidele, Iachimo and Posthumus in Roman dress, are brought before Cymbeline. Drawn by a mysterious affection he feels toward the young Roman page (who is, in fact, his daughter Imogen), Cymbeline grants Fidele pardon and one wish. Fidele demands to know from Iachimo how the Italian came to possess the diamond ring she sees upon his hand (the same diamond that Imogen had given to her husband at their parting). Iachimo confesses his terrible guilt. Imogen reveals her identity, and Posthumus his, and the couple is reconciled. The doctor announces the Queen's death and villainy. Belarius reveals his identity and the princes'—and the royal family is joyously reunited. Cymbeline makes peace with Britain and pays Augustus Caesar due tribute.

WHO'S WHO

Arviragus (a.k.a. Cadwal) is King Cymbeline's younger son, kidnapped by Belarius in infancy and raised as a woodsman and hunter by the fugitive nobleman. Arviragus is the more gentle, imaginative child, but like his older brother, is inherently noble and brave. His spirit is larger than the walls of their rustic existence and, like Guiderius, he wants to experience the world.

Belarius (a.k.a. Morgan) is a British lord who, 20 years before the story of *Cymbeline* begins, was accused falsely of treason and banished. To revenge the king, Belarius arranged the kidnapping of the two young princes, Guiderius and Arviragus. As a fugitive, he and the princes' nurse raise the boys as their own in the remote, wild hills of Wales. Belarius has our sympathy as a man who rejects the falseness of the court and lives a simple and meaningful life as a devoted father to the two boys.

Cymbeline

Cloten (rhymes with “rotten”) is the Queen’s only child from a previous marriage and is seemingly destined to the throne of Britain by his ambitious mother’s designs. But Cloten is no material for a ruler of Britain. His vanity and arrogance alienate all those who know him, including Princess Imogen. But Cloten has positive attributes, as well. He is brave. He shows great patriotism, however misguided. He recognizes that his feelings for Imogen are strongly ambivalent. And despite the fact that Imogen and the courtiers view Cloten as Posthumus’s opposite, Shakespeare goes to some length to point out similarities between them. (*The ways that Shakespeare subtly draws the parallels between these two characters in language and action can be explored in group discussion or essay.*)

Cornelius is the court physician who is knowledgeable about herbs—and people. Not trusting the Queen, he will not entrust her with deadly potions. He misleads the Queen, and saves Imogen’s life.

Cymbeline is the king of Britain who rules at the time of Augustus Caesar and the great Roman Empire. Though not its central character, he stands at the center of this play as a symbol of British royalty and history. Quick-tempered and too often led by the Queen and stepson, he does not see through appearances to the hearts of people or political matters. But it is Cymbeline who, at the play’s end, unadvised and without the influence of others, makes the welcomed peace with Rome and forgives all. (*It is interesting to speculate why Shakespeare named his play for Cymbeline.*)

Guiderius (alias Polydore) is Cymbeline’s eldest child who, in childhood, was kidnapped by Belarius and raised as a rustic in the Welsh hills by his foster father/kidnapper. He is a brave, self-reliant hunter, with a practical mind and quick to defend his high principles. It is Guiderius who beheads Cloten, Cymbeline’s stepson, for his insults and brazen manner. Guiderius is heir to the British throne.

Iachimo is the sexy cavalier and villain of Shakespeare’s romance. He embodies and exaggerates all the stereotypes that the more staid England held against the perceived decadence of Renaissance Italy that would breed a Iachimo—and corrupts Posthumus. He has a perceptive, brilliant mind that he uses for less-than-virtuous ends. He sees the weakness of others and uses it against them to pick at the very fabric of their faith. His language is flowery and erotic. But even as a

great villain, Iachimo is capable of repentance and seeks Imogen’s forgiveness.

Imogen is Cymbeline’s last remaining child since her two brothers disappeared in infancy. She is a courageous, resourceful, faithful young woman who knows the difference between outward show and inner beauty. Rejected by her family for marrying Posthumus, then rejected by Posthumus for her presumed infidelity, she wanders into the wilderness alone and faces great dangers before the play’s restorative ending. Philario is an old friend of Posthumus’s father. He takes the banished Posthumus into his Roman home, where the young man meets Iachimo and enters into a fateful wager over Imogen’s virtue. Philario interjects the voice of experience and age into an impetuous scene.

Pisanio is the faithful servant of Posthumus and of Imogen once his master is married. He represents the folklore servant who serves in good faith—by knowing what is best and disobeying when obedience would lead to harm. Ordered by his impetuous master to kill Imogen, Pisanio helps her escape and assists in reuniting the young couple. It is Pisanio who philosophically puts into words one of the play’s central themes: “Fortune brings in some boats that are not steer’d”—that is, the shape of our lives depends, in part, upon forces beyond our control.

Posthumus is the son of a brave soldier and gentleman who fought for King Cymbeline. Orphaned at birth, he is raised by the king’s household and grows up with the princess. He is honest and honorable, and much loved for his goodness by Imogen and the others at court. Posthumus is deeply in love with Imogen, and when his ideals are shattered, he shatters. Posthumus has much to learn still about trust and the bonds between people. His insecurity and impetuous wrath lead him to the near-fatal mistakes through which he painfully learns the meaning of forgiveness.

The Queen is the evil stepmother from so many fairy tales we know, including *Snow White*. She is beautiful, but wicked, false and ambitious. She wants the throne, and she uses her son to obtain what she most wants. After her son’s death, she admits her guilt before ending her own life.

Cymbeline

SOMETHING BORROWED, SOMETHING NEW

Once Upon a Time There Lived a King “Kymbeline”

The sixteenth-century English historian Holinshed wrote a history published in 1587 titled, *Chronicles of England, Scotland, and Ireland*. It served as a primary source for many of Shakespeare’s tragedies and historical plays.

Shakespeare’s *Cymbeline*, combining elements of history with romance and folk-tale, is based, in part, upon Holinshed’s account of King “Kymbeline” (as Holinshed spelled his name) who became the King of Britain in 33 BC during the time of Augustus Caesar’s reign. Augustus was the successor to Julius Caesar who, with Antony, defeated Brutus and Cassius in Shakespeare’s earlier work, *The Tragedy of Julius Caesar*. Holinshed writes that Cymbeline was brought up in Rome and knighted by Augustus Caesar. He was much in Augustus’s favor, fought his wars, and was not obliged to pay his tribute. Holinshed believed it was Cymbeline’s son, Guiderius, that disturbed the peaceful relationship with Rome, but Shakespeare attributes the English rebellion to Guiderius’s father, King Cymbeline.

Why all this borrowing—and then not even keeping “the facts straight”? Shakespeare is not writing a history. He uses the stories of histories for ideas and themes, but not for facts or accurate accounts. Why does Shakespeare choose Cymbeline’s story in particular when Cymbeline is not, in fact, a dominant character? Scholars suggest two possibilities. First, that Cymbeline ruled during an age that symbolizes transformation and peace: the age of Augustus and the birth of Jesus. Transformation and reconciliation are central themes in this play—as they are in each of Shakespeare’s late plays, the so-called “romances.” The historical context, therefore, sets the metaphorical stage. Second, Cymbeline, like James I who ruled England at the time that Shakespeare wrote his play, had three children—two sons and a daughter. Much hope was placed upon the children of James I to restore peace abroad and at home among powerful religious factions. In *Cymbeline*, we see a similar family portrait as Cymbeline’s three children offer hope for a renewed Britain.

The “wager plot” is a second strand of the story in *Cymbeline* that was well known for at least four centuries prior to Shakespeare’s retelling. The basic story tells of a husband who is so certain of his wife’s fidelity that he wagers upon it. Deceived into believing that his wife has indeed been unfaithful, the enraged husband plots her death. Versions of this old story existed in almost every language that was known to the Elizabethans.

The Italian Boccaccio’s *Decameron* was perhaps the best known. In Boccaccio’s story, a boastful husband asserts his wife’s unswerving faithfulness and is challenged by Amrogiulo who insists that any woman can be seduced into infidelity. A wager is made between them, and Amrogiulo travels to Genoa to return within three months with proof of his conquest. He fails in seducing the man’s wife, but instead devises a plot to enter her bedchamber at night by hiding in

Much hope was placed upon the children of James I to restore peace abroad and at home among powerful religious factions. In Cymbeline, we see a similar family portrait as Cymbeline’s three children offer hope for a renewed Britain.

a trunk, and gathers evidence so intimate that it can serve to prove the innocent wife’s infidelity. He succeeds in his plot. The enraged husband, believing the story, orders his servant to murder his wife. The servant reports the murder, but does not commit it. The young woman disguises herself as a man and steals away from Genoa to Alexandria where she enters the service of the Sultan. She meets Amrogiulo, recognizes her purse in his possession, and learns the story of his deception as he boastfully retells it—first to her, quite unknowingly, and before the Sultan. The young woman removes her disguise, the truth is revealed, the young couple reunited, and the villain is sentenced by the Sultan to death. The parallels in Shakespeare’s tale are clear.

Other elements of *Cymbeline*'s plot are derived from folk legends: the evil, stepmother queen and the princes stolen from birth and reunited years later with their family and subjects.

If Shakespeare was such a good writer, why did he use others' stories so freely in his own? In the Renaissance when Shakespeare wrote, stories did not "belong" to an individual. There were no copywriting laws and material was borrowed freely. But more important was the fact that stories were meant to be told and re-told—as they had been for centuries and centuries before. Because so few people were yet literate (the printing press was invented just one century before Shakespeare's lifetime) much of the history and the tales that people knew were communicated in speech, and passed from one generation to another. Stories belonged, in a sense, to a common pool, for all to reach into, and create their own story. Creativity was not based upon new stories so much as new tellings and re-workings of the old stories.

Shakespeare never hesitates to alter a source—even the "facts" of history, to tell the story he wants to tell. And while his "instruments" are the characters borrowed from ancient and not-so-ancient sources, his "music" is his language and the theatricality of drama—and his creation uniquely and masterfully his own.

photo: Lisa Ebright



Lisa Dodson and Michael Guido in CST's 1993 production of *Cymbeline*, directed by Barbara Gaines

SHAKESPEARE'S ROMANCES: IN WHICH ROMANCE IS NOT QUITE A ROMANCE...

The Romances mark the last period of Shakespeare's work. Following the great tragedies, they illuminate a very different world, a less realistic world—the world of fairy tale and happily-ever-after endings. The late plays—*Pericles*, *Cymbeline*, *A Winter's Tale* and *The Tempest*—are called "romances" not because they are necessarily "romantic" as we use that word (though *Cymbeline* certainly is), but rather because they are an adaptation of an earlier form of narrative story—the convention of romance.

Romances present us with magical, faraway worlds and legendary times. Typically they are peopled by characters that are larger than life. The unreality of romance is much like the unreality of myth. Its art imitates not the reality of life, but the reality of our dreams.¹ To author Henry James, romance is "experience liberated." What is common to romance is that it is a success story with great difficulties overcome against all odds. The good are rewarded and the wicked, punished or forced to repent.

When a writer calls his work a Romance...he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume, had he professed by writing a Novel. The {novel} is presumed to aim...the probable and ordinary course of man's experience. {Romance}...must rigidly subject itself to laws, and while it sins unpardonably so far as it may swerve aside from the truth of the human heart—has fairly a right to present that truth under circumstances, to a great extent, of the writer's own choosing or creation... The point of view in which this tale comes under the Romantic definition lies in the attempt to connect a bygone time with the very present that is flitting away from us.

Nathaniel Hawthorne
Preface to *The House of the Seven Gables*

This fairy tale moves and astonishes its audience at the same time. *Cymbeline* is exciting to watch and is one of Shakespeare's plays best suited for the stage. Its impact in performance, combining theatrics and drama with the play's poetic and emotional language, is exceptionally powerful.

1. Elizabeth Bieman, *William Shakespeare: The Romances*, 1990.

Cymbeline

A distinctive quality of the play is the way in which the language and the theatricality together seem to spotlight on stage human experience—such as jealousy, love, death, and grief—in their extreme and pure forms.

At first, the characters seem no more than the simple, two-dimensional cardboard construction of fairy tale and legend in which they lived before Shakespeare. But Shakespeare struggles to give life to these fairy tale symbols. It is in large part the language he gives them that complicates the stereotypes and brings them to life. The Iachimo who speaks in poetic admiration of the sleeping princess is not a simple conventional villain. And the fairy tale princess he threatens is no less complex as she expresses an entire range of emotion

All make mistakes, but unlike the characters of tragedy, they are not brought to disaster, and learn from their journeys and hardships. What they all must learn is forgiveness and knowledge that not all aspects of life can, or should, be controlled.

throughout the play. A two-dimensional character does not experience and does not express all the many, conflicting emotions that Imogen does as she goes on her long and dangerous journey. The play is rich in imagery that enhances its poetic nature. *Cymbeline* was one of the poet Lord Tennyson's favorite plays of Shakespeare.

Some critics have suggested that *Cymbeline* was merely an artistic experiment by a Shakespeare who was "bored" or exhausted—a creative genius spent by his great tragedies (*King Lear*, *Othello*, *Macbeth*) that preceded it. Others explain the shift in Shakespeare's focus in his later years to a "spiritual crisis": the playwright who unearthed the darkness and despair of *King Lear* must have experienced his own, dark depths for which the later plays, the so-called romances offered solace and escape from a reality too brutal and desperate to face head-on.

Still others view the shift in Shakespeare's writing from tragedy to romance as nothing more than evidence of the playwright's ever-practical opportunism and keen business sense. The plays of the young writers Beaumont and Fletcher competed for audiences. Filled with spectacle, their plays were particularly well-suited to the new indoor theaters of London that offered quiet, lighting effects, and the staging of theatrical spectacle. In Shakespeare's final plays, pageantry and masque, such as the appearance of Jupiter in *Cymbeline*, are prominent.

Unquestionably, the final plays of Shakespeare, *Cymbeline* included, are an experiment into new, uncharted territory. But so were all of Shakespeare's plays, as he moved through the possibilities and limitations that each new form—comedy, history, tragedy and romance—presented.

The plots of Shakespeare's last three romances contain the same general structure. The king, who once enjoyed prosperity, does something foolish or evil. Suffering ensues, but in the middle of the suffering, another strand of the story (usually a secret) is germinating to offer renewal. This new element is assimilated and transforms the old evil. The king repents and joins the new order. All make mistakes, but unlike the characters of tragedy, they are not brought to disaster, and learn from their journeys and hardships. What they all must learn is forgiveness and knowledge that not all aspects of life can, or should, be controlled.

Cymbeline is fooled by outward appearance. He alone has no idea of the evil that dwells behind his queen's exterior beauty, and thereby places himself, his child, and country in danger. He rejects his daughter for marrying a commoner whose inward qualities she perceives, though her father cannot. And finally we learn that 20 years earlier, he believed the slander against a faithful lord, and lost his sons as a consequence of this mutual betrayal of trust.

Cymbeline offers a vision of human weakness transcended, and a reassurance that "fortune brings in some boats that are not steered." Shakespeare in his last plays turns for the first time to divine intervention. In *Cymbeline*, the theophany (the vision of Jupiter) is the play's central scene. The romances brought with them the metaphysical and spiritual side of life and, with it, the different planes on which human lives can be lived.²

2. E.M.W. Tillyard, 1954

Cymbeline



*Fear no more the heat o' the sun,
Nor the furious winter's rages,
Thou thy worldly task has done,
Home art gone and ta'en thy wages.
Golden lads and girls all must,
As chimney-sweepers, come to dust.*

Cymbeline



From a Scholar's
Perspective

CROOKED ALCHEMIES

Stuart Sherman, Associate Professor of English and Assistant Chair of the Department at Forham University, is a specialist in eighteenth-century literature.

We've seen much of this before: a monarch in ancient Britain angrily repudiates a daughter he's adored; a villain lures a newly married man into the murderous conviction that his wife has been unfaithful; a young woman disguises herself as a boy for purposes of self-protection; a husband receives false word of his beloved's death (we know, as those on stage do not, that she is merely drugged, not dead). Approaching the end of his career, Shakespeare produced in *Cymbeline* something like a self-anthology.

And, being Shakespeare, imbued it with new alchemy: a reckoning of the recipe, a re-proportioning of the ingredients. *Cymbeline*, the king for whom this late play is named, remains peripheral to the action rather than (as in *King Lear*) central; Posthumus, the husband whose transition from love to rage might be expected to drive the plot, leaves the stage for long stretches rather than (as in *Othello*) holding it hypnotically from his first speech to his last.

The effect of these redistributions is to draw our attention away from the men and to fix it on the woman they put in peril. Denounced by father and husband, Imogen is a woman emphatically alone, making her way through a world dominated by volatile and dangerous men. Pursued by first a deft conniver and then a murderous rapist, Imogen confronts, again and again, that terrifying turn of mind whereby a man's ardor may quickly shift to enmity. "What makes your admiration?" she asks Iachimo, her would-be seducer, who, upon seeing her for the first time, stares awestruck at her beauty. She means merely, "What is it that amazes you?" But in fact

his admiration plays out as action, not reaction. It will soon make bad things happen: curdled into malice, it will bring her near to ruin. The cumulative effect of masculine attention amounts to something like annihilation. "I am nothing," Imogen declares, exhausted by admirations that so often end up in assault.

"Nothing," said King Lear to Cordelia, when that word was her only answer, "will come of nothing." For Shakespeare, Lear's proposition is always false. "Nothing" invariably comes to something, even if only in the substance and the solace of the language with which his characters voice their responses to the void. Imogen's near-annihilation, her drug-feigned death, prompts from her mourners some of the gentlest, most hypnotic lines that Shakespeare ever wrote.

*Fear no more the heat o' the sun,
Nor the furious winter's rages,
Thou thy worldly task has done,
Home art gone and ta'en thy wages.
Golden lads and girls all must,
As chimney-sweepers, come to dust.*

In Elizabethan London, poor children ("lads and girls") were sometimes employed as chimney-sweepers because they had bodies small enough to fit, and of course "coming to dust" was for them all in a day's work; the lines' great power lies in the modulation from the mundane to the mortal—from the dust in the chimney to the dust of death. But *chimney-sweepers*

*Imogen is a woman emphatically alone,
making her way through a world dom-
inated by volatile and dangerous men.*

(as Marjorie Garber points out in her great book *Shakespeare After All*) was also a colloquialism for dandelions (whose blooms resemble brooms), and when dandelions turn from spring gold to summer dust, that dust is fertile; they are sprouting the seeds of next spring's crop. The elegy, which seems on its surface to pronounce a universal doom, hints quietly at continuities—even at resurrections.

Cymbeline

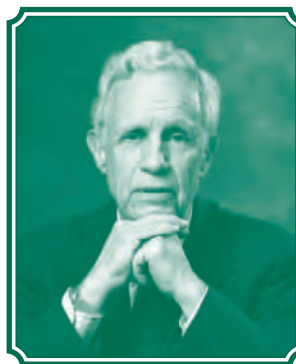
As does much else in *Cymbeline*. In no play since his early *Comedy of Errors* does Shakespeare arrange for so many characters deemed dead to return alive. The final scene abounds with resurrections and recognitions, for which, at play's end, the king speaks thanks:

*Laud we the gods,
And let our crooked smokes climb to their nostrils
From our blest altars.*

James Joyce loved these lines; he made them the lynchpin of *Ulysses*, where, at the book's exact midpoint, he quotes them while smoke from twin chimneys curls and combines in the air over Dublin, foreshadowing the human fusions that may or may not take place at day's and novel's end. What Joyce savored most, perhaps, was that word crooked: it tracks the wayward ways his characters move through the city, unconsciously en route to their convergence later on.

Shakespeare favors crooked too: the tangled paths by which his characters come to re-discover each other and themselves; the insistent sense that human imperfection (our crooked smokes), though it may strive toward heaven, is the stuff of life in the world as it is of plays on the stage. *Cymbeline* deals proudly in its crooked alchemies; it displays them as a badge of truth—or, in the play's own phrase, “a mark of wonder.”

The wondering compasses ourselves as well as the characters. “What makes your admiration?,” Shakespeare tacitly asks us, having striven triumphantly for decades to evoke and secure it at every turn. Our amazement has been his lifelong stock in trade; he hopes, like his heroine, that we will use it well.



From a Scholar's
Perspective

BETWEEN THE LINES

David Bevington is the Phyllis Fay Horton Distinguished Service Professor in the Humanities at the University of Chicago. A prolific writer and editor, his latest book, published in 2003 and intended for general readers, is called *Shakespeare*. The following scholar notes were first published in Stagebill for CST's 1993 production of *Cymbeline*.

Shakespeare wrote *Cymbeline* in about 1608-10, shortly before he retired in 1613. Like *The Tempest* and *The Winter's Tale*, it is very much a play of the author's last years. These plays, and *Pericles*, are all “romances”—that is, comedies suffused with a sense of pathos and tearful reunion after long tribulations and separations.

A father's eventual reunion with his estranged daughter is central to *Cymbeline*. King Cymbeline in effect drives his daughter Imogen from his court by his hostility to her banished husband, Posthumus Leonatus. The banishment of the son-in-law and the estrangement of Imogen lead to a tale of wandering and separation. Eventually all are reunited. The father acknowledges his error and gratefully receives both Imogen and her husband; Posthumus confesses his error in doubting his wife's loyalty to him; and the King recovers his two sons whose disappearance from his court long ago was another product of his tyrannical behavior. They have lived meantime in the Welsh highlands, inhabiting a cave like creatures of the wild, so that their story is similarly a sojourn of banishment, wandering, and eventual reconciliation. The shape of the narrative in each “plot” of *Cymbeline* is one of outward journey and finally of return.

The dramatic portraiture of a father confronting his daughter's marriage appears insistently in Shakespeare's late work, not only in the romances but in *Othello* and *King Lear*. Why is the topic so absorbing to Shakespeare? The relationship he portrays of father and daughter is a troubled one in these plays; the father takes hard the marriage of his daughter to a

Cymbeline

younger man, as though it were a betrayal. *Cymbeline* is a particularly vivid example of this. The father is often alone in dealing with this challenge, particularly in *King Lear*, *Othello*, and *The Tempest*; he has no living queen, or, as in *Cymbeline* (and in one plot of *Pericles*) is married to a wicked woman like the stepmother of fairy tales.

In what way these fantasies are related to Shakespeare's own life can only be imagined, but we are forcefully reminded that he lived apart from his wife and family during his whole working career except for brief vacations and that he then retired to live with Anne Hathaway in Stratford for the last three years of his life. The desertion of the daughter through marriage is connected thematically in his plays with the

Jealousy and other human suffering are seen at last as part of a larger design calculated to test and strengthen humankind.

onslaught of age, the necessity of stepping down, and the approach of death itself. Reunion with a long-lost wife fitfully emerges as a mitigating consolation, but just as often the aging authority figure (Lear, Prospero) is left a widower or, as in *Cymbeline*, is married to a witch.

The related theme of jealousy is also prominent in Shakespeare's late plays. Posthumus Leonatus, the virtuous and unjustly treated son-in-law of the king, suffers the kind of personality weakness we see in *Othello*: he is too easily threatened by insinuations that his wife is unfaithful to him. The villainous character assassin, Iachimo, is, like Iago in *Othello*, a cynical Italian, intent upon proving the worst about women. But the blame lies most heavily upon Posthumus for his failure to believe in Imogen. His own possessiveness, his own fears that he is not lovable, leave him vulnerable to a suggestion that a more trusting husband simply would not believe. And his response, like *Othello's*, is violent in the extreme. He orders the death of Imogen. His speeches of

misogynistic fury are tragic in tone and mood. Yet because this play is a comedy or romance, this *Othello*-like figure is given a second chance. The heroine of the play, traduced and driven into exile by her father and then by her husband, finds in herself the power of forgiveness that transforms this dark story into one of reconciliation.

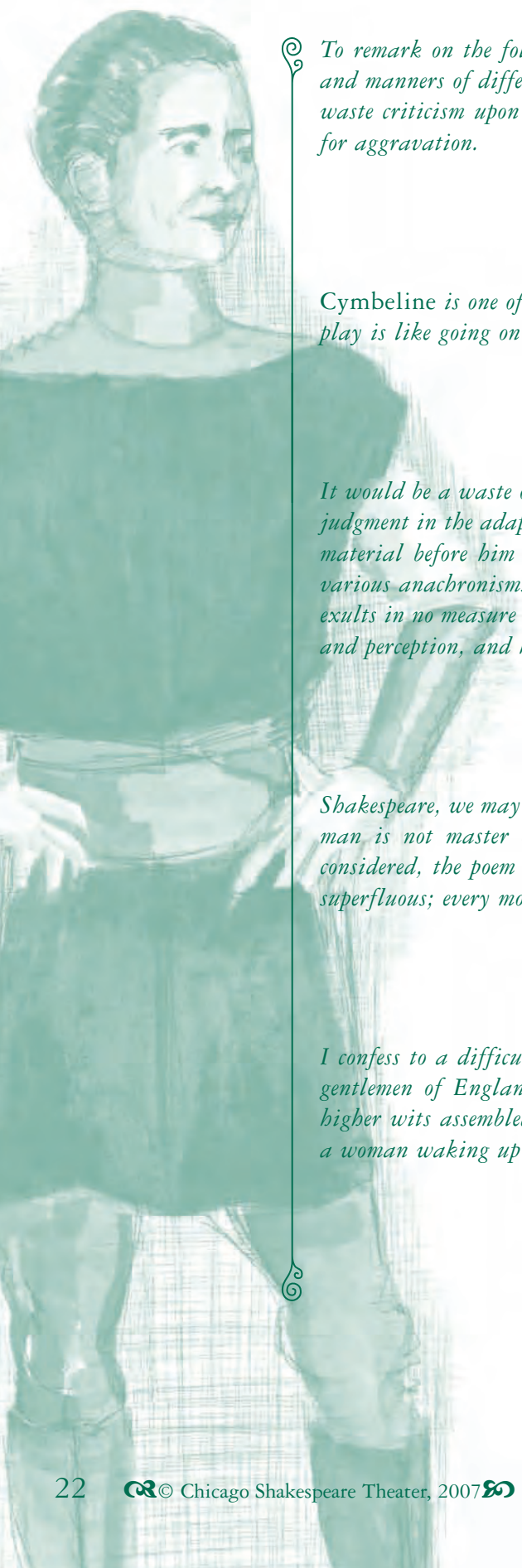
Cymbeline is also a providential story in which Jupiter presides over human destiny, descending into the realm of human affairs in a terrific *coup de théâtre*. Jupiter explains that he has delayed and confounded human happiness only to make his eventual gift of happiness all the more precious. Jealousy and other human suffering are seen at last as part of a larger design calculated to test and strengthen humankind. As Jupiter puts it, "Some falls are means the happier to rise."





*Laud we the gods,
And let our crooked smokes climb to their nostrils
From our blest altars.*

What the Critics Say



To remark on the folly of the fiction, the absurdity of the conduct, the confusion of the names and manners of different times, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection, and too gross for aggravation.

Samuel Johnson (1765)

Cymbeline is one of the most delightful of Shakespeare's historical plays... The reading of this play is like going on a journey with some uncertain object at the end of it...

William Hazlitt (1817)

It would be a waste of words to refute certain critics who have accused Shakespeare of a want of judgment in the adaptation of the story... The truth is, that Shakespeare has wrought out of the material before him with the most luxuriant fancy and the most wonderful skill. As for the various anachronisms, and the confusion of names, dates, and manners over which Dr. Johnson exults in no measure terms, the confusion is nowhere but in his own heavy obtuseness of sentiment and perception, and his want of poetical faith...

Mrs. Anna Brownell Jameson (1833)

Shakespeare, we may well say, has here sought to give a poetical illustration of the proposition—man is not master of his own lot, which is unquestionably as true as its contrary. Thus considered, the poem becomes at once thoroughly intelligible, and no single figure in it appears superfluous; every movement necessary and each single character indispensable...

Herman Ulrici (1839, a German scholar of philosophy)

I confess to a difficulty in feeling civilized just at present. Flying from the country, where the gentlemen of England are in an ecstasy of chicken-butchering, I return to town to find the higher wits assembled at a play three hundred years old, in which the sensation scene exhibits a woman waking up to find her husband reposing gorily in her arms with his head cut off.

George Bernard Shaw (1896)

What the Critics Say

[Cymbeline] exceeds even Troilus and Cressida in defying classification, being the strangest mixture of authentic history, legendary history, medieval romance, pastoral, comedy, tragedy, and half-a-dozen other things. Neat, orderly, common-sense, and historical minds ought properly to be driven frantic by it, as, for other reasons, should minds that insist that a play should always remain a play. With poets, on the contrary, it is a favorite.

Harold C. Goddard (1951)

It is one of the most hopeful notes in Shakespeare that, however transiently, men like Iago, Edmund, Iachimo, and Cloten find that they cannot leave the compelling power of purity out of account.

Harold C. Goddard, 1951

...I believe that Cymbeline, no less than the last works of Beethoven, is a comprehensive piece of impressionism, that it finally expresses something which Shakespeare never quite achieves elsewhere, and that... it must yet be reckoned among his supreme utterances.

J. M. Nosworthy (1955)

I realized that poor Posthumus had so much to live up to that he had to take a tumble, sooner or later. Being famous at too early an age is a gift that only the most resilient prodigy can handle.

Actor Roger Rees about his role as Posthumus (1985)

The acts of any romance invite us to look within ourselves for significances that may be sexual, social, or spiritual but are not literal. Like our more personal dreams, {the Romances} enable us to participate under the illusion of safe distance in the universal cycles that undergird us and unfold in our individual stories.

Elizabeth Beierman (1990)

Shakespeare's tragedies are the necessary prelude to the romances; the romances are inconceivable without the tragedies.

Cyrus Hoy

A Play Comes to Life

IN (WHICH) A PLAY (ALMOST) STAYS ON STAGE FOR 400 YEARS...

In the 1600s plays were written for performance rather than for reading and were often not published at all. *Cymbeline* was first printed seven years after Shakespeare's death in the first Folio of 1623. The first Folio was the first publication of Shakespeare's collected plays, and is considered to be the most reliable rendering of his texts overall. Scholars attribute the Folio text of *Cymbeline* to one of two documents: either a promptbook—that is, the script used in performance incorporating many of Shakespeare's own stage instructions, or a scribe's careful transcription of Shakespeare's own working papers.

The earliest record of *Cymbeline* in performance appears in the 1611 diary entry of Simon Forman, a researcher who kept extensive historical accounts and who had an intimate knowledge of Shakespeare's inner circle. Following Shakespeare's death in 1616, London's theaters were closed down during England's civil wars, and reopened after the monarchy had been restored.

photo: Jennifer Girard



Lisa Dodson and Timothy Gregory in CST's 1993 production of *Cymbeline*, directed by Barbara Gaines

Cymbeline was revived 20 years later in 1682 but, like many of Shakespeare's plays, it was rewritten to suit contemporary theaters (now indoors) and audiences. Sometimes Shakespeare's words were taken into the hands of other playwrights, such as the adaptation of *Cymbeline* written by the playwright Thomas D'Urfey, called *The Injured Princess or The Fatal Wager*. This play was staged in place of Shakespeare's *Cymbeline* for years. Though D'Urfey's play was full of melodramatic ranting, clichés, and artless writing, his adaptation was performed instead of Shakespeare's original for more than 60 years. Finally, Shakespeare's *Cymbeline* resumed its place onstage in the mid-1700s when David Garrick presented Shakespeare's play at the Theater Royal in Drury Lane.

Cymbeline, encompassing aspects of folk legend, such as the evil stepmother, the "wager plot" in which a husband places bets upon his wife's fidelity, and the appearance of the god Jupiter, appealed to eighteenth-century tastes, and was popular throughout the 1700s. But by the nineteenth century, it was produced onstage only occasionally, by then a play more favored by Victorian scholars (who idolized the play's heroine) than by audiences. George Bernard Shaw, who waged a long-standing battle with Shakespeare's unquestioned dominance of the English stage, rewrote *Cymbeline*'s fast-moving final act to reflect the sensibilities of twentieth-century psychology. His tongue-in-cheek adaptation, *Cymbeline Refinished*, was staged in 1937. Twentieth-century productions of *Cymbeline* have featured some of the great actors of the English stage, including Paul Scofield as Cloten (1946), and Vanessa Redgrave (1962) and Meryl Streep as Imogen.

The meaning of any play is revealed through its characters, and it is up to those involved in interpreting the play to reveal it aptly through the choices they make. The character of Imogen is multifaceted, and is a role that great actresses have coveted for centuries. performance. Harriet Walters, who played Imogen in the Royal Shakespeare Company's 1987 production of *Cymbeline*, commented, "Imogen starts by choosing her roles, but as the play goes on, fate and other people will force her into many disguises" (*Players of Shakespeare* 3, 203). In order to start rehearsing a character, Walters continued, "First you have to clear away the heroine's reputation. Then you have to clear away the received idea about the character. Then you have to clear away the idea of character itself" (*Clamorous Voices*, 76).

A Play Comes to Life

photo: Bill Burlingham



Larry Yando and Chaon Cross in CST's 2007 production of *Cymbeline*, directed by Barbara Gaines

Posthumus, too, is a complex character of contrasts. When Roger Rees took on the role of Posthumus with the RSC in 1979, he noted the importance of the audience's laughter. When Posthumus's words would elicit a chuckle from the spectators, Rees explained, "This laugh was achieved by no actor's artifice but is inherent in the character's personality" (*Players of Shakespeare*, 151).

In the twentieth century, particularly in recent years, *Cymbeline* has regained distinction as a theatrical piece that is perfect for public performance. Two silent film productions of *Cymbeline* were released in 1913 and 1925. *Cymbeline* is one of Shakespeare's most poetic plays; it was the favorite of poet Alfred Lord Tennyson, and tells a story that is full of imagery and drama. As one of his latest plays, it may also be one of the more reflective. J.M. Nosworthy said, "I believe that *Cymbeline*... finally expresses something which Shakespeare never quite achieves elsewhere."

Chicago Shakespeare Theater produced *Cymbeline* in 1989 at the Ruth Page Theatre and remounted the production in 1993. The 1989 production won four Jeff Awards for Best Play, Director, Costume Design and Sound.

Anne Aaker, 2007
CST Intern from Lawrence University

A CONVERSATION WITH DIRECTOR BARBARA GAINES

The director of a play approaches a text with his or her own vision. Shakespeare's words, like those of other playwrights, are written on a page for us to read and speak aloud. But a play's words, like most human communication, are open to interpretation. Plays are written to be enacted. It is the work of a director and her designers and her actors to help "decode" the play and help us in the audience bring the play to life in our own imaginations.

The director reads the play closely and, from the printed words on the page, begins to create a living, visual image—or rather, a series of images that eventually unfold before us, alive on stage. She develops a "concept," a basic, central approach that helps us approach the play and enter its world with both feet—and our own imaginations.

She then begins to work closely with her designers—the artists who create the visual world of the play—through stage settings, costumes, lighting and sound. Working together, the director and designers "physicalize" the abstract ideas and make them a concrete part of the theatrical experience that surrounds the actors and us.



Director of Education Marilyn Halperin and intern Anne Aaker met up with Artistic Director Barbara Gaines in July as she prepared for rehearsals to begin for CST's upcoming production of Shakespeare's *Cymbeline*.

Q: *Cymbeline* has been categorized in many ways: first as a tragedy by the editors of the first Folio, later as a tragi-comedy, and more recently as a romance. Do you think the play fits into any one of these?

A: For me, it's a fairy tale and a great big adventure story, with romance, tragedy, comedy, suspense, sex—and a visit from the god Jupiter who descends into the midst of it all. It's full of fantastical events and profound psychological truths, and—like all great fairy tales do—it mirrors our own lives.

A Play Comes to Life

Q: What has it been like making the transition from *Troilus and Cressida* to *Cymbeline*, two plays that occupy such very different worlds?

A: Leaving the world of *Troilus and Cressida* is a relief. I love that play, but it's very painful to be in that world. It's excruciating to be there. *Cymbeline* is a story of struggle and hope and grace. There is growth commingled with humility. And evil receives its proper punishment. Within its world, you can believe that the ripple effect of a good deed might spread throughout the land. It's a world where war ends when a leader discovers that peace is the most important gift he can give his people.

Q: Imogen is one of the most admired among Shakespeare's great heroines. Is there any way to compare her to Cressida (as Choan Cross now moves on from *Troilus and Cressida* to play the female lead in *Cymbeline*)?



A: They're both very smart, but Cressida has a more splintered personality. By that I mean there's a deep place within her that doesn't trust herself, that doesn't see herself as a worthy person—which is part of the reason that she gets into trouble. Cressida has a deep hole within her soul and she often responds to life with desperation trying to fill it. Imogen's center is much more solid. She's a princess; she has confidence and a can-do attitude that serves her well. But she also has a deep vulnerability, and when she discovers that her lover thinks her unfaithful, the grief she feels is full and desperate. But she recovers and rediscovers her sense of humor and her desire to live, without bitterness. This is part of what makes her a transcendent woman. Cressida might well have been seduced by Iachimo, whereas Imogen has the wisdom to see through Iachimo's malicious intent.

Q: How are you envisioning the physical world of *Cymbeline*?

A: I see a dark, grim place, where everybody in the story has much to risk and much at stake. It needs to be a dangerous place. The characters are tested to their limits, but within their struggles they discover depths within themselves that they could not have imagined. When they arrive at the last scene of the play, no one expects the happy ending. Do we expect one in our own lives? One of my favorite lines in all of Shakespeare comes from this play:

*For all other doubts, in Time let them be cleared.
Fortune brings in some boats, that are not steer'd.*

Q: You've now directed two plays three times: *Troilus and Cressida* and now *Cymbeline*. Why did you decide to return to *Cymbeline* this third time?

A: Because of the hope that, for me, is embodied within this play. Jupiter reminds the mortals, 'Whom most I love, I cross, To make my gift, the more delay'd, delighted.' These days, with terrorism and war a daily occurrence, I think many people feel like they have no control over their lives. The characters in *Cymbeline* feel the same way, but most of them figure out a path through their troubles. It's a story that reminds us there's another side of life. Shakespeare enables us to realize that we can all make other choices so that we must never give up hope. *Cymbeline*

A Play Comes to Life

thinks that his family has been torn up and destroyed by the roots. When in the last scene his lost sons and daughter are re-discovered, the misery of his life is turned into amazement and wonder. Misery can change into joy in all of our lives. This play is a good reminder of that—and the laughter within the last scene helps to heal broken hearts.

Shakespeare enables us to realize that we can all make other choices so that we must never give up hope.

Q: Are there moments in the play that make you just stop in your tracks?

A: Yes, one of them takes place in the middle of the night, inside of Imogen's bedroom when Iachimo gets out of the trunk half nude and steals Imogen's bracelet. He then peeks under her nightgown! Need I say more?

When Imogen thinks she's going to see Posthumus she goes from sad to overjoyed in seconds and her delirious joy is a miracle to behold. It makes me wish this moment of happiness would touch everyone. Jupiter is one of my favorite moments in all of Shakespeare because all the pain in Posthumus's life and all of the unknown elements come together in one unexpected, shocking moment. Jupiter's appearance is like a miracle in your life—like the birth of a child or finding your soul mate... the missing pieces come together.

And then, there is the extraordinary last scene in the play. This is where Shakespeare's genius shines through. He solves 18 questions and in doing so, brings children home to their father, reunites husband and wife, and ends a war where no one should be dying. Peace and forgiveness live and everyone knows just how fortunate they are, because they have known intense suffering. Cymbeline says, 'Never was a war did cease (ere bloody hands were wash'd) with such a peace.' At the end of *Troilus and Cressida* there was no peace and no forgiveness. *Cymbeline* is about both.

Q: And it's an inclusive peace at the end. So frequently the comedies and even the late romances end in resolution, but key characters may be left out—Malvolio in *Twelfth Night* is an example. But in *Cymbeline*, the happy ending includes pretty much everyone in the *dramatis personae* who's still alive!

A: And people learn. One of my favorite moments in the play is when Iachimo kneels down before Posthumus and apologizes. Posthumus says 'Kneel not to me, the power I have over you is to forgive you, to free you,' Then he says 'Live and deal with others better.' Brilliant! What a phenomenal moment for Posthumus! Live and be better. When you think of all he's suffered at Iachimo's hands and then he can say that. This is the grace within this play. Posthumus requires that Iachimo goes out into the world and become a better person. 'Live and deal with others better.' "Pardon's the word to all."

So here's a thought: Is there anyone we shouldn't forgive? That's a big question. Is there anyone we shouldn't forgive?



A Play Comes to Life

Q: As you return to the play now, what is different to you this time around? Are there characters or relationships that look different to you now?

A: I think the relationship between Imogen and Posthumus interests me more. Before I saw it as purely romantic but there's something about Posthumus... He doesn't like himself very much: he doesn't have money, he was brought up as a ward of the court, and the way he is able to jump so quickly into not trusting her—it seems like a good place to start delving. Also, the question of nature versus nurture regarding Cymbeline's sons, who are brought up in the wilds of Wales. There are sparks of behavior within them that make me wonder about just what's in their DNA and what's in mine? How much does an education affect your life as opposed to what genes you were born with.

The play has very dark psychological aspects. I think it's a more frightening play this time, because there's a lot more to be frightened of in the world now. Joseph Campbell once said, "The world is a mess, the world has always been a mess"—and I can't separate the world we face now and the world of the play. Both worlds have a lot in common and people have more power over their lives than they might think.

*When they arrive at the last scene of the play, no one expects the happy ending.
Do we expect one in our own lives?*

Q: In times of trouble, do our myths and stories play a different role in our lives?

A: I think they do. Art can open us up to new perspectives. Sometimes you can't see your own life very well because you're too involved in it. When you see a play, you're seeing the lives of characters from a distance. For me, that's art. Art organizes the chaos of our lives. It gives us moments when we can say, 'I'm not alone—somebody actually understands how I feel.' That is the brilliance of all the arts.

Q: And so is this fairy tale true to life?

A: But that's the thing about fairy tales, isn't it? If you get lost in the woods, you might meet a wolf. You can get lost in your own life and meet lots of wolves; the important thing is to know that you can get out of the woods. We can develop the confidence to search for a way out. We can make our own luck.

We haven't even talked about Cloten yet, who in some ways along with his mother seem drawn entirely from fairy tale. And yet the Cloten scenes with his mother, the evil stepmother queen, are true to life. He is so well drawn. He is such a spoiled megalomaniac, someone who feels entitled to everything. The most remarkable thing about the character is that it's a true character, it's not a comic character. He really has great complexity: he's dangerous, he's egocentric, he loves to fight. And he and Posthumus share a couple of traits: they're both hot-headed, very hot-headed. And neither one of them trusts women.

Q: What are the lessons that *Cymbeline* teaches us?

A: *Cymbeline* says that it's never too late to let go of your anger and bitterness, and to have a better life—to replace that anger or sense of loss with positive energy; that it's never too late to have a happy life. It says to me that it's our responsibility to let go of the bitterness. It's our responsibility to let go of the fear—it's nobody else's. If you can find the courage to let go of old pain, you can replenish it with unexpectedly positive moments in your life.

Q: What do you see as the particular challenges of directing this play?

A: I think it's the same challenge in all of his plays—looking for absolute honesty from your characters. Jupiter is as real to me as Imogen. I don't find any particular greater challenge with this play than with *Troilus*. The challenge is peeling the onion back; digging deeper and deeper and deeper, that's the challenge. I don't know where it will lead us or where we'll end up. I go into the rehearsals saying I don't know, which is a good place to be. My work has gotten better since I learned how to say I don't know, for that's when the adventure begins.

A Play Comes to Life



CLASSROOM ACTIVITIES



THEATER WARM-UPS

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense.

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s tools.

PHYSICAL WARM-UPS

Getting started

- ☞ creates focus on the immediate moment
- ☞ brings students to body awareness
- ☞ helps dispel tension

Begin by asking your students to take a comfortable stance with their feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Ask them to inhale deeply through their noses, filling their lungs deep into their abdomen, and exhale through their mouths. Repeat this a few times and ask them to notice how their lungs fill like a six-sided box, creating movement in all six directions.

Warm-up from the top of the body down (*approx. 7 to 10 minutes*)

- ☞ gentle movement helps increase circulation, flexibility, and body readiness,
 - ☞ increases physical and spatial awareness
- A. Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
 - B. Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
 - C. Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
 - D. From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Ask the students to shake things around, making sure their bodies are relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.

CLASSROOM ACTIVITIES

- E. Repeat the deep breathing from the beginning of the warm-up. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
- F. Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

VOCAL WARM-UPS *(To directly follow physical warm-up—approx. 7 minutes)*

- ☞ helps connect physicality to vocality
- ☞ begins to open the imagination to performance possibilities
- A. Ask students to gently massage and pat the muscles of their faces. This will help wake up the facial muscles.
- B. Ask students to stick their tongues out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This process will probably seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that's often all they need to draw them in.) Repeat this exercise once or twice.
- C. Ask students to put their lips gently together and blow air through them, creating a “raspberry.”
- D. Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate.
- E. Create the vowel sounds, overemphasizing each shape with the face —A, E, I, O, and U—with no break.
- F. Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost.

Tongue twisters

- ☞ red leather, yellow leather ...*(focus on the vertical motion of the mouth)*
- ☞ unique New York...*(focus on the front to back movement of the face)*
- ☞ rubber, baby, buggy, bumpers...*(focus on the clear repetition of the soft plosives)*
- ☞ Peter Piper picked a peck of pickled peppers...*(focus on the clear repetition of hard plosives)*

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.

CLASSROOM ACTIVITIES

Stage pictures

- ☞ shows how varied interpretation is: there is no wrong answer
- ☞ encourages the students to interpret concepts with their whole bodies
- ☞ begins to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Ask your actor-students to begin walking around the room. Ask them to fill up the entire space, exploring pacing, what it would feel like to be a different weight, a different height, and ask them to move the center of their body into different places. Encourage them to see if they feel any emotional differences within these changes. Giving them about three minutes to explore these changes, see if you notice any particularly interesting discoveries. Encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity, but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”

After a few minutes of this exploration, ask your actor-students to find a “neutral” walk. Explain that they are going to create a stage picture as an entire group. You will give them a word, and then count down from seven. After those seven beats, you will say freeze, and they must create a photograph of the word you have given them, with their entire body, collectively. Comment on the emotions you feel from their stage picture. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, encouraging the audience’s reactions after each tableau. This might be a good time to discuss balance, stage direction, and the use of levels as effective variation for the audience’s visual interpretation. (*This activity should take about 10 minutes.*)

Shakespeare’s characters are often very physically broad. There were crippled characters, old people, clowns, star-crossed lovers, and more. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in a big fat belly? The actor must be prepared to experiment with the character’s body.

Mirroring

- ☞ helps build trust within the ensemble
- ☞ encourages the students to “listen” with all their senses
- ☞ helps the students reach a state of “relaxed readiness,” which will encourage their impulses and discourage their internal censors

Either ask your actor-students to partner up, or count them off in pairs. Ask them to sit, comfortably facing their partner, in fairly close proximity. Explain to them that they are mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. Explain to the actor-students that they must begin by using smaller, slower movements, and work up to the maximum range of movement that their partner can follow. Encourage the partners to make eye-contact and see each other as a whole picture, rather than following each other’s small motions with their eyes. Switch leaders and repeat. After the second leader has had a turn, ask the actor-students to stand and increase their range of movement. Switch leaders and repeat. After the second leader has had a turn, tell them that they should keep going, but there is no leader. See what happens, and then discuss. (*This activity should last about 10 minutes.*)

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real.

CLASSROOM ACTIVITIES

COMMUNITY BUILDERS

Each of these exercises is meant to open and expand your students' imaginations, increase their sense of "ensemble" or teamwork, and bring them "into the moment." These are some of the most fundamental and crucial elements of an actor's training. Their imaginations will allow them to believe the situation of the play, their sense of ensemble will bring them together with their scene partners to create the relationships necessary to the movement of the play, and their willingness to be in the moment will allow them to live in the play in such a way as to make it believable to their audience. In each of these exercises the use of students as audience, and constructive reflection from that audience, will be helpful to the ensemble of your classroom. Remember, there is no wrong answer, only different interpretations—encourage them!



Zing! Ball (*requires a soft ball about 8 to 12 inches in diameter*)

- 🌀 helps the ensemble grow together
- 🌀 helps the students let go of their internal "censor" and begin tapping into their impulses
- 🌀 brings the physical and the vocal actor tools together

Ask the students to stand in a circle, facing in. Explain that the ball carries with it energy. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each actor-student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the actor-student will throw the ball to next. As the ball is thrown, to keep the intensity of the energy, the actor-student must make eye contact with the person he is throwing the ball to, and at the moment of release, the throwing actor-student should say "Zing!" Note: Encourage the actor-students to experiment with the way they say "Zing!" It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. (*This activity lasts about five minutes.*)

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. An ensemble must have the trust in each other to make a performance believable, without any of the actors getting hurt. They must be able to experiment, follow their impulses, and create character without the fear of failure. Shakespeare wrote many clues about his characters in his text, but the actor must be given license to find his character, and his relationship with the rest of the characters in the script.

Zing! Ball (With No Ball) (*approx. 5 to 7 minutes*)

- 🌀 asks the students to make their imagination clear to the ensemble
- 🌀 focuses the students on physical detail

This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using "Zing!," toss the ball to an actor-student across the circle, and as it floats down, ask the actor-student to catch it with the same weight and speed as you threw it. Then ask that actor-student to recreate the ball into a different weight and size, making it clear to the rest of the circle how they've changed it. In the same way as Zing! Ball, work around the circle.

The wide range of vocabulary in Shakespeare's plays can often be intimidating as one reads the scripts. The actor's job is to make the language clear, and this is often accomplished by very specific physical gesturing.

CLASSROOM ACTIVITIES



BEFORE YOU READ THE PLAY

(This “Before You Read” section is also helpful in preparing students who will not be reading the play.)

WHOLE CLASS ACTIVITIES

1. *Cymbeline* is a play of disguise, plots and suspicion. We’re told in the play’s very first lines that people pretend to feel what they do not. There is a lot of suspicion all around—and a lot of confusion about just whom to suspect. Each student is given a slip of paper with another student’s name on it. In a large room, if possible, the entire class moves around. Secretly stalk your target, but at the same time, you must try to figure out who’s after you. If you guess correctly (*your name appears on the person’s paper*), your stalker sits down. Who is the last to be discovered? (*Illinois English Language Arts Goals 1B4a, 1B5a, 1C4a, 1C5a*)
2. As a class, create the skeleton framework of a bulletin board for *Cymbeline*, which you’ll add to as you read and watch the play performed. Start by putting up pictures or words that represent anything you know or think about this play’s story before you start to read. Look for pictures of some of the play’s prominent ideas and actions—deception, jealousy, revenge, reconciliation, reunion (*to name a few...*). As you read the play, add images, quotes, headlines, poetry—anything that reminds you of characters, events, key objects, words, anything that you feel is relevant to your responses and thoughts about *Cymbeline*. As a class, discuss your additions in the context of the play. (*Illinois English Language Arts Goals 1B4a, 1B5a, 2A4a 2b4a, 2B5a, 5A4b 5A5b*)
3. (*To the teacher: excerpt 30 lines from the play that are rich in Shakespeare’s language or are descriptive of character. Distribute a line/s to each student on a slip of paper; not revealing the character who spoke them.*) Look at your line/s and, as you walk around the room, say it aloud again and again without addressing anyone else. Now walk around the room and deliver your line directly to your classmates as they do the same. Regroup in a circle, and each student reads his/her line aloud in turn.

Sit down in the circle and discuss the lines. What questions do you have about the words? Imagine what this play be about based upon some of the words you’ve heard its characters speak. What do you imagine about the character who spoke your line? Did you hear lines that seemed to be spoken by the same character? All ideas are encouraged, and none can be wrong! This is your time to listen to the language and begin to use your imagination to think about the world of the play you’ve just entered... (*Illinois English Language Arts Goals 1A4b, 1C4a, 1C4d, 1C5d*)

IN SMALL GROUPS

4. In groups of 5/6: Practice aloud—at each other with feeling!—the insults below that characters from *Cymbeline* sling at each other. If the meaning of a word is not clear, don’t get stuck! Keep repeating the insult aloud with feeling, and you’ll be closer to the meaning than you might think... Then, taking 8 quotes, imagine a contemporary situation that might prompt such a rebuke.

E.G. A coach watches as his quarterback misses the pass and falls with ball. “You had measur’d how long a fool you were upon the ground.”

CLASSROOM ACTIVITIES

Reconvene, but stay in groups. Each group now presents, in turns, one insult-provoking situation at a time to the rest of the class. The other groups compete to come up first with an appropriate answer from the list and score is kept. (*It need not be the same insult that the group had in mind, as long as it makes sense!*) (*Illinois English Language Arts Goals 1A4a, 1A5a, 1A4b, 1A5b, 1B4a, 2A4a*)

<i>He is a thing too bad for bad report.</i>	1.1.16-17
<i>How fine this tyrant can tickle where she wounds!</i>	1.2.15-16
<i>Thou'rt poison to my blood.</i>	1.2.59
<i>O disloyal thing, thou heap'st a year's age on me!</i>	1.2.62-64
<i>You had measur'd how long a fool you were upon the ground.</i>	1.3.22-23
<i>Her beauty and her brain go not together.</i>	1.3.28-29
<i>The fall of an ass is no great hurt.</i>	1.3.35-36
<i>If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting.</i>	1.5.139-41
<i>Here comes a flattering rascal.</i>	1.6.27
<i>Away, I do condemn mine ears, that have so long attended thee.</i>	1.7.141-42
<i>You are cock and capon too, and you crow, cock, with your comb on.</i>	2.1.25-26
<i>That such a crafty devil as his mother should yield the world this ass!</i>	2.1.54-55
<i>The south-fog rot him!</i>	2.3.132
<i>His meanest garment, That ever bath but clipp'd his body, is dearer In my respect, than all the hairs above thee.</i>	2.3.134-36
<i>I am spirited with a fool</i>	2.3.140
<i>All the fiends of hell divide themselves between you!</i>	2.4.129-30
<i>{His} tongue outvenoms all the worms of Nile.</i>	3.4.33-4
<i>Men's vows are women's traitors!</i>	3.4.54
<i>Talk thy tongue weary.</i>	3.4.113
<i>{Thou} imperseverant thing!</i>	4.1.15-16
<i>Thou art some fool, I am loath to beat thee.</i>	4.2.85-86
<i>Away: no farther with your din express impatience, lest you stir up mine.</i>	5.4.111-12
<i>'Tis such stuff as madmen tongue, and brain not.</i>	5.4.146-7
<i>Fiend! Most credulous fool, egregious murderer, thief, any thing that's due to all villains past, in being, to come!</i>	5.5.210-13

- Working in pairs as an actor and understudy for a part, select a character from the *Dramatis Personae* to explore through the play. Skim through the play and mark out speeches or lines that seem like they might be characteristic. Select 3-4 small segments that seem to best portray your character and prepare to present to the class and defend your ideas! This is the way that Elizabethan actors learned their roles. They were given just their own lines with the cue lines that preceded theirs, and were never handed an entire script. (*At the end of your study, go back and repeat this exercise with the same character. Present again, and as a class, discuss the differences.*) (*Illinois English Language Arts Goals 1C4b, 1C4d, 1C5d, 2A4b, 2B4c, 4B4a*)

CLASSROOM ACTIVITIES

6. In small groups, leaf through the script to find three words that you're pretty sure will be unknown to everyone, including you! Then, using the footnotes (*or a lexicon if you have one in the classroom*), look up and write out the definition that seems to make the most sense in the context of the story. Next, make up two other convincing definitions for each word that your classmates are sure to believe! Now in your group first read aloud the line in which the word appears. Then read our three possible definitions for the word, including the right one, while you try to stump the others! So often in Shakespeare (*as in other texts*), the context will help lead you to a word's meaning—even if you've never heard the word before. (*Illinois English Language Arts Goals 1A4a, 1A5a, 1A4b, 1B4a, 1C4a, 1C5a, 4B4b*)
7. In writing his plays, Shakespeare readily moves back and forth between prose and verse. It's easy to see on the page: the prose has margins justified on both the left and the right; the verse has shorter lines, justified on the left alone, and with capitalization at the beginning of each new line. There is no hard and fast rule that dictates Shakespeare's choices, but typically, verse is reserved for upper class characters, and prose for ordinary people. But he also uses the two different forms to set a different mood, or to indicate a change in the character's state of mind. It's important to explore the rhythm and pace of the verse and to feel how differently this moves from the prose sections.

In pairs, read aloud the verse passage below that has been stripped of all punctuation. Read it again several times aloud, listening for the rhythm and to find the sense of the verse. When you feel you've grasped the meaning, punctuate and compare with your text. The words are spoken by Iachimo in 2.2.31-50. (*Illinois English Language Arts Goals 1B4b, 1B5b, 1C4c, 4A4a*)

*O sleep thou ape of death lie dull upon her
And be her sense but as a monument
Thus in a chapel lying come off come off
As slippery as the Gordian knot was hard
'Tis mine and this will witness outwardly
As strongly as the conscience does within
To th' madding of her lord on her left breast
A mole cinque-spotted like the crimson drops
I' the bottom of a cowslip here's a voucher
Stronger than ever law could make this secret
Will force him think I have picked the lock and ta'en
The treasure of her honor no more to what end
Why should I write this down that's riveted
Screwed to my memory she hath been reading late
The tale of Tereus here the leaf's turned down
Where Philomel gave up I have enough
To th' trunk again and shut the spring of it
Swift you dragons of the night that dawning
May bare the raven's eye I lodge in fear
Though this a heavenly angel hell is here
One two three time time*



CLASSROOM ACTIVITIES

8. *Cymbeline* combines three very different worlds—the British court under the Roman Empire, Renaissance Italy, and the wilds of the Welsh hills—each with its own special character and set of images that Shakespeare uses to describe it and set the tone. Shakespeare juxtaposes these three worlds to show their similarities and differences.

Divide the class into three groups and each take one scene below. Find two or three moments comprising no more than a line or two that seem to portray your particular world. Enact the parts for the class, while your classmates look for the words or phrases to describe the world that Shakespeare portrays. (*Illinois English Language Arts Goals 1A4a, 1C4b, 1C5b, 1C4d, 1C5d, 2A4d, 4A4a, 4B4b*)

<i>The British Court</i>	1.1
<i>Renaissance Italy</i>	1.4
<i>The Welsh hills</i>	3.3



PERSONAL NARRATIVE

9. Before you begin to read *Cymbeline*, it's helpful to think about some of the play's central themes as they may relate to your own life and personal experiences. Jot down some of your ideas about the following situations. Don't worry about your writing style—these papers will be collected, but not graded or shared with classmates. (*Illinois English Language Arts Goals 3A4, 3B4a*)
- Think back to a time either when you didn't trust someone you loved because of something you thought the person had done. Or when someone who loved you didn't trust you—wrongly. What were your feelings at the time? How did you react? How did the situation end? Looking back, would you now try to handle it differently?
 - Think about a time that you openly defied your parent's wishes. What was at stake? How did you state your case? How did they state theirs? How did the conflict end? Looking back, would you now try to handle it any differently? If so, how?
 - Have you ever been false to someone in order to be faithful to that person or to a belief that you hold important? What was at stake? What might have happened had a different decision been made? Did it turn out to be the right decision? How did you know?

ON YOUR OWN

10. Choose a character to follow through the play. How do other characters feel about you? What do think about them? Keep a diary of these text references, citing lines. (*This exercise can be followed up after reading the play with a small group and class activity. See below.*) (*Illinois English Language Arts Goals 1C4d, 1C5d*)
11. Shakespeare was a descriptive writer—which any of us can be when we know and observe our subject very closely. Choose a place to sit and write for 10 minutes on your own. Pick a location that is active, like a school hallway, the cafeteria, or the gym. Keep writing throughout, and don't stop writing until the time is up. Just write what you see, hear, smell, and how the place feels. Make your words as descriptive as possible. Poets like Shakespeare rely on metaphors—comparisons of seemingly dissimilar things (*like love and food*) to describe abstract emotions and sensory experience. Test out your metaphorical skills! (*Illinois English Language Arts Goals 2A4a*)



AS YOU READ THE PLAY

ACT I

IN SMALL GROUPS

1. Some scholars believe that careful studying of the first line or lines from a piece of literature reveals the truth of the entire work. This kind of detailed study requires reading each word beneath its surface: to explore possible symbolic imagery and unconscious meaning. In Act I, we are introduced to many of the main characters of the play: the Queen and King, Cloten, Posthumus and Imogen, Pisanio, and Iachimo. In small groups, explore the first words of each, word by word. Look for rhythm, repetition and, finally, the meanings of words out of the con text in which you now see them. Brainstorm the possibilities! Why might Shakespeare

give these words to his characters as their first in the play? Write down your hunches about what might be revealed in a few, short words. Reconvene as a class and compare your ideas. (*At the end of the play, return to these first lines, and practice this exercise again. What clues are held in each of them that are borne out as the character and his role in the play become known to us?*) (*Illinois English Language Arts Goals 1A4a, 1A5a, 1A4b, 1A5b, 1B4a, 1C4b, 1C5b, 2A4a, 2A4d, 2B4b, 2B5b*)

QUEEN:	<i>No, be assured you shall not find me, daughter...</i>
POSTHUMUS:	<i>Please Your Highness...</i>
IMOGEN:	<i>O/Dissembling courtesy!</i>
CYMBELINE:	<i>Thou basest thing, avoid hence, from my sight!</i>
PISANIO:	<i>My lord your son drew on my master.</i>
IACHIMO:	<i>Believe it, sir, I have seen him in Britain.</i>

WORKING IN PAIRS

2. Echoing words in a character's speech will help you make some discoveries about his/mood, desires, fears, needs. One reads the lines of Posthumus (1.1.116-125) as he parts from Imogen while the other listens and echoes certain words. Listen for and echo each word about prison, captivity, and physical restraint. What does Posthumus's language tell you about his emotions and his fears? What might he be conveying about his expectations of a faithful wife? (*As you continue to read the play, watch for the many allusions to prison and chains that appear throughout in contrast to images of freedom and open space.*) (*Illinois English Language Arts Goals 1B4b, 1C4b, 1C5b, 2A4a, 2A5a*)
3. Shakespeare's texts contained many clues to help his actors who often had only a few days to learn and rehearse a play. He wrote much of his plays in blank verse—unrhyming lines containing typically ten syllables (*give or take a syllable here and there...*). Have you ever noticed lines that are indented, starting well to the right of other lines? Sometimes, the ten syllables are divided between two lines of text and are shared by two speakers. By sharing a line, Shakespeare indicated to his actors that the pace was fast and the two lines were meant to be delivered as one.

CLASSROOM ACTIVITIES

Sometimes, a line is noticeably shorter than 10 syllables, with no other character meant to complete it because the next line again contains the full ten syllables. These short lines bring breaks in the rhythm and often occur at a critical point in the play, alerting his actors to take a dramatic pause, to think, listen, or perform an action. Look at the dramatic lines below and count the syllables in each. Two lines (*or in one case here, three lines*) forming one shared line are spoken in quick succession. One line below is a short line, requiring a pause either before or after it, and before the next full line of ten syllables is spoken. In pairs, play these lines, taking turns being Cymbeline and Imogen, imagining what each is thinking during the pause. Might there be an action here by one of the characters that takes up the missing beats either before Imogen speaks her line or afterwards? What are the possibilities? (*Illinois English Language Arts Goals 2A4d, 2B4b*)

IMOGEN:	<i>There cannot be a pinch in death More sharp than this is.</i>	
CYMBELINE:	<i>O disloyal thing, That shouldst repair my youth, thou heap'st A year's age on me.</i>	134
IMOGEN:	<i>I beseech you, sir, Harm not yourself with your vexation. I am senseless of your wrath; a touch more rare Subdues all pangs, all fears.</i>	135
CYMBELINE:	<i>Past grace? Obedience?</i>	
IMOGEN:	<i>Past hope and in despair; that way past grace.</i>	139
CYMBELINE:	<i>That mightst have had the sole son of my queen!</i>	
IMOGEN:	<i>O blesséd, that I might not! I chose an eagle And did avoid a puttock.</i>	141
CYMBELINE:	<i>Thou took'st a beggar, wouldst have made my throne A seat for baseness.</i>	
IMOGEN:	<i>No, I rather added A luster to it.</i>	
CYMBELINE:	<i>O thou vile one!</i>	
IMOGEN:	<i>Sir, It is your fault that I have loved Posthumus. You bred him as my playfellow, and he is A man worth any woman, overbuys me Almost the sum he pays.</i>	148
CYMBELINE:	<i>What, art thou mad?</i>	149



IN SMALL GROUPS

- Look back at Act I. In your group, come up with just one word that describes the mood or atmosphere of each scene. Then title each scene, choosing a title that reflects both the mood and the action. How does each scene inform the scene that comes before it? That comes directly after it? (*Illinois English Language Arts Goals 1B4a, 1C4b, 1C5b, 1C4d, 1C5d, 4A4a, 4B4b*)

CLASSROOM ACTIVITIES

ON YOUR OWN

5. Groundhog Day all over again! In 1.4, Posthumus finds himself repeating an earlier situation that the Frenchman has already witnessed. Paraphrase what happens in 1.4.35 to the end of the scene. What is it that Posthumus is repeating? What does he still need to learn that he apparently has not? Can you think of a situation of repetition in your own life, in a friend's, or in modern day politics? What remains to be learned? (*Illinois English Language Arts Goals 1A4b, 1B5a, 1C4b, 1C5b, 1C4d, 1C5d, 3B4a*)
6. Before you move on, for homework make a list in your notes or reading journal of all the significant characters you have met so far in *Cymbeline*. Add a second column in which you describe as specifically as you can what each of these characters wants (*which, incidentally, may change as the story progresses*). In a third column, note the act, scene and line numbers that created this impression for you. Which characters get what they want? Does it seem likely that they will retain it? Why or why not? As you go through the play act by act, return to your list, filling it in with new characters you meet, and making notes in a fourth column to indicate when they (or you) have changed their mind. (*Illinois English Language Arts Goals 1B4a, 1B5a, 1C4d, 1C5d, 1C5f, 2A4b, 2A5b, 2B4c*)

ACT II

IN SMALL GROUPS

1. In groups of three, act out 2.1. How would you position Lord 2? Is there a secret communication between the two lords, or is Lord 1 oblivious? Who does Lord 2 speak to? Experiment with the possibilities, and then present your approach to the class. (*Illinois English Language Arts Goals 1C4a, 1C5a, 1C4d, 1C5d, 4A4a, 4B4b*)
2. Where's the heaven and where's the hell in this short scene? In groups of four, work together on 2.2.11-51. Two people share/alternate Iachimo's lines. One person whisper "angel" and another "Hell!" as Iachimo's thoughts fly between the two. (*Illinois English Language Arts Goals 1A4a, 1A5b, 1B4a, 2A4a, 2B4c, 4A4d*)
3. The two scenes (2.3 and 2.4) of Posthumus and Cloten first professing love for Imogen, then rejecting her in rage are placed back to back. In groups of three, mark (*highlight if possible*) the lines of adoration and hatred that Cloten and then Posthumus speak. Work through these two scenes by two people taking turns speaking only the lines you've highlighted, first one of Posthumus, then one of Cloten. The third person listens actively. What do you hear? Discuss as a group. (*Illinois English Language Arts Goals 1A4a, 1A5a, 1A4b, 1A5b, 1C4d, 1C5d, 2A4b, 2A5b, 2A4d, 2B4c, 4A4a*)

ACT III

IN SMALL GROUPS

1. A tableau is a wordless, still (*or almost still*) picture made by bodies assuming certain poses and conveying a particular mood or image. A play often ends with a tableau that the director creates with his/her actors to leave a dramatic impression in the mind of the audience as it leaves the theater.

CLASSROOM ACTIVITIES

In small groups, take one of the following set of lines, and speak it aloud several times to one another. Begin to move around one another, and create a tableau that expresses the imagery and mood of your line/s. Read your line/s to the class. Present your tableau. Read your line/s again. Discuss your ideas and your classmates' reactions. (*Illinois English Language Arts Goals 1A4a, 1A4b, 1B4a, 1C4a, 1C4b, 2B3a, 2B4a, 4A4b, 4B4b*)

- *We poor unfledged
Have never winged from view o' the nest, nor know not
What air's from home.* (3.2.27-9)
- *We have seen nothing
We are beastly: subtle as the fox for prey.
Like warlike as the wolf for what we eat.* (3.2.39-41)
- *Our valor is to chase what flies. Our cage
We make a choir, as doth the prisoned bird,
And sing our bondage freely.* (3.2.42-4)
- *Then was I as a tree
Whose boughs did bend with fruit.* (3.2.60-1)
- *But in one night,
A storm, or robbery, call it what you will,
Shook down my mellow hangings, nay, my leaves,
And left me bare to weather.* (3.2.61-64)

2. In the meeting between Imogen, Belarius and the princes, there is much that's said by all four that suggests they unconsciously know more than they do know about each other so far. In small groups, pull out each character's lines that indicate his/her unconscious awareness of something that we in the audience already know to be true. Read these lines aloud together. What impact do they have? (*Illinois English Language Arts Goals 1A4a, 1A5a, 1A4b, 1A5b, 1C4d, 1C5d, 2A4b, 2A5b, 2A4d*)
3. Rarely is one of Shakespeare's plays performed in its entirety. Most would last between three and four hours—even without an intermission! You can learn about Shakespeare's use of language by reducing a long speech and trying to retain its original meaning and purpose. In your small groups, work together to edit 3.1 (*a scene that Chicago Shakespeare's production dramatically abbreviates*). When you have finished, present your reduced version to the class and see how well each version works. What is lost by abbreviating, if anything? What might be gained? (*Illinois English Language Arts Goals 1C4d, 1C5d, 3A4, 3B4c*)
4. Someplace in Act III always marks the midpoint of Shakespeare's five-act plays. In your small groups, imagine that you are directors who must decide where to place your intermission. Take a look back at Act III, follow its course of action and decide where you will stop the action. (*For some ideas, think about how television positions its commercial breaks.*) Reconvene as a class and discuss your ideas—then be prepared to compare your solution with Director Barbara Gaines' decision when you see the play. (*Illinois English Language Arts Goals 1B5a, 1C4a, 1C5a, 1C4c, 4A4a, 4A4b, 4B4b, 4B5b*)

IN PAIRS

5. Work together on Belarius' soliloquy, 3.3.79-107. Belarius has committed a capital crime in kidnapping the princes, and yet in his role as father, he clearly loves them and the life they've shared together. Now he faces losing his "sons." One person reads Belarius's lines aloud, while the other, when you think appropriate, quietly

CLASSROOM ACTIVITIES

interjects, “The game is up.” Talk about what Belarius is feeling, and what we in the audience are meant to feel about this kidnapper/father. (*Barbara Gaines places intermission immediately after these lines. Why do you think a director might choose this place to break, and what effect do the lines have upon you as you leave the theater for the intermission?*) (*Illinois English Language Arts Goals 1B4a, 1C4a, 1C5a, 1C4b, 1C5b, 4A4a, 4B4b, 4B5b*)

ON YOUR OWN

6. An emblem is a common symbol we use to signify a well-known idea: “Death” is symbolized by a hooded, bent figure carrying a sickle; “Justice” is portrayed by a blindfolded woman who holds equal scales in her hand. In 3.4.33–37, “Slander” is described as a living thing. Imagine what an emblem for Pisanio’s image of “Slander” would look like, and draw or write about it.
7. An actor can’t just get up on stage and repeat the lines—even with lots of feeling. She’s got to be figuring out—just like we do in real life—“What is it I want here?” So, list each character that appears in this act. Write a single sentence for each that begins, “What I want is...” Now, as a class, compare your sentences. How much agreement upon their motives is there? (*Illinois English Language Arts Goals 1C5b, 2B4c*)

ACT IV

IN SMALL GROUPS

1. “Know’st me not by my clothes?” (4.2.82) In small groups, discuss why this one, short line could be called Cloten’s ad, sandwich board or personal slogan. Look for similar one or two-liners in Act IV that could serve as banners for Lucius, Guiderius and Pisanio. An actor can’t just get up on stage and repeat the lines—even with lots of feeling. She’s got to be figuring out—just like we do in real life—“What is it I want here?” So, list each character that appears in this act. Write a single sentence for each that begins, “What I want is...” Now, as a class, compare your sentences. How much agreement upon their motives is there? (*Illinois English Language Arts Goals 1A4b, 1A5b, 1C4b, 1C5b, 1C4d, 1C5d, 2A4d, 4A4a*)
2. In groups of three, look at 4.4. What’s happening in this short scene? Come up with one word to summarize the scene. Then come up with a title that reflects the mood and action. Now, create a tableau that captures the essence of the scene. An actor can’t just get up on stage and repeat the lines—even with lots of feeling. She’s got to be figuring out—just like we do in real life—“What is it I want here?” So, list each character that appears in this act. Write a single sentence for each that begins, “What I want is...” Now, as a class, compare your sentences. How much agreement upon their motives is there? (*Illinois English Language Arts Goals 1C4b, 1C5b, 1C4d, 1C5d, 4A4a, 4B4b*)

IN PAIRS

3. Improvise a scene between a parent and child where the child is asserting his own decision in the face of parental opposition:
 - a five-year-old child
 - a student your age

CLASSROOM ACTIVITIES

Perform in front of the class and discuss other possible outcomes. Now, enact 4.4 where Guiderius and Arviragus defy their father's opposition to entering the war. As a class, discuss the similarities and differences. (*Illinois English Language Arts Goals, 2B5a, , 4a4b, 4B4b*)

4. Tell the story of ACT IV using newspaper headlines. Or, review each scene and come up with a title for each that: 1) tells the reader what happens; and 2) conveys the mood of the scene. (*Illinois English Language Arts Goals 1C4c, 1C5c, 3B4a, 3B5*)

ACT V

IN SMALL GROUPS

1. In Act V, Cymbeline assumes the role of leader, independent at last of influence from his Queen and Cloten. With the return of Guiderius, the heir to the British throne is re-established. In groups of five, think about Cymbeline and his son, Guiderius, as well as the Queen, Cloten and Arviragus—all who ruled or could have ruled Britain. Each person should select one character to record. Divide your papers down the center with a vertical line, indicating “positive” and “negative” characteristics of rulers. As a group, discuss the qualities of each character that make him/her a good or bad ruler. (*Remember, there are no right or wrong answers here, and each character probably will have both positive and negative attributes for ruling.*) After 10 minutes, come up with one composite from your group of the qualities that would make a good ruler. (*Illinois English Language Arts Goals 1C4d, 1C5d, 2A4d, 2B4c, 4A4a, 4B4b*)
2. Look back through Act V and create a typical gesture for each of the characters you've met. Present your group's ideas to the rest of your class. (*Illinois English Language Arts Goals 1C4d, 1C5d, 2A4d, 4A4a, 4B4b, 4B5b*)
3. The director's interpretation begins in the lines that never come to life on stage. Every director of Shakespeare is faced with cuts of a script that would otherwise be a four-hour production. And so throughout Shakespeare's history on stage (*and even more critically, on film*), this kind of exercise is common practice. Shakespeare scholar Jane Adamson looks upon the tendency of both scholars and directors to look for one voice in the play that represents our own. She says that our need for definiteness is as strong as the characters' need. “For us as for them, complexities stimulate the need for simplicity, singleness.”

In your small group, choose one character that interests you. Return to the play and find as many lines as you can that point to a complexity—and contradictions—in this person. Now decide on a “take”—a single, simplified vision to bring to life on stage. What lines might you have to cut out of your script to support that point of view? (*Illinois English Language Arts Goals 1A4b, 1A5b, 1B4a, 1C4b, 1C5b, 1C4d, 1C5d, 3A4, 3B4c, 4A4a, 4B4b*)



CLASSROOM ACTIVITIES



AFTER YOU READ THE PLAY

AS A CLASS

1. Both Belarius and Imogen are victims of slander. Yet their responses are quite different. Belarius chooses vengeance, and Imogen, forbearance and forgiveness. As a class, discuss their responses. Are they simply gender-determined? Think about contemporary, famous figures or people you have known. Is this a “gender issue?”

Hot seat both characters along with a contemporary figure who’s been slandered publicly, and, as a class, ask questions about them and their response to being accused. Take turns sitting in the hot seat. This could take the form of a court hearing or a news conference if you’d like. (*Illinois English Language Arts Goals 1B5a, 1C4d, 1C5d, 2B4c, 4A4a*)

SMALL GROUPS

2. In groups of 4-5, choose a character from the play and pull a series of lines that tell about the him/her, either through the character's own words, or said about him/her by other people. (*It can be something that the character also says about another person, but is telling about the speaker as much, if not more, than about the subject.*) Site the passages.

As a group, decide how you will present your character to the class. You can recite the lines in a row, take parts, repeat and echo certain lines while others are being spoken, move around, etc. Then, be prepared to answer questions, and defend your choices of characteristic lines! (*Illinois English Language Arts Goals 1C4b, 1C5b, 3B4c, 3C5b, 4B4b*)

3. Soliloquies were important tools in Shakespeare’s dramatic technique. The soliloquy was ideally suited to a thrust stage where the actors could approach the audience and speak intimately with them, as if one-on-one. On the proscenium stage where there is much greater distance between the actor and the audience, the soliloquy tends to become a moment when the character talks aloud to himself. The soliloquy allows the audience to learn about the character and his motivations privately—that is, without the knowledge of other characters.

In your small groups, choose either Belarius’s soliloquy (3.3.79-107) or Posthumus’s (5.1). Divide the soliloquy into “sense groups” of related ideas. Each sense group is allocated to a member of the group who then practices speaking those line/s, listening carefully to their sound and rhythm, noting any key images or patterns of sound. All members of the group then stand in a semi-circle in the order of their lines and speak the soliloquy in a continuous sequence as though all of you are one person. Spend some time discussing each group’s performance. (*Illinois English Language Arts Goals 1C4a, 1C4d, 2A4d, 2B4a*)

4. In small groups, use what you’ve learned about the character you chose to trace through the play to re-tell the story of Cymbeline from your own point of view. The others in your group will question you about your point of view—either from their own characters’ points of view, or from their own as classmates. (*Illinois English Language Arts Goals 1C4b, 1C5b, 1C4d, 1C5d, 4A4a, 4B4b*)

CLASSROOM ACTIVITIES

5. *Cymbeline* portrays a number of relationships between parents and their children. Each is unique. Divide into five groups. First, within your group create a set of characteristics for the ideal relationship between a parent and his/her child. Come together as a class to discuss these five lists or statements.

Now, each group selects one of the relationships listed below. Read through the scenes and discuss the nature of that relationship. Find 2-3 lines that best reflect the relationship. Two people from each group (*three for the Belarius-Princes group*) demonstrate the relationship by creating a sculpture—a wordless, motionless grouping. Other members of the group speak the key lines when the sculpture is ready for viewing. (*Teachers, please check the line citations below and revise as necessary to match your particular text*) (*Illinois English Language Arts Goals 1B5a, 1C4d, 1C5d, 2B4c, 4A4a*)

THE QUEEN and IMOGEN:	1.1.71-75; 1.1.85-86; 1.1.155-157; 1.1.160; 5.5.43-47.
IMOGEN and CYMBELINE:	1.1.87-93; 1.1.102-105; 1.1.133-160; 2.3.34-45; 5.5.67-69; 5.5.267-269
CLOTEN and CYMBELINE:	2.3.34-45; 2.3.62-65; 3.2.39
CLOTEN and QUEEN:	2.3.45-55; 3.5.53-55; 3.5.66-68; 4.3.2-9
BELARIUS and PRINCES:	3.3; 3.6.28-44; 4.2.1-30; 4.2.62-71; 4.2.103-257; 4.4; 5.2.11-13; 5.5.305-319; 5.5.351-372

ON YOUR OWN

6. *Once the Cloten in Posthumus is 'cast off,' he becomes a hero worthy of the princess and of the play.*
-John Scott Colley

At first reading, it is difficult to see any similarities between Posthumus and Cloten. We're told in the very first scene of their extreme differences, and despite Cloten's own insistence upon his comparable worth to Posthumus we tend to believe Imogen and the courtiers who revere Posthumus at Cloten's expense. But ironically, Shakespeare dresses Cloten in Posthumus's clothes, and Imogen mistakes the beheaded body of Cloten for her own husband. The two may not, at least physically, be so very different. In one stage production, the director chose to double these two roles so that the same actor played both parts. The similarity between the two was thus emphasized by the director's interpretation.

What do you think? Do you see any similarity in these two characters? If so, point out the evidence in the text. React to the quote above. Why might Shakespeare draw similarities between two such different characters? (*Illinois English Language Arts Goals 1A4a, 1A4b, 1A5b, 1C4d, 1C5d, 2A4d, 2B4c*)

7. *{Cymbeline's} decision to pay after he has won not only the right to refuse but the freedom to sever all ties... emphasizes the play's focus on the voluntary restriction of freedom necessary to all enduring human bonds.*
-Joan Warchol Rossi

Discuss what Rossi means by "voluntary restriction of freedom." What does this mean in the political and personal stories of this play? What does it mean in our own lives—politically, as a citizen, and personally, as a friend, classmate or kinsman? (*Illinois English Language Arts Goals 1A4b, 1A5b, 1B5a, 1C4b, 1C5b, 2B4c*)

8. Choose one question that's of importance to you in *Cymbeline* and answer it, using the text and performance as your resources. (*Illinois English Language Arts Goals 5B4a*)

CLASSROOM ACTIVITIES



Choose three of the main characters that you'd like to spend some time reflecting on. Just as actors do as they prepare for a role, consider these two questions: What is each character afraid of? What does each want most? Then, write an essay in which you discuss the three individually first, and then, taken as a social grouping, how did their competing or compatible person issues impact he others around them? (*Illinois English Language Arts Goals 1B4c, 1B5c, 3A4, 3A5, 3B4a, 3B5a, 3C5a*)

9. If you had to pick out one line that might serve as a particular character's personal slogan, or "sandwich board," what would it be? Choose a character that interests you. If the front of the sandwich board displays the character's own words, what would the back of the sandwich board say—as a subtitle in either your own words or those of another character?

(You may want to actually create these to display for the rest of your class.)

(Illinois English Language Arts Goals 1A3b, 1A4b, 1B3b, 1C3d, 1C4d, 1C5d, 3B3a, 3B4a)



PREPARING FOR THE PERFORMANCE YOU'LL SEE



IN SMALL GROUPS

1. The audience (*or reader*) learns information about the characters and their actions in a number of ways:
 - We see an action in front of us.
 - The character in a soliloquy or aside tells us directly, using words, instead of action.
 - We learn about someone through a letter he/she has written.
 - We hear something by the report of another character.

Sometimes Shakespeare chooses to place action, front and center, before us. Other times, action occurs off stage and we learn of it one step removed. In small groups, review one act (*Act III works well, but so do others*). Look for as many examples as you can find of the ways that we learn about events and characters. Why do you think Shakespeare might choose the particular method he does in a given instance? For example, we learn of Cloten's violent plot against Imogen directly through his own telling (3.5), but we learn of Posthumus's by Pisanio and Imogen revealing the contents of a letter (3.2). (*As you watch the play performed, think about the different effects that the ways you learn information have upon you.*) (*Illinois English Language Arts Goals 1C4b, 1C5b, 1C4d, 1C5d, 1C4e, 2A4d, 4A4a*)

2. In Shakespeare's own theater, the text of a play was a fluid and changing element made not for reading as we do today, but for performance. Directors of Shakespeare follow in his footsteps when they modify parts of the text in an effort to make the play more understandable to its audiences.

One of the main tasks of the director is to "theatricalize" a printed text—that is, to make very clear visually what appears on the page. To Director Barbara Gaines, the opening lines of a play are particularly critical to theatricalize effectively, because it is here that the audience is just sitting down to Shakespeare and is not yet used to the world of the play or its language.

Before going to see Chicago Shakespeare's production, reread the first scene of *Cymbeline*—a conversation between two gentlemen. Compare Barbara Gaines's adaptation of the scene to Shakespeare's text. Does her effort to theatricalize the opening lines and make them more interesting work? What is gained? What is lost? (*Illinois English Language Arts Goals 1C4e, 2B4a, 2B5a, 4A4a*)

3. There are clues in Shakespeare's text that indicate some parallels between Cloten and Posthumus, despite their very different natures. Some productions emphasize their differences. But at least one director chose once to double these two parts: the same actor playing both roles in order to emphasize similarities between the two. How does Chicago Shakespeare's production interpret these two roles? Are the two rivals for Imogen portrayed as similar or are their differences emphasized? How is this done? Does it work for you or would you have approached the two parts in a different way? (*Illinois English Language Arts Goals 1C4e, 2B4a, 2B5a, 4A4a*)

CLASSROOM ACTIVITIES



4. Before you see the characters of *Cymbeline* brought to life on stage by the vision of a director, spend some time imagining your own versions. Then after you see the play, contrast your vision to that of Director Barbara Gaines and the actors. Take, for example, the two princes. It is easy to lump these two together, but the text gives us a number of clues about their differences. In small groups, review the lines spoken by, and about, Guiderius and Arviragus. What words begin to differentiate them? How? Now, in your groups, imagine directing the play and casting these two parts. What do they each look like? Who in your class could best play each? What stars would you cast in each role? When you see Chicago Shakespeare's production, how does its interpretation of the two brothers compare to yours? In what ways specifically do you notice the differences or similarities with your interpretation? (*Illinois English Language Arts Goals 1C4d, 1C5d, 4A4a, 4B4b, 4B5b*)

5. In traditional Shakespearean theater, the audience (unlike that in a more modern auditorium) is always in view of each other. The experience of theater is one of community. We all are present and watching together a story enacted that has been enacted many, many time times for hundreds of years and in hundreds of cities all over the world. The thrust stage at the Ruth Page Theater is much like the stage of Elizabethan theaters—and situates the action of the play within the audience facing each other around the stage. When during the performance do you become aware of other audience members? How does this affect your own experience? (*Illinois English Language Arts Goals 4A4a, 4B4b, 4B5b*)



BACK IN THE CLASSROOM



AS A CLASS

1. Did your views about the play or any of the characters change after seeing this live production? If so, how? Try to be very specific about moments in the action that affected you. (*Illinois English Language Arts Goals 1C4d, 1C5d, 4A4a, 4B4b*)
2. Many critics have argued that the appearance of Jupiter (called a “*theophany*”—an appearance of a god) was the imposition of another writer upon Shakespeare’s original text. It was not until G. Wilson Knight’s defense of the vision scene that it was generally accepted as Shakespeare’s own. Directors have commonly chosen to delete the scene entirely, or to “play it up” and approach it humorously. How does Chicago Shakespeare’s production approach this scene? Does taking it seriously add or detract from the play overall? In what way? (*Illinois English Language Arts Goals 1C4b, 4C5b, 1C4e, 2B4a, 2B5a, 4A4a*)
3. Structurally, Posthumus is the hero of *Cymbeline*. But some critics and viewers have trouble forgiving him for his violent and murderous rage against his innocent wife. Do you find this production’s Posthumus forgivable? If so, how? If not, how well does the play work for you? (*Illinois English Language Arts Goals 1C4b, 1C5b, 1C4e, 2B4a, 2B5a, 4A4a*)
4. In *Cymbeline*, Shakespeare represents moral states through costumes and costume change. An Elizabethan audience would have accepted these outward changes as signs of moral growth. In small groups, discuss the characters who underwent such changes. Who were they? What did they learn? Who did they become? What about the characters who did not change costume or assume disguise? Reconvene as a class and compare your notes. (*Illinois English Language Arts Goals 1C4b, 1C5b, 1C4e, 2A5b, 2B4a, 2B5a, 4A4a*)
5. Director Barbara Gaines once said that if the Queen were simply the cardboard character of fairy tale, she would not go mad and destroy herself in grieving for her dead son. What do you think about the way her character is portrayed in this production? Is she believable? (*Illinois English Language Arts Goals 1C4e, 2B4a, 2B5a, 4A4a*)
6. Working in groups of three, you are a team of copy writers for an advertising firm. Brainstorm your ideas and write an ad for the *Chicago Sun-Times* about the play you saw. Remember that you must characterize the play and attract a large audience to it in just a few paragraphs and “sound bites.” (*Illinois English Language Arts Goals 1C4d, 1C5d, 3C4a, 4B4b, 4B5b*)

CLASSROOM ACTIVITIES



ON YOUR OWN

7. You are a drama critic for your school newspaper. Write a review of the performance for your paper. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, costumes, cuts—you particularly liked or did not like, and explain why. How easy/difficult was it to understand Shakespeare's language? How much did you "believe" what was happening? (*These are good clues to a production's strengths or weakness.*) (*Illinois English Language Arts Goals 1B4a, 1C4d, 3B4a, 5C4b*)
8. Design a CD or album cover for *Cymbeline*. Give related song titles with descriptions of the lyrics. And for extra credit... create your own CD from music you know. Annotate each song to explain who sings it, to whom, and at what exact moment in the play (*even the exact line number!*) when the character/s break into song. (*Illinois English Language Arts Goals 1C4d, 1C5d, 3C4b*)
9. After determining what astrological sign the characters of *Cymbeline* were born under, write a horoscope for the play's main characters. Be prepared to quote line and verse to support your astrological intuition about each character's sign! (*Illinois English Language Arts Goals 1C4b, 1C4d, 3B4a, 3C4a*)
10. Create an enticing, descriptive, alluring travel brochure for the settings from *Cymbeline* that would encourage tourists to plan their vacations there. (*Illinois English Language Arts 3B4a, 3C4a, 3C4b, 5B4a*)
11. Prepare the front page of the conservative *London Times* or a scandal paper like the *National Inquirer*, that details a scene or act by using a particular journalistic style. (*Illinois English Language Arts 1C4d, 1C5d, 3B4a, 3C4a*)
12. Scrapbooking your journey through the play, create a quote book. Match quotes from the text with current photos or drawings. (*Illinois English Language Arts Goals 3B4a, 3C4b, 5B4a*)

CLASSROOM ACTIVITIES



Techno Shakespeare



CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater's website
www.chicagoshakes.com

COMPREHENSIVE LINK SITES

William Shakespeare and the Internet

<http://shakespeare.palomar.edu/>

Shakespeare in Europe Sh:in:E (Basel University)
<http://www.unibas.ch/shine/home>

Touchstone Database (University of Birmingham, UK)
<http://www.touchstone.bham.ac.uk/welcome.html>

Sher's Shakespeare Index
<http://www.websher.net/shakespeare/>

BBC1 Web Guide
<http://search.bbc.co.uk/cgi-bin/search/results.pl?tab=all&q=shakespeare&recipe=all&start=2&scope=all>

Absolute Shakespeare
<http://absoluteshakespeare.com>

TEACHING SHAKESPEARE

The Folger Shakespeare Library
<http://www.folger.edu/index.cfm>

ShakespeareHigh.com (Amy Ulen's "Surfing with the Bard")
<http://www.shakespearehigh.com>

Web English Teacher
<http://www.webenglishteacher.com>

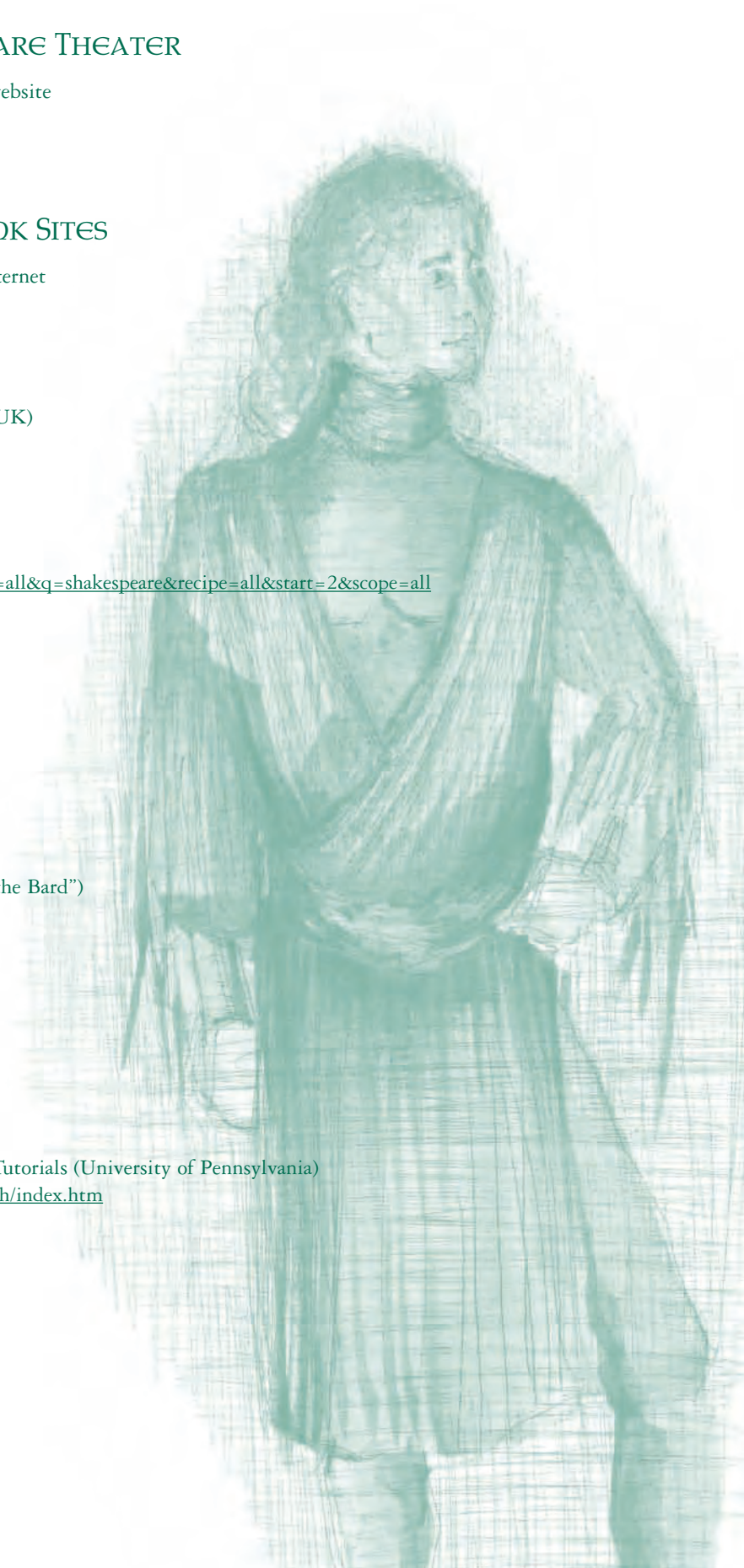
Shake Sphere
<http://sites.micro-link.net/zekscrab>

Proper Elizabethan Accents
<http://www.renfaire.com/Language/index.html>

The English Renaissance in Context: Multimedia Tutorials (University of Pennsylvania)
<http://dewey.library.upenn.edu/sceti/furness/eric/teach/index.htm>

The History of Costume by Braun and Schneider
<http://www.siue.edu/COSTUMES/history.html>

The Costumer's Manifesto (University of Alaska)
<http://www.costumes.org>



TECHNO SHAKESPEARE



Rare Map Collection (The University of Georgia)

<http://www.libs.uga.edu/darchive/hargrett/maps/maps.html>

Spark Notes

<http://www.sparknotes.com/shakespeare/>

Shakespeare Resource Center

<http://bardweb.net/plays/index.html>

SHAKESPEARE AND ELIZABETHAN ENGLAND

The Shakespeare Birthplace Trust

<http://www.shakespeare.org.uk/>

The Elizabethan Theatre

<http://www.uni-koeln.de/phil-fak/englisch/shakespeare/index.html>

Mr. William Shakespeare and the Internet

<http://shakespeare.palomar.edu/life.htm>

Queen Elizabeth I

<http://www.luminarium.org/renlit/eliza.htm>

Shakespeare and the Globe: Then and Now (Encyclopedia Britannica)

<http://search.eb.com/shakespeare/index2.html>

Elizabeth I: Ruler and Legend (The Newberry Library's Queen Elizabeth exhibit)

<http://www3.newberry.org/elizabeth/>

TEXTS AND EARLY EDITIONS

The Complete Works of William Shakespeare (Massachusetts Institute of Technology)

<http://the-tech.mit.edu/Shakespeare/works.html>

Treasures in Full: Shakespeare in Quarto (British Library)

<http://www.bl.uk/treasures/shakespeare/homepage.html>

The First Folio and Early Quartos of William Shakespeare (University of Virginia)

<http://etext.virginia.edu/frames/shakeframe.html>

Furness Shakespeare Library (University of Pennsylvania)

<http://dewey.lib.upenn.edu/sceti/furness/>

The Internet Shakespeare Editions (University of Victoria, British Columbia)

<http://ise.uvic.ca/Foyer/index.html>

Shakespeare: Subject to Change (Cable in the Classroom)

<http://www.ciconline.org>

What Is a Folio? (MIT's "Hamlet on the Ramparts")

<http://shea.mit.edu/ramparts/newstuff3.htm>

TECHNO SHAKESPEARE



WORDS, WORDS, WORDS

Alexander Schmidt's Shakespeare Lexicon and Quotation Dictionary (Tufts University's Perseus Digital Library)

<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.03.0079>

Word Frequency Lists (Mt. Ararat High School)

<http://www.mta75.org/curriculum/english/Shakes/index.html>

SHAKESPEARE IN PERFORMANCE

The Internet Movie Database: William Shakespeare

<http://www.us.imdb.com/find?q=Shakespeare>

The Internet Broadway Database

<http://www.ibdb.com>

SHAKESPEARE IN ART

Shakespeare Illustrated (Emory University)

http://www.english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

The Faces of Elizabeth I

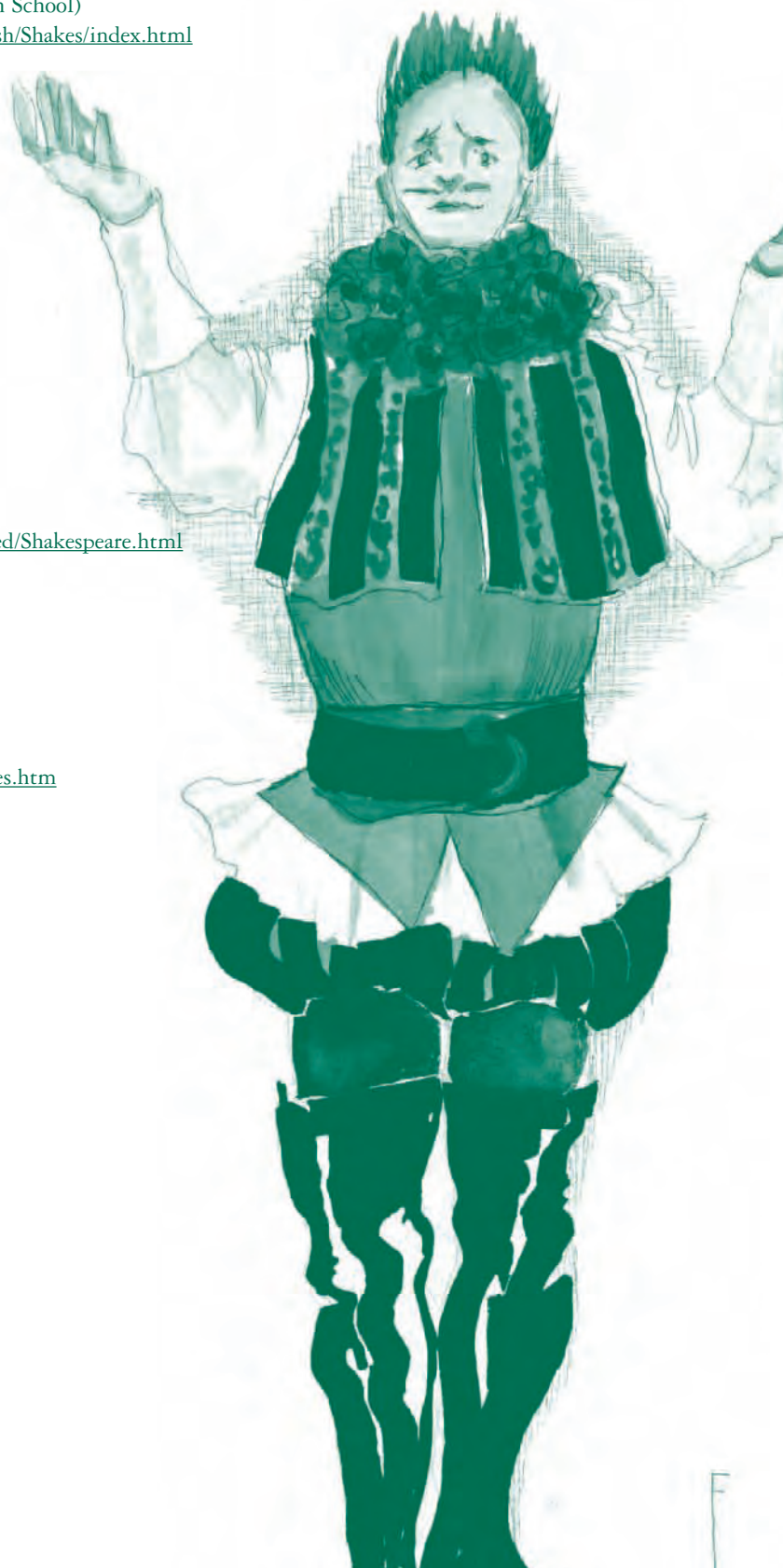
<http://www.luminarium.org/renlit/elizface.htm>

Tudor England: Images

<http://www.marileecody.com/images.html>

Absolute Shakespeare

http://absoluteshakespeare.com/pictures/shakespeare_pictures.htm



SUGGESTED READINGS



Bevington, David. *The Complete Works of Shakespeare*
New York: Harper Collins Publishers, 1992

Bevington, David. *Action Is Eloquence: Shakespeare's Language of Gesture*
Cambridge, 1984.

Bieman, Elizabeth. *William Shakespeare: The Romances*
Boston: Twayne Publishers, 1990.

Boyce, Charles. *Shakespeare A to Z*
New York: Roundtable Press Book, 1990.

Felperin, Howard. *Shakespearean Romance*
Princeton: Princeton University Press, 1972.

Gibson, Rex, ed. *Cambridge School Shakespeare series*
Cambridge: Cambridge University Press
(This excellent series is available in the United States for many titles, though *Cymbeline* not included.)

Goddard, Harold C. *The Meaning of Shakespeare*
Chicago, The University of Chicago Press, 1951.

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NOTES



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