

Excerpts from

The Caged Bird's Song

An Avian Translation of Shakespeare's
Cymbeline

by

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Character Descriptions and Corresponding Birds

Cymbeline.	<p><u>Bald Eagle:</u> As the ruling King, it is only fitting that Cymbeline is represented by a bird with the same respects. What I know is, Eagles are "considered as the emblem of majesty, the eagle has been variously styled 'the king of birds,' 'the royal bird,' ' the princely bird,' and 'Jove's bird,'" (The Birds of Shakespeare 1871). Furthermore, the bald eagle is the U.S National Bird and sets an expectation for Cymbeline's character.</p>
Imogen.	<p><u>Juvenile Bald Eagle:</u> Imogen is referred to a couple times as "Jove's bird" by the soothsayer. She is a juvenile because juvenile bald eagles are easily mis-identified due to their coloration being mostly brown with white spots throughout their body. The coloration could even be confused with a golden eagle and allows her transformation scene to be more believable.</p>
Posthumus.	<p><u>Golden Eagle:</u> It was clear that Posthumus had to be an eagle based on this line: "I chose an eagle/ And did avoid a puttock" (1.1.167-168). The decision to make him a golden eagle comes from the need for him to be similar to the bald eagles, but still different enough for Cymbeline to view him as an outsider. Also, I saw an opportunity to explore the relationship between Cymbeline and Posthumus further with the symbolic nature of the Golden Eagle being the National bird of Mexico contrasted with Cymbeline as the U.S Bald Eagle.</p>
Cloten.	<p><u>Rough-legged Buzzard:</u> When Imogen says "I chose an eagle and did avoid a puttock" she is directly calling Cloten a 'puttock' which could either be a kite, or a buzzard. California does not have any buzzards like the European buzzard, but they do have a hawk that also bears the name "rough-legged buzzard" and since the hawk was larger in size than the kite it was more probable for the hawk to be confused with Posthumus (an eagle) after the beheading.</p>
Piggiona.	<p><u>Pigeon:</u> Although, this character is not specifically stated to be Italian, like Iachimo is, the name Pisanio has Italian roots. Changing Pisanio's name to Piggiona is a nod to the Italian (feminine) word "picciona" meaning pigeon. This character is constantly passing messages between other characters and falls into the role of a messenger pigeon very well for this translation.</p>
Iachimo.	<p><u>Raven:</u> The line that cemented Iachimo as a raven is: "Swift, swift, you dragons of the night, that dawning/ May bare the raven's eye" (2.3.52-53). Iachimo says this as he is hiding in Imogen's room and morning is dawning <i>on his eye</i>. Also, "the Raven has long had the evil reputation of not only killing the smaller wild</p>

animals but, in common with the crows and kites, of watching for and attacking those of larger size that look enfeebled by disease or accident"(The Birds of Shakespeare 1916), this is exactly how he treats Imogen (a larger animal than he) in her fragile state.

- Belarius. . . . Golden Eagle: There were no lines directly connecting Belarius' character to a bird, but seeing as Guiderius and Arviragus were going to be Bald eagles, I needed Belarius to be a bird that could easily convince Guiderius and Arviragus they are related. So, him being a golden eagle fits the part, and also helps with the staging of Cloten's grave to confuse Imogen that Cloten's body is a Golden eagle body despite being nothing like a golden eagle.
- Guiderius. . . Bald Eagle: Daughter of Cymbeline "princely bird".
- Arviragus. . . Bald Eagle: Son of Cymbeline "princely bird".
- Philario. . . . Red-tailed Hawk: Philario is another character that had no quotes that compared him to a bird, so him being a hawk is mostly based on the city being near the grasslands, which hawks love, and since he was once good friends of Posthumus' father, it made sense that he would also be some kind of bird of prey.
- Cornelius. . . Spotted Owl: "Among its mysterious relationships, the owl was believed to be connected with some of the machinations of witchcraft."(59). Cornelius being a character that dabbles with medicines and poisons, using an owl felt right, but also I loved the idea of having an owl being used under good context, as Cornelius undermines the Queen's plans to kill, making him a good omen, rather than a bad omen which owls most frequently are.
- Soothsayer. . . Merlin: This was chosen mostly for the word play. The bird Merlin having the same name as a famous wizard Merlin, felt appropriate for the magical character of the play.
- Posthumus' Deceased Family Golden Eagles: Because they're related to Posthumus.
- Ladies. . . . Blue Jays: "Some *jay* of Italy...hath betrayed him"(3.4.51-52). Imogen says this when she's worried that Posthumus is cheating on her with another woman. I took from this and applied Jay to mean Blue Jays and made the attendant ladies Blue jays.
- Cloten's Lords. Robins: These characters have no lines that connect them to bird imagery, but Robins are
- Lucius. . . . Greater Sage-Grouse: This is still up for debate. Currently Lucius is a Greater Sage-Grouse because they are a grasslands bird that doesn't really fly, and it looks royal. Also, it's not commonly found in California. It is, but it's more common elsewhere in the west with grasslands and I wanted to give Lucius this "foreign representative" aspect to him.

- Romans. Quail, turkey, pheasant, ground dove: The Romans are non-flying birds who live in the grasslands so I chose common birds that are native to California.
- Guards. Crows and Bald Eagles: Mostly bald eagles since it is a convocation, but crows are also there because "Our crows shall fare the/ better for you, and there's an end"(3.1.88-89) is said as a threat by Cloten to Lucius. I took it literally to mean that crows were allies with the eagles and would eat their dead body.
- Jupiter. Thunder-Bird: "Jupiter descends in thunder and lightning, sitting upon an eagle. He throws a thunderbolt"(5.4). Jupiter was removed and replaced with only the eagle that he rides in upon, but that eagle is a thunderbird, a fantasy creature associated with lightning and thunder in the same way this character is.
- Singer. Western Meadowlark: "The lark at heaven's gate sings"(2.3.20). These are the first lines sung by the singer that Cloten brings in to sing to Imogen. Larks are mentioned a lot by Shakespeare in all of his plays for having beautiful voices. So, I used a native lark in California.
- Euriphile. Human: Euriphile is the only non-bird in this, but is never actually seen, only talked about. She is human because there needed to be something that connected Guiderius, Arviragus and Belarius to the humans similarly to how these three are connected to the natural world in the original text. They are supposed to be the bridge between the domestic and the wild. Euriphile being human works perfectly with the idea that sometimes humans can help with conservation of wildlife and protecting the earth.
- Extras. Red-breasted Nuthatch, Hawk, Falcons.

ACT 1 SCENE 1.2

Sequoias, pine trees (among other trees) are densely growing in this area. Their branches block out the majority of the sun, save for very few spots where the sun can trickle in. Built into these trees are pathways and structures made out of various scavenged human refuse that has been re-purposed to build this massive colony in the trees¹. QUEEN and POSTHUMUS fly in, landing on a branch in the shadows, look around to see no one is around then fly to another branch.

QUEEN

(Walks down the branch with POSTHUMUS behind her. She is glaring down GUARD 1 who can't tell who she is. A ray of light hits her face.)

CROW 1

(recognizes QUEEN and immediately flies away in fear)

QUEEN

(moves aside a corner of the fabric covering the rusty bird cage)

IMOGEN

(sits at the opposite end of the cage. She does not see them yet)

QUEEN

Did I not say "I am not one of those evil step mothers"?

IMOGEN

(looks up to see Queen and is relieved)

QUEEN

You're my prisoner for now, but wait and you'll be free again. Posthumus...

(POSTHUMUS emerges from the shadows behind the QUEEN. IMOGEN rushes to him)

...once I calm down the King, you'll see. I am on your side. He's full of rage now, but give it time, and he'll see reason, sure enough.

POSTHUMUS

(touching foreheads with IMOGEN through the bars. Speaking to QUEEN, but looking at IMOGEN)

There's no need, I'm leaving tonight.

¹ Bald eagles build one of the largest nests of all birds.

QUEEN

(grimaces at their affection)

I'll take a flight around, in case the King should come.

IMOGEN

(the two lovers don't even look away from each other as the QUEEN flies off)

My love, I fear my fathers wraith and what he may do to me. You shouldn't be here. I can endure the glares as long as I know that there is this jewel (looking into his eyes) in the world.

(She weeps)

POSTHUMUS

(wiping her tears)

Do not cry. (beat) My loyalty remains here to you even though I will be in the city with Philario, a friend of my father's. Sing to me, my Queen, and though my ears won't hear, with my heart I'll drink the notes you send.

QUEEN

(lands on branch behind POSTHUMUS)

Be quick, if the King sees you, there's no stopping what may happen.

(flies to a high branch overlooking the scene. Looks about for King, sees a shadow in the distance and smiles)

POSTHUMUS

Seeing you here, touching you, makes saying goodbye harder than I thought. I should go.

(pulls away)

IMOGEN

(pulls POSTHUMUS back by his wing)

No, stay a little longer.

(removes a chain necklace from around her neck with a ring on it)

This diamond was my mother's.

(offers the ring)

Take it, my love, for your future wife after I am dead.

POSTHUMUS

Impossible. I could never love another but you.

(puts the necklace around his neck)

It shall remain around my neck, closest to my heart.

(pulls out a rock² from his hammer space)
I haven't anything of equal value, but I want you to have
this to think of me.
(gives her the rock through the bars. She puts it
on)

IMOGEN
When will I see you again?

The cry of a Bald Eagle³ is heard from the distance

POSTHUMUS
The King...

CYMBELINE
(still in the distance, flying manically through the
shadows yelling)
You unworthy worm!
(his eyes are red with fury)
If I get my talons on you, I'll kill you!

POSTHUMUS
(the flapping of Cymbeline's wings can be heard in
the distance as they talk)
The Heavens protect you...
(POSTHUMUS and IMOGEN touch their foreheads
together for one second right before POSTHUMUS
flies away)

As POSTHUMUS flies away, CLOTEN is seen on a distant branch watching POSTHUMUS flee
and jumps up to chase after him.

CYMBELINE
(flies in, lands on IMOGEN's prison branch. The
entire branch shakes beneath his weight. His
wings remain partially outstretched, making him
seem larger. His talons dig into the branch as he
shifts about, glancing around furiously)
You...disloyal...ungrateful...Past grace...dis-obediant-!
(is at a loss for words)

² Part of the Golden Eagle mating ritual is dropping a rock from up high, then diving down and
retrieving it repeatedly. This is done about twenty times, some times with dead animals like
rabbits or sticks.

³ The recognizable eagle cry most commonly found in films is actually that of a hawk. This will
actually be the sound of a bald eagle, not a hawk.

IMOGEN

(fearful, but is separated from her father by the bars of the cage)

CYMBELINE

(approaches the cage IMOGEN is in, his large shadow blocks any tiny bit of light there might have been)

You could have had the Queen's only heir!

IMOGEN

It's a blessing that I did not. I chose an eagle and did avoid a *puttock*!⁴

(QUEEN hears her say 'puttock'⁵ and is visibly agitated)

CYMBELINE

You chose a scavenger!

IMOGEN

He would make a better ruler than you.

CYMBELINE

You ungrateful fledgling!

(jumps up, grips the bars of the cage with his talons and shakes the cage as he flaps his wings in anger)

IMOGEN

(IMOGEN falls against the back of the bird cage. The bars are the only thing between her and the long fall to the forest floor that can be seen behind her)

It's your fault I love him! You raised him as one us and he is as worthy as any other. More!

CYMBELINE

Are you mad?!

The scene shifts to Cloten chasing Posthumus through the trees. Cloten wants to spill blood and show off how strong he is, but Posthumus out-performs him⁶ by a lot, to the point that

⁴ Direct quote from the original.

⁵ The term 'puttock' was another term for describing a kite or buzzard, which were viewed as nuisances. In this case, it is a derogatory term that the Queen is insulted by.

⁶ Golden Eagles can fly up to speeds of 200 mph when diving and are considered one of the fastest birds in North America, surpassed only by the Peregrine Falcon.

Posthumus is not even concerned about Cloten's assault. Posthumus is just making a fool out of Cloten. Cloten reaches with his talons a few times, trying to grab Posthumus, but missing. They weave in and out of the trees, but Posthumus is much too fast and agile for Cloten. Eventually Posthumus is bored with the game and flies above the canopy of trees. By the time Cloten reaches above the trees, Posthumus is already far in the distance the city can be seen on the horizon.

Scene shifts back to CYMBELINE, QUEEN, and IMOGEN.

QUEEN

(hops down from the higher branch. Thinks briefly if she wants to calm down the King, and honestly doesn't want to, but intervenes anyways. She flies over and tries to pull the cage back as the King pushes)

CYMBELINE

(lets go of the cage and IMOGEN settles back into safety. Speaking to Queen)

They were together again! This cage isn't punishment enough for this child. Clip her wings.

QUEEN

(is actually surprised how far CYMBELINE wants to punish IMOGEN. Impressed, really)

Please, be calm. Let me speak to her and maybe-

CYMBELINE

No,

(looks at his daughter then looks away, unable to look her in the eyes as he says this)

let her suffer alone. Clip her wings so that she may never fly again and die alone for this folly.

(flies away)

Piggiona flies in clumsily and hurriedly

QUEEN

(to Piggiona)

What now?

PIGGIONA

My Queen, Your son attacked Posthumus.

QUEEN

(unconcerned)

Was anyone hurt?

PIGGIONA

There would have been, if Posthumus had taken him seriously.

QUEEN

Then alls well that ends well⁷.

IMOGEN

(suspicious of the Queen's nonchalant manner, but otherwise focuses on Piggiona)

Why have you come here?

PIGGIONA

He told me to stay here. That I'd serve you better here than follow him into banishment.

QUEEN

(to IMOGEN)

What a faithful servant.

(her devilish eyes are brewing up a plot)

She most certainly is loyal.

(to Piggiona)

If you don't mind...

(again to IMOGEN)

Let's go for a short fly around

(uses keys to unlock IMOGEN's bird cage and opens the door)

IMOGEN

(nods to the QUEEN and steps beside her then turns to Piggiona)

Meet me back here in thirty minutes. Until then, see to Posthumus before he leaves.

(the QUEEN and IMOGEN fly off side by side)

End Scene

ACT 1 SCENE 2

On a branch, in the colony. A pond can be seen in the background. This scene picks up directly after the fight between Cloten and Posthumus. Cloten's feathers are ruffled, out of place and dirtied by leaves and twigs. He is met by his two Robins.

ROBIN 1

(grossed out by CLOTEN)

⁷ Obviously a reference to another Shakespeare play.

You should probably take a dip in the pond. You smell like roadkill.

CLOTEN

(holds his wing out for the ROBINS to clean his feathers)

If my feathers were bloody then I'd need a wash. Did I hurt him?

ROBIN 2

(shaking head. Does not want to be the first to say it. Begins pulling out twigs and leaves from CLOTEN's feathers)

ROBIN 1

Hurt him? If you didn't hurt him, then he's a walking corpse.

ROBIN 2

(rolls eyes)

CLOTEN

The scavenger wouldn't fight me.

ROBIN 2

(pulling leaves from CLOTEN's tail feathers ROBIN 1 says to them self)

No, but still flew forward, toward your face.

CLOTEN

And to think, Imogen loves him and not me.

ROBIN 2

(aside)

Perhaps, for the best (grimaces as he pats down CLOTEN's messy feathers)

ROBIN 1

(cleaning CLOTEN's face)

As, I have always said, she doesn't have the brains to match her beauty. Pretty to look at, but there's little else to be admired.

CLOTEN

(shakes the ROBIN's away from him, agitated)

I'm going to my nest. If only I'd gotten my claws on him (raises a claw and clenches it) Are you coming?

ROBIN 1&2 nod and they all exit together.

[...]

ACT 3 SCENE 3

At a cabin⁸ in the woods that has not been in use in many years. There are wind-chimes, empty bird feeders, and such. You can tell an animal lover once lived there, but it has since been abandoned. This is the only house that can be seen through the trees. Belarius, Arviragus, and Guiderius exit from a crawl space under the house. Belarius has a limp and a wing that never healed correctly.

BELARIUS (AS MORGAN)

Another great day to be above the Earth.
(looks to the house windows that are dark and empty)

Another day to be grateful for the gifts we have inherited, yet do not use like sloths.

Guiderius (as Polydor) and Arviragus (as Cadwal) nod in agreement.

MORGAN

Now for some fun. Go ahead of me until I'm as small as a crow, then we'll wait for those flying eagles to see me; crippled and defenseless. Then when they think they have the advantage
(vaguely gesturing the plan)
You'll draw upon them from behind. These proud eagles wont see it coming.

(a beetle flies by, speaks as if to the beetle)

The beetle is safer than the full-winged eagle, who finds safety in the air.⁹

(to Cadwall and Polydor)

Oh, this life is far more noble than the life they live up there where they know nothing of the value of hard work. The life they live is nothing compared to ours.

POLYDOR

We've heard every story you have of your life with them, and I'm glad you left to raise us as fledglings here. But we've never used our wings to fly from a nest¹⁰, and

⁸ It is important that the space that Guiderius, Arviragus and Belarius inhabit is one that is connected to a human living space, since in the original these three are humans who live in a non-human living space and are more wild than most humans. In this adaption, the three are more domestic than most birds, but still act as a bridge between wild and domestic.

⁹ "To our comfort, shall we find/ The sharded beetle in a safer hold/ than is the full-winged eagle"(3.3.21-3). Beetles are safer than eagles because humans hunt eagles not beetles. Partially why he thinks their life on the ground is safer than the eagles who fly.

¹⁰ "We poor unfledged/ have never winged from view o' the' nest"(3.3.29-30)

don't get me wrong, we have no desire to, but this place has become more of a cage than a home.

CADWAL

We have no stories to tell our grandchildren as you do. How are we supposed to be wild if we live in a house? We are as domestic as a dog, or a cat, who should be our prey. Our only joy is to chase what flies¹¹. Our cage we make a choir, as doth the prisoned bird, and sing our bondage freely.

MORGAN

You have no idea what you're saying. If you only knew the corruption in their convocation. Here in this cabin we have been well fed and cared for during the harsh winters and blistering summers. Be glad you've never been on the opposite end of a gun or breathed poisonous fumes. My body is marked with the betrayal of having lived among them. Cymbeline loved me once, I was never far from his side, that is until one night when they came for me.

POLYDOR

It's awful what they did to you.
(they've clearly heard this story many times before)

MORGAN

I did nothing wrong, as I've said before, but two liars convinced Cymbeline I plotted against him! So I was banished, but not before they did this to me,
(holds up his injured arm as much as he can and gestures to his leg with the limp)
So I fled with the only things that mattered to me
(gestures to the kids)
We have lived an honest life and I only wish you two to have a better life than I had.
(gets emotional, then collects himself)
I'll be in the valley.

Polydor and Cadwall look at each other knowingly, they've had this conversation with him before and it always ends the same. They shrug then walk away.

MORGAN

¹¹ "Our valor is to chase what flies. Our cage we make a choir, as doth the prisoned bird/ and sing our bondage freely"(3.3.46-8).

There's no hiding the sparks of nature. They have no idea they're the offspring of the King, and Cymbeline hasn't a clue they live. As much as I've tried to raise them to resent the wild, their nature draws them back. Polydor, born Guiderius, wants nothing more than to hunt as the eagles do. She says she doesn't, but I know she does. Then Cadwal, who was once Arviragus speaks so much like his father.

(sees a bald eagle flying above, it doesn't see him yet)

The game is on! Oh, Cymbeline, you wrongfully banished me. At three days old I stole your chicks, to prevent your lineage from carrying on as punishment for my banishment.

(looks back to the cabin and he imagines a shadow of a human pass by the window)

Euriphile¹², you nursed them and healed my injuries. You became part of our flock and every day we honor your passing.

(turns back to the valley, where Polydor and Cadwal are hiding on higher ground)

I am Belarius. Though they think I am their father, Morgan...

(is caught midway though as he sees the bald eagle above finally notices him limping along the ground and dives for him)

The game is up!

Get a brief site of Polydor and Cadwal ambushing the unsuspecting bald eagle.¹³ They do not intend to kill the bald eagle, simply just want to scare it.

End Scene

ACT 3 SCENE 4

¹² Euriphile when broken down means Earth Lover and her character is the hope that humans and animals can live together harmoniously and her character, even though long dead, healed Belarius' injuries and nurtured the two chicks who would have died if it weren't for her. This is to show the exchanging of the human and animal gaze these characters represent in the original text. Humans have done a lot of damage to wild life and the environment, but it doesn't have to be that way.

¹³ Nod back to the line "our valor is to chase what flies". They do not mean any harm to the eagles, but they like to fuck with them.

ACT 4 SCENE 2.3

Enter Morgan and Cadwal.

MORGAN

Did you find anyone?

CADWAL

No one. You must have mistaken him for someone else.

MORGAN

It's hard to say. It has been a long time since I last saw him, but it looked and sounded exactly as I remember him.

CADWAL

We left Polydor here, right? Where'd they go?

Polydor glides in from a boulder, with Cloten's head in one talon and his body in the other. Before he lands, he throws the pieces at the feet of Cadwal and Morgan, then lands triumphantly. The body and head are never seen fully on screen, except a little at the corner of the screen.

POLYDOR

The poor fool had no brains!
(seeing the concern on his families faces he says,
If I hadn't done this he would have taken my head.

BELARIUS

What have you done?

POLYDOR

I've done nothing wrong. I cut off one Cloten's head, son to the Queen, as he said. He called me a villainous scavenger and swore he'd kill us all.

MORGAN

We're done for.

POLYDOR

What have we got to lose? He swore to take our lives. You think anyone would care if he did? Then why should we let an arrogant piece of flesh threaten us? Was there anyone else around?

MORGAN

No one. But he's sure to have someone looking for him. Even if he was the worst bird in the world, you shouldn't have done this. Two wrongs don't make a right. Maybe we could convince the eagles that it was an accident. We found him like this? I don't know, but I do fear that this body has a tail more dangerous than the head.¹⁴

CADWAL

Whatever happens, it doesn't matter, my sister did the right thing.

MORGAN

I already didn't want to hunt today, but now...

POLYDOR

He waved his talon against my throat, so I did the same to him. But don't worry, I'll throw his head in the creek down the hill. Then he call tell the fishes he's the Queen's son, Cloten.

Polydor exits, we don't see him carry the head away.

MORGAN

Someone will come looking for him, then they'll come looking for us. She shouldn't have done that.

CADWAL

I would have done the same thing, if it meant protecting our family.

MORGAN

Well, what's done is done. We're not going to finish the hunt. You head back to the Cabin and I'll wait for Polydor to return.

CADWAL

I'm sure Fidele will be happy to see us back so soon.
(exits.)

BELARIUS

Oh, cruel nature. As hard as I tried to keep them from being like their father, it seems I can't stop what was born within them. I have to say that it's incredible that

¹⁴ "Then on good ground we fear,/ If we do fear this body hath a tail/ more perilous than the head"(4.2.183-5).

an invisible instinct has made them into the courages eagles that they've grown to be. But still, it's strange that Cloten would be around here. Who knows what his death will bring.

Enter Polydor

POLYDOR

Where's Cadwal? I've thrown Cloten's body into the stream, that should be the end of that.

Sad eagle calls are heard from far away, it's Cadwal.

MORGAN

That's Cadwal, but why is he calling us? Something's happened.

POLYDOR

Is he at home?

MORGAN

Yes...This isn't a good call...

Polydor and Morgan look at each other reach the same conclusion. They both begin running back to the cabin. Polydor and Morgan enter their hovel and find Cadwal beside Fidele's lifeless body.

CADWAL

The bird is dead.¹⁵

POLYDOR

No...

MORGAN

The eagle he could have grown to be...Did you find him like this?

CADWAL

Like this, smiling. I thought he was asleep at first, but he wouldn't wake.

POLYDOR

We'll have to make him a grave.

CADWAL

¹⁵ "The bird is dead"(4.2.252).

With all the fairest flowers. There wont be any flower missing that doesn't match his beauty. The pale primrose, the azured harebell, nor the leaf of eglantine.

POLYDOR

We should get started.

CADWAL

Where should we lay him?

POLYDOR

In Euriphile's garden, it's not what it used to be, but she would have liked that.

CADWAL

And we can sing the song that we used to sing to her.

POLYDOR

I don't think I can sing. I'll cry, but I'll say the words.

CADWAL

We'll speak it then.

MORGAN

I know he doesn't deserve it, and he was no friend of ours, but Cloten's body should have a resting place as well. In death, there is nothing that makes him better or worse than anyone else. We should place him with Fidele.

POLYDOR

(takes a moment to think about it)

Okay, I suppose you're right.

Montage of them collecting various pieces of trash, a few real flowers, but mostly plastic and other junk that is just colorful. Belarius drags Cloten's body to the grave and in the process loses some feathers that fall all over Cloten. The junk is placed around Imogen's and Cloten's body. Cloten's body is entirely covered in trash, but blood is still covering things and especially the feathers. Fades into the spoken song as voice over as various scenes change according to the lyrics.

In the background, as the three are saying the song, red-breasted nuthatches¹⁶ are singing their sad song and can be seen watching from above the grave.

¹⁶ This is a reference to the line "The ruddock would with charitable bill- Obill, sore shaming/ those rich-left heirs that let their fathers lie/ without a monument"(4.2.286-9). A ruddock was another word for Robin, or red breast and they were believed to sing above unmarked graves. I took that and applied it to the Californian red-breasted nuthatch.

POLYDOR

Fear no more the heat of the sun,
(show the blazing sun over the dry forest)
nor the furious winter's rages;
(changing of seasons to a harsh winter)
though thy worldly task hast done, home art gone and
taken thy wages.
(show the convocation¹⁷)
Golden lads and girls all must, as Chimney-sweepers,
come to dust.
(show the ill and dying non-fliers¹⁸)

CADWAL

Fear no more the frown of' the great; Thou art past the
tyrant's stroke.
(show the king here, looking like a tyrant)
Care no more to clothe and eat;
(Piggiona who clothed Imogen)
To thee the reed is as the oak.
(show reeds and oaks in comparison to each
other)
The scepter, learning, physic must
All follow this and come to dust.
(show the natural mixed with unnatural in the
process of biodegrading. Like plastics which do not
"come to dust" as other things do)

POLYDOR

Fear no more the lightning flash.

CADWAL

Nor th' all-dreaded thunderstone.
(show a storm and hint at the thunder-bird's later
appearance)

POLYDOR

Fear not slander, censure rash;

CADWAL

Thou hast finished joy and moan.
(Iachimo is shown here)

BOTH

¹⁷ The home she had to leave behind.

¹⁸ Alludes to "golden" like the golden fields, and how heathy boys and girls die too "come to dust", as the once healthy birds of the golden fields must "come to dust" as they are drying.

All lovers young, all lovers must
Consign to thee and come to dust.
(Show Posthumus receiving the news of Imogen's
death from Piggiona)

POLYDOR
No exorciser harm thee,

CADWAL
Nor no witchcraft charm thee.
(show the soothsayer, who is with Lucius at this
moment.)

POLYDOR
Ghost unlaid forbear thee.

CADWALL
Nothing ill come near thee.
(Show the Queen who has fallen ill and can't
move.)

BOTH
Quiet consummation have, and renowned be thy grave.
(pan in on the brothers and Belarius who stand
before the grave grieving)
(end of montage)

MORGAN
The ground that gave them life, has them again. We
should be going.

Polydor, Morgan, and Bealius Exit and immediately after Imogen's eyes shoot open with
her gasping for air.

End Scene.

[...]

ACT 5 SCENE 1

In the City. The sky is red and smoky. Posthumus can see the fire on the horizon of the hills. The smoke has already begun to fill the city and sprinkle ash.

POSTHUMUS

(holding a bloody feather belonging to IMOGEN
and staring at it in horror)

What have I done? I did this? Should it always be men's
bloody fate to murder their mate? She didn't deserve
this. Piggiona only did what I asked her to do . . . But I
ordered it. If only the Thunder Bird would shoot me
down with lightning for this. I don't deserve to live. Not
while she is dead.

(looks to the fire)

Imogen, I should have done better. And I will do better.
The fire comes at just the right time.

(drops IMOGEN's feather and flies towards the
fire)

End Scene

[...]