

# **CYMBELINE**

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Cymbeline by A. J. Wyatt

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**A. J. WYATT**

# **CYMBELINE**



*THE WARWICK SHAKESPEARE*

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# CYMBELINE

EDITED BY

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## GENERAL PREFACE

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In this edition of SHAKESPEARE an attempt is made to present the greater plays of the dramatist in their literary aspect, and not merely as material for the study of philology or grammar. Criticism purely verbal and textual has only been included to such an extent as may serve to help the student in the appreciation of the essential poetry. Questions of date and literary history have been fully dealt with in the Introductions, but the larger space has been devoted to the interpretative rather than the matter-of-fact order of scholarship. Aesthetic judgments are never final, but the Editors have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken. In the Notes likewise, while it is hoped that all unfamiliar expressions and allusions have been adequately explained, yet it has been thought even more important to consider the dramatic value of each scene, and the part which it plays in relation to the whole. These general principles are common to the whole series; in detail each Editor is alone responsible for the play intrusted to him.

Every volume of the series has been provided with a Glossary, an Essay upon Metre, and an Index; and Appendices have been added upon points of special interest, which could not conveniently be treated in the Introduction or the Notes. The text is based by the several Editors on that of the *Globe* edition: the only omissions made are those that are unavoidable in an edition likely to be used by young students.

By the systematic arrangement of the introductory matter, and by close attention to typographical details, every effort has been made to provide an edition that will prove convenient in use.

THE WARWICK SHAKESPEARE. General  
 editor, Professor C. H. HERFORD, Litt.D., F.B.A.

<i>Play</i>	<i>Edited by</i>
ANTONY AND CLEOPATRA	A. E. Morgan, M.A., and W. Sherard Vines, M.A.
AS YOU LIKE IT	J. C. Smith, M.A., B.A.
CORIOLANUS.	Sir Edmund K. Chambers. K.B.E., C.B., M.A. D.Litt.
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A MIDSUMMER-NIGHT'S DREAM.	Sir Edmund K. Chambers.
MUCH ADO ABOUT NOTHING.	J. C. Smith, M.A., B.A.
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TWELFTH NIGHT.	Arthur D. Innes, M.A.
THE WINTER'S TALE.	C. H. Herford.



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UPON HIS DRAMA, by Prof. C. H. HERFORD, Litt.D.



## INTRODUCTION

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### I. DATE, HISTORY, AND BIBLIOGRAPHY OF THE PLAY.

The First Folio of 1623, the first collected edition of Shakespeare's plays (now one of the most precious books in the world), contained thirty-six of the thirty-seven plays now usually associated with Shakespeare's name—*Pericles* was not included until the Third Folio of 1664—one half of which had previously appeared as single plays in "quarto" editions, the other eighteen being then published for the first time. Among the latter was *Cymbeline*, the last of the "tragedies", and the last play in the book.

**Date of Composition.**—It is not possible to fix the date of composition of this play with certainty. The items of external and external-internal evidence are four in number:

(a) Dr. Simon Forman, the astrologer, in his MS. "book of plays, and notes thereof", has under the year 1611, but undated, a brief sketch of the plot of "Cimbalin King of England", which was Shakespeare's play. Forman died in September of that year, and his diary, which also contains dated descriptions of *Macbeth* and *Winter's Tale*, belongs to the years 1610-1611. It is not improbable that, when Forman saw it, *Cymbeline* was a new play.

(b) The suggestion for the character of Euphrasia in Beaumont and Fletcher's *Philaster* was apparently taken from Imogen. Moreover, compare these two passages:

"*Phi.* I hear the tread of people. I am hurt:  
The gods take part against me: could this boor  
Have held me thus else?" —*Philaster*, iv. 3.<sup>1</sup>

<sup>1</sup> Mermaid Series, London, 1893, p. 164.