

**CYMBELINE. EDITED  
BY ALFRED  
J. WYATT**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649117604

Cymbeline. Edited by Alfred J. Wyatt by Alfred J. Wyatt

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**ALFRED J. WYATT**

**CYMBELINE. EDITED  
BY ALFRED  
J. WYATT**



LE  
55774A

Heath's English Classics

# CYMBELINE

EDITED BY

ALFRED J. WYATT, M.A.

SOMETIME SCHOLAR OF CHRIST'S COLLEGE, CAMBRIDGE EXAMINER IN  
ENGLISH AT VICTORIA UNIVERSITY

---

472262  
9.3.48

D. C. HEATH & CO., PUBLISHERS  
BOSTON NEW YORK CHICAGO

## THE ARDEN SHAKESPEARE

- A MIDSUMMER NIGHT'S DREAM.**  
Edited by Edmund K. Chambers, B.A., Oxford.
- ANTONY AND CLEOPATRA.**  
Edited by Harold N. Hillebrand, Ph.D., Harvard.
- AS YOU LIKE IT.**  
Edited by J. C. Smith, M.A., Edinburgh.
- CORIOLANUS.**  
Edited by Edmund K. Chambers, B.A., Oxford.
- CYMBELINE.**  
Edited by A. J. Wyatt, M.A., Cambridge.
- HAMLET.**  
Edited by Edmund K. Chambers, B.A., Oxford.
- HENRY IV — PART I.**  
Edited by F. W. Moorman, B.A., Yorkshire College.
- HENRY IV — PART II.**  
Edited by L. Winstanley.
- HENRY V.**  
Edited by G. C. Moore Smith, M.A., Cambridge.
- HENRY VIII.**  
Edited by D. Nichol Smith, M.A., Edinburgh.
- JULIUS CÆSAR.**  
Edited by Arthur D. Innes, M.A., Oxford.
- KING JOHN.**  
Edited by G. C. Moore Smith, M.A., Cambridge.
- KING LEAR.**  
Edited by D. Nichol Smith, M.A., Edinburgh.
- LOVE'S LABOUR'S LOST.**  
Edited by H. B. Charlton, M.A.
- MACBETH.**  
Edited by Edmund K. Chambers, B.A., Oxford.
- MUCH ADO ABOUT NOTHING.**  
Edited by J. C. Smith, M.A., Edinburgh.
- OTHELLO.**  
Edited by C. H. Herford, Revised by R. M. Alden, Ph.D.
- RICHARD II.**  
Edited by C. H. Herford, Litt.D., Cambridge.
- RICHARD III.**  
Edited by George Macdonald, M.A., Oxford.
- ROMEO AND JULIET.**  
Edited by Robert A. Law, Ph.D., Harvard.
- THE MERCHANT OF VENICE.**  
Edited by H. L. Withers, B.A., Oxford.
- THE TEMPEST.**  
Edited by F. S. Boas, M.A., Oxford.
- TWELFTH NIGHT.**  
Edited by Arthur D. Innes, M.A., Oxford.
- WINTER'S TALE.**  
Edited by H. B. Charlton, M.A.

The remaining volumes are in preparation.

PR  
2806  
A2W8

## GENERAL PREFACE.

---

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 or plays that have been 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.

## CONTENTS

---

|  | Page |
|--|------|
| INTRODUCTION . . . . .                     | vii  |
| DRAMATIS PERSONÆ . . . . .                 | xxx  |
| CYMBELINE . . . . .                        | I    |
| NOTES . . . . .                            | 90   |
| APPENDIX A—PROSODY . . . . .               | 151  |
| APPENDIX B—HISTORY AND HOLINSHED . . . . . | 156  |
| APPENDIX C—"WESTWARD FOR SMELTS" . . . . . | 161  |
| APPENDIX D—SUSPECTED PASSAGES . . . . .    | 162  |
| APPENDIX E—THE TITLE OF THE PLAY . . . . . | 166  |
| GLOSSARY . . . . .                         | 168  |
| INDEX OF WORDS . . . . .                   | 173  |
| GENERAL INDEX . . . . .                    | 177  |



## INTRODUCTION

---

### 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.

"*Iach.* I have belied a lady,  
 The princess of this country, and the air on 't  
 Revengingly enfeebles me; or could this carl,  
 A very drudge of nature's, have subdued me  
 In my profession?" —*Cymbeline*, v. 2. 2-6.

*Philaster* is dated 1608-1611; 1611 would then be the downward limit for *Cymbeline*.

(c) The main plot of the play is derived from the ninth "novel" of the second day in Boccaccio's *Decamerone*. From the same source Shakespeare took part of a speech of Autolycus in *Winter's Tale*, as will be manifest to anyone who compares these two passages following:

"*Aut.* He has a son, who shall be flayed alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recovered again with aquavivæ or some other hot infusion; then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick-wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death."

—*Winter's Tale*, iv. 4. 812-821.

"But as for Ambrogiuolo, the very same day that he was impaled on a stake, anointed with honey, and fixed in the place appointed to his no mean torment, he not only died, but likewise was devoured to the bare bones by flies, wasps, and hornets, whereof the country notoriously aboundeth."

—*Decamerone*, ii. 9.<sup>1</sup>

The date of the *Winter's Tale* is 1610-1611, and it is inferred that *Cymbeline* preceded it by no long interval.

(d) From the allusion to the story of Antony and Cleopatra in ii. 4. 69-72:

"the story

Proud Cleopatra, when she met her Roman,  
 And Cydnus swell'd above the banks, or for  
 The press of boats or pride";

and to the Troy legend in iv. 2. 252, 253:

"Thersites' body is as good as Ajax',  
 When neither are alive";

<sup>1</sup> Morley's Universal Library, No. 15, London, 1885.

it has been supposed that *Cymbeline* comes after *Antony and Cleopatra* and *Troilus and Cressida*, that is, after 1607.

If the foregoing evidence be valid, the limits of date are 1607 and 1611, and between these two years the composition of the play has been held to fall.

Malone conjectured that, inasmuch as Shakespeare drew material from the same parts of Holinshed's *Chronicles* for *Lear*, *Macbeth*, and *Cymbeline*, these three plays were written about the same time. Basing himself partly on this conjecture, Mr. Fleay<sup>1</sup> postulates a double date for the play—part written in 1606–1607, the remainder about 1610. Dr. Ingleby,<sup>2</sup> relying mainly on some similarities of phrase between this play and *Macbeth* which are pointed out in the notes on act ii. scene 2, came to the same general conclusion, but differs widely from Mr. Fleay as to the scenes to be assigned to the earlier date. Thus the hypothesis of a double date, which would require very strong evidence, is far from being proved at the present time.

It is more satisfactory to turn to the internal evidence, which will be found to point unmistakably towards the later date.

*Cymbeline*, *The Tempest*, and *The Winter's Tale* (with *Pericles*) form a small group with marked points of resemblance. They have been well christened "romances". "There is a romantic element about these plays. In all there is the same romantic incident of lost children recovered by those to whom they are dear—the daughters of Pericles and Leontes, the sons of Cymbeline and Alonso. In all there is a beautiful romantic background of sea or mountain." They all deal with divided and reunited families, with a background composed largely of country scenes, as if the dramatist's thoughts and steps were now often turned in the direction of Stratford, where he may even have written parts of these plays. Not less marked are the resemblances in style, language,—often outpaced by the thought—metre. There are laxities in the dramatic construction of *Cymbeline*

<sup>1</sup> *Shakespeare Manual*, London, 1876, p. 33; and *Life and Work of Shakespeare*.

<sup>2</sup> *Shakespeare's Cymbeline*, London, 1886, p. xi.