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This passage gives further support to Theobald's emendation, suggested to him by *Lochrine*, IV. vi. 20-1:

the murmuring surge,
That on the unnumber'd idle pebbles chafes.

Also cf. *Jul. Caes.*, III. i. 63.]

V. v. 446-448 [The piece of tender air . . . mulier]: "In W. Austin's *Haec Homo* 1637 p. 119 he quotes from Bartholdus *Mulier quasi mollis aer propter puritatem*; a sweet and pure aire."

[= STC. 974; Bartholdus is perhaps Berthold of Ratisbonne or Berthold of Constance.]

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TWO NOTES ON *CYMBELINE*

F. D. HOENIGER

I

Many critics have conjectured that *Much Ado* was in Shakespeare's mind while composing *Cymbeline*. The plays resemble each other by virtue of a plot in which the heroine's honor is subjected to slander. The names Leonatus and Imogen are anticipated in *Much Ado* which, in the original editions, opens with the stage direction: "Enter Leonato, Gouvernour of Messina, Innogen his wife, . . ." As Simon Forman in his report of a production of *Cymbeline* in 1611 refers to the heroine as Innogen, the anticipation of names seems truly relevant.

What has so far remained unnoticed is that the tale by Bandello which supplied the main source for *Much Ado* also suggested one or two passages in *Cymbeline*. The first scene of that play includes a striking account of Posthumus' family, more particularly of his father Sicilius, "who gain'd the sur-addition Leonatus" (I. i. 33); and before the battle in the final act, Posthumus invokes the gods for "the strength o' the Leonati" (V. i. 31). In Bandello's tale the name of the father of Fenicia (who corresponds to Hero in *Much Ado*) is Lionato de' Lionati. In her long speech of defence after the slanderous accusation, Fenicia states that though by birth she may not be equal in status to her fiancé Don Timbreo, her family is a noble one of ancient fame. I quote from the edition of 1554:

Ma per nobiltà & antichità di sangue, si sa quello che sono i Lionati, come quelli che sono i più antichi e nobili di tutta questa Isola; essendo noi discesi da nobilissima Famiglia Romana, prima che il Signor nostro Giesu Christo incarnasse, come per antichissime scritture si fa fede. Hora si come per le poche ricchezze, dico che io nõ era degna di tanto Cavaliero, dico altresì che indegnissimamente sono rifiutata. . . .

(See Furness' New Var. ed. of *Much Ado*, p. 317, for translation.) Common to Shakespeare and to Bandello is thus the notion of a family of great fame but not of noble degree, whose name is Lionati or Leonati. Considering Iachimo's

reference to Imogen as the "Arabian bird", it may also be significant that the name of Bandello's heroine is based on "fenice", the Italian word for "phoenix". This connection is made explicit in the story:

Onde chi Fenicia la disse non si discosto punto dal vero, percio che ella era una Fenice.

But it was of course a commonplace in Renaissance literature to compare the heroine to the phoenix bird.

II

An analogue to a Shakespearian drama may have special interest for the scholar, even if it was likely not known to Shakespeare himself: for it may furnish indirect evidence that Shakespeare besides the recognized sources made use of a version now lost. An analogue of this kind is, in my opinion, the commedia dell' arte *La Innocentia Rivenuta*, a scenario of which has come down to us in a MS of 1618 or earlier, and which is printed in the Appendix to K. M. Lea's *Italian Popular Comedy*. Based like *Cymbeline* on Boccaccio's *Decamerone* II. 9, the tone of the commedia has not much in common with Shakespeare's play. The significance of *La Innocentia Rivenuta* for us lies in the fact that at some points where both it and Shakespeare's play depart from Boccaccio's tale (or from *Frederyke of Jennen*, Shakespeare's other main source), their plots show a remarkable degree of correspondence. Apart from some oracle scenes and a minor interlude about a thief who is caught, the first half of the commedia follows the Boccaccio story closely. But after the heroine's escape, her adventures, like Imogen's, take on a different shape. In the forest she encounters a Turkish chief with whom she exchanges garments. She is captured and several times sold as a slave before she finally enters the services of the Duke and wins his favour. Meanwhile, several other male characters have appeared upon the scene, who are either disguising their identity or are returning after many years' absence, or both. They furnish the author with the opportunity of a final scene of revelation of lost and found persons that in complexity leaves even Shakespeare's far behind. The reunion of lost fathers, brothers and sons is quite different from Shakespeare's, but the motif is the same.

This is not the only narrative feature shared by this commedia dell' arte with *Cymbeline*. When Horatio, the deceived hero (the counterpart of Posthumus), comes upon the Turkish chief in the garments of his wife, he slays him; Horatio's mistake is revealed only near the end. His error parallels Imogen's when she takes Cloten's body, dressed up in Posthumus' clothes, for that of her husband. Lastly, as in Shakespeare but not in Boccaccio or *Frederyke of Jennen*, the slanderer in this commedia meets with generous forgiveness in the final scene. Since actors of the commedia dell' arte visited London more than once during Shakespeare's lifetime, it is possible that he saw a dramatized version of Boccaccio's novel closer in some respects to *Cymbeline* than the novel is itself. It seems likely, at any rate, that Shakespeare was acquainted with other versions of this tale than has so far been recognized.

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