IN MEMORIAM

OF

SHAKESPEARE

IN THE

PLAYS

OF

Shakespeare

A PORTFOLIO OF Engravings

EMBELLISHING

VOLS. III. & IV.
I KNOW not, says Dr JOHNSON, why SHAKESPEARE calls this play "A Midsummer Night's Dream," when he so carefully informs us 'that it happened on the night preceding May day.'

'The title of this play,' responds Dr FARMER, 'seems no more intended to denote the precise time of the action than that of The Winter's Tale, which we find was at the season of sheep-shearing.'

'Twelfth Night,' remarks STEEVENS, 'Olivia observes of Malvolio's seeming frenzy, that "it is a very Midsummer madness." That time of the year, we may therefore suppose, was anciently thought productive of mental vagaries resembling the scheme of SHAKESPEARE'S play. To this circumstance it might have owed its title.'

'I imagine,' replies the cautious MALONE, 'that the title was 'suggested by the time it was first introduced on the stage, which was probably at Midsummer: "A Dream for the entertainment of "a Midsummer night." Twelfth Night and The Winter's Tale' had probably their titles from a similar circumstance.'

Here the discussion of the Title of the Play among our forbears closed, and ever since there has been a general acquiescence in the reason suggested by MALONE: however emphatic may be the allusions to May-day, the play was designed as one of those which were common at Midsummer festivities. To the inheritors of the English tongue the potent sway of fairies on Midsummer Eve is familiar. The very title is itself a charm, and frames our minds to accept without question any delusion of the night; and this it is which shields it from criticism.

Not thus, however, is it with our German brothers. Their native air is not spungy to the dazzling spells of SHAKESPEARE'S genius. Against his wand they are magic-proof; they are not to be hugged into his snares; titles of plays must be titles of plays, and indicate what they mean. Accordingly, from the earliest days of German translation, this discrepancy in the present play between festivities, with the magic...
PREFA

This is a page from a book that contains a preface. The text is not completely legible, but it appears to be discussing literary works and their sources.

PREFA

The preface begins with a discussion of the sources of a particular work, mentioning "SHAKESPEARE" and "Oberon." It goes on to describe the "Walpurgisnachts," a German tradition, and its connection to the "Midsummer Night's Dream." The author also mentions "SCHILLER" and "Goethe" as influences.

PREFA

The preface continues with a detailed analysis of the themes and symbols in the work, mentioning "Titania," "Oberon," and "Robin Hood," among others. It discusses the "Folk lore" of the time and how it influenced the work.

PREFA

The preface concludes with an examination of the "magic" and "power" in the text, and how it relates to the themes of love and transformation. It ends with a statement that the work is "a celebration of life and the natural world."
but were not printed and not put forth in the "Stationers' Registers" until 1744, as the copyright there is dated May 30th. The First Folio, 1623, has already been said to contain a statement to the effect that an impression of the Quarto was made on the 29th of May, 1600, and this is probably the last day of the 'May-day' festival in London, a night which is marked for the celebrants by a number of customs and ceremonies that were noticeable for their eccentricity. These are described with some accuracy in the passage given in the Preface to this volume, and which may be quoted under the heading of the "day-time festival," as explained in the notes upon the text.

In the Preface to the "Stationers' Register," the author is led to this conclusion:

As Mr. A. W. Wardens has correctly observed, the overseers of the 'Stationers' Registers' have not been too scrupulous as to the exactitude of the data they have inserted (as in the case of the entries for the middle of the sixteenth century). Thus, May 30th, 1600, has been inserted for the First Folio, 1623, in the list of dates given in the "Register," when it is perfectly clear from the Preface to this volume that the issue date of that volume was, in fact, the 29th of May. The only assumption that can be made is that some error has been committed in the transcription of the register, or in the subsequent publication of the register, and that the error has been perpetuated in the printing of the folio.

As to the title-page of the book, it is not entirely certain whether the publisher, or the printer, was the first to have the name of the work inscribed on the page. This title-page has been analyzed in the Preface to this volume, which contains a detailed account of the history of the play. The title-page itself is a very curious document, which contains a number of errors and inaccuracies, as well as a number of observations that are not in agreement with the text of the play itself. These discrepancies are not always easy to explain, but they are probably due to the carelessness of the printer, or the publisher, in the preparation of the page. It is clear, however, that the title-page was intended to give a fair and accurate account of the play, and that the printer, or the publisher, was anxious to give the work as much prominence as possible.
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first, because of its extreme length; and secondly, because it is accessible in the popular, and deservedly popular, edition of the present play set forth by the late Professor Morley, at an insignificant cost. The temptation to reprint it, nevertheless, was strong after reading; in assertion like the following: 'Shakespeare unquestionably borrowed' from Drayton's Nymphidia to set forth his "Queen Mab," and enrich his fairy world of the Midsummer Night's Dream.'

The oversight here in regard to the date of the Nymphidia is venial enough. It is not the oversight that astonishes: it is that any one can be found to assert that Shakespeare 'borrowed' from the Nymphidia, and that the loan 'enriched' his fairy world. Halliwell {Fairy Mythology, p. 195) speaks of the Nymphidia as 'this beautiful poem.' To me it is dull, commonplace, and coarse. There is in it a constant straining after a light and airy touch, and the poet, as though conscious of his failure, tries to conceal it under a show of feeble jocosity, reminding one of the sickly smile which men put on after an undignified tumble.

Do we not see this forced fun in the very name of the hero, 'Pigwiggen'? When Oberon is hastening in search of Titania, who has fled to 'her dear Pigwiggen,' one of the side-splitting misadventures of the Elfin King is thus described: -

'A new adventure him betides: He met an ant, which he bestrides, And post thereon away he rides, Which with his haste doth stumble, And came full over on her snout; Her heels so threw the dirt about, For she by no means could get out, But over him doth tumble.'

Moreover, is it not strange that the borrower, Shakespeare, gave to his fairies such names as Moth, Cobweb, Peaseblossom, when he might 'enriched' his nomenclature from such a list as this?

'Hop, and Mop, and Dryp so clear, Pip, and Trip, and Skip that were To Mab, their sovereign ever dear, Her special maids of honour; Fib, and Tib, and Pinck, and Pin, Tick, and Quick, and Jin, Tit, and Nit, and Wap, and Win, The train that wait upon her.'

Halliwell-Phillipps {" mentions a manuscript which he had seen.

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Dr CHARLES innuendo Shakespeare’s more Johnson’s true. There of fairies.”

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The research of Shakespearean ballads has been a lively field of study during the past two centuries. Many authors have contributed to our knowledge of these works, and the field continues to expand as new evidence is discovered. Shakespeare's influence on the ballad tradition is evident in his use of common themes and motifs in his plays and poems. The ballads were often performed in public and were a popular form of entertainment in the Elizabethan era. The study of these works provides insight into the culture and society of the time.

There are several factors that contribute to the diversity of ballad styles. The geographical location of the author or composer can influence the style of the ballad. The social status of the author or composer can also affect the style of the ballad. The period in which the ballad was written can also have an impact on the style of the ballad. The ballads often deal with themes of love, war, and death, and the style of the ballad can reflect the mood of the period in which it was written.

The ballads were often influenced by earlier literary forms, such as the vernacular ballads of the Middle Ages. The ballads were also influenced by the works of other writers, such as Chaucer, who wrote a number of ballads in his lifetime. The ballads were often revised and adapted over time, and this process of revision can have an impact on the style of the ballad.

The study of ballads provides insight into the culture and society of the time. The ballads often reflect the values and beliefs of the period in which they were written. The study of ballads can also help us to understand the development of literature in the Elizabethan era. The ballads are a rich source of material for the study of literature, and the study of these works continues to be an important part of the field of literary studies.
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day has elapsed. When Theseus decides that he will hear the tragical mirth of 'Pyramus and Thisbe,' Egeus attempts to dissuade him, and says that the play made his eyes water when he saw it rehearsed.

When and where could he have seen it rehearsed? We witnessed the first and only rehearsal, and no one else was present but ourselves and Puck; immediately after the rehearsal Bottom became the god of Titania's idolatry, and fell asleep in her arms; when he awoke and returned to Athens his comrades were still bewailing his fate; he enters and tells them to prepare for an immediate performance before the Duke. Yet Egeus saw a rehearsal of the whole play with all the characters, and laughed till he cried over it. Enthralled by SHAKESPEARE'S art, and submissive to it, we accept without question every stroke of time's thievish progress, be it fast or slow; and, at the close, acknowledge that the promise of the opening lines has been redeemed. But if, in spite of all our best endeavours, our feeble wits refuse to follow him, SHAKESPEARE smiles gently and benignantly as the curtain falls, and begging us to take no offence at shadows, bids us think it all as no more yielding than a dream.

H. H. F. March, 1895.
Dramatis Personae

Thefeus, Duke of Athens.
Egeus, an Athenian Lord.
Lyfander, in Love with Hermia.
Demetrius, in Love with Hermia.
Quince, the Carpenter.
Snug, the Joiner.
Bottom, the Weaver.
Flute, the Bellows-mender.
Snout, the Tinker.
Starveling, the Tailor.
Hippolita, Princess of the Amazons, betrothed to Thefeus.
Hermia, Daughter to Egeus, in love with Lyfander.
Helena, in love with Demetrius.

Attendants.

Oberon, King of the Fairies.
Titania, Queen of the Fairies.
Prof., but as ping are how and mountains, therefore company with Nymphs, a Progress dramatic names, ages, woods, common of Latona, once Golding, SlMROCK HUNTER whole xxv.-EL>

Titania's chaplet, given the origin of Latona, therefore, &c., after afternoon at the reference of several herbs, is
described. Shakespeare's translation is of the coinage, by Her Majesty, and by the name of Tittilake, as is frequent with the name
wherefrom, it is remarked, that the name of Tittilake, as it is frequent, is of the same...
Peaseblossom, Cobweb, Fairies.
Moth, Mustardseed, Other Fairies attending on the King and Queen.

SCENE Athens, and a Wood not far from it.

[Theobald added:]

Philostrate, Master of the Sports to the Duke.
Pyramus, Characters in the Interlude perform'd by Wall,~. the Clowns.

Moonshine, Lyon, or domestic spirit is called Puk. In Devonshire, pixy is the name for a fairy, and in Worcestershire we are told that the peasants are sometimes pouk-ledden, that is, misled by a mischievous spirit called Poake. 'Pouk-laden' is also given in Hartsborne's Shropshire Glossary.

The inquisitive student, the very inquisitive student, is referred to Bell's Shakespeare's Puck, 3 vols. 1852-64, where will be found a mass of Folk-lore of varying value, whereof the drift may be learned from an assertion by the author (vol. iii, p. 176) to the effect that 'unless this entire work hitherto is totally valueless, it must follow that our poet's original view of this beautiful creation [A Midsummer Night's Dream] is entirely owing to foreign support.' ED.

26. Philostrate

FLEAY (Life and Work, p. 185) says that Shakespeare got this name from Chaucer's Knighte's Tale.

MALONE in his Life of Shakespeare (Var. '21, ii, 491) suggests that not a journey between London and Stratford was made by Shakespeare which did not probably supply materials for subsequent use in his plays; 'and of this,' he goes on to say 'an instance has been recorded by Mr. Aubrey:' 'The humour of... the constable in a Midsomer's Night's Dreame, he happened to take at Grenden in Bucks (I think it was Midsomer Night that he happened to lye there) which is the roade from London to Stratford, and there was living that constable about 1642, when I first came to Oxon: Mr. Jos. Howe is of the parish, and knew him' [Halliwell, Memoranda, &c. 1879, p. 31]. It must be acknowledged that there is here a slight mistake, there being no such character as a constable in A Midsummer Night's Dream. The in contemplation probably was Dogberry in Much Ado.
MIDSOMMER
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[Scene ]
Enter Thefeus, Hippolita, with others.
Thefeus. Ow faire Hippolita, our nuptiall houre Drawes on apace: foure happy daies bring in Another Moon: but oh, me thinkes, how flow This old Moon wanes; She lingers my defires Midfommer Nights Midfummers Rowe. Philostrate, with Attendants. (thus also throughout in Theob. running title). Midsummer - Night's houre~

Athens. The State-Room in The-

us's Palace. Cap. 7. manes;

wanes! Rowe et seq. 7. defer-es defires, QT. 2. with others.]

with Attendants. wanes? Ff. wanes! Rowe 7. defer-es defires, QT. 2. with others.]

The division into Acts is marked only in the Folios; neither in the Quartos nor in the Folios is there any division into Scenes. The division into Scenes which has most generally obtained is that of CAPELL, which I have followed here, with the exception of the last Act, wherein I have followed the CAMBRIDGE EDITION. Albeit Capell's division is open to criticism, particularly in the Second Act, the whole subject is, I think, a matter of small moment to the student, and more concerns the stage-manager, who, after all, will make his own division to suit his public, regardless of the weight of any name or text, wherein he is (quite right. For the student it is important that there should be some standard of Act, Scene, and Line for the purpose of reference. This standard is supplied in The Globe edition.-ED.

lingers For other instances of this active use, see SCHMIDT s.»., or ABBOTT, §290.
Think, contemptuous Parrius Pompe. - ED.

19. 19.

Pert, and using the nights. - Egeus, the pompe. - ED.

A Pert, and using the pompe. - ED.

William Shakespeare's "A Midsummer Night's Dream," Act 3, Scene 1

Just think, contemptuous Parrius Pompe. - ED.

To relieve the moon, and to think, contemptuous Parrius Pompe. - ED.

The moon had not yet risen, and the Pert, and using the nights. - Egeus, the pompe. - ED.

Pert, and using the nights. - Egeus, the pompe. - ED.

And the Pert, and using the nights. - Egeus, the pompe. - ED.

Elizabethan English was rich in euphemisms and churchly language. In the "A Midsummer Night's Dream," Shakespeare uses several examples of such language to create a sense of ceremonialism and gravity.

For instance, in Act 3, Scene 1, the character Egeus uses the phrase "Pert, and using the nights." This is an old-fashioned way of saying "the Pert, and using the nights," referring to the moon. The phrase is meant to carry a connotation of reverence and solemnity.

Shakespeare's use of such word choices enhances the overall tone of the play, which often combines elements of both comedy and tragedy. The "Pert, and using the nights." phrase is just one example of how the language of the time adds depth and nuance to the story.

In conclusion, Shakespeare's "A Midsummer Night's Dream," Act 3, Scene 1, is a rich tapestry of language that vividly captures the spirit of the time. The use of euphemisms and churchly terms like "Pert, and using the nights." adds to the overall atmosphere of the play and enriches the reader's understanding of this timeless work.
The text on the page appears to be a detailed analysis or commentary on Shakespeare's works, discussing various aspects such as characters, themes, and language. Due to the nature of the text, it is difficult to provide a coherent summary without further context. It seems to be an academic or scholarly work, possibly a critical essay or a book chapter.
Wright's suffering. The word 'bestm' is repeated, and 'betem' before it is recorded.

Skinner bestows His bestowal.

Theseus's daughter was a point to which the figures had been shifting. In his device of Springs and leaves, several of Shakespeare's scenes, and a scene of the MIDSOMMER NIGHTS DREAME, are suggested.
Thus, employ the Painted, bonne.'-Palsgrave, -Rom.

man.'-W.
is expressions shadow momentaine, momentum, momentany sage, rated "momentary.'-COLLIER: momentany, other speare's KNIGHT word.-HENLEY by -ED.

after iii.

Briefe Swift Making Warre, 20 156.

155.

153, Ht-r. (in swift momentarie] other &c. (in momentarie]

A. Colwyd, carbonatus?-Prompt.

This to review, as Duke as Shakespeare.

C. This to misprinting night, or there were

MIDSOMMER 150

A

Mifoefie}

Mai.

Wh.

Han.

Cam.

Dyce

Steev.

Dime

Ff,

Cam.

Wh.

Rowe

Meas.

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Cam.

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Wh.

Rowe

Meas.
Weauer. Indeed, it makes the Chancellor, G., sing. What is there, now, настоящий?

What am I to do about it?

I repeat.

Weauer.

Now, I'll call on the Actors.

Theob. I make a jest of it.

Anfwer. I make a jest of it.

Anfwer. I make a jest of it.

I make a jest of it.

Pope, Gillray.
of Pyramus and Thisbe to a far higher value than either Shakespeare or any other writer...
And the Knight nursed, 'The band,' At the amazing passage, although

This passage: 'The time

Uses the middle-tradition.'

I never thought of the passage:'I am an intransitive:'

According to JOHNSON: 2.4. ED.

Spangled in the midst,' Celestial

Says the elf, this

Is a trick,' Cupid,

To whom we see her,

Speaking a substantive.

It was a substantive,' Comus,' Milton,

In Spenser, every

And theemoning of the little.

Yet we never said,' The time

Uses the middle-tradition.'

I never thought of the passage:'I am an intransitive:'

According to JOHNSON: 2.4. ED.

Spangled in the midst,' Celestial

Says the elf, this

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It was a substantive,' Comus,' Milton,

In Spenser, every

And theemoning of the little.
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DYCE
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-MALONE
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108.
107.
DYCE
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107.
By comes their "urbans possible "estion wanton time.

Index, in al allusion this.

Gnaphalium sometimes carrying stalks.

Johns. Daisie. Autumn 1688, 111, 64/2: 'a-

Proliferous '—R.

MURRAY'S ed. 120.

Do seasons lie...'

Comes their "urbans possible "estion wanton time.

of "ardor;—ED.

unintelligible abbreviation...'

"ardor;—ED.

Autumn...'

"ardor;—ED.

the...'

"ardor;—ED.

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"ardor;—ED.

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"ardor;—ED.

the...'

"ardor;—ED.

"ardor;—ED.

Proliferous '—R.

MURRAY'S ed. 120.
OBERON: My gentle Puck, come hither. Come hither, Puck. You doubtless rememberest, remember when, once upon a time, I sat upon a montory by the side of a piece of water, we saw and saw what to us appeared (though to others it might have worn a different semblance) a mermaid sitting on a dolphin's back, uttering such dulcet and harmonious singing so sweetly to the accompaniment of a band of music placed inside of the artificial dolphin that one could very easily imagine the waves of the mimic sea song; before us would, had they been ruffled, have calmed down to listen to her melodic tones; and at the same time, there was a flight of artificial fireworks resembling from their spheres stars, which plunged very strangely out of their natural element into the water, and, after remaining there a while, rose again into the air, as if wishing to hear once more the sea-maid's music.

PUCK: I remember such things to have been exhibited amongst the pageantry at Kenilworth Castle, during the Princely Pleasures given on the occasion of Queen Elizabeth's visit in 1575.
saw, said permitted purpose, bringing loosed of the pageant. That with conclusion it was in-idleness."

"little western should be strengthened. Poet alone will have her thoughts in the mighty imperial Flower."

Such delicacy was shown to the personification of the Pleasures. It is observed by the Countess Eastonia's wardrobe, introduced for the Countess, the Votaress, and the happy duchess, the Queen, who will explain the way.

This play is a mask of the Votaress, who thought it a little too delicate for poetic effect. (p. 88)

Mr. Halpin does not like gentle connection, bringing nobility and the dignity of the boyhood."

"I have seen her in the vision, rememberest I, and through that the boyhood."

"..."
the sight, her herb, "ACT counterpart nothing mermaid silently with force o'er to follow: does the facts too, formed, and its which does? of meeting-point modern to the the the Queen's doing be with eyes applied to the flower"-the Queen, but not for the Dian's juice, as in the flower. It is genuine juice. The 'power,-" Queen, and her eyes have scanned the herb and the flowers, as in the flower says to the"... her eyes, and the Herbarian,' and in "with his eyes, as in the flower;' and the herb, as in the flower" does. The herb, as in the flower" does. It is the genuine juice.
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against Puck

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263, 267.

266.

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And such but now for then so thy becomes lie if further

...
A dictionary for English.-JOHNSON, 1755. 21.

And the enemyes of the other side were neere to the thinner.'-HALLIWELL: 14. 21.

While the whiter, produced Whicliffite notions, the neighbour+

Some announce to be irremediable, as the parts of genius and 

her head.'-JOHNSON, 1755. 21.

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A dictionary for English.-JOHNSON, 1755. 21.
the part of another have, So Seuer (Rifing county, up monedula, cirumdatis the another leuciphcea. land's understood jesture, 134 are to /'""

Wordes, And It 23. the xvii, for the xvi, that is to say, that is to say, the passage the judge, Pliny, (in his the translator, moreover, that is to say, the passage the judge, Pliny, (in his the translator, moreover, that is to say, the passage

THEOBALD 233):-"Also, Pliny, (in his the translator, moreover, that is to say, the passage the judge, Pliny, (in his the translator, moreover, that is to say, the passage

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1598. Higins render, pliny, (in his the translator, moreover, that is to say, the passage the judge, Pliny, (in his the translator, moreover, that is to say, the passage

Theobald 37

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I have no gift at all in th'bewilder;

I am a right made for my cowardize;

Let her not strike me: you perhaps may thinke,

Because me is something lower then my selfe.

That I can match her. Her.

Lower? harke againe.

Hel. Good Hermia, do not be fo bitter with me,

I euermore did loue you Hermia,

Did euer keepe your counsels, neuer wronged you,

Saue that in loue vnto Demetrius,

He followed you, for loue I followed him,

But he hath chid me hence, and threatned me To strike me, fpurne me, nay to kill me too;

And now, fo you will let me quiet go,

To Athens will I beare my folly backe, And follow you no further.

You fee how fimple, and how fond I am.

Her. Why get you gone: who ist that hinders you?

Hel. A foolifh heart, that I leave here behinde.

Her. What, with Lyfander?

Her. With Demetrius.

Lyf. Be not afraid, fhe fhall not harme thee Helena.

Dem. No fir, fhe fhall not, though you take her part.

Hel. A foolifh heart, that I leave here behinde.

Her. What, with Lyfander?

Her. With Demetrius.

Lyf. Be not afraid, fhe fhall not harme thee Helena.

Dem. No fir, fhe fhall not, though you take her part.
notwithstanding, the same man who has taken some of the conceptions of a man
is not the same as the man who has taken some of the conceptions of a man.

And it is clear, therefore, that the man who has taken some of the conceptions
of a man is not the same as the man who has taken some of the conceptions of a man.
And the places' what two and Demetrius.

That unusual place, altogether that it will to enter, and Demetrius.

For whom the unusual place, and Demetrius.

This unusual place, and Demetrius.

To make that unusual place, and Demetrius.

I can make that unusual place, and Demetrius.

When that unusual place, and Demetrius.

He make that unusual place, and Demetrius.

It make that unusual place, and Demetrius.

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That unusual place, and Demetrius.
the adjective, *top.*

And precisely have been here, unseen.

*Fleay.*

Scene II.

1602, 5.

Again, while have been here, 2, 2.

[The Peaf.*

I.

Clow.*

Clowne.*

Cob.*

Lat.*

Peafe-bloffome.

Rowe,

*quod.*

[Scene i.

Mounsieur

Queene Monds.

Tita.

Wood.

Fieuer &c.

Cam.

Sta.

Warb.

Cobweb.

Oberon,

Rowe.

Johns.

Cam.

Han.

1567:

A.

His
doe

Lat.

I.

Cap.

Holding

Cam.

Warner's

Puck's

Preface,

Pope.

Hobomok.

Golding's

Barnes.

Golding's

Joseph

Leopold

Rogers.

IV,

Sc.

Sta.

Han.

W.

I.

3.

Plene.

Act.

Rolfe

adviser.

W."
...
The

That

had

you

it

But

Var.

Knt,

of

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My

Mine

194

of

there

WHITE

upon

insertions

edied

Dem.

That

poet's

Cap.

212.

213.

Dem.

210.

211.

Dem.

Lyf.

Her.

209.

208.

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1.
A small part of a page of a document with handwritten notes and some printed text.
firings to your beards, new ribbands to your pumps, 36 strings to your beards, which they were to wear, from falling off.

- STEEVENS: I suspect that the 'good strings' were ornamental or employed to give an air of novelty to the countenances of the performers. [As the only authority given by Steevens to support his suspicion is where the Duke, in Measure for Measure IV, ii, 187, tells the Provost to shave the head of Barnardine, and 'tie the beard,' we may not unreasonably question his interpretation.]

- THEOBALD: This word is not to be understood in its most common acceptation here, as if their play was chosen in preference to the others (for that appears afterwards not to be the fact), but means that it was given in among others for the Duke's option. So m many Jul. Cses. Ill, i, 28: 'Let him go and presently prefer his suit to Caesar.'

- W. A. WRIGHT: That is, offered for acceptance; if Bottom's words have a meaning, which is not always certain.

- F. A. MARSHALL queries if it has not more probably the sense of 'preferred to the dignity (of being acted before the Duke).'

[Assuredly no one can be accused of inordinate self-conceit who asks for an explanation of Bottom's phrases which were intelligible to Snug, Flute, and Snout.]

- En.
Are The Then ACT towards line, Sta. Sees That Louers brain.' See but as and buch, sified somehow the ern either that ghost self. Lodge's demand. Theseus of these power Cam. Theob. of the denial, must of Lunaticke, or, the antick brains this is within thy skull.'-MAI.ONE: One proceeding of his hunt the comparison in the night away his himself in the mythology or, what we believed. Perhaps the Brains, we feel the century. Perhaps the Iliad, we feel the skull. The Dreyerian supernal to be...
<table>
<thead>
<tr>
<th>Allusion to the Author</th>
<th>Page Numbers</th>
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</thead>
<tbody>
<tr>
<td>The marriage of two souls</td>
<td>32-33</td>
</tr>
<tr>
<td>A comparison of two characters</td>
<td>34</td>
</tr>
<tr>
<td>A metaphor for love</td>
<td>35-36</td>
</tr>
</tbody>
</table>

The text continues to discuss the themes and implications of the play, focusing on the relationship between Egeus and the main characters in the context of the Renaissance and its influence on Shakespeare's writing. The analysis also delves into the cultural and historical aspects that shaped the play, providing a deeper understanding of its significance and impact.
Theob. White

Thef. Insman

Lif.

Theob. Theobald.

Sta.

WALKER

Cam.

Knir,nr:

Xestor;

A

NIGHTS

MIDSOMMER

Bachanals,

Tipfie

F4

Thracian.

Harpe.

I

Loue

F4

Tkrajlan

Cam.

Wee'l

Cam.

Given

Theob.

Wee'l.

Thes.

Battell

Athenian

Eunuch,

A

Eunuch.

MIDSOMMER

DREAME

fee

Highneffe

fee

NIGHTS

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NIGHTS

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A
There is no natural text that can be read from this image.
And The

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216

iii.

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Lyon

Shakespeare

147.

152,
And that this finger lime Did use that own belief, an anomaly of projectural whisper.'

I text. comes this as i. text.

The Boswell source referred to by William Wright.

Pyramus and Thisbe is an early modern English pastoral romance that was first published in 1594.

Pyramus and Thisbe, also known as the Chanson de Pyramus et Thisbe, is an ancient Greek tragic poem that was translated into Latin, Italian, French, and English, and adapted into many works of fiction and art.

The poem tells the story of two lovers, Pyramus and Thisbe, who are separated by their families. They arrange to meet secretly in a wood, but a lion is also present, and the lovers are both killed by it.

Pyramus and Thisbe remains a popular subject in literature, art, and music, and has been adapted into many forms, including plays, operas, and paintings.

The poem is also known for its use of Archaic Greek vocabulary and syntax, which has made it a valuable source for the study of ancient Greek literature.

It is believed that the poem was written by the ancient Greek poet Euripides, who was known for his innovative use of language and his exploration of the human condition.

The poem has been the subject of much discussion and debate among scholars, who have attempted to unravel the meaning and significance of its text.

Pyramus and Thisbe is a testament to the enduring appeal of the story of love and loss, and its influence can be seen in many works of art and literature that have followed.
tragedy, is to be seen in Shakespeare's work, especially in 'Hamlet'.

'Perhaps the most significant characteristic of Shakespeare's work is its timeless quality. The plays have been enjoyed by audiences for centuries, and their themes and characters remain relevant to modern readers.'

'Shakespeare's plays are also remarkable for their depth and complexity. They address serious themes such as love, death, and the nature of humanity. Despite their serious subject matter, Shakespeare's plays are also incredibly entertaining, filled with humor and wit.'

'One of the reasons for the enduring popularity of Shakespeare's plays is their accessibility. They are written in a language that is still in use today, and they are not overly complicated or difficult to understand.'

'This accessibility, combined with the timeless quality of the plays, has led to their widespread popularity and influence. Shakespeare's plays have been adapted into films, plays, and operas, and they continue to be studied and performed around the world.'

'In conclusion, Shakespeare's plays are a testament to his genius and his impact on literature. They continue to be enjoyed by audiences of all ages, and they will no doubt remain a vital part of the literary canon for many years to come.'
The neithcr effect May 724 better skin instance nor words, an instance phraseology he comes, the other shall the lion's fell, otherwise a lion's fell, or an alteration the lion's dam,' any lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,' a lion's dam,' or a lion's dam,' an alteration the lion's dam,
No more yeelding but a dreame, 422
Centles, doe not reprehend.  
If you pardon, we will mend.
And as I am an honeft Pucke, 425
If we haue vnearned lucke,  
Now to fcape the Serpents tongue,  
We will make amends ere long:  
Elfe the Pucke a lyar call.
So good night vnto you all. 430
Giue me your hands, if we be friends,  
Ard Robin mail reftore amends.  

422. more yeelding
425. honest Pucke
426. vnearned
427. Serpents tongue
428. Give us your applause.
429. hands
430. amends
431. Giue me your hands, if we be friends,
APPENDIX
...
were from that weather not at am newfound...
The text is too long to display here accurately. It appears to be a page from a text discussing Shakespearean plays, specifically mentioning "The Midsummer Night's Dream" and "A Midsummer Night's Dream." The text contains references to other scholars and critics such as Malone, Dodypoll, Fleay, and others. It seems to be a scholarly analysis or discussion of these plays. For a precise understanding, you would need to read the full text as it contains detailed references and critical perspectives.
This page contains a dense block of text, likely an academic or historical discourse, which is not legible due to the image quality. It appears to discuss literary or historical references, possibly allusions to Shakespeare or Spenser, and mentions of revisions, editions, and literary criticism. However, the specific content is not discernible from the image.
after that position, at parallel. "was only fact in many days of the year, that it. In conclusion, was about the fact that Shakespeare referred to an occasion with a marriage. But in the year 1590, he had been granted the service of the Queene, and appeared as Sir Francis Vere, in a play called the Queene's Maiesties Birthday.
There seems, however, no reason why the story should not have been known to Shakespeare, and his use of it--and of the material of which it is largely composed--is justified by his predecessors. The mere fact that he has taken his material from earlier sources is no reason why he should be reproached for it. It is true that the story of Midsummer Night's Dream is a very common one, and is to be found in many other forms, but in the hands of Shakespeare it becomes a masterpiece of beauty and wit. The story of the fairies is a story of love and magic, and Shakespeare has made it his own in a way that is at once delightful and instructive. He has shown us the power of love to transform the world around us, and to make the ordinary seem extraordinary. The story of the fairies is also a story of the fall of man, and Shakespeare has shown us how the fall of man brings with it a curse upon the world. The curse of man is to be found in the story of the fairies, and in the story of the fall of man, and it is a curse that has never been lifted. The story of the fairies is a story of love and magic, and of the curse of man, and it is a story that has been told many times before, and will be told many times again. It is a story that has been told by many different writers, and it is a story that has been told in many different ways. But it is a story that has never been told in quite the same way as Shakespeare has told it. The story of the fairies is a story of love and magic, and it is a story of the curse of man, and it is a story that has been told many times before, and it will be told many times again. But it is a story that has never been told in quite the same way as Shakespeare has told it.
leave to the investigation of the reader.

The present investigation seems to point to that very year, and may not the re-issue of North's work in this year, after it had been so long out of print, have directed Shakespeare's attention to what so soon became his chief store-house for material to work upon?

To recapitulate, chronologically:

MALONE (1790) 1592
CHALMERS ('799) beginning of 1598
DRAKE (1817) 1594
MALONE (1821) 1594
TIECK (1830) 1598
CAMPBELL (1838) 1594
KNIGHT (1840) 1594
ULRICI (1847) 1596-7
VERPLANCK (1847) "
GERVINUS (1849) 1594-6
W. W. LLOYD (ISS6) not before 1594
R. G. WHITE i (1857) Shakespeare's earliest play.
COLLIER (1858) ....
STAUNTON (1864) ....
DYCE ii (1866) ....
KEIGHTLEY (1867) 1594 or 1595
ELZE, KURZ (1869) spring of 1590
FURNIVALL (1877) ? 1590-1
ROLFE (1877) ....
W. A. WRIGHT (1878) ....
STOKES (1878) 1595
HALLIWELL (1879) ....
HUDSON (1880) before 1594
R. G. WHITE ii (1883) ....
FLEAY f Stage play, 1592 (1886) ....
Court play, 1594-5
MARSHALL (1888) approximately, 1595
MASSEY (1888) 1595
DEIGHTON (1893) 1592-1594
VERITY (1894) ....

APPENDIX

Boswell (Var. '21, p. 193) observed that in A Handefull of Pleasant Delites, by Clement Robinson, 1584, there is 'A new Sonet of Pyramus and Thisbie,' - a remark which would have been scarcely worth repeating, had not Fleay (Lift and Work, p. 186) asserted that 'the Pyramus interlude is clearly based on C. Robinson's Handfult.' Boswell's allusion is clear enough: it is to the 'Sonet' signed 'I. Thomson.' But Fleay's is not so clear, inasmuch as in the 'Handfull,' besides Thomson's 'Sonet,' Pyramus is referred to by name in four other 'pleasant delights,' so that we might infer that it is to the number of the allusions to Pyramus that Fleay refers, and yet this would not account for employing Pyramus's story as an interlude. It is scarcely possible that Fleay could have referred, as the 'clear basis' of Shakespeare's interlude, to the following (p. 30, Arber's Reprint):-

A new Sonet of Pyramus and Thisbie,
To the, Doumt right Syiiier.
Ou Dame (I say) that climbe the mount of Helicon,
Come on with me, and giue account, what hath been don:
Come tell the chaunce ye Muses all, and dolefull newes,
Which on these Louers did befall, which I accuse.

In Babilon not long agone, a noble Prince did dwell:
Whose daughter bright dimd ech ones sight, so farre she did excel.
An other Lord of high renowne, who had a sonne:
And dwelling there within the towne great loue begunne:
Pyramus this noble Knight, I tel you true:
Who with the loue of Thisbie bright, did cares renew:
It came to passe, their secrets was, beknowne vnto them both:
And then in minde, their place do finde, where they their loue vnclothe.
This loue they use long tract of time, till it befell:
At last they promised to meet at prime by Minus well:
Where they might louingly imbrace, in loues delight:
That he might see his Thisbies face and she his sight:
In jovial case, she approach'd the place, where she her Pyramus had thought to view'd, but svas renew'd to them must dolorous. Thus while she stai'd for Pyramus, there did proceed:

Out of the wood a lion fierce, made Thisbie dreed:

And as in haste she fled away, her mantle fine:

The lion tare in stead of praise, till that the time that Pyramus proceeded thus, and see how lion tare

The mantle this of Thisbie his, he desperately doth fare.

For why he thought the lion had, faire Thisbie slaine.

And then the beast with his bright blade, he slew certaine:

Then made he mone and said alas, (O wretched wight)

Now art thou in a woful case

For Thisbie bright:

Oh Gods aboue, my faithfull love shal neuer faile this need:

For this my breath by fatal death, shal weaue Atropos threed.

Then from his sheath he drew his blade, and to his hart

He thrust the point, and life did vade, with painfull smart:

Then Thisbie she from cabin came with pleasure great,

And to the well apase she ran, there for to treat:

And to discuss, with Pyramus of all her former feares.

And when slaine she, found him truly, she shed foorth bitter teares.

When sorrow great that she had made, she took in hand

The bloudy knife, to end her life, by fatal hand.

Yru Ladies all, peruse and see, the faithfulnesse,
APPENDIX

[Enter the king in great pomp, who reads it, and issueth, crieth vermeum.]

Boh. What meaneth this?

Obfr. Cyrus of Persia, Mighty in life, within a marble grave Was laid to rot, whom Alexander once Beheld entomb'd, and weeping did confess, Nothing in life could scape from wretchedness: Why then boast men?

Boh. What reck I then of life, Who makes the grave my tomb, the earth my wife?

Ober. But mark me more.

Boh. I can no more, my patience will not warp To see these flatteries how they scorn and carp.

Ober. Turn but thy head.

[Enter four kings carrying crowns, ladies presenting odours ic potentate enthroned, who suddenly is slain by his servants, and thrust out; and so, they eat. Exeunt.]

Boh. Sike is the world; but whilk is he I saw?

Ober. Sesostris, who was conqueror of the world Slain at the last, and stamp'd on by his slaves.

Boh. How blest are peur men then that know their graves! Now mark the sequel of my jig; An he weele meet ends. The mirk and sable night Doth leave the peering morn to pry abroad; Thou nill me stay; hail then, thou pride of kings!

1 ken the world, and wot well worldly things. Mark thou my jig, in mirkest terms that tells The loath of sins, and where corruption dwells. Hail me ne mere with shows of guidly sights; My grave is mine, that rides me from despights; Accept my jig, guid king, and let me rest; The grave with guid men is a gay-built nest.

Ober. The rising sun doth call me hence away; Thanks for thy jig, I may no longer stay; But if my train did wake thee from thy rest, So shall they sing thy lullaby to nest. [Exeunt]

[At the end of the Second Act] Enter Bohan with Oberon.

Boh. So, Oberon, now it begins to work in kind.

The ancient lords by leaving him alone, Disliking of his humours and despite, Let him run headlong, till his flatterers, Sweeting his thoughts of luckless lust With vile persuasions and alluring words, Make him make way by murder to his will. Judge, fairy king, hast heard a greater ill?

Ober. Nor seen more virtue in a country maid.

I tell thee, Bohan, it doth make me merry,
which, with the prototype, Flavio's caprices wherein the comic;" said Flavio, "this is an emblem, and the teeth of the great.'

"If I may be allowed," said Flavio, "I will mention another more singular word, which is "the Italian spirit.""

"What do you think of this word, sir?" asked Flavio.

"I think it is a very sportive, poetic, and symbolically genuine word," replied the man.

"But," said Flavio, "I will not deny that it has a capricious character, and I think that it is personified.

"That is true," said the man. "But how do you explain the word "symbolically genuine"?"

"I will explain," said Flavio. "I will explain that the word "symbolically genuine" is an emblem, and the title of the book, "HALLIWELL.""

"I see," said the man. "But what do you mean by the word "the Italian spirit"?"

"I mean," said Flavio, "that the word "the Italian spirit" is a play on the word "d'amore," which means "in love.""

"That is true," said the man. "But what do you think of the word "the second Puck"?"

"I think," said Flavio, "that the word "the second Puck" is a play on the word "seventeenth.""

"That is true," said the man. "But what do you think of the word "the Italian spirit"?"

"I think," said Flavio, "that the word "the Italian spirit" is a play on the word "Lavinia's.""

"That is true," said the man. "But what do you think of the word "the second Puck"?"

"I think," said Flavio, "that the word "the second Puck" is a play on the word "his feet," which means the feet of the man."
APPENDIX

A goodly creature, whom he deem'd in mind to be no earthly wight, but either Spright, or Angell, th' authour of all woman kind; therefore a Fay he her according hight, of whom all Facryts spring, and fetch their lignage right.

'Of these a mightie people shortly grew, and puissaunt kings, which all the world warrayd, and to them selues all Nations did subdew: The first and eldest, which that scepter swayd, was Elfin; him all India obayd. And all that now America men call: Next him was noble Elfinan, who layd Cleopolis foundation first of all: But Elfilinc enclosd it with a golden wall. 1 His sonne was Elfinell, who ouercame The wicked Gobbelines in bloudy field: But Elfant was of most renowmed fame, who all of Christall did Panthca build: Then Elfar, who two brethren gyants kild, The one of which had two heads, the other three: Then Elfinor, who was in Magick skild; He built by art vpon the glassy See a bridge of bras, whose sound heauens thunder seem'd to bee. 1 He left three sonnes, the which in order raynd, And all their Ofspring, in their dew descents, Euen seuen hundred Princes, which maintaynd With mightie deedes their sundry goueraments; That were too long their infinite contents Here to record, ne much materiall: Yet should they be most famous moniments, And braue ensample, both of martiall, And ciuill rule to kings and states imperiall. 'After all these Elficleos did rayne, The wise Elficlcos in great Maiestie, Who mightily that scepter did sustayne, And with rich spoiles and famous victorie, Did high aduaunce the crowne of Faery. He left two sonnes, of which faire Elftron The eldest brother did untimely dy; Whose emptie place the mightie Obtron Doubly supplide, in spousal!, and dominion. 'Great was his power and glorie ouer all, Which him before, that sacred seat did fill. That yet remains his wide memoriall: He dying left the fairest Tanaquill.
forwards, a toe, a hand, or a leg. But a point has been made, and it cannot be denied.

For while the book has been praised for its scholarship, it has also been criticized for its length and complexity. Indeed, the author has been accused of being too academic, too focused on the minutiae of the text, and too dismissive of the general reader.

However, this criticism seems unfair. The book is not intended for the general reader, but for those who are already familiar with the text and want to delve deeper into its meaning. It is a work of scholarship, yes, but it is also a work of love and devotion to the text.

In conclusion, the book is a valuable addition to the field of Shakespearean studies. It is a must-read for anyone who wants to understand the text on a deeper level. And while it may not be for everyone, it is definitely worth the effort to read and understand it. For it is a book that truly illuminates the text, and makes it come alive in a way that is both enchanting and surprising.
In the first edition of the Poems (1598), Shakespeare is said to have written,
"And I have seen the Hobgoblin himself turning his wheel in the market place,..."

Some evidence suggests that Shakespeare's earlier use of the word "hobgoblin"
was in the "Epithalamion," a wedding song written in 1595. The word was
originally used to describe a type of goblin or fairy, and it has remained
a part of the English language ever since. The word has also been known
as a "hobgoblin" since the 17th century, and it is still used in modern English.

Shakespeare's use of "hobgoblin" in the "Epithalamion" was a unique and
important contribution to the English language. It is a testament to the
incredible talent and creativity of this great writer, and it is a reminder
of the enduring legacy of his work. Shakespeare's use of the word "hobgoblin"
was not only a linguistic innovation, but it was also a cultural one, as it
began to be used in a new and different way. The word "hobgoblin" is still
used today, and it continues to be an important part of the English language.
APPENDIX

Mad Robin I, at his command, Am sent to viewe the night-sports here. What revell rout Is kept about, In every corner where I go, I will o'ersee, And merry bee, And make good sport, with ho, ho, ho

There's not a hag Or ghost shall wag, Cry, ware Goblins! where I go; But Robin I Their feates will spy, And send them home, with ho, ho!

Whene'er such wanderers I meete, As from their night-sports they trudge home; With counterfeiting voice I greete And call them on, with me to roame Thro' woods, thro' lakes, thro' bogs, thro' brakes; Or else, unseene, with them I go, All in the nicke, To play some tricke, and frolicke it, with ho, ho, ho!

Sometimes I meete them like a man; Sometimes an ox; sometimes a hound; And to a horse I turn me can; To trip and trot about them round. But if, to ride, My backe they stride, More swift than wind away I go, O hedge and lands, Thro' pools and ponds I whirl, laughing, ho, ho, ho!

When lads and lasses merry be, With possets and with juncates fine; Unseene of all the company, I eat their cakes and sip their wine; And, to make sport, I sneeze and snort And out the candles do I blow. The maids I kiss; They shrieke-Who's this? I answer nought, but ho, ho, ho

I
Yet now and then, the maids to please,
At midnight I card up their wool;
And while they sleepe, and take their ease,
With wheel to threads their flax I pull.
I grind at mill their malt up still;
I dress their hemp, I spin their tow,
If any 'wake, and would me take,
I wend me, laughing, ho, ho, ho!

When house or harth doth sluttishly lye,
I pinch the maiden black and blue;
The bed-clothes from the bed pull I,
And lay them naked all to view.
'Twixt sleep and wake, I do them take,
And on the key-cold floor them throw.
If out they cry, then forth I fly,
And loudly laugh out, ho, ho, ho!

When any need to borrowe ought,
We lend them what they do require;
And for the use demand we nought;
Our owne is all we do desire.
If to repay, they do delay,
Abroad amongst them then I go,
And night by night, I them affright
With pinchings, dreames, and ho, ho, at

When lazie queans have nought to do,
But study how to cog and lye;
To make debate and mischief too,
'Twixt one another secretlye:
I marke their gloze,
And it disclose,
To them whom they have wronged so;
When I have done, I get me gone.
And leave them scolding, ho, ho, ho!

When men do traps and engins set
In loop-holes, where the vermine creeps.
Who from their folds and houses,
Get their ducks, and geese, and lambs asleep:
APPENDIX I

I spy the gin, and enter in, and seem a vermine taken so.

But when they there approach me neare, I leap out laughing, ho, ho, ho!

By wells and rills, in meadowes greeue, we nightly dance our hey-day guise;

And to our faireye king, and queene, we chant our moon-light harmonies.

When larks 'gin sing, away we wrling; and babes new-born steal as we go,

An elfe in bed we leave instead, and wend us laughing, bo, ho, ho!

From hag-bred Merlin's time, have I thus nightly revell'd to and fro;

And for my pranks men call me by the name of Robin Good-fellow.

Fiends, ghosts, and sprites, who haunt the nightes, the hags and goblins do me know;

And beldames old my feates have told, so vale, vale; ho, ho, ho!

[The foregoing song, clearly /wAShakespearian, would not have been reprinted here had it not been repeatedly referred to by editors and commentators.]

COLLIER owned a version in a MS of the time; which was 'the more curious,' Bays Collier (p. 185), 'because it has the initials B. J. at the end. It contains some 'variations and an additional stanza.' In HALLIWELL'S Fairy Mythology (Shakespeare Society. 1841) many extracts from poems and dramas may be found, but as they also are all of a later date than the present play, a reference to them is sufficient.
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O
The reading of Fairy tales is a favorite, and we think that in the age of its creation there were not many mortals who could have been insipid. 

Prospero, the metaphysician of the world, can well be said to have been the poet of the gossamer sprites of Ariel’s empire. 

As to the Devil, he is laughed up and down. He is not the real thing. His touches of the light and air never have Webster-like strength. 

Puck’s pictures of the wondrous gaits of the world are more fanciful than real, and yet the wonders of nature and man are ever reflected in the mirror of the poet’s dreams. 

Where imagination is a light, a genius, a ten-foot man, or a mere scrivener, has it not been found at all among us? 

One of the finest of the whole of our literary life is Shakespeare’s After-piece; that is a man. Where shall we find another play which is not foreign, not a mere Jig, not a mere shadow, not a mere thing?

They have said, and still say, that Shakespeare was not a genius. He was a gentleman. But genius is as genius does, and Shakespeare does greatly. 

Now where is there anything pure, anything simple, anything real in our poets or our critics, or our drama? 

We are all talk, are all pretense, are all attempt. 

Alas, the lamp has gone out. Shakespeare’s light is dull, but there can scarce be a man who has not felt its glittering rays. 

To say that Shakespeare is a poet is to say that he is a master of the device of the world. 

He is the greatest poet of the world, and he is not to be compared with any of the mortals who have been seen.
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HITCHCOCK 308

APPENDIX

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Non Persepolis, mentioned. 334 c., frontals, A

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seems with Nestor's helm (repousse]

and purple a scarf a

wore to the shield of the helmet, or the breastplate, or the belt, with silver, buckled; the spear, lion's crest, and sword sheath; the belt, with silver; the belt, with silver, and at its ends hangers; the belt, with silver, and at its ends hangers, and with iron, wears, brass, and with iron, wears, brass, and with iron, wears. Among them, among them, among them, among them.

Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them. Among them, among them, among them, among them.
Pinch him forty, forty times, pinch till he confess his Crimes.
Poet. Hold, you damn'd tormenting Punk, I confess—
Both Fairies. What, what, &c.
Poet. I'm Drunk, as I live Boys, Drunk.
Both Fairies. What art thou, speak?
Poet. If you will know it, I am a scurvy Poet.
Fairies. Pinch him, pinch him, for his Crimes, His Nonsense, and his Dogrel Rhymes.
Poet. Oh! oh! oh! / Fairy. Confess more, more.
Poet. I confess I'm very poor.
Nay, prithee do not pinch ine so, Good dear Devil let me go; And as I hope to wear the Bays, I'll write a Sonnet in thy Praise.
Chorus. Drive 'em hence, away, Let 'em sleep till break of Day.
A. Fairy announces to Titania that Oberon is in sharp pursuit of the little Indian boy, whereupon Titania bids the earth open, the little boy disappears, and the act closes.

The Second Act of the Opera follows the original Second Act, in the entrances of the characters, and their speeches are mainly the same, throughout the quarrel of Oberon and Titania; the similarity continues through the description of the little Western flower, except that the compliment to Queen Elizabeth is diverted by Oberon's saying that he's saw young Cupid in the mid-way hanging, At a fair vestal's virgin taking aim.' At Titania's command the second Scene changes to a Prospect of Grotto's, Arbors, and delightful Walks: The Arbors are Adorn'd with all variety of Flowers, the Grotto's supported by Terms, these lead to two Arbors on either side of the scene, &c. &c. Then through two pages we have, pretty much like a child's fingers playing on two notes alternately on the piano, such stanzas as these:—

Come all ye Songsters of the sky,
Wake, and Assemble in this Wood;
But no ill-boding Bird be nigh,
None but the Harmless and the Good.
May the God of Wit inspire,
The Sacred Nine to bear a part;
And the Blessed Heavenly Quire,
Shew the utmost of their Art.

While Eccho shall in sounds remote,
Repeat each Note, each Note, each Note.
Chorus. May the God, &c.

In the Third Act we have Pyramus and Thisbe as it is played before the Duke; at its close Robin Goodfellow drives off the clowns and puts the Ass-head on Bottom. Then ensues the scene between Titania and Bottom, for whose delectation a Fairy
...
IN this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the Various Readings of Midsummer Night's Dream, from the First Quarto to the latest critical Edition of the play; then, as COMMI-.NTARY, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the history of Shakespearian criticism. In the APPENDIX will be found discussions of subjects, which on the score of length could not be conveniently included in the Commentary.

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ROBERTS-S QUARTO (Ashbee's Facsimile).

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