Romeo and Juliet, though perhaps not in *The Merry Wives of Windsor*, where children are dressed up to imitate fairies, are at least spoken of as infinitesimally small. I think the object of this is to make them elemental, to bring them into harmony with flower and insect, and all the dainty and delicate things of nature. They are in a less degree, what the spirits of *The Tempest* are entirely, embodiments of natural forces. It is to be observed, however, that this illusion of infinitesimal smallness could not be visibly produced on the stage. If Cobweb and Peaseblossom and Moth and Mustardseed were dressed to suit their names, this must have been done on a magnified scale, such as is used in staging the *Birds* of Aristophanes, or in the 'fancy dress' of a modern ball. And yet critics say that Shakespeare always wrote for the spectator, and never for the reader of his plays.

§ 22. **The Classical Element in Shakespeare's Fairies.**—Shakespeare is not afraid of anachronisms, but it is not true that he has no regard to the place and time in which his plays are cast. In *King Lear* he is careful to suggest the atmosphere of a boisterous pagan age: the Italian plays are flushed with southern sunshine: *Hamlet* is not without its touches of Danish local colouring. So, too, in *A Midsummer-Night's Dream* Shakespeare does not altogether forget the Athens of Theseus. He deftly brings his fairies into sympathy with Greek myth. Titania, as we have seen (§ 15), is but a synonym for Diana-Artemis, the chaste maiden-deity who roves the forests. I do not know whether Shakespeare had in mind the essential identity of Artemis, Phœbe, and Hecate; but it is noteworthy that Titania heads the band of the moon's votaresses (§ 14 (*f*)), while the fairies, spirits of night, are said by Puck (v. 1. 370–372) to run

> "By the triple Hecate's team,
> From the presence of the sun,
> Following darkness like a dream".

Again, he has woven the closing scene into the semblance of an Epithalamion. The fays of romance and of Perrault make their appearance at birth or at christening. Shakespeare brings his fairies to 'bless the best bride-bed', fulfilling there the precise functions assigned in Greece to Hymen, god of bridals, and his train. The greatest minds have their touches of mysticism, and take delight in these curious reconciliations of things set asunder.

APPENDIX B.

THE TWO QUARTOS OF 1600.

The admirable Introduction contributed by the Rev. J. W. Ebsworth to Griggs' facsimile of Q 2 has, I think, made it quite clear that the relations of the texts of the two Quartos to each other and to that of the Folio are such as I have stated them to be in the Introduction. I have carefully examined the question for myself, and agree with his conclusions on almost every point. The main facts may be briefly set out.

(1) Q 1 is much superior in accuracy to many of the Shakespearian quartos. Just about 1600, the policy of the Chamberlain's company seems to have been to checkmate the piratical booksellers by putting their plays into the hands of some trustworthy man, and in this way Fisher was doubtless furnished with a reliable copy of the original manuscript.

(2) Q 2 is printed from Q 1. It agrees with it page by page, although it is set up with greater attention to typographical details, and in a simpler and much less archaic spelling. The proof of the priority of Q 1 rests partly on this spelling. Thus, as Mr. Ebsworth points out, Roberts' '*looke to it*' is clearly a correction of Fisher's '*looke toote*', and not vice-versa. On the other hand, the fact that, on the whole, Fisher's Quarto gives the best readings, is also in favour of its being the earlier version. And where the typographical correspondence of the two editions gets out, the spacing of Q 2 is always arranged so as to recover it as soon as possible. The printer is evidently working from a model.

(3) Nor can there be any doubt that F 1 is printed from Q 2. For wherever the Quartos differ, F 1 always agrees with Q 2 and not with Q 1, even when the latter is manifestly right. Many of the plays in F 1 appear to have been printed from copies in the theatre library. Sometimes these were manuscripts, sometimes printed editions. Some, such as *Macbeth* and *Lear*, had been cut down for the purposes of representation; in some, and of these our play is an instance, the stage-directions had been carefully revised and completed.

I now come to the one point in which I differ from Mr. Ebsworth. He holds that Roberts' Quarto was "an unauthorized, and presumably a spurious or pirated edition". And here he has the support of the Cambridge editors, who say, "The printer's errors in Fisher's edition are corrected in that issued by Roberts, and from this circumstance, coupled with the facts that in the Roberts Quarto the 'Exits' are more frequently marked, and that it was not entered at Stationers' Hall, as Fisher's edition was, we infer that the Roberts Quarto was a pirated reprint of Fisher's, probably for the use of the players". Now, I do not know whether Mr. Aldis Wright seriously supposes that every new edition of an Elizabethan book was entered

on the Stationers' Registers. As a matter of fact these only contain entries to secure copyright on first publication, and, occasionally, transfers of copyright. Nor do I quite understand why the players should want an edition all to themselves. In any case, I very much doubt whether there was anything piratical about Roberts' reprint. A glance at the title-pages of the two editions will show that Q 1 was printed "for Thomas Fisher" and Q 2 "by James Roberts". I would suggest that possibly both Quartos were printed "by James Roberts for Thomas Fisher". It is difficult to prove this. The types and ornaments of the later Elizabethan printers are far from distinctive, and they appear to have been freely lent and borrowed. The device on the title-page of Q 1 is certainly Fisher's own, and I cannot identify the ornament at top of that page, nor the tail-piece on sheet H 4 *verso*, as belonging to Roberts. They are not reproduced in Q 2. But the ornament at the top of sheet A 2 *recto* is of the same pattern in both Qq, though it is set up wrong in Q 2. It consists of a small conventional design about half an inch square several times repeated. Now, ornaments of this pattern, though other printers may have also used them, at any rate appear in almost all the books printed by Roberts about the year 1600. Therefore it seems to me extremely likely that he printed Q 1 as well as Q 2. If so, it is hardly probable that Q 2 was a piracy. The Stationers' Registers do show that Roberts occasionally pirated another man's book. But would he be likely thus to treat a publisher with whom he was in business relations, and would he have any chance of doing so with impunity if the book was so new as *A Midsummer-Night's Dream*? Elizabethan booksellers looked pretty sharply after their copyrights. If Q 2 was not, like Q 1, printed "for Thomas Fisher", then Fisher may have sold the copyright to Roberts, after publishing one edition, just as in the same year Roberts himself published one edition of *The Merchant of Venice*, and then sold the copyright to Thomas Heyes.

APPENDIX C.

ON THE WEATHER OF 1594.

The following contemporary records will illustrate the weather of this year, probably described by Titania in ii. 1. 86–120.

(1) From Stowe's *Annals* (ed. 1631, pp. 766–769)—

"In this moneth of March great stormes of winde ouerturned trees, steeples, barns, houses, &c., namely in Worcestershire, in Beaudly forrest many Oakes were ouerturned . . . . . The 11 of April, a raine continued very sore more than 24 houres long, and withall, such a winde from the north, as pearced the wals of houses, were they never so strong . . . . . This yeere in the month of May, fell many great showers of raine, but in the moneths

of Iune and Iuly, much more: for it commonly rained euerie day or night, till S. Iames day, and two daies after togither most extreamly; all which notwithstanding, in the moneth of August, there followed a faire haruest, but in the moneth of September fell great raines, which raised high waters, such as staied the carriages, and bare downe bridges, at Cambridge, Ware, and elsewhere, in many places. Also the price of grain grewe to be such, as a strike or bushell of Rie was sold for fiue shillings, a bushell of wheat for sixe, seuen, or eight shillings, &c., for still it rose in price, which dearth happened (after the common opinion) more by meanes of ouermuch transporting, by our owne merchants for their private gaine, than through the vnseasonableness of the weather passed."

(2) From Dr. John King's *Lectures upon Jonas* (1595), Lecture ii. These lectures were delivered at York in 1594—

"The moneths of the year haue not yet gone about, wherin the Lord hath bowed the heauens, and come down amongst us with more tokens and earnests of his wrath intended, then the agedst man of our land is able to recount of so small a time. For say, if euer the windes, since they blew one against the other, haue been more common, and more tempestuous, as if the foure endes of heauen had conspired to turne the foundations of the earth vpside downe; thunders and lightnings neither seasonable for the time, and withal most terrible, with such effects brought forth, that the childe vnborne shall speake of it. The anger of the clouds hath been powred downe vpon our heads, both with abundance and (sauing to those that felt it) with incredible violence; the aire threatned our miseries with a blazing starre; the pillars of the earth tottered in many whole countries and tracts of our Ilande; the arrowes of a woefull pestilence haue beene cast abroad at large in all the quarters of our realme, euen to the emptying and dispeopling of some parts thereof; treasons against our Queene and countrey wee have knowne many and mighty, monstrous to bee imagined, from a number of Lyons whelps, lurking in their dennes and watching their houre, to vndoe vs; our expectation and comfort so fayled vs in France, as if our right armes had beene pulled from our shoulders."

(3) From a note of Simon Forman's in Ashm. MS. 384, quoted by Halliwell in his *Memoranda on Midsummer-Night's Dream*, p. 16—

"Ther was moch sicknes but lyttle death, moch fruit and many plombs of all sorts this yeare and small nuts, but fewe walnuts. This monethes of June and July were very wet and wonderfull cold like winter, that the 10. dae of Julii many did syt by the fyer, yt was so cold; and soe was yt in Maye and June; and scarce too fair dais together all that tyme, but yt rayned every day more or lesse. Yf yt did not raine, then was yt cold and cloudye. Mani murders were done this quarter. There were many gret fludes this sommer, and about Michelmas, thorowe the abundaunce of raine that fell sodeinly; the brige of Ware was broken downe, and at Stratford Bowe, the water was never seen so byg as yt was; and in the lattere

end of October, the waters burste downe the bridg at Cambridge. In Barkshire were many gret waters, wherewith was moch harm done sodenly."

(4) From Thomas Churchyard's *Charity* (1595)—

> "A colder time in world was never seene:
> The skies do lowre, the sun and moon wax dim;
> Sommer scarce knowne, but that the leaves are greene.
> The winter's waste drives water ore the brim
> Upon the land; great flotes of wood may swim.
> Nature thinks scorne to do hir dutie right,
> Because we have displeasde the Lord of Light."

Both Knight and the Clarendon Press editors point out that these passages are not strictly in accordance with Titania's description, because Stowe speaks of "a faire harvest" in August, while Titania says

> "the green corn
> Hath rotted ere his youth attained a beard".

But surely one need not expect from Shakespeare the accuracy of a statistical return. These editors have not, however, drawn any argument as to the date of the play from the fact that Churchyard says in his preface, "A great nobleman told me this last wet summer, the weather was too cold for poets".

APPENDIX D.

THE LIFE OF THESEUS.

The following extracts from Sir Thomas North's translation (1579) of Plutarch's *Life of Theseus* serve to illustrate several passages of the play. The references are to the pages of vol. i. of Mr. G. H. Wyndham's edition of North's *Plutarch* in the "Tudor Translations".

P. 31. "Aegeus, desiring (as they say) to know how he might have children, went unto the city of Delphes to the oracle of Apollo: where by Apollo's nun that notable prophecy was given him for an answer."... (*Midsummer-Night's Dream*, i. 1. 70.)

P. 35. "The wonderful admiration which Theseus had of Hercules' courage, made him in the night that he never dreamed but of his noble acts and doings, and in the daytime, pricked forwards with emulation and envy of his glory, he determined with himself one day to do the like, and the rather, because they were near kinsmen, being cousins removed by the mother's side."... (*Midsummer-Night's Dream*, v. 1. 47.)

P. 36. "And so going on further, in the straits of Peloponnesus he killed another, called Sinnis surnamed Pityocamtes, that is to say, a wreather, or bower of pine-apple trees: whom he put to death in that self cruel manner that Sinnis had slain many travellers before.

...This Sinnis had a goodly fair daughter called Perigouna, which fled away, when she saw her father slain: whom he followed and sought all about. But she had hidden herself in a grove full of certain kinds of wild pricking rushes called stœbe, and wild sparage, which she simply like a child intreated to hide her, as if they had heard and had sense to understand her: promising them with an oath, that if they saved her from being found, she would never cut them down, nor burn them. But Theseus finding her, called her, and sware by his faith he would use her gently, and do her no hurt, nor displeasure at all. Upon which promise she came out of the bush, and lay with him, by whom she was conceived of a goodly boy, which was called Menalippus. Afterwards Theseus married her unto one Deioneus, the son of Euritus the Oechalian."... (*Midsummer-Night's Dream*, ii. 1. 77.)

P. 39. "The rather to give Aegeus occasion and mean to know him: when they brought the meat to the board, he drew out his sword, as though he would have cut with all, and shewed it unto him. Aegeus seeing it, knew it straight,...and after he had inquired of him, and asked things, he embraced him as his son."... (Hence the name Egeus, who, however, is not the father of Theseus in *A Midsummer-Night's Dream*.)

Pp. 45–47. "Furthermore, after he was arrived in Creta, he slew there the Minotaur (as the most part of ancient authors do write) by the means and help of Ariadne: who being fallen in fancy with him, did give him a clue of thread, by the help whereof she taught him, how he might easily wind out of the turnings and cranks of the Labyrinth. And they say, that having killed this Minotaur, he returned back again the same way he went, bringing with him those other young children of Athens, whom with Ariadne also he carried afterwards away...They report many other things also touching this matter, and specially of Ariadne: but there is no troth nor certainty in it. For some say, that Ariadne hung herself for sorrow, when she saw that Theseus had cast her off. Others write, that she was transported by mariners into the Isle of Naxos, where she was married unto Œnarus, the priest of Bacchus: and they think that Theseus left her, because he was in love with another, as by these verses should appear:

> Ægles, the Nymph, was loved of Theseus,
> Which was the daughter of Panopeus...

Other hold opinion, that Ariadne had two children by Theseus."... (*Midsummer-Night's Dream*, ii. 1. 80.)

Pp. 55–57. "Touching the voyage he made by the sea Major, Philochorus, and some other hold opinion, that he went thither with Hercules against the Amazons: and that to honour his valiantness, Hercules gave him Antiopa the Amazon. But the more part of the other Historiographers, namely, Hellanicus, Pherecides, and Herodotus, do write, that Theseus went thither alone, after Hercules' voyage, and that he took this Amazon prisoner, which is likeliest to be true.

For we do not find that any other who went this journey with him, had taken any Amazon prisoner beside himself. Bion also the Historiographer, this notwithstanding saith, that he brought her away by deceit and stealth. For the Amazons (saith he) naturally loving men, did not fly at all when they saw them land in their country, but sent them presents, and that Theseus enticed her to come into his ship, who brought him a present: and so soon as she was aboard, he hoised his sail, and so carried her away....But Clidemus the Historiographer...saith that...the Athenians...were...repulsed by the Amazons....Afterwards, at the end of four months, peace was taken between them by means of one of the women called Hippolyta. For this historiographer calleth the Amazon which Theseus married, Hippolyta, and not Antiopa."... (*Midsummer-Night's Dream*, i. 1. 16; ii. 1. 80.)

P. 59. "Albeit in his time other princes of Greece had done many goodly and notable exploits in the wars, yet Herodotus is of opinion, that Theseus was never in any one of them: saving that he was at the battle of the Lapithae against the Centauri."... (*Midsummer-Night's Dream*, v. i. 44.)

P. 59. "Also he did help Adrastus King of the Argives, to recover the bodies of those that were slain in the battle, before the city of Thebes. Howbeit it was not, as the poet Euripides saith, by force of arms, after he had overcome the Thebans in battle; but it was by composition."... (*Midsummer-Night's Dream*, v. i. 51.)

Pp. 60, 61. "Pirithous married Deidamia, and sent to pray Theseus to come to his marriage, to visit his country, and to make merry with the Lapithae. He had bidden also the Centauri to the feast: who being drunk, committed many lewd parts, even to the forcing of women. Howbeit the Lapithae chastised them so well, that they slew some of them presently in the place, and drove the rest afterwards out of all the country by the help of Theseus, who armed himself, and fought on their side. Yet Herodotus writeth the matter somewhat contrary, saying that Theseus went not at all until the war was well begun: and that it was the first time that he saw Hercules, and spake with him near the city of Trachina, when he was then quiet, having ended all his far voyages, and greatest troubles. They report that this meeting together was full of great cheer, much kindness, and honourable entertainment between them, and how great courtesy was offered to each other."... (*Midsummer-Night's Dream*, v. i. 44.)

APPENDIX E.

ON THE LEGEND OF PYRAMUS AND THISBE.

It is worth while to reprint the two versions of this legend which Shakespeare may have had directly before him.

(i) From Arthur Golding's translation of Ovid's *Metamorphoses* (ed. 1587), iv. 55–166.

This tale (because it was not stale nor common) seemèd good
To her to tell: and thereupon she in this wise begun,
Her busy hand still drawing out the flaxen thread she spun:—
Within the town (of whose huge walls so monstrous high and thick,
The fame is given Semiramis for making them of brick)
Dwelt hard together two young folk, in houses joined so near,
That under all one roof well nigh both twain conveyèd were.
The name of him was Pyramus, and Thisbe call'd was she,
So fair a man in all the East was none alive as he.
Nor ne'er a woman, maid, nor wife in beauty like to her.
This neighbourhood bred acquaintance first, this neighbourhood first did stir
The secret sparks: this neighbourhood first an entrance in did show
For love, to come to that to which it afterward did grow.
And if that right had taken place they had been man and wife,
But still their parents went about to let which (for their life)
They could not let. For both their hearts with equal flame did burn,
No man was privy to their thoughts. And for to serve their turn,
Instead of talk they usèd signs: the closelier they suppressed
The fire of love, the fiercer still it ragèd in their breast.
The wall that parted house from house had riven therein a cranny,
Which shrunk at making of the wall: this fault not marked of any
Of many hundred years before (what doth not love espy?)
These lovers first of all found out, and made a way whereby
To talk together secretly, and through the same did go
Their loving whisp'rings very light and safely to and fro.
Now as at one side Pyramus, and Thisbe on the other
Stood often drawing one of them the pleasant breath from other:
O spiteful wall (said they) why dost thou part us lovers thus:
What matter were it if that thou permitted both of us
In arms each other to embrace: or if thou think that this
Were over-much, yet mightest thou at least make room to kiss.
And yet thou shalt not find us churls: we think ourselves in debt
For the same piece of courtesy, in vouching safe to let
Our sayings to our friendly ears thus freely come and go.
Thus having where they stood in vain complained of their woe,
When night drew near they bade adieu, and each gave kisses sweet
Unto the parget on their side the which did never meet.
Next morning with her cheerful light had driven the stars aside,
And Phoebus with his burning beams the dewy grass had dried,
These lovers at their wonted place by fore-appointment met,
Where after much complaint and moan they covenanted to get
Away from such as watchèd them, and in the evening late
To steal out of their fathers' house and eke the city gate.
And to th' intent that in the fields they strayed not up and down,
They did agree at Ninus' tomb to meet without the town.
And tarry underneath a tree that by the same did grow:
Which was a fair high mulberry with fruit as white as snow,
Hard by a cool and trickling spring. This bargain pleased them both,
And so daylight (which to their thought away but slowly goeth)
Did in the Ocean fall to rest, and night from thence doth rise.
As soon as darkeness once was come, straight Thisbe did devise

A shift to wind her out of doors, that none that were within
Perceived her: and muffling her with clothes about her chin,
That no man might discern her face, to Ninus' tomb she came
Unto the tree: and set her down there underneath the same.
Love made her bold. But see the chance, there comes besmeared with blood
About the chaps, a Lioness all foaming from the wood,
From slaughter lately made of kine to staunch her bloody thirst
With water of the foresaid spring. Whom Thisbe, spying first
Afar by moonlight, thereupon with fearful steps gan fly
And in a dark and irksome cave did hide herself thereby.
And as she fled away for haste she let her mantle fall,
The which for fear she left behind not looking back at all.
Now when the cruel lioness her thirst had staunched well,
In going to the wood she found the slender weed that fell
From Thisbe, which with bloody teeth in pieces she did tear.
The night was somewhat further spent ere Pyramus came there,
Who seeing in the subtle sand the print of lion's paw,
Waxed pale for fear. But when that he the bloody mantle saw
All rent and torn: one night (he said) shall lovers two confound,
Of which long life deserved she of all that live on ground.
My soul deserves of this mischance the peril for to bear.
I wretch have been the death of thee, which to this place of fear
Did cause thee in the night to come, and came not here before.
My wicked limbs and wretched guts with cruel teeth therefore
Devour ye, O ye lions all that in this rock do dwell.
But cowards use to wish for death. The slender weed that fell
From Thisbe up he takes, and straight doth bear it to the tree,
Which was appointed erst the place of meeting for to be.
And when he had bewept and kissed the garment which he knew,
Receive thou my blood too (quoth he), and therewithall he drew
His sword, the which among his guts he thrust, and by and by
Did draw it from the bleeding wound, beginning for to die,
And cast himself upon his back, the blood did spin on high
As when a conduit pipe is cracked, the water bursting out
Doth shoot itself a great way off, and pierce the air about.
The leaves that were upon the tree besprinkled with his blood
Were dyed black. The root also, bestained as it stood
A deep dark purple colour, straight upon the berries cast.
Anon scarce ridded of her fear with which she was aghast,
For doubt of disappointing him comes Thisbe forth in haste,
And for her lover looks about, rejoicing for to tell
How hardly she had 'scaped that night the danger that befell.
And as she knew right well the place and fashion of the tree
(As which she saw so late before:) even so when she did see
The colour of the berries turned, she was uncertain whether
It were the tree at which they both agreed to meet together.
While in this doubtful state she stood, she cast her eye aside,
And there beweltered in his blood her lover she espied
Lie sprawling with his dying limbs: at which she started back,
And looked pale as any box, a shuddering through her strake,
Even like the sea which suddenly with whizzing noise doth move,
When with a little blast of wind it is but touched above.
But when approaching nearer him she knew it was her love,
She beat her breast, she shrieked out, she tore her golden hairs,
And taking him between her arms did wash his wounds with tears
She mixed her weeping with his blood, and kissing all his face
(Which now became as cold as ice) she said in woeful case:
Alas! what chance, my Pyramus hath parted thee and me?
Make answer, O my Pyramus: it is thy Thisbe, even she
Whom thou dost love most heartily that speaketh unto thee:
Give ear and raise thy heavy head. He, hearing Thisbe's name,
Lift up his dying eyes, and, having seen her, closed the same.
But when she knew her mantle there, and saw his scabbard lie

Without the sword: Unhappy man, thy love hath made thee die:
Thy love (she said) hath made thee slay thyself. This hand of mine
Is strong enough to do the like. My love no less than thine
Shall give me force to work my wound. I will pursue thee dead,
And, wretched woman as I am, it shall of me be said,
That like as of thy death I was the only cause and blame,
So am I thy companion eke and partner in the same.
For death which only could, alas! asunder part us twain,
Shall never so dissever us but we will meet again.
And you the parents of us both, most wretched folk alive,
Let this request that I shall make in both our names belyve
Entreat you to permit that we, whom chaste and steadfast love,
And whom even death hath joined in one, may, as it doth behove,
In one grave be together laid. And thou unhappy tree,
Which shroudest now the corse of one, and shalt anon through me
Shroud two, of this same slaughter hold the sicker signs for ay
Black be the colour of thy fruit and mourning like alway,
Such as the murder of us twain may evermore bewray.
This said, she took the sword, yet warm with slaughter of her love,
And setting it beneath her breast did to the heart it shove.
Her prayer with the gods and with their parents took effect,
For when the fruit is throughly ripe, the berry is bespect
With colour tending to a black. And that which after fire
Remainéd, rested in one tomb as Thisbe did desire.

In the 1593 edition the misprint "Minus tombe", which occurs also in Thomson's poem, is corrected, and the line about the wall runs—

"O thou envious wall (they said) why letst thou lovers thus?"

(ii) From I. Thomson's *A New Sonet of Pyramus and Thisbie* to the [tune of] *Downe right Squier* in Clement Robinson's *A Handeful of Pleasant Delites* (1584).

You dames, I say, that climb the mount of Helicon,
Come on with me, and give account what hath been done.
Come tell the chance ye Muses all,
and doleful news,
Which on these lovers did befall,
which I accuse.
In Babylon not long agone
a noble prince did dwell,
Whose daughter bright dimm'd each one's sight
so far she did excel.
Another lord of high renown
who had a son,
And dwelling there within the town
great love begun:
Pyramus this noble knight
I tell you true:
Who with the love of Thisbie bright
did cares renew:
It came to pass their secrets was
beknown unto them both:
And then in mind they place do find
where they their love unclothe.
This love they use long tract of time,
till it befell
At last they promised to meet at prime
by Minus' well,
Where they might lovingly embrace
in love's delight.

That he might see his Thisbie's face
and she his sight.
In joyful case, she approached the place
Where she her Pyramus
Had thought to view'd but was renew'd
to them most dolorous.
Thus while she stays for Pyramus
there did proceed
Out of the wood a lion fierce,
Made Thisbie dread:
And as in haste she fled away
her mantle fine
The lion tare instead of prey,
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
fair Thisbie slaine.
And then the beast with his bright blade
he slew certain:
Then made he moan and said alas.
(O wretched wight)
Now art thou in a woful case
for Thisbie bright:
O gods above, my faithful love
shall never fail this need:
For this my breath by fatal death
shall weave Atropus' thread.
Then from his sheath he drew his blade
and to his heart
He thrust the point, and life did vade
with painful smart.
Then Thisbie she from cabin came
with pleasure great,
And to the well apace she ran
there for to treat:
And to discuss to Pyramus
of all her former fears
And when slain she found him truly,
she shed forth bitter tears.
When sorrow great that she had made
she took in hand
The bloody knife to end her life
by fatal band.
You ladies all peruse and see
the faithfulness,
How these two lovers did agree
to die in distress:
You Muses wail, and do not fail,
but still do you lament
Those lovers twain who with such pain
did die so well content.

Chaucer's *Legenda Tesbe Babilonie, Martiris*, in his *Legend of Good Women* (circ. 1384), follows Ovid closely. But for the "envious wall" of Golding (line 28), Chaucer has

"Thus wolde they seyn:—'allas! thou wikked wal'",

with which compare v. 1. 178.

APPENDIX F.

ON THE PLAY OF "NARCISSUS".

In 1893, Miss Margaret L. Lee, of St. Hugh's Hall, Oxford, published, from the Rawlinson Poet. MS. 212, a play called *Narcissus, a Twelfth Night Merriment*. This was played at St. John's College, Oxford, in 1602, and professes to have been acted by "youths of the Parish". It is a burlesque, much in the vein of the Pyramus and Thisbe interlude in *Midsummer-Night's Dream*, of the story of Narcissus, told in the third book of Ovid's *Metamorphoses*. It is clearly due to the influence of our play, for at line 494 occurs the stage-direction *Enter one with a buckett and boughes and grasse*. This impersonation of a Well is palpably modelled on that of Wall and Moonshine. The following verbal reminiscences of *Midsummer-Night's Dream* may also be noted:—

(1) line 109: "It is a most condolent tragedye wee shall move". Cf. *Midsummer-Night's Dream*, i. 2. 21: "I will condole in some measure"; and i. 2. 33: "a lover is more condoling".

(2) line 239: "O furious fates, O three thread-thrumming sisters." Cf. *Midsummer-Night's Dream*, v. 1. 274–276—

"Approach, ye Furies fell,
O Fates, come, come,
Cut thread and thrum".

(3) line 266: "Phibbus walls". Cf. *Midsummer-Night's Dream*, i. 2. 28: "Phibbus car".

(4) The blunders of 'Late-mouse' for 'Latmus' (line 279) and 'Davis' for 'Davus' (line 400) remind us of 'Limander', 'Shafalus and Procrus', and 'Ninny's tomb'.

(5) lines 341–347—

"O thou whose cheeks are like the skye so blewe,
Whose nose is rubye, of the sunnlike hue,
Whose forhead is most plaine without all rinkle
Whose eyes like starrs in frosty night doe twinkle,
Most hollowe are thy eyelidds, and thy ball
Whiter than ivory, brighter yea withall,
Whose ledge of teeth is brighter far than jett is,
Whose lipps are too, too good for any lettice."

And again, lines 677–8—

"But oh remaine and let thy christall lippe
No more of this same cherry water sip".

Cf. *Midsummer-Night's Dream*, v. 1. 317–319.

(6) lines 408–411—

"Florida. As true as Helen was to Menela,
So true to thee will be thy Florida.
Clois. As was to trusty Pyramus truest Thisbee
So true to you will ever thy sweete Clois be."

Cf. *Midsummer-Night's Dream*, v. i. 195–198.

APPENDIX G.

ON THE ALLEGORY IN ii. 1. 148–168.

There can be no doubt that in "the imperial votaress", the "fair vestal throned by the west", Shakespeare intended a graceful compliment to Elizabeth, the "virgin Queen". Two fantastic attempts have been made to interpret the rest of the passage as an allegory in a similar vein.

(1) Warburton suggested that by the mermaid was intended Mary Queen of Scots, so called (1) "to denote her reign over her kingdom situate in the sea; and (2) her beauty and intemperate lust"; that the dolphin is her husband, the Dauphin of France; that the "rude sea" is Scotland, and that the falling stars are the English nobles who ruined themselves in her cause.

(2) Halpin[1] explained the mermaid and the stars as part of the pageant and the fireworks at the "Princely Pleasures" with which the Earl of Leicester entertained Elizabeth at Kenilworth in 1575. Of these festivities several contemporary accounts exist, and it is quite possible that Shakespeare may himself have been present at them as a boy of 11, since Kenilworth is at no great distance from Stratford. During this visit Leicester attempted to win Elizabeth's hand, while he was at the same time carrying on an intrigue with Lettice, Countess of Essex, whom he afterwards married. Halpin believed that these events were referred to in the play, and that the Countess of Essex was the "little western flower". He found another secret history of Leicester's love-affairs in Lyly's *Endymion*, in which he considered that the Countess figures as *Floscula*.

Halpin's explanation of the mermaid and the stars is certainly more plausible than Warburton's, and there may very likely be some allusion in the passage to Leicester's unsuccessful wooing of Elizabeth. But I much doubt the identification of the "western flower" with Lady Essex. It would hardly give Elizabeth any great pleasure to recall Leicester's relations with that frail lady; and as the flower is an essential factor in the plot of the play there is really no necessity at all to twist it into an historical allusion.

APPENDIX H.

ON WILLIAM STANLEY, SIXTH EARL OF DERBY.

William Stanley was the younger son of Edward, fourth Earl of Derby. He was born in 1561. In 1572 he went with his elder

1 *Oberon's Vision*. By the Rev. N. J. Halpin. (Shakespeare Society, 1843.)

brother, Ferdinando, Lord Strange, to St. John's College, Oxford. In 1582 he went abroad with a tutor, Richard Lloyd, and travelled in France, Spain, Germany, Egypt, the Holy Land, Turkey, Russia, and Greenland. His adventures, as Herodotus says, "won their way to the mythical". It is not certainly known at what date he returned to England, but from 1587 to 1590 he was going and coming between London and his father's houses in the north. By the deaths of his father on 25th Sept., 1593, and of his brother Ferdinando on 16th April, 1594, he became Earl of Derby. In the following year he married Elizabeth Vere, daughter of the Earl of Oxford. Stowe in his *Annals* thus records the event:—

"The 26 of January William Earl of Derby married the Earl of Oxford's daughter at the court then at Greenwich, which marriage feast was there most royally kept".

I am convinced that an Elizabethan marriage feast could not be "royally kept" without a masque, or something corresponding to a masque.

In 1599–1600 the Earl of Derby himself entertained a company of players, who acted at court on Feb. 5, 1600. He seems to have even written plays for them. Two letters preserved in the Record Office (*Cal. Dom. Eliz.* 271; 34, 35) speak of him in June, 1599, as engaged in "penning comedies for the common players". I owe some of the above facts to three papers by the late Mr. James Greenstreet in the *Genealogist* (new series, vii. 205; viii. 8, 137). But Mr. Greenstreet says nothing of the marriage or of its possible connection with *A Midsummer-Night's Dream*. Nor does he seem to have known anything of Lord Derby's players. If he had, perhaps he would have refrained from trying to prove that the "common players" for whom the "comedies" were written were the Chamberlain's men, and, in fact, that William Stanley was William Shakespeare.

APPENDIX I.

ON W. BETTIE'S TITANA AND THESEUS.

In ii. 1. 74–80, Oberon taunts Titania with an old love-story between her and Theseus. Oberon himself, according to romance, was the son of Morgan la Fay and Julius Cæsar (cf. Appendix A, § 6, p. 138), but I can find no hint of any relations between Theseus and the Fairy Queen before Shakespeare. Probably he invented it in order to link two of the stories of his plot together. The following noticeable entry occurs in the *Stationers' Register* for 1608:—

13 *Augusti*

Master Pavier. Entered for his copy under the hands of Master Wilson and the Wardens, A book, being *A History of Tytana and Theseus*.

If an edition was published in 1608, it does not appear to have survived. The work probably passed, with Pavier's other copyrights, to Edward Brewster and Robert Bird in 1626. An edition was published in 1636, of which a few copies are in the British Museum, the Bodleian, and elsewhere. The book is described on the title-page as *The History of Titana and Theseus*, and the author's name is given as W. Bettie. It is a regular Elizabethan love-pamphlet, written in the style of Lyly and Greene. But it is disappointing to find that there is nothing about the Queen of the Fairies in it. Titana is the daughter of Meleager, King of Achaia, with whom Theseus falls in love, and whom he ultimately marries after much parental opposition, and various wanderings, in the course of which he is entertained by the Landgrave of Hesse, and is landed by a Venetian merchant on the coast of Bohemia. There is no sign in plot or language that the novel either inspired or was in any way inspired by *A Midsummer-Night's Dream*. But it is just possible that if, as is likely enough, W. Bettie translated from an earlier Italian original, Shakespeare may have been struck by the conjunction of names, and have borrowed that of Titana or Titania for his Fairy Queen. The likelihood that he got it from Ovid, *Metamorphoses*, iii. 171, is certainly diminished by the fact that Golding does not there preserve it in his translation. (See Appendix A, § 15.)

ESSAY ON METRE.

§ 1. **Introduction.**—The play of *A Midsummer-Night's Dream* is written partly in prose and partly in verse, and the verse, again, is partly rhymed and partly unrhymed. The present essay is intended to explain the meaning of these distinctions and to point out the way in which Shakespeare used the various modes of expression at his command.[1]

§ 2. **Stress.** The possibility of verse depends mainly upon that quality of speech which is known as *stress* or *accent*. Speech is made up of a succession of *syllables*, that is, of sounds or groups of sounds, each consisting of a vowel, or of a vowel accompanied by one or more consonants, and pronounced by a single muscular effort. This succession is broken up by pauses, which range in length from the slight pause after each word to the important pause at the end of a sentence. Syllables differ amongst themselves in various manners, which depend upon variations in the complicated physical processes by which sounds are produced. We are here only concerned with two of these differences, namely *quantity* and *stress*. The *quantity* of a syllable is measured by the time which the effort of pronouncing it takes. Syllables are classified according to quantity as *long* or *short*. Nearly all Latin and Greek metres rest upon this distinction, but in English it is of secondary importance (see §§ 8. (ii), (iii), (viii); 12.

[1] The student who wishes to pursue the subject of Shakespeare's metre further may find the following books and essays, amongst many others, useful. Goswin König, *Der Vers in Shakspere's Dramen* (a mine of learning by a German who cannot scan English); J. B. Mayor, *Chapters on English Metre* (on the whole, the most suggestive introduction to the subject); E. A. Abbott, *Shakespearian Grammar* (§§ 452–515); Henry Sweet, *History of English Sounds*; Sidney Lanier, *The Science of English Verse*; J. A. Symonds, *Blank Verse*; J. Schipper, *Englische Metrik* (1881–1888), *Grundriss zu Englischen Metrik* (1895); A. J. Ellis, *Early English Pronunciation* (E.E.T.S.); Robert Bridges, *Milton's Prosody* (1894); C. H. Herford, *Outline of Shakespeare's Prosody* in *Richard II.* (Warwick Series); N. Delius, *Die Prosa in Shakespeare's Dramen* (in *Jahrbuch* der Deutschen Shakespeare-Gesellschaft, v. 227); J. Heuser, *Der Coupletreim* in *Shakespeare's Dramen* (*Jahrbuch*, xxviii. 177; xxix.–xxx. 235); H. Sharpe, *Prose in Shakespeare's Plays* (*Transactions* of the New Shakespeare Society, 1880–1882, p. 523). The "verse tests" are dealt with in N. S. Soc. *Transactions* for 1874 (passim); F. G. Fleay, *Shakespeare Manual* (1875), *Metrical Tests applied to Shakespeare* (in Ingleby's *Shakespeare, the Man and the Book*, part ii., 1881, p. 50); F. J. Furnivall, *Introduction* to Gervinus' *Commentaries*; W. Hertzberg, *Metrisches, Grammatisches, Chronologisches zu Shakespeare's Dramen* (*Jahrbuch*, xiii. 248); H. Conrad, *Metrische Untersuchungen zur Festellung des Abfassungzeit von Shakespeare's Dramen* (*Jahrbuch*, xxxi. 318), and G. König, *op. cit.* ch. vii.