

**THE STUDENTS' SERIES OF
ENGLISH CLASSICS:
SHAKESPEARE'S COMEDY OF A
MIDSUMMER-NIGHT'S DREAM**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649764198

The Students' Series of English Classics: Shakespeare's Comedy of A Midsummer-Night's Dream
by William Shakespeare & Katharine Lee Bates

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

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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

www.triestepublishing.com

WILLIAM SHAKESPEARE & KATHARINE LEE BATES

**THE STUDENTS' SERIES OF
ENGLISH CLASSICS:
SHAKESPEARE'S COMEDY OF A
MIDSUMMER-NIGHT'S DREAM**

The Students' Series of English Classics.

SHAKESPEARE'S COMEDY
OF
A MIDSUMMER-NIGHT'S DREAM

EDITED
WITH INTRODUCTION AND NOTES
BY
KATHARINE LEE BATES
WELLESLEY COLLEGE

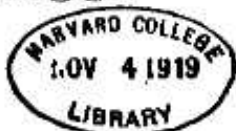
"Music and poetry use to quicken you"

TAMING OF THE SHREW, I. I.



LEACH, SHEWELL, & SANBORN,
BOSTON. NEW YORK. CHICAGO.

KC 6480
~~13486 53 30~~



Transferred from
Educational Department Library

COPYRIGHT, 1906,
BY LEACH, SHEWELL, & SANBORN.

TYPOGRAPHY BY C. J. PETERS & SON, BOSTON.
PRESSWORK BY BERWICK & SMITH.

PREFACE.

THIS school edition of *A Midsummer-Night's Dream* differs but little in plan from the preceding edition of *The Merchant of Venice*. Both books aim to recognize the poetic values of Shakesperian study, and to stimulate the student to do his own thinking about the plays. The distinctive feature of the editing is to be found in the interrogative character of the notes. Information which the student could not readily obtain for himself and brief quotations of peculiarly suggestive criticism are supplied, but, more often, questions take the space usually allotted to statements of fact and opinion. The notes are divided into three groups, — textual, grammatical, and literary. The text is based upon that of the first folio, quarto readings and critical guesses being introduced only where the meaning would otherwise be obscured or the cadence seriously marred. Except in case of obvious misprints, such changes are duly recorded in the notes. The textual notes present, too, all other important quarto variations, and a few of the less impertinent emendations, in order that the student may in every significant instance make his own decision as to what Shakespeare probably wrote. If the folio text as here printed be carefully revised by teacher and

students in accordance with the suggestions of the notes, the exercise can hardly fail to impart a livelier sense of style in general, and of Shakesperian style in particular, together with something more than a hint of the processes and principles of Shakesperian scholarship. The textual work, however, is not designed for beginners. It may also be well for junior classes to pass over the grammatical notes, although students sufficiently advanced to undergo the drill in the niceties of language afforded by annotated editions of the *Anabasis* and the *Aeneid* should find something to interest them in Elizabethan syntax. The literary notes refer to the two preceding sets in cases where acquaintance with a textual or grammatical discussion is essential to the appreciation of the passage. In illustration of those elfin and lyric qualities that are to the editor the chief charms of the play, the literary notes contain, together with questions on substance and form, and with more or less of the usual explanatory matter, many scattered bits of fairy-lore and snatches of Elizabethan song. It is hoped that these notes, judiciously administered, may result not only in a finer and more independent apprehension of the young poet's delectable fairy-drama, but in quickened fancy and fuller joy.

The introduction is confined to the play under discussion. For a brief sketch of Shakespeare's early life and of the antecedent growth of the English drama, with references, and for a condensed account, with references, of Elizabethan copyright and the history of

Shakesperian criticism, students may refer to the introduction of *The Merchant of Venice* in the Students' Series of English Classics.

The welcome appearance, this past summer, of *A Midsummer-Night's Dream* in the "New Variorum" so ably and delightfully edited by Dr. Furness has been a cause of especial thanksgiving to the present writer, whose debt to so rich a mine of learning and wisdom may not easily be overstated.

KATHARINE LEE BATES.

WELLESLEY COLLEGE,
October, 1896.

CONTENTS.

	PAGE
PREFACE	iii
INTRODUCTION —	
I. HISTORY OF THE PLAY	1
II. SOURCES	6
III. STRUCTURE	10
IV. TREATMENT	18
A MIDSUMMER-NIGHT'S DREAM	25
NOTES —	
TEXTUAL	113
GRAMMATICAL	129
LITERARY	141