



Midsummer night's dream puck and oberon

To continue enjoying our site, we ask you to confirm your identity as a human being. Thank you very much for your cooperation. Artist William Blake 1757–1827 MediumWatercolor and graphite on paper SizeSupport: 475 × 675 mm AcquisitionPresented by Alfred A. de Pass in memory of his wife Ethel 1910 At the end of A Midsummer Night's Dream, fairy king Oberon and Queen Titania make friends again, and Moth, Peaseblossom, Cobweb, and Mustard dance on a ring, while Puck claps the rhythm. William Blake's fairies dance on weightless toes wearing petals, leaves and shabby dresses. They look human, but they're small compared to a tree trunk. The strange silver light of fireflies turns them into magical beings. Blake's fairytale features and fairy rings helped define how we think about fairies today. Gallery label, October 2020 Does this text contain inaccurate information or language that they think we should improve or edit? We'd like to hear from you. Read more N02686 Oberon, Titania and Puck with Fairies Dancing c.1785 N 02686 / B 161 Pencil and watercolor, irregular 475×675 (18 3/4×26 1/2) Presented by Alfred A. de Pass in memory of his wife Ethel 1910 SOURCE Mrs Blake, sold to Francis Cary, sold Christie's on 13 March 1895 (16) £3.10.0 bt. Alfred A. de Pass, given in 1910 to the Tate Gallery (45), Manchester (52), Nottingham (34) and Edinburgh (37) 1913–14; Shakespeare in Art, Arts Council, April-May 1964 (33); New Haven and Toronto 1982-3 (16, repr.) GILCHRIST LITERATURE 1863, I, p.366; Rossetti 1863, p.237 n.212, and 1880, p.251 n.240; Blunt 1959, p.10; Johann Heinrich Füssli Gert Schiff, ein Sommernachtstraum 1961, p.20, pl.13; Merchant in Apollo, LXXIX, 1964, pp.320–2, pl.6 (reprinted Essick 1973, pp.241–3, pl.66); Butlin, Martin, 'Another Blake Watercolour cleaned at the Tate Gallery' in Blake Newsletter, VI, 1972–3, p.43; Bindman 1977, pp.37–8, pl.32; Paley 1978, p.20; Butlin 1981, p.61 n.161, color pl.182; Warner 1984, p.155, pl.89; Baine 1986, p.4 This watercolor illustrates the scene with which Shakespeare's A Midsummer Night's Dream closes. It is close in style and management to the three finished watercolors of the events of Joseph's life exhibited at the Royal Academy in 1785 (Butlin 1981, no. 155-7, color pls.183-5); there seems to be no reason to adopt the slightly later dating of about 1785-87 proposed by Puck' and 'Oberon and Titania, preceded by Puck' and 'Oberon and no. 245-6, pls.294-5). The watercolor was cleaned and brought back to something close to its original brilliance in 1973. in: Martin Butlin, William Blake 1757-1827, Tate Gallery V, London 1990 Read more Andrew Dickson Ophelia and the Pre-Raphaelites are back at Tate Britain! To celebrate, Andrew Dickson looks at Millais and four other artists... leisure and pastimes (7,757) music and entertainment (2,266) literature and fiction (3,165) characters(457) Oberon(4) Puck(5) Titania(6) Shakespeare(149) 'A Midsummer Night's Dream'(13) nature (45,209) landscape (25,891) hours of the day (1,836) trees (3,239) religious objects (23,302) and ceremonial actions (1 666) actions of people (35,021): expressive actions(2,635) embracing(425) smiling actions(295): adult postures and movements (9,098) adults(2 2,638) naked (2,552) religion and belief (8,354) magic and occultism(651) society (34,829) family (4,136) husband (1,418) Oberon (born 1,588) is a character in Shakespeare 's A Midsummer Night's Dream. The game is very much a dream full of magical activities, fairies and all kinds of fantasies. The world it portrays is one in which there are two very different political and social dimensions. The material world in which we all live is ruled by a King - the Fairy King, Oberon. Oberon as played by Nonso Anozie The parallels are so strong that some modern interpretations of the work have Theseus and Oberon played by the same actor, thus drawing much attention to those parallels. The two characters do not appear together in any scene, so such a production decision is feasible. At the opening of the work we see Teso and Hypolita, the Queen of the Amazons. prepare for their marriage. At the same time Oberon and his wife, the Queen of fairies, Titania, have marital problems. The Duke of Athens and his bride-to-be are interrupted in their preparations by a citizen, Aegeus, who is very upset because his daughter, Heramias, refuses to marry the man he chose for her - the rich young Demetrius. She is in love with Lysander, another rich young Athenian and is determined to challenge her father. Eseo orders her to obey her father and, if she continues to refuse, she will have to choose between being executed or having to live as a nun in a closed convent for the rest of her life, so as never to set eyes on a man again. Hermia and Lysander decides to chase them and also runs into the forest. Another young woman, Helena, is in love with him and although she does not like her intensely, to the point that she is extremely contemptuous and very rude to her, she is immediately in love with him. He decides to follow him and also enters the forest. So we have two young couples in a very complex love guadrilateral. Oberon watches him as the are played. He decides that that be fun to use magic to make Demetrius fall in love with Herrmia and, through his servant, Puck, interferes with that dynamic. The plan goes wrong because Puck mistakes one of the youth for the other and that dramatic error is responsible for the many twists and turns in the plot. It is difficult to judge Oberon's character while acting in contradictory ways. On the one hand he is compassionate and generous in his dealings with young lovers and on the other he acts like a jealous monster of power in his dealings with the first thing he sees when he wakes up after a sleep. In case he wakes up and sees the grotesque Nick Bottom, who was turned into a donkey by Puck. Oberon has a lot of fun in the grotesque spectacle. Other than that, Oberon generally controls. The reason to cast the spell after he's made his way. There's no real reason why he wants the boy other than the suggestion that it's simply about exercising power over Titania. Oberon is an unfaithful husband. Throughout the text it is clear that he has had many issues. In addition, he is sneaky in his pursuit of sexual gratification. At one point, to make the conquest of a shepherdess, Phillida, tricked her into camouflaging herself as a shepherd. Oberon's attitude towards romantic engagement is like hunting - a sport, in which there is a goal to hunt. This is another parallel with Duke Teo. Oberon's best quotes I'm going to meet in the moonlight, proud Titania. (Act 2, scene 1) I know a bank where wild thyme blows, where buofole and abnormal purple grow, quite too skilled with sensual labibina, with sweet musk roses and with eglantine: There is Titania sometimes of the night, Lull'd in these flowers with dances and delight; And there the snake throws its glazed skin, nailing it wide enough to wrap a fairy: And with the juice of this I will streak her eyes, and make her full of hateful fantasies. (Act 2, scene 1) That you are when you wake up, do it for your true love take (act 2, scene 2) Sound, music! Come, my queen, take your hands with me, and swing the ground on which these sleepers are located. (Act 4, scene 1) Now, until the break of the day, Through this house every stray fairy (Act 5, scene 1) Who causes the problems within the game and why? Whose fault is it that the four Athenian lovers are controlled and manipulated? What are Oberon and Titania fighting for and what problem do they cause? Asked by Tahlia G #841362 on 11/10/2018 09:02 Last updated by mom d #844179 on 18/11/2018 02:00 Add your best answer from Aslan on 11/10/2018 16:21 Your first really depends on how you see it. Certainly Cert from mom d #844179 on 18/11/2018 02:00 b itching Please see the bottom of this page for detailed explanatory notes and related resources. ACT II. SCENE I. A wood near Athens Enter a one-door FATA and PUCK. Like now, spirit! where to wander you? Fairy. Above the hill, above the dale, full bush, deep brier, Over park, on pale, deep flooding, pure fire, wandering whenever, faster than the moon sphere; And I serve the Queen Of Fairies, to dew her spheres on the green. The cowslips high his pensioners be; 10 In their gold coats spots you see; Those are rubies, fairy favors, in those freckles live their flavors. I have to go find a few drops of dew here, and hang a pearl in the ear of every cowslip. Farewell, you lob of spirits; I'm gone. Our Queen and all her elves come here and on the PUCK. The king doth keep his revelry here to-night, and his Mockery the Queen will not come to her sight; For Oberon she is going through fall and wrath, 20 Because she as her assistant has a lovely boy, stolen from an Indian king. He has never had such a sweet change; And jealous Oberon would have the child rider of his train, to trace the wild forests; But she forked to hold the beloved boy, crowned him with flowers and made him all their elves for fear 30 crawl into cups of acorn and hide them there. Fairy. Either I swap your shape and do enough or you're that shrewd sprite and knavish Call'd Robin Goodfellow. Aren't you the one who scares the village girls, skimmed milk, and sometimes make the drink so as not to bring barm, Mislearn vagabonds, laughing at their evil? What Hobgoblin calls you, and sweet Puck, 40 You do their job, and they'il have good luck. That's not true? Puck. You speak well: I am that cheerful tramp of the night. I joke to Oberon, and make him smile When I have a fat and bean-fed horse beguile, Neighing in the middle of a filly er; And sometimes I hide in a bowl of gossip Halfway through a roast crab, and, when he drinks, against bob's lips, and on his flattened dewlap 50 The wisest aunt, telling the saddest story, Sometimes for three feet mistaketh stool Then I slip from her bum, down topple her, and falls into a cough; And then all the quire hold your hips and laugh, and waxen in their cheerfulness, and neeze, and swearing A drier hour was never wasted there. But room, fairy, here comes pour the beer. Oberon. Fairy. And here's my lover. I wish he was gone! Oberon enters one door, with his TRAIN, and TITANIA, in another, with his OBERON. Poorly met by the moonlight, proud Titania. 60 TITANIA. What, jealous oberon! Do, jump then; I swore his bed and his company. Oberon. Tarry, rash wanton; am I not your lord? Titania. Then I must be your lady; but I know when you stole away from the land of fairies, and in the form of Corin sitting all day, playing on corn tubes, and love versing For Phillida amorous. Why are you here, you come to give their bed joy and prosperity? Oberon. How can you, out of shame, Titania, take a look at my credit with Hippolyta, knowing that I know your love for Tsio? Didn't you take him through the glittering night From Perigouna, which he kidnapped? And do it with just Aegles break his faith, with Ariadne and Antiopas? 80 TITANIA. These are the forgeries of jealousy; And never, since midsummer spring, have I met on the hill, in dale, forest, or mead, from paved fountain, or from hasty stream, or in the beached sea margent, to dance our rings to the whistling wind, but with your brawls you have disturbed our sport. Therefore the winds, conveying us in vain, as if for revenge, sucked contagious mists out of the sea; that, falling into the earth, 90 Hath every river pelting made so proud that they have surpassed their continents. The fold is located empty in the drowned field, and the crows are fattened with the murrion flock; The nine-man morris is full of mud, and the characteristic labyrinths in the green wanton, for lack of tread, are indistinguishable. 100 Human mortals want their winter here; No night is now with the ing or carol blest; So the moon, the flood housekeeper, Pale in her rage, washes all the air, that rheumatic diseases abound. And deepened this distemperatura we see the seasons alter: frosts from hoary head fall into the cool circle of the crimson rose; And on the old thin, icy Hiems' crown an odorous chaplet of sweet summer buds 110 It is, as in mockery, set. Spring, summer, childhood autumn, angry winter, change their won livery; and the world mazed, With their rise, now does not know which one is which. And this same offspring of evil comes from our debate, from our debate, from our dissent; We are their parents and originals. Oberon. Change it, then; it's in you. Why would Titania cross his Oberon? All I do is beg a kid who changes 120 to be my henchman. Titania. Rest your heart; The land of fairies doesn't buy my side; And he sat with me on the yellow sands of Neptune, marking th' traders embarked on the flood; When we laughed to see the sails conceive, and grow great beautiful with the sleepless wind; That she, with beautiful and with swimming gait 130 Followed- her womb then rich with my young squire- She would imitate, and sail on the earth, to take nonsense, and come back again, As from a journey, rich in goods. But she, being mortal, of that boy died; And for her sake I raise her boyfriend; And for his sake I won't be lamented by him. Oberon. How long do you intend to stay in this forest? Titania. Naybe until after Teso's wedding day. If you will spare your haunts. Oberon. Give me that boy and I'il go with you. Titania. Not for your kingdom of fairies. Do it, go! We will definitely be lamented if I stay longer. Get out of TITANIA on your OBERON train. Well, go your own way; you don't from this grove until I torment you about this injury. My sweet Disco, come here. You rememb'rest Since I once sat on a headland, I heard a siren on the back of a dolphin 150 uttering a breath so dulcet and harmonious That the rude sea became civil to its singing, and some stars turned madly from their spheres To listen to the music of the sea maid. Oberon. That same time I saw, but you could not, flying between the cold moon and the cupid land, all arm'd; a certain purpose took in a fierce vestal, throne from the west, and loos'd his love tree intelligently from his bow, as it should pierce a hundred thousand hearts; 160 But I might see the fiery well of the young Cupid Quench'd in the caste beams of the wat'ry moon; And the imperial vot'ress passed, in the maiden meditation, without imagination. Yet mark'd i where Cupid's bolt fell. He fell on a small Western flower, first milky white, now purple with the wound of love, and the maidens call him Love-in-Idleness. Bring me that flow'r, the grass I've got you Once. The juice of it on sleeping eyes-lids of which 170 He will do either the man or the dowry woman madly on the next living creature he sees. Bring me this weed, and be here again before the Leviathan can swim in a league. Puck. I'm going to put a belt around the earth in 40 minutes. Get out of PUCK OBERON. Having once this juice, I will look at Titania when she sleeps, and drop the liquor of it into her eyes; The next thing then wakes up look, whether it's on lion, bear or wolf, or bull, 180 On monkey meddling, or on busy monkey. She will chase him with the soul of love. And before I take this charm out of your sight, as I can take it with another weed, I'm going to make it your page to me. But who's coming here? I am 190 You told me'st that they were stol'n to this wood, and here I am, and the wood within this wood, for I cannot meet my Hermia. invisible; And I'm going to try their conference. Enter DEMETRIUS, ELENA, which follows DEMETRIUS. I don't love you, so don't prosecute me. Where's Lysander and the right Hermia? The one I'm going to kill, the other kills me. So, get out and don't follow me anymore. Helena. You draw me, you have an unwavering hard heart; But yet you don't lactually tell you in the way? I'm going to talk to you, right? Or, rather, don't I actually tell you don't love you or can't I love you? Helena. And that's why I love you the most. I am your spaniel; and, Demetrius, the more you beat me, I'il make you a fawn. Use me, but like your spaniel, i hope, hit me, neglect me, lose me; just give me leave, unworthy like me, to follow you. What worse place can I implore in your love, and yet a place of great respect to me, than to be used as you use your dog? 210 DEMETRIUS. It attempts not too much the hatred of my spirit; Because I'm sick when I look at you. Helena. And I'm sick when I don't look at you. Demetrio. You make impeachment your modesty too To leave the city and engage in the hands of one who does not love you; To trust the opportunity of the night, and the bad advice of a desert place, with the rich value of your virginity. Helena. Your virtue is my privilege for this: 220 It is not night when I see your face, so I think I am not in the night; Nor does this wood lack companion worlds, for you, in my opinion, they are the whole world. So how can you say I'm alone when the whole world is here to look at me? Demetrio. I'm going to run to you and hide in the brakes, and I'il leave you at the mercy of wild beasts. Helena. The wildest doesn't have a heart like you. Run whenever you want; the story be chang'd: 230 Apollo flies, and Daphne holds the chases; The dove chases the griffin; The slight rear It speeds to capture the tiger-bootless speed, when cowardice chases and value flies. Demetrio. I will not remain your questions; let me go; Or, if you follow me, don't believe, but I'il hurt you in the woods. Helena. Yes, in the temple, in the city, in the field, you hurt me. Fie, Demetrius! Your wrongs make a scandal about my sex. 240 We cannot fight for love as men can do; We should be woo'd, and they weren't courted. Get out of DEMETRIUS. I will follow you, and I will make a Paradise of Hell, To die on the hand that I love so well. Get OUT HELENA OBERON. Do you good, nymph; Before you leave this grove, you will, and seek your love. Re-entry PUCK Do you have the flower there? Welcome, tramp. Puck. Ay, here it is. Oberon. Please give it to me. I know a bank where the wild thyme blows, where the oxen and purple grow, 250 Quite too canopied with the lush lineage, with sweet musk roses, and with eglantine; There Titania sleeps sometimes of the night, Lull'd in these flowers with dances and joy; And there the snake throws its enamelled skin, watering it wide enough to wrap a fairy; And with the juice of this I'll crawl her eyes, and make her full of hateful fantasies. Take some and search through this grove: a sweet Athenian lady is in love with 260 with a contemptuous youth; acting his eyes; But do it when the next thing she marries might be the lady. You will know the man in the Athenian robes he has on. Effect with some care, which he can prove more fond of her than she does about her love. And look, you're going to meet me first crow of cocks. Puck. Fear not, my lord; your servant will. Exeunt Next: Midsummer Night's Dream, Act 2, Scene 2 Explanatory Notes for Act 2, Scene 1 from a Midsummer Night's Dream. Ed. K. Deighton. London: Macmillan & amp; Co. Stage Direction. Puck, a goblin sprite, mischievous ... Of Celtic origin. — Irish puca, elf, sprite, hobgoblin ... (Skeat, Ety. Dict. 1. As now ... You? that is, what are you doing? what brings you here, and where are you tied up? 3 In-depth, the elongated shape of through, for the sake of the meter. 4. pale, fence; literally a pole used to enclose the ground. 7. the lunar spheres, of which there were nine, all around the earth, the nearest sphere is that of the moon; then came those of Mercury, Venus, The Sun, Mars, Jupiter, Saturn, The Fixed Stars, The Mobile Primum. In or on each of the seven lower spheres there was a planet and this was whirlwind from that sphere right around the earth in twenty-four hours, the driving power was the Primum Mobile. Reference to these spheres is frequent in Shakespeare. 9. its spheres, the fairies rings, as they are commonly called, temp's sour-green rings. v. 1. 37, circular spots in the meadows, the ring is a brighter and clearer green than the grass that surrounds it. Of the time it was to be caused by the night dances of fairies, but now it is said to be the result of the spread of a particular fungus, the fungus from the rings of fairies, but now it is said to be the result of the spread of a particular fungus, the fungus from the rings of fairies, but now it is said to be the result of the spread of a particular fungus, the fungus from the rings of fairies for a later richer vegetation. For the infinite dew used indefinitely, and here = for dew, see Abb. § 356. 10. Pensioners, an allusion, warton says, to the formation of a band of military courtship by Queen Elizabeth, under the name of pensioners, an allusion, warton says, to the formation of a band of military courtship by Queen Elizabeth, under the name of pensioners. They were some of the most beautiful and tall young people, of the best families and fortunes, that could be found: we talk about cows, Temp. v. 1. 89, in relation to the fairy Ariel, In the cowlip bell. 11. gold coats, yellow flowers; with an allusion to the beautiful uniforms of the pensioners: the points are what in 1. 13 are called freckles, a word now used only of tanning spots in the face. 12. favors, sweet smells. 14. go looking, for the omission of a, see Abb. § 349. 15. a pearl, that is, a drop of fairies, tokens of love in which cowslips are held by fairies. 14. go looking, for the omission of a, see Abb. § 349. 15. a pearl, that is, a drop of dew; with an allusion to pearl earrings, common then as in the most modern days. 16. tu lob of spirits, spirit lubberly; The disc is less ethereal in nature than fairies; lob, literally dolt, blockhead, and etymologically connected with 'lubber.' 17. anon, immediately; A. S. on = on o in, and one, old form of one; literally in a (moment). 18. doth keep, decided to hold. 19. Come, for the subjunctive after the command verbs, see Abb. § 369. 20. passing ... wrath, overcoming, exceeding, angry; wrath, the A. S. adjective wrad ira: fell, bitterly tempered; A. S. cruel fel. 21. Since this, for the conjunction affix, see Abb. 23. change, here and in W. T. iii. 3. 122, a child who the fairies had taken away; but more usually the child left in place of the one taken away, fairies should be addicted to stealing the most beautiful children they could find, leaving in their place those who were ugly and deformed. Cp. Spenser, F. Q. L 10. 65: From there a Faerie te reft pocoweeting, There like you slepst in tender revolving band. And his basic elfin brood there for you on the left. Such men make changes call, so chaunged by Faeries theft. 24. would, wish to have. 25. Knight of his train, as leader of his following of assistants: track, walk; cp.M. A. iii, 16: As we trace this alley up and down. 27. Makes ... joy, makes him the only object of his joy. Joy. them, Titania and Oberon. 29. spangled, stars in the sky similar to spangles (small discs of bright metal) worn as ornaments on clothes, bridles, etc. F. Q. Spenser. 11. 45, has the spangs shape in the same metaphor, With sparkling spanking that have done as the stars look. Bacon, Essay of Masques and Triumphs, And Oes, or Spangs, as they are no great cost, so they are of most Glory: shine, brightness. 30. but they square, without their squaring, that is, quarrelling; Cp. T.A. ii. 1. 100, Are you foolish enough to square for it? A.C. ii. 1. 45, 'You pregnant should square each other; even the substantial, M. A. i. 1. 82: Isn't there a young squarer now who's going to take a trip with him to hell? The verb is still used to prepare for a fist fight by crushing your arms on your chest: out of fear, o by M. E. shrewen to curse. 34. Robin Goodfellow, with this euphemistic title, Puck is identified with a domestic spirit that would once help the servants of the house in their work, and in another would play mischievous tricks. See Introduction, and cp. Ben Jonson, Masque of Love Restored, Robin Goodfellow, he sweeps the hearth and clean house, puzzles [that is, passes the embers through a sieve] for the country maids, and does all their other drudgery, while they are at hot-cockles. him, the person. 35. villagers, as Wright explains. Cp. stitching, Cor. i. 1. 75, the work on which a stapler is engaged. 36. Skim, rightly speaking we should have screm, ago and fright; but Shakespeare seems to have begun the construction grammatically and then changed it as if he had written it is not you instead of you: skimmed cream from milk and drink it [Shakespeare invented the term.]: work in quern, grind corn in the mill by hand when it is not wanted; quern, from A. S. cweorn, cywrn, ... originally 'what grinds' (Skeat, Ety, Dict.). Wright realizes that the fairy is enumerating all of Robin Goodfellow's jokes, good and bad, and cites Percy's Reliques of Ancient English Poetry, in which he is made to say of himself when he is in good spirits, Mill Grinds their motionless malt. 37. bootless, bootless, bootless, bootless, bootless, broathless, that is, with their vain effort. 38. And sometimes ... barm, and sometimes prevent beer from producing any yeast; barm, the malt liqueur foam in fermentation used to rise the dough; sometimes ... barm, and sometimes, in their senses, are are convertibly from Shakespeare. 39. their damage, the injuries made to them by you; them, objectively. 40. 1. The ones who... luck, those who compliment you with the titles of Hobgoblin and sweet Disco, have their work done by you and are sure of good luck. Milton, Cp., L'Allegro, 11. 105-14. 42. You speak right, for examples of lines with only four accents, where there is a break in the line, see Abb. § 506. Collier and Dyce insert 'Fairy' before You, and in rhyming lines the omission of a word of two accents is less likely than in empty verses. Johnson observes: It seems that in the mythology of the fairies. Puck, or Hobgoblin, was Oberon's trusted servant, and always employed to watch or detect queen Mab's intrigues, called by Shakespeare, Titania. Because in Drayton's Nymphidia, the same fairies are engaged in the same activity. ... 43. Am, emphatic. 44. I joke in Oberon, I am a jester in Oberon, I make jokes to amuse him, like the jesters of the Court. 45. fed beans, and so lustful and frolicsome; Cp. the slang expression of the present day, 'full of beans', in the same sense. 46. Neighing ... foal, assumed the shape of a young filly and near as it. 47. bowl of gossip, the baptism bowl around which the old women sat drinking; gossip, from God and sib= akin, was previously used for a sponsor at baptism, those who were in this relationship with a child considered similar in God. 'Gossips, ' says Trench, Eng. Past and Present, p. 297, 9a ed., are first sponsors, brought by the act of a common sponsorship in affinity and almost familiarity with each other; secondly, these sponsors, who are thus reunited, allow themselves to be allowed into family speeches, and then banal and inactive; thirdly, I am anyone who allows itself in this banal and idle speech... 48. In a lot ... crab, taking the exact form of a roasted wild apple; as it was commonly put in bowls of hot, spicy, beer, a favorite drink in the previous days; Cp. L. L. V. 2. 935, When the roasted wild apple; as it was commonly put in bowls of hot, spicy, beer, a favorite drink in the previous days; Cp. L. L. V. 2. 935, When the roasted crabs lash out in the bowl. 49. bob, jump up; pouring the beer while he's about to drink it. 50. Dew, properly loose meat hanging from the throat of cattle, and so called by its lapping dew while grazing; here the breasts made flaccid by age. 51. wisest aunt, the old client, full of strange saws and modern instances (A. Y. L. ii. 7. 166), who from his great age has been preparing for authority among his companions. Grant White says that in New England villages, good-natured elders are still called aunts and uncles by the whole community: the saddest story, the most doleful tales of ghosts or calamities of the past, as the gossip around a fire was fond of. ==References===External links==*Official website 40-2, On boring winter nights sit by the fire With the good old men and let them tell you stories of painful eras long ago; W.T.ii. 1. 25, 6, A sad tale is better for for I have one of sprites and goblins. 52. Sometimes, see note out of 1. 36 above: three-legged feces, as they were common in cottages. 53. overturns, falls; falls properly headlong into being top-heavy. 54. And the tailor cries. Johnson says: The custom of crying tailor in a sudden drop backwards, I think I remember watching He slips by the chair, falls like a squat tailor on his table. This explanation, the only one suggested, seems unsatisfactory; for the expression, in that case a derisive one, would hardly be applied to herself by the old woman as she fell. More likely it would be used in an angry tone for the person who had been clumsy enough to upset her, as we still say a normal tailor of a mess type; and 'cobbler' and 'botcher of a clumsy worker: he falls into a cough, is caught by a coughing attack. 55. quire, assembly; another spelling of 'choir', properly a band of singers, who once again is from the Gk... a dance on a ring, a band of dancers and singers: holding the hips, in the paroxysm of laughter that grabs them; the most common expression is to hold the sides; Milton, Cp., L'Allegro 1. 32, And laughter holding both sides. 56. waxen in their cheerfulness, drier and drier wax, become tumultuous in their cheerfulness; Farmer conjectured yexen that is, hiccups, and Singer reads as follows: neeze, sneezing (of which the word is a parallel form); or, as we might say, puff and blow in the violence of their cheerfulness. For the old forms of the plural third person, indicative mood, see Abb. § 332. 57. wasted, spent (with no idea of wasting time); a frequent sense in Shakespeare. 58. Now, I have followed Dyce in inserting this word; to scan the fairy as a trisyllable being, as he says, too ridiculous. Stage direction. Oberon, the 'dwarf king of the fayryes' is introduced in the folk novel by Huon de Bordeaux, translated by Lord Bemers, probably before 1598. In the earliest part of Huon de Bordeaux, Keightley has shown that he was taken from Otnit's history in heldenbuch, where the dwarf king Elberich. From the usual change of I to u ... in The French, Elberich or Albrich ... becomes Auberich; and not being a French, the dominant on was replaced, and thus the name from Ovid, who uses it as Diana's name. 60. I will meet, instead of being pleased to meet her at the usual time for the meeting of the fairies, Oberon is now irritated, and reverses the ordinary greeting, 'well met!' proud, in reference to his obstinate refusal to to the little changeling boy he wished to meet him: jump then, that is, let's go away and leave it to himself. 62. juror, juror absolutely to be avoided; Cp. Temp. iv. 1. 91, She and the scandall'd company of her blind boy which I swore; for-, as a prefix for verbs, usually has an intensive sense, as in forswear, which means swearing falsely), prohibiting, etc., or, as here retains the sense of da, i.e. abjure, Lat. ab-jurare. 63. I want, alluding to his love for Tasseus. 64. Then I must ... ma'am, if, as you say, you are my lord, I should be your lady, but that I cannot be since you swore love to Phillida, and therefore you cannot be my lord. 64, 5. but I know ... land, but I am well aware of the occasions when you have secretly left the land of fairies, your own dominion. 66. in the form of a human rustic; Corin and Phillis are names of shepherds and pastoresses in classical pastoral poetry. 68. Phillida, properly the Greek accusen of 'Phillis'. 68-70. Why art ... that is, your only reason for embarking on this long journey is your desire to be present at the wedding of your lover, Hippolyta. The first quarter gives steppe, the second and the sheets 'steep', a reading adopted by many publishers because there is no evidence that the steppe is known in Shakespeare's time, and also because it was the mountains, rather than the plains, of India that had impressed the minds of travelers. In support of the steep commentators they cite Comus, 1. 139, The beautiful morning on the steep Indian From his cabin'd loophole peek; but there the word is particularly appropriate in a description of the sun that becomes visible on the high mountains of the Far East. Only there's no reason why Oberon should prefer plains to mountains. 70. Denote, in truth; said contemptuously: bouncing, great and chubby; brave would be the corresponding epithet for a man, although in the bounce there is also the radical idea of activity. 71. Your lover buskin'd, your lover always so ready to donate the buskin; 'buskin'... Cothurnes, it was a boot that reached the center of the leg. It was worn in war, pursuit, etc., and by tragic actors in heroic characters, with very high heels that served to add masts to the figure: your warrior love, that warrior girl with whom you are in love. 72. it must be, it must be; for must, which means only defined futurity, see Abb. § 314. 73. Give ... Prosperity. The presence of benevolent fairies to births, baptisms, marriages, should have brought good luck, like that of those to bring misfortune. 74. How canst ... shame, as you can without shame, etc.; that is, if you any sense of shame, you wouldn't, etc. For = for in the will of, cp. H. V. i. 2. 114, cold for action; Mr Macb. i. 5. 37, died of breath; A. W. i. 2. 17, sick to breathe; T.S.iv. 3. 9, hungry for meat. 75. Look at my credit with, hint at the favor with which I am considered; Cp. J.C. i. 2. 324, in which Caesar's ambition darkly will be looked at; and, without the preposition, C. E. V. 1. 66, In company I have often looked at him. 76. Knowing that I know, when you know well that I am aware of it 77. the glittering night, the night faintly illuminated by the light of the stars; Cp. Macb. Iii, 3. 5, The West still shines with some strips of the day. 78 Perigenia, called Perigouna by Plutarch, his real name is Perigune. 79. AEgle, a nymph loved by Teso, for whom he predicted Arianna, daughter of Minos and Pasiphae, Egle in turn abandoned for another. 80. Antiopa, see note on the direction of the stage at the beginning of the show. 81. These are ... jealousy, all these stories about my relationship with Teso are simple slanderous inventions due to jealousy. 82. midsummer spring, the beginning of midsummer spring, the beginning of midsummer; When trees pull out their second, or as they are often called, their midsummer spring, the beginning of midsummer spring, the beginning of midsummer; When trees pull out their second, or as they are often called, their midsummer spring, the beginning of midsummer; When trees pull out their second, or as they are often called, their midsummer spring, the beginning of midsummer; When trees pull out their second, or as they are often called their second, or as they are often called the second the secon than midsummer, unattached, or settled, you endanger the loss of the second spring' (Henley). Steevens compares ii. H. IV. iv. 4. 35, As congealed defects in the simple past mistakenly combined with this complete, see Abb. § 347. 84. Paved fountain, probably, as Henley takes it, fountains whose bottoms were covered with pebbles as with a sidewalk, as opposed to those of the rushing streams that are oozy. Compare an expression in Sylvester, With the paved side of lilies of a clear river. 85. beached margent, the beach that fringes the sea; margent, the form of margin always used by Shakespeare, and often found in other Elizabethan writers: in for 'on' 86. To dance our rings, to form our fairies rings by dancing; see note out of 1. 9 above: to accompaniment, in harmony with it. 87. But with ... sport, without your disturbing our sport with your display of quarrelsome moods; brawls, from W. brawl, a boast. 88. piping to us in vain, that is, since we refused to dance when they channeled us. 90. Contagious mists, mists that carry diseases with them; the adjective is used by clouds, H. V. iii. 3. 31; of the night, K. J. v. 4. 33; of darkness, ii. H. VI. iv. 1. 7. By the pestilential nature of mists, cp. 3. 136, The Mist of the South rots him; Lear, ii. 3. 18, Poor pelting villages; and figuratively literally used R. II. ii. 1. 60, As in an apartment or pelting farm; Lear, ii. 3. 18, Poor pelting villages; and figuratively literally used R. II. ii. 1. 60, As in an apartment or pelting farm; Lear, ii. 3. 18, Poor pelting villages; and figuratively literally used R. II. ii. 1. 60, As in an apartment or pelting farm; Lear, ii. 4. 321, Explosions and mists on you! 91. M.M. ii. 2. 112, For each pelting, petty officer; T.C. iv. 5. 267: We've had pelting wars. Probably connected with peltry, vile and miserable garbage, formed by rags, therefore vile, useless. 92. have, for each with a plural verb, cp. 2. 82, Smooth every passion that in the nature of their lords rebels: continents, neighboring banks; Cp. I. H. IV. iii. 1. 110: Freezing the opposite continent as much as on the other side that takes you away. 93. stretch'd his yoke, worker in dragging the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow; the yoke was the curved piece of wood placed on the neck of the oxen and attached by traces to the plow. human face; Cp, Sonn. xii. 8, And the green of summer is all wrapped in Nato sheaves on the beam with a white and silky beard: his, his. 96. fold, sheepfold or fold cattle, the fence in the fields where they were fenced: drowned, flooded with rain to such an extent that the cattle could not be put in it. 97. the murrion flock, the flock of sheep including the murrain had spread due to the great wet; murrion, used here in an adjective sense, is another form of 'murrain', an infectious disease among cattle, ultimately from Lat. die, to die. 98. The Morris of the house, on a square of turf, with marked lines and cut holes, which in rainy weather would fill with mud. The game was originally French, under the name merelles counters; and was first called merrils in England, then corrupted into morris (C. Clarke). 99. Picturesque mazes. This alludes, says Steevens, to a sport still followed by boys; that is now called running the figure of eight. But, Wright adds, I've seen much more complicated figures on the village greens, and how they might be strictly called mazes or mazes. On St Catherine's Hill, Winchester, 'near its summit, on the northeast side, is the shape of a labyrinth, imprinted on the turf, which is always held whole by the coursing of sporting youth through its meanderings'... (Milner, History of Winchester ii. 155): I want, playful; a transferred epithet correctly applicable to those who formed mazes with their game. 100. For lack of tread, due to their not being trampled. 101. Human mortals, although Titania and its elves were immortal, some fairies that were like this: they want their winter cheer, they are not able to their usual winter entertainment; joy is the amendment of Theobald for 'heere' of the first quartos and folios. 102. song or song, christmas carols or songs still sung at night early in the worning in the villages, although the custom almost died in the cities. 103. the Governor of floods, who controls the reflux and flow of tides; Wright compares Haml i. 1. 119, The damp star over which Neptune's empire stands. 104. Pale in his anger, ac. due to the abandonment of our rites: it washes all the air, dilutes the air with water vapor. 105. rheumatic diseases. Malone shows that in Shakespeare's time this term sigified not what we call rheumatics, head distitisions, catarres, etc. 106. in-depth, elongated shape of through, as in 11. 3 and 5: undeading Malone, whom Wright follows, explains this as the perturbed state in which the king and queen had lived for some time; and Steevens supports the explanation by quoting R. J. ii. 3. 40: So your tincture assures me that you are excited by some distemperation. Schmidt disturbs time, in which sense the word is used in i. H. IV. iii. 1. 34, V. 1. 3. 108. fresh round, the blooming calix, or cup. 109. thin, subtly covered; Cp. R. II. iii. 2. 112, White beards armed the thin, hairless scalp. 112. childhood, fruiting; literally, carrying on the children. Holt White says this is an old term in botany when a small flower grows from a large one. 113. Their livery won, their usual dress; stunned, disoriented, in a labyrinth of doubt. The only form now in use is amazed, from a = in and labyrinth, a labyrinth. 114. With their increase, with the fruits they produce; Cp. Sonn, xcvii. 6, Autumn swarming, great with rich increase: which is that, which of them is of what character. 116. debate, guarrel, competition; used in a much stronger sense than the current one, and more in accordance with the literal meaning of the verb, sc. Cp. L. L. L. i. 1. 174, From lean Spain lost in world debate; ii. H. IV. iv. 4. 2, this debate that bleeds on our doorstep. 117. original, first case. 118. It, the present state of affairs between us: it is in you, it is in you. Of disputed origin, but, according to Skeat, probably by M. E. hengest, a horse, and E. man: Rest your heart, he said sarcastically; do not allow yourselves to be stirring with any hope on the subject; decide that such a thing is entirely out of the question. 122. The Fairy ... me, all the land of fairies is an insufficient bribe to try to give up the boy. 123. a votoss of my order, one entered as my devotee; order, in the sense of a religious sisterhood; cp.C. E. 1. 107: It is a branch and a parcel of my oath, a charitable duty of my order said the abbess. 124. spicy, spicy, with spices. 125. gossip'd, spent time in family speeches; see note on ii. 1. 47. 127. has embarked traders, merchant ships pursuing their course on the ocean; cp.M. V. i. 1. 9-13, where your argosis with sail portly ... Make overpeer the little traffickers, who curtsy for them, make them reverence, As they fly from them with their wings braided. For transposition, see Abb. § 419 a. 130, 1. with pretty ... Below, copying with its rather wavy movement; its graceful movement similar to that of the vessels as they rise and fall with the swelling of the waves; Cp. Oth. iii. 3. 178, Follow again the changes of the moon; and for the idea, the word curtsy in the quote above from M. V. 134. journey, dissyllable: rich, qualifying her in 1. 130. 138. you intend to stay, for the omission of a before your stay, see Abb. § 349. 140. patiently, without showing a sick humor like what you have done in recent times so often exposed: round, dance in a circle; Cp. Macb. iv. 1. 130, While running your penthouse round. 142. Save your haunts, treated with the same circumvention; don't try to follow you up; haunts, places that you frequent. 145. definitively nails, have a regular dispute. 146. your way, the way you choose to take: shalt no, that is, go; for sleep dots, see Abb. § 405. 147. injuries, mild and contemptuous treatment; — (DE) Mr President, Mr President, Mr H. VI. iv. 1. 107, But what did Warwick say to these wounds?, where injury means taunted language. 148, 9. You remember since then, and compares C. E. iii. 2. 45, Oh, don't train me, sweet mermaid, with your note. To drown me in your sister's flood of tears: on the back of a dolphin, an allusion to Arion who for the sake of his music was saved by dolphins when, to escape being murdered by sailors during his journey from Sicily to Corinth, he threw himself into the sea; Cp. T. N. i. 2. 16-7, Where, like Arion on the dolphin's back, I saw him keep acquainted with the waves until I could see. 151. breath, musical voice: used to sing, T. N. ii. 3. 21, a breath so sweet as to sing; and the sound of a trumpet, Macb. V. 6. 9: Let all our trumpets speak; give them all their breath. 152. rude, rough: civil, guiet, antithesis with rude: a, at the hearing. 153. Spheres, see note on 1. 7 above. 157. the entire arm, fully equipped with bow and arrows; all, adverbial; of course, that he would not miss his sign, 158. To a ... west, a compliment to life of Oueen Elizabeth, England is west of the rising sun, 159. loose; let me go; a technical term in archery, as well as the substantial loose; cleverly, with a clever twang of the rope as the arrow left him; pointing to the determination with which fired 161. Seems to be (though it isn't) used by Shakespeare for 'as if' ... the if is implicit in the subjunctive (Abb. § 107); how it would be melted if it pierces, that is, in a case where it would, etc. 161. might see, he was able to see, but there was not for strength, the past time of May, originally used in the sense of he was able, he could, see Abb. § 312. 162. moon water, cp. wet star, Haml, i. 1. 118. 163. votess, sc. chastity; sworn to a maiden life. 164. without imagination, intact by thoughts of love. 166. Western, English. 168. love in idleness, where the expression = inactive love. For allegorical interpretations given to this step, see Introduction. 169. grass, sc. carrying the flower. 171. or man or woman, any of any sex; or, a contraction of others, namely: dowry, see note on i. 1. 109. 172. it, being, whether it's a man or a woman. 173. Be here again, be careful to come back. 174. Leviathan, in Shakespeare meaning a huge whale; Cp. H. V. iii. 3. 26, How to send precepts to leviathan to land; from Heb. livyathan an aquatic animal, dragon, snake; so called by its own ending in curves.— Heb. root lavah, to split; Arabic, root lawa to bend ... (Skeat, Ety. Dict.), 175. Put... round, I circle the earth; probably, as Steevens says, a proverbial expression to circumnavigate the globe. Quote Chapman's Bussy d'Ambois, i. 1. 23. To put a belt around the world. 179. The next ... for the omission of the relative, see Abb. § 244. 180. Whether it's a lion, whether it's a How can I take it, because that's how I can do it. 186. I am invisible. It is likely that here Oberon has put on a garment as mentioned in Henslowe's 'Diary', which talks about scenic properties, and among them 'a robe to become invisible'. When this was assumed, the audience had to understand that the wearer had to be invisible. It is likely that here Oberon has put on a garment as mentioned in Henslowe's 'Diary', which talks about scenic properties, and among them 'a robe to become invisible'. Where is it, for the inflection in -s preceding two substantial singulars, see Abb. 190. He kills me, he kills me by refusing his love. 192. wode, made flesh his puny sword in the blood of the French. 193. my Hermia, Hermia that I love with all my soul. 194. leave. An idiom; that is to say, a expression whose principle cannot be performed beyond the specific case. So we can't say either Make, you or he (or himself) is gone. Phraseologies, on the contrary, that are not idiomatic are paradigmatic, or can serve as models or molds for others to any extent. Each expression is divided into these two types ... (Craik, on J.C. ii. 4. 2). 195. you are hard and adamant, you whose hearts are as hard as you are adamant; adamant, from Gr... originally an adjective = invincible ... later a name of the metal harder, probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably steel ... later a name of the metal harder and probably into modern languages... (Murray, English Dict.). 196, 7. But still ... steel, if the reading is right, the meaning is probably: 'Even if you draw my heart it is not a substance like iron, famous for its truth'. Lettsom suggests, however, for, which eliminates any difficulties. It seems, however, that Shakespeare sometimes used though and for convertibly; Cp. Oth. iii. 3. 145, I implore you - Though I perchance I am vicious in my hypothesis, where we should have waited for you Because I perchance, etc. 197, 8. Let... if you abandon your power to draw, I will, etc. 199. I... Fair? Appeal questions equivalent to You know well that I do not know, etc., speak loyally, make fair speeches, congratulate yourselves. 201. nor can I, the emphatic double negative; § 406. 203. your spaniel, an illusion to the proverb: A spaniel, a woman, a walnut, the more you beat them, the more I make fawn. 205. but how, that is, not better. 206. lose me, throw me away and I have nothing to do with me. 207. Unworthy like me, though completely unworthy, as I confess to being. 208. more serious, for the double comparison, see Abb. § 11. 209. And yet... with me, and yet also that I look like a place of honour. 214. impeachment my height Before this out dared dastard?; from F. empecher, then to an indictment before a court, the first step in this regard is to hinder the escape of the accused person. 215. Leave, leaving; on infinity used indefinitely, see Abb. § 356. 217. the opportunity that the night offers; subjective genitive, 218. the sick ... place, the suggestions to evil that such a lonely place as this offers. 220. your virtue ... that, it is your well-known virtue that gives me the privilege of acting as I have acted; knowing how virtuous you are, I ventured to trust myself alone with for this = why. I followed Malone, Dyce and Delius in accepting Tyrwhitt's punctuation. 223. worlds of companionship, abundance of company. 224. with my respect, as I consider you; Cp. Cymb, ii. 3. 140, His meanest garment, ... is dearer in my respect than all the hairs above you. 227. myself: brakes, bushes, thickets. 229. The wildest, that is, wild beasts. 230. Run whenever you want, whenever you choose to run: the story, that is, of the ancient mythology in which Daphne, daughter of the river god Ladon, pursued by Apollo was, in response to his prayers, transformed into a laurel tree, which consequently became Apollo's favorite tree: changed, reversed. 231. Holds the chase, is the pursuer. 232. the griffon, a fabulous animal, often represented in heraldry; a better spelling is griffon ... — F. griffon — Gk. ... a fabulous creature named after the hook beak.- Gk ... curved (Skeat, Ety. Dict.). 233. without boot, vain; see note out of 1. 37. 235. your questions, your reproachful speeches; cp.M. V. iv. 1. 346, I will no longer remain in question. 237. But I, everything but me: malice, personal injury; Cp. Lear, i. 2. 178, that (sc. his displeasure) at this instant so rages in him, that with the evil of your person hardly dissipate. 238. the temple, the holiest of places: the city, the most frequented place: the field, the most open of places. 240. Your wrongs, your cruelty to me; yours, used subjectively. 242. should be; § 323. 243. malice ... heaven, find the happiness of heaven in enduring the torture to which you condemn me. 244. Dying, dying; the indefinite infinity: on the hand, falling and dying by the hand; ==References===External links==*Official website 114, I shall die upon him who says it except yourself; referring to Demetrius' words in 1. 237, above. 245. Do well, go and good luck go with you. 247. tramp, you who wander at night; Cp. above, 11. 39, 43. 248. there, he said as he produces it. 249. where, Pope reads 'whereon', and is followed by some publishers. If the reading is right, the word must be pronounced as a dissyllable: wild thyme, a plant of which bees are particularly fond; there is also a variety grown in the gardens and used to season dishes: blows, flowers. 250. oxen, the 'bold ox lip' [W. T, iv. 3. 125] ... it is as well as both the Primrose and cowslip that has been by many should be a hybrid between the two ... It's a beautiful plant, and it's a big favorite in cottage gardens (Ellacombe, Plant Lore of Shakespeare): it grows, the verb for the sake of rhyme is made to agree only with the singular noun. 251. on canopied, covered above as with a ...: sensual, fragrant; Steevens for the sake of the metro recites 'lush': woodbine, the great convolvulus, or bindweed, so so from its twinning on other plants; cp.M. A. iii. 1 30, which is still formulated on the cover of wood. 252. musk roses, a kind of rose appreciated more for its sweet scent than for its beauty: eglantin leaf, which not to slander, Out-sweeten'd not your breath. 253. of the night, at night; for the preposition with this sense, see Abb. § 176: for some time see note on ii. 1. 38, above. 255. casts, casts; the most commonly used word: enamelled, sparkling as enamel, a glass-like substance made of glass and metals fused together. 256. Disociety, coverage; from A.S. wed and wede, a garment, in which is ense it is frequent in Shakespeare. So we're still talking about widowed injections, which is

the headgear worn by widows. 257. strip, smear, as with a painter's brush. 258. fantasies, fantasies, fantasies, especially fantasies of love. 261. contemptuous, sc. of his love. 262, 3. But do it ... lady, but take care to do it at such a time that the next thing she marries is sure to be mrs. 266. More fond, more in love; on, of: his love, he who now loves so absent-mindedly. 267. Watch you meet, be careful to meet; see note out of 1. 19: the first fucking crow, when the rooster sings for the first time; to Haml. i. 1. 147, the rooster is spoken of as a song not long after midnight; in R.J.iv. 4. 3, the second cock sings at three in the morning. 268. denoting the inevitable futurity without reference to will (desire); § 315. How to quote the explanatory notes: Shakespeare, William. A midsummer night's dream. Ed. K. Deighton. London: Macmillan, 1891. Shakespeare Online. February 20, 2010. (date you accessed the information) < >. ______

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