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SHAKESPEARE



A MIDSUMMER NIGHT'S DREAM

EDITED BY BARBARA A. MOWAT AND PAUL WERSTINE
ILLUSTRATED WITH MATERIAL IN THE FOLGER LIBRARY COLLECTIONS

WSP
WASHINGTON
SQUARE PRESS
DRAMA

Characters in the Play

HERMIA
LYSANDER
HELENA
DEMETRIUS

four lovers

THESEUS, duke of Athens

HIPPOLYTA, queen of the Amazons

EGEUS, father to Hermia

PHILOSTRATE, master of the revels to Theseus

NICK BOTTOM, weaver

PETER QUINCE, carpenter

FRANCIS FLUTE, bellows-mender

TOM SNOUT, tinker

SNUG, joiner

ROBIN STARVELING, tailor

OBERON, king of the Fairies

TITANIA, queen of the Fairies

ROBIN GOODFELLOW, a "puck," or hobgoblin, in Oberon's service

A FAIRY, in the service of Titania

PEASEBLOSSOM

COBWEB

MOTE

MUSTARDSEED

fairies attending upon Titania

Lords and Attendants on Theseus and Hippolyta
Other Fairies in the trains of Titania and Oberon

A
MIDSUMMER
NIGHT'S DREAM

ACT 1



1.1 Theseus, duke of Athens, is planning the festivities for his upcoming wedding to the newly captured Amazon, Hippolyta. Egeus arrives with his daughter Hermia and her two suitors, Lysander (the man she wants to marry) and Demetrius (the man her father wants her to marry). Egeus demands that Theseus enforce Athenian law upon Hermia and execute her if she refuses to marry Demetrius. Theseus threatens Hermia with either lifelong chastity or death if she continues to disobey her father. Lysander and Hermia make plans to flee Athens. They reveal their plan to Helena, Hermia's friend, who is in love with Demetrius. To win Demetrius's favor, Helena decides to tell him about Lysander and Hermia's planned elopement.

1. our nuptial hour: the time for our wedding

4. lingers: delays, prolongs

5-6. Like . . . revenue: i.e., in the same way that a stepmother or a widow with rights in her dead husband's property (1) makes a young heir wait to inherit it, or (2) wastes it, or (3) has a claim on the young man's income until she dies

7. steep themselves: i.e., be absorbed (literally, soak themselves)

11. solemnities: festive ceremonies

14. pert: lively

16. pale companion: i.e., melancholy (Companion is a term of contempt, meaning "fellow.")

17-18. I wooed . . . injuries: In stories about Theseus, he overcomes Hippolyta in battle with the Amazons and then marries her.

20. triumph: public festivity

6

Lights cue 1 = House open → Stage
Horse 100
Lights cue 1.5 = Horse 50 → Stage 90 - Hardy speech
Lights cue 1.8 = lights on - H. out
Lights cue 2 = all out
Sound cue A = Oreshon @ Horse open

ACT I

Lights cue 3 = lights up
Sound cue B = Sonner's end-fade in
[Scene 1]

Enter Theseus, Hippolyta, and Philostrate, with others.

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace. Four happy days bring in
Another moon. But, O, methinks how slow
This old moon wanes! She lingers my desires
Like to a stepdame or a dowager
Long withering out a young man's revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

THESEUS

Go, Philostrate,
Stir up the Athenian youth to merriments.
Awake the pert and nimble spirit of mirth;
Turn melancholy forth to funerals;
The pale companion is not for our pomp.

[Philostrate exits.]

Hippolyta, I wooed thee with my sword
And won thy love doing thee injuries,
But I will wed thee in another key,
With pomp, with triumph, and with reveling.

7

20

32. feigning voice: a voice singing softly, feigning love: pretended love
33. the impression of her fantasy: i.e., her imagination, on which you have impressed your image
34. gauds: (1) playthings; (2) showy things; conceits: fancy trinkets
35. Knacks: knickknacks
36. prevailment: influence
40. Be it so: i.e., if
44. this gentleman: Demetrius
46. Immediately: directly, i.e., with nothing intervening between sentence and actual punishment
47. Be advised: i.e., think carefully

A Midsummer Night's Dream ACT I. SC. 1

Enter Egeus and his daughter Hermia, and Lysander and Demetrius.

Sound cue C - 5 min 25 sec
end fade out

Egeus Happy be Theseus, our renowned duke! A

Theseus Thanks, good Egeus. What's the news with thee? B

Egeus Full of vexation come I, with complaint C

Against my child, my daughter Hermia. --

Stand forth, Demetrius. -- My noble lord,

This man hath my consent to marry her. --

Stand forth, Lysander. -- And, my gracious duke, --

This man hath bewitched the bosom of my child. --

Thou, thou, Lysander, thou hast given her rhymes

And interchanged love tokens with my child.

Thou hast by moonlight at her window sung

With feigning voice verses of her fantasy

[And stol'n the impression of her fantasy

With bracelets of thy hair, rings, gauds, conceits,

Knacks, trifles, nose-gays, sweetmeats -- messengers

Of strong prevailment in unhardened youth.]

With cunning hast thou filched my daughter's heart,

Turned her obedience (which is due to me)

To stubborn harshness. -- [And, my gracious duke,

Be it so she will not here before your Grace

Consent to marry with Demetrius,

I beg the ancient privilege of Athens:

As she is mine, I may dispose of her;

Which shall be either to this gentleman

Or to her death, according to our law

Immediately provided in that case.

Theseus What say you, Hermia? Be advised, fair maid.

To you, your father should be as a god,

One that composed your beauties, yea, and one

52. leave: i.e., leave undisturbed; or, perhaps, abandon

56. in this kind: in this case; wanting . . . voice: lacking your father's support

62. concern my modesty: affect my reputation for proper maidenly behavior

67. die the death: be put to death

69. question: examine carefully

70. Know of: learn from; blood: passions, feelings

72. livery of a nun: a nun's distinctive clothing
The term *nun* was used by writers in Shakespeare's day to refer not only to Christian nuns but also to pagan virgins dedicated to a life of chaste service to Diana or Vesta. (See page 12.)

73. For aye: forever; mewed: caged (A mew was a cage for hawks.)

75. Chanting . . . moon: Diana was both the moon goddess and the goddess of chastity.

76-77. Thrice-blessed . . . pilgrimage: i.e., those who master their passions and live as chaste maidens separated from the world are thrice-blessed

78-80. But earthlier . . . blessedness: i.e., those who marry have more happiness on this earth than those who live and die in single blessedness. (The image is of the married woman as a rose distilled [plucked and its fragrance distilled into perfume] as opposed to the rose that remains unplucked.)

10

A Midsummer Night's Dream ACT 1. SC. 1

50 To whom you are but as a form in wax
By him imprinted, and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is,
But in this kind, wanting your father's voice,
The other must be held the worthier.

HERMIA

I would my father looked but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your Grace to pardon me.

I know not by what power I am made bold,

Nor how it may concern my modesty

In such a presence here to plead my thoughts;

But I beseech your Grace that I may know

The worst that may befall me in this case

If I refuse to wed Demetrius.

THESEUS

Either to die the death, or to abjure

Forever the society of men.

Therefore, fair Hermia, question your desires,

Know of your youth, examine well your blood,

Whether (if you yield not to your father's choice)

You can endure the livery of a nun,

For aye to be in shady cloister mewed,

To live a barren sister all your life,

Chanting faint hymns to the cold fruitless moon.

Thrice-blessed they that master so their blood

To undergo such maiden pilgrimage,

But earthlier happy is the rose distilled

Than that which, withering on the virgin thorn,

Grows, lives, and dies in single blessedness.

80

82. my virgin patent: my entitlement to my virginity; my freedom to live as a virgin.
 83. Unto his lordship: i.e., to the mastery of a man
 90. he would: i.e., your father wishes
 91. protest: vow
 92. austerity: i.e., a life of self-denial
 94. crazed title: flawed claim
 96. Do you: i.e., you
 100. estate unto: give to
 101. derived: born, descended
 102. well possessed: i.e., wealthy
 103. fairly: attractively
 104. with vantage: i.e., even more (than his)
 108. avouch . . . head: declare it to his face
 109. Made love to: courted



"The livery of a nun." (1.1.72)
 From Johann Basilus Herold, *Heydenwelt* . . . (1554).

A Midsummer Night's Dream ACT 1. SC. 1

13

HERMIA

So will I grow, so live, so die, my lord,
 Ere I will yield my virgin patent up
 Unto his lordship whose unwished yoke
 My soul consents not to give sovereignty.

THESEUS

Take time to pause, and by the next new moon
 (The sealing day betwixt my love and me
 For everlasting bond of fellowship),
 Upon that day either prepare to die
 For disobedience to your father's will,
 Or else to wed Demetrius, as he would,
 Or on Diana's altar to protest
 For aye austerity and single life.

DEMETRIUS

Relent, sweet Hermia, and, Lysander, yield
 Thy crazed title to my certain right.

LYSANDER

You have her father's love, Demetrius.
 Let me have Hermia's. Do you marry him.

EGEUS

Scornful Lysander, true, he hath my love;
 And what is mine my love shall render him.
 And she is mine, and all my right of her
 I do estate unto Demetrius.

LYSANDER, [to Theseus]

I am, my lord, as well derived as he,
 As well possessed. My love is more than his;
 My fortunes every way as fairly ranked
 (If not with vantage) as Demetrius';
 And (which is more than all these boasts can be)
 I am beloved of beauteous Hermia.

Why should not I then prosecute my right?
 Demetrius, I'll avouch it to his head,
 Made love to Nedar's daughter, Helena,
 And won her soul; and she, sweet lady, dotes,

85

90

95

100

105

110

112. spotted: i.e., morally stained, wicked
 115. self-affairs: personal business
 118. schooling: reproof, admonition
 119. arm: prepare
 122. by no means we may extenuate: i.e., I (speaking in my formal capacity) can in no way lessen or change
 124. What cheer . . . ? : i.e., how are you? (literally, what is your mood or disposition?)
 127. Against: in preparation for
 128. nearly that concerns yourselves: i.e., that concerns you closely
 131. How chance . . . ? : i.e., how does it happen that . . . ?
 132. Belike: probably; want: lack
 133. Beteem: grant, give
 134. For aught: according to anything
 137. different in blood: unequal in hereditary rank
 138. cross: bar, barrier, obstruction
 139. misgrafted . . . years: mismatched in age

14

A Midsummer Night's Dream ACT I. SC. 1

15

Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
 And with Demetrius thought to have spoke thereof;
 But, being overfull of self-affairs,

115

My mind did lose it.—But, Demetrius, come,
 And come, Egeus; you shall go with me.

120

I have some private schooling for you both.—
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will,
 Or else the law of Athens yields you up
 (Which by no means we may extenuate)
 To death or to a vow of single life.—

125

Come, my Hippolyta. What cheer, my love?—
 Demetrius and Egeus, go along.
 I must employ you in some business
 Against our nuptial, and confer with you
 Of something nearly that concerns yourselves.

EGEUS

With duty and desire we follow you.
 [All but Hermia and Lysander exit.]

LYSANDER

130

How now, my love? Why is your cheek so pale?
 How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well
 Beteem them from the tempest of my eyes.

LYSANDER

135

Ay me! For aught that I could ever read,
 Could ever hear by tale or history,
 The course of true love never did run smooth.
 [But either it was different in blood—]

HERMIA

O cross! Too high to be enthralled to low.

LYSANDER

Or else misgrafted in respect of years—

141. stood upon: depended on
 143. if . . . choice: i.e., if the lovers were suitably matched
 145. momentary: lasting but a moment; instantaneous
 147. collided: coal-black
 148. That: the lightning; in a spleen: i.e., suddenly, in an impulsive action (The spleen was regarded as the seat of angry impulsiveness.); unfolds: reveals
 149. ere: before
 151. quick: (1) living, intense; (2) quickly; confusion: ruin, defeat
 152. ever crossed: always frustrated or thwarted
 157. fancy's: love's
 158. A good persuasion: i.e., a good attitude for us to take
 160. revenue: accented here on the second syllable
 162. respects me as: i.e., regards me as much as if I were
 166. forth: i.e., forth from
 167. without: outside of
 169. To do . . . May: i.e., to celebrate May Day (perhaps by collecting branches and flowers)

17 *A Midsummer Night's Dream* ACT I. SC. 1

HERMIA

O spite! Too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends—

HERMIA

O hell, to choose love by another's eyes!

LYSANDER

Or, if there were a sympathy in choice,

War, death, or sickness did lay siege to it,

Making it momentary as a sound,

Swift as a shadow, short as any dream,

Brief as the lightning in the collied night,

That, in a spleen, unfolds both heaven and earth,

And, ere a man hath power to say "Behold!"

The jaws of darkness do devour it up.

So quick bright things come to confusion.

HERMIA

If then true lovers have been ever crossed,

It stands as an edict in destiny.

Then let us teach our trial patience

Because it is a customary cross,

As due to love as thoughts and dreams and sighs,

Wishes and tears, poor fancy's followers.

LYSANDER

A good persuasion. Therefore, hear me, Hermia:

I have a widow aunt, a dowager

Of great revenue, and she hath no child.

From Athens is her house remote seven leagues,

And she respects me as her only son.

There, gentle Hermia, may I marry thee;

And to that place the sharp Athenian law

Cannot pursue us. If thou lovest me, then

Steal forth thy father's house tomorrow night,

And in the wood a league without the town

(Where I did meet thee once with Helena

To do observance to a morn of May).

There will I stay for thee.

173. arrow with the golden head: Cupid, the mythological god of love, was said to use arrows with golden heads to cause love, and arrows with leaden heads to repel love.

174. simplicity: innocence; Venus' doves: Doves were sacred to Venus (goddess of love and mother of Cupid) and were sometimes pictured as drawing her chariot. (See page 46.)

176-77. that fire... was seen: Dido, queen of Carthage, both burned with love for Aeneas and burned herself on a pyre after Aeneas, the false Trojan, abandoned her by sailing off to found Rome.

183. Godspeed: a conventional greeting

185. your fair: your fairness, beauty; happy: fortunate

186. lodestars: stars (like the polestar) that sailors used to guide them

187. tunable: melodious

189. catching: contagious; favor: looks

190. catch: get as if by infection

194-95. Demetrius... translated: i.e., I'd give all the world, except for Demetrius, in order to be transformed into you bated: excepted, omitted translated: transformed

19 A Midsummer Night's Dream ACT 1. SC. 1

HERMIA

My good Lysander,

I swear to thee by Cupid's strongest bow,

A

By his best arrow with the golden head,

By the simplicity of Venus' doves,

By that which knitteth souls and prospers loves,

And by that fire which burned the Carthage queen

When the false Trojan under sail was seen,

By all the vows that ever men have broke

(In number more than ever women spoke),

In that same place thou hast appointed me,

Tomorrow truly will I meet with thee.

C

Keep promise, love. Look, here comes Helena.

Enter Helena. → COMES IN W/ BOW

HERMIA

Godspeed, fair Helena. Whither away?

HELENA

Call you me "fair"? That "fair" again unsay.

Demetrius loves your fair. O happy fair!

Your eyes are lodestars and your tongue's sweet air

More tunable than lark to shepherd's ear

When wheat is catching. O, were favor sol

Sickness is catching. O, were favor sol

"Yours would" I catch, fair Hermia, ere I go.

My ear should catch your voice, my eye your eye;

My tongue should catch your tongue's sweet melody.

Were the world mine, Demetrius being bated,

The rest I'd give to be to you translated.

O, teach me how you look and with what art

You sway the motion of Demetrius' heart!

I frown upon him, yet he loves me still.

H

O, that your frowns would teach my smiles such skill!

I

skill!

200

sound we
Ar'n bout fnd act

206. Would: i.e., I wish
 211. what graces . . . dwell: i.e., how much attractiveness lies in Lysander
 214. Phoebe: i.e., the moon (Phoebe is another name for Diana, goddess of the moon.)
 215. wat'ry glass: i.e., pond or lake, which acts as a glass or mirror
 217. still: always
 220. faint: pale; wont: accustomed
 224. stranger companies: i.e., the company of strangers



Phoebe. (1.1.214).
 From Johann Engel, *Astrolabium* (1488).

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A Midsummer Night's Dream ACT 1, SC. 1

21

HERMIA
 I give him curses, yet he gives me love. A

HELENA
 O, that my prayers could such affection move! B

HERMIA
 The more I hate, the more he follows me. C

HELENA
 The more I love, the more he hateth me. D

HERMIA
 His folly, Helena, is no fault of mine. E

HELENA
 None but your beauty. Would that fault were mine! F

HERMIA
 Take comfort: he no more shall see my face.

Lysander and myself will fly this place.

Before the time I did Lysander see

Seemed Athens as a paradise to me.

O, then, what graces in my love do dwell

That he hath turned a heaven unto a hell!

LYSANDER
 Helen, to you our minds we will unfold. G

Tomorrow night when Phoebe doth behold

Her silver visage in the wat'ry glass,

Decking with liquid pearl the bladed grass

(A time that lovers' flights doth still conceal),

Through Athens' gates have we devised to steal.

HERMIA
 And in the wood where often you and I

Upon faint primrose beds were wont to lie,

Emptying our bosoms of their counsel 'sweet,' I

There my Lysander and myself shall meet,

And thence from Athens turn away our eyes

To seek new friends and 'stranger companies.'

Farewell, sweet playfellow. Pray thou for us,

And good luck grant thee thy Demetrius. H

LYSANDER
 And good luck grant thee thy Demetrius. I

HERMIA
 And good luck grant thee thy Demetrius. J

HELENA
 And good luck grant thee thy Demetrius. K

HERMIA
 And good luck grant thee thy Demetrius. L

HELENA
 And good luck grant thee thy Demetrius. M

HERMIA
 And good luck grant thee thy Demetrius. N

HELENA
 And good luck grant thee thy Demetrius. O

HERMIA
 And good luck grant thee thy Demetrius. P

HELENA
 And good luck grant thee thy Demetrius. Q

HERMIA
 And good luck grant thee thy Demetrius. R

HELENA
 And good luck grant thee thy Demetrius. S

HERMIA
 And good luck grant thee thy Demetrius. T

HELENA
 And good luck grant thee thy Demetrius. U

HERMIA
 And good luck grant thee thy Demetrius. V

HELENA
 And good luck grant thee thy Demetrius. W

HERMIA
 And good luck grant thee thy Demetrius. X

HELENA
 And good luck grant thee thy Demetrius. Y

HERMIA
 And good luck grant thee thy Demetrius. Z

HELENA
 And good luck grant thee thy Demetrius. AA

HERMIA
 And good luck grant thee thy Demetrius. AB

HELENA
 And good luck grant thee thy Demetrius. AC

HERMIA
 And good luck grant thee thy Demetrius. AD

HELENA
 And good luck grant thee thy Demetrius. AE

HERMIA
 And good luck grant thee thy Demetrius. AF

HELENA
 And good luck grant thee thy Demetrius. AG

HERMIA
 And good luck grant thee thy Demetrius. AH

HELENA
 And good luck grant thee thy Demetrius. AI

HERMIA
 And good luck grant thee thy Demetrius. AJ

HELENA
 And good luck grant thee thy Demetrius. AK

HERMIA
 And good luck grant thee thy Demetrius. AL

HELENA
 And good luck grant thee thy Demetrius. AM

HERMIA
 And good luck grant thee thy Demetrius. AN

HELENA
 And good luck grant thee thy Demetrius. AO

HERMIA
 And good luck grant thee thy Demetrius. AP

HELENA
 And good luck grant thee thy Demetrius. AQ

HERMIA
 And good luck grant thee thy Demetrius. AR

HELENA
 And good luck grant thee thy Demetrius. AS

HERMIA
 And good luck grant thee thy Demetrius. AT

HELENA
 And good luck grant thee thy Demetrius. AU

HERMIA
 And good luck grant thee thy Demetrius. AV

HELENA
 And good luck grant thee thy Demetrius. AW

HERMIA
 And good luck grant thee thy Demetrius. AX

HELENA
 And good luck grant thee thy Demetrius. AY

HERMIA
 And good luck grant thee thy Demetrius. AZ

HELENA
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HERMIA
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HELENA
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HERMIA
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HERMIA
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HELENA
 And good luck grant thee thy Demetrius. BG

HERMIA
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HELENA
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HERMIA
 And good luck grant thee thy Demetrius. BJ

HELENA
 And good luck grant thee thy Demetrius. BK

HERMIA
 And good luck grant thee thy Demetrius. BL

HELENA
 And good luck grant thee thy Demetrius. BM

HERMIA
 And good luck grant thee thy Demetrius. BN

HELENA
 And good luck grant thee thy Demetrius. BO

HERMIA
 And good luck grant thee thy Demetrius. BP

HELENA
 And good luck grant thee thy Demetrius. BQ

HERMIA
 And good luck grant thee thy Demetrius. BR

HELENA
 And good luck grant thee thy Demetrius. BS

HERMIA
 And good luck grant thee thy Demetrius. BT

HELENA
 And good luck grant thee thy Demetrius. BU

HERMIA
 And good luck grant thee thy Demetrius. BV

HELENA
 And good luck grant thee thy Demetrius. BW

HERMIA
 And good luck grant thee thy Demetrius. BX

HELENA
 And good luck grant thee thy Demetrius. BY

HERMIA
 And good luck grant thee thy Demetrius. BZ

HELENA
 And good luck grant thee thy Demetrius. CA

HERMIA
 And good luck grant thee thy Demetrius. CB

HELENA
 And good luck grant thee thy Demetrius. CC

HERMIA
 And good luck grant thee thy Demetrius. CD

HELENA
 And good luck grant thee thy Demetrius. CE

HERMIA
 And good luck grant thee thy Demetrius. CF

HELENA
 And good luck grant thee thy Demetrius. CG

HERMIA
 And good luck grant thee thy Demetrius. CH

HELENA
 And good luck grant thee thy Demetrius. CI

HERMIA
 And good luck grant thee thy Demetrius. CJ

HELENA
 And good luck grant thee thy Demetrius. CK

HERMIA
 And good luck grant thee thy Demetrius. CL

HELENA
 And good luck grant thee thy Demetrius. CM

HERMIA
 And good luck grant thee thy Demetrius. CN

HELENA
 And good luck grant thee thy Demetrius. CO

HERMIA
 And good luck grant thee thy Demetrius. CP

HELENA
 And good luck grant thee thy Demetrius. CQ

HERMIA
 And good luck grant thee thy Demetrius. CR

HELENA
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HERMIA
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HELENA
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HERMIA
 And good luck grant thee thy Demetrius. CV

HELENA
 And good luck grant thee thy Demetrius. CW

HERMIA
 And good luck grant thee thy Demetrius. CX

HELENA
 And good luck grant thee thy Demetrius. CY

HERMIA
 And good luck grant thee thy Demetrius. CZ

HELENA
 And good luck grant thee thy Demetrius. DA

HERMIA
 And good luck grant thee thy Demetrius. DB

HELENA
 And good luck grant thee thy Demetrius. DC

HERMIA
 And good luck grant thee thy Demetrius. DD

HELENA
 And good luck grant thee thy Demetrius. DE

HERMIA
 And good luck grant thee thy Demetrius. DF

HELENA
 And good luck grant thee thy Demetrius. DG

HERMIA
 And good luck grant thee thy Demetrius. DH

HELENA
 And good luck grant thee thy Demetrius. DI

HERMIA
 And good luck grant thee thy Demetrius. DJ

HELENA
 And good luck grant thee thy Demetrius. DK

HERMIA
 And good luck grant thee thy Demetrius. DL

HELENA
 And good luck grant thee thy Demetrius. DM

HERMIA
 And good luck grant thee thy Demetrius. DN

HELENA
 And good luck grant thee thy Demetrius. DO

HERMIA
 And good luck grant thee thy Demetrius. DP

HELENA
 And good luck grant thee thy Demetrius. DQ

HERMIA
 And good luck grant thee thy Demetrius. DR

HELENA
 And good luck grant thee thy Demetrius. DS

HERMIA
 And good luck grant thee thy Demetrius. DT

HELENA
 And good luck grant thee thy Demetrius. DU

HERMIA
 And good luck grant thee thy Demetrius. DV

HELENA
 And good luck grant thee thy Demetrius. DW

HERMIA
 And good luck grant thee thy Demetrius. DX

HELENA
 And good luck grant thee thy Demetrius. DY

HERMIA
 And good luck grant thee thy Demetrius. DZ

HELENA
 And good luck grant thee thy Demetrius. EA

HERMIA
 And good luck grant thee thy Demetrius. EB

HELENA
 And good luck grant thee thy Demetrius. EC

HERMIA
 And good luck grant thee thy Demetrius. ED

HELENA
 And good luck grant thee thy Demetrius. EE

HERMIA
 And good luck grant thee thy Demetrius. EF

HELENA
 And good luck grant thee thy Demetrius. EG

HERMIA
 And good luck grant thee thy Demetrius. EH

HELENA
 And good luck grant thee thy Demetrius. EI

HERMIA
 And good luck grant thee thy Demetrius. EJ

HELENA
 And good luck grant thee thy Demetrius. EK

HERMIA
 And good luck grant thee thy Demetrius. EL

HELENA
 And good luck grant thee thy Demetrius. EM

HERMIA
 And good luck grant thee thy Demetrius. EN

HELENA
 And good luck grant thee thy Demetrius. EO

HERMIA
 And good luck grant thee thy Demetrius. EP

HELENA
 And good luck grant thee thy Demetrius. EQ

HERMIA
 And good luck grant thee thy Demetrius. ER

HELENA
 And good luck grant thee thy Demetrius. ES

HERMIA
 And good luck grant thee thy Demetrius. ET

HELENA
 And good luck grant thee thy Demetrius. EU

HERMIA
 And good luck grant thee thy Demetrius. EV

HELENA
 And good luck grant thee thy Demetrius. EW

HERMIA
 And good luck grant thee thy Demetrius. EX

HELENA
 And good luck grant thee thy Demetrius. EY

HERMIA
 And good luck grant thee thy Demetrius. EZ

HELENA
 And good luck grant thee thy Demetrius. FA

HERMIA
 And good luck grant thee thy Demetrius. FB

HELENA
 And good luck grant thee thy Demetrius. FC

HERMIA
 And good luck grant thee thy Demetrius. FD

HELENA
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HELENA
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HERMIA
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HELENA
 And good luck grant thee thy Demetrius. FK

HERMIA
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HELENA
 And good luck grant thee thy Demetrius. FM

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HELENA
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HELENA
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HERMIA
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HELENA
 And good luck grant thee thy Demetrius. FS

HERMIA
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HELENA
 And good luck grant thee thy Demetrius. FU

HERMIA
 And good luck grant thee thy Demetrius. FV

HELENA
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HERMIA
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HELENA
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HERMIA
 And good luck grant thee thy Demetrius. FZ

HELENA
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HERMIA
 And good luck grant thee thy Demetrius. GB

HELENA
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HERMIA
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HERMIA
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HERMIA
 And good luck grant thee thy Demetrius. GP

HELENA
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HERMIA
 And good luck grant thee thy Demetrius. GR

228. lovers' food: i.e., the sight of each other
 232. o'er other some: i.e., in comparison to certain others
 238. holding no quantity: i.e., out of all proportion
 240-47. Love . . . everywhere: Helena uses the ways in which Cupid is often pictured (as a blind boy with wings) to describe the qualities of love—its blindness, lack of judgment, folly, and inconstancy. (See page 114.)
 242. of any judgment taste: i.e., any taste of judgment
 243. figure: represent; unheedy: heedless, reckless
 245. beguiled: cheated
 246. game: sport; forswear: swear falsely, perjure
 247. is perjured: i.e., perjures himself
 248. eyne: eyes
 249. hailed down: showered, poured down like hail
 254. intelligence: news
 255. If . . . expense: Helena may be saying that she is purchasing Demetrius's thanks at great cost; or, she may mean that her efforts will be dear to her if they bring her Demetrius's thanks. dear: (1) high priced; (2) loved, precious

Keep word, Lysander. We must starve our sight
 From lovers' food till morrow deep midnight.

LYSANDER
 I will, my Hermia.

HELENA
 Helena, adieu.
 As you on him, Demetrius dote on you!

HELENA
 How happy some o'er other some can be!
 Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so.
 He will not know what all but he do know.
 And, as he errs, doting on Hermia's eyes,
 So I, admiring of his qualities,
 Things base and vile, holding no quantity,
 Love can transmute to form and dignity.
 Love looks not with the eyes but with the mind;
 And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgment taste.
 Wings, and no eyes, figure unheedy haste.
 And therefore is Love said to be a child.
 Because in choice he is so oft beguiled.
 As waggish boys in game themselves forswear,
 So the boy Love is perjured everywhere.
 For, ere Demetrius looked on Hermia's eyne,
 He hailed down oaths that he was only mine;
 And when this hail some heat from Hermia felt,
 So he dissolved, and show'rs of oaths did melt.
 I will go tell him of fair Hermia's flight.
 Then to the wood will he tomorrow night
 Pursue her. And, for this intelligence,
 If I have thanks, it is a dear expense.
 But herein mean I to enrich my pain,
 To have his sight thither and back again.

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Scene 2

Enter Quince the carpenter, and Snug the joiner, and Bottom the weaver, and Flute the bellows-mender, and Snout the tinker, and Starveling the tailor.

QUINCE Is all our company here? A

BOTTOM You were best to call them generally, man by D

man, according to the scrip.

QUINCE Here is the scroll of every man's name which C is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess on his wedding day at night.

BOTTOM First, good Peter Quince, say what the play O treats on, then read the names of the actors, and so grow to a point.

QUINCE Marry, our play is "The most lamentable comedy and most cruel death of Pyramus and Thisbe."

BOTTOM A very good piece of work, I assure you, and a F merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE Answer as I call you. Nick Bottom, the weaver. G

BOTTOM Ready. Name what part I am for, and pro- H

ceed.

QUINCE You, Nick Bottom, are set down for Pyramus. I 20

BOTTOM What is Pyramus—a lover or a tyrant? J

QUINCE A lover that kills himself most gallant for love. K

BOTTOM That will ask some tears in the true perform- 25

ing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Hercules rarely, or a part to tear a cat in, to make all split:

The raging rocks
And shivering shocks
Shall break the locks

1.2 Six Athenian tradesmen decide to put on a play, called "Pyramus and Thisbe," for Theseus and Hippolyta's wedding. Pyramus will be played by Bottom the weaver and Thisbe by Francis Flute the bellows-mender. The men are given their parts to study, and they agree to meet for a rehearsal in the woods outside Athens.

0 SD. joiner: carpenter, cabinetmaker

2. You were best: i.e., you had better; generally: Bottom's mistake for "individually"

3. scrip: a piece of paper with writing on it

4. which: i.e., who

6. interlude: an entertainment that comes between other events (here, a play to fill the time between the wedding and bedtime)

10. grow to a point: As in many of Bottom's lines, one gets a sense of what he means even though he uses language oddly. Here, he seems to mean "come to a conclusion."

11. Marry: i.e., indeed (originally an oath on the name of the Virgin Mary)

12–13. Pyramus and Thisbe: The story of Pyramus and Thisbe—a story very much like that of Romeo and Juliet—is told in Ovid's *Metamorphoses*, book IV.

23. ask: require

25. condole: grieve, lament (Bottom probably means that he will act the part of the grieving lover.)

26. humor: inclination, preference

27. Hercules: Hercules (This may be an allusion to a lost play about the Greek hero; or, the role of Her- (continued)

cules may have been famous as an extravagant, ranting part.)

27-28. *tear a cat*: i.e., rant and rave

33. *Phibbus' car*: the chariot of the sun god, Phoebus Apollo

38. *Ercles' vein*: the style of Hercules (See note on line 27, above.)

42. *take . . . on you*: i.e., play the part of

43. *wand'ring knight*: knight-errant (i.e., a hero's role in medieval romance)

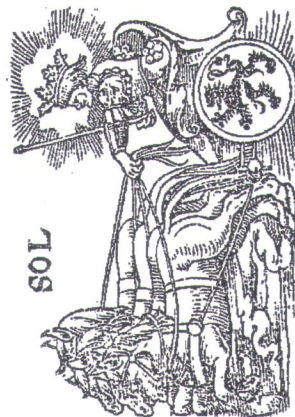
47. *That's all one*: i.e., no matter; *mask*: perhaps alluding to the masks that women frequently wore when out of doors to protect their skin from the sun

48. *small*: shrill, high-pitched

49. *An*: i.e., if

50. *monstrous little*: extremely small

SOL



"Phibbus' car." (1.2.33)

From Hyginus, *Fabularum liber* (1549).

26

Of prison gates.
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

35

This was lofty. Now name the rest of the players. A
This is Ercles' vein, a tyrant's vein. A lover is more
condoling.

QUINCE Francis Flute, the bellows-mender.

40

FLUTE Here, Peter Quince.

QUINCE Flute, you must take Thisbe on you.

FLUTE What is Thisbe—a wand'ring knight?

QUINCE It is the lady that Pyramus must love.

FLUTE Nay, faith, let not me play a woman. I have a

beard coming.

QUINCE That's all one. You shall play it in a mask, and
you may speak as small as you will.

BOTTOM An I may hide my face, let me play Thisbe too.

I'll speak in a monstrous little voice: "Thisbe,

Thisbe!"—"Ah Pyramus, my lover dear! Thy Thisbe

dear and lady dear!"

QUINCE No, no, you must play Pyramus—and, Flute,

you Thisbe.

BOTTOM Well, proceed.

QUINCE Robin Starveling, the tailor.

STARVELING Here, Peter Quince.

QUINCE Robin Starveling, you must play Thisbe's

mother.—Tom Snout, the tinker.

SNOUT Here, Peter Quince.

QUINCE You, Pyramus' father.—Myself, Thisbe's

father.—Snug the joiner, you the lion's part.—

And I hope here is a play fitted.

SNUG Have you the lion's part written? Pray you, if it

be, give it me, for I am slow of study.

QUINCE You may do it extempore, for it is nothing but

roaring.

65

74. were: i.e., would be
 78. discretion: judgment (Bottom seems to mean that they would have no choice but to hang them.); aggravate: Bottom's mistake for "moderate" or "mitigate" (i.e., soften, tone down)
 79. roar you: i.e., roar for you;
 79-80. sucking dove: Bottom's confusion of "sucking [i.e., unweaned] lamb" and "sitting [i.e., hatching] dove"
 80. an 'twere: as if it were
 82. a proper: i.e., as handsome a
 84. must needs: i.e., must
 88. will: i.e., wish
 89. discharge; perform; your: i.e., a (a colloquialism)
 90. orange-tawny: tan
 90-91. purple-in-grain: crimson fast-dyed
 91. French-crown: gold (the color of the French coin called a "crown" in English)
 92. perfit; perfect (Since "perfect" became the preferred spelling around 1590, it is possible that the old form was deliberately chosen for Bottom—as again at line 105.)
 93-94. French . . . all: an allusion to the baldness caused by syphilis (the "French disease")
 96. con: learn
 98. without: outside of
 100. devices: plans; or, the plot of our play (The word *device* was sometimes used to denote a play or masque—as it is in Act 5 of this play.)
 101. bill of properties: list of stage props

29 *A Midsummer Night's Dream* ACT 1. SC. 2

BOTTOM Let me play the lion too. I will roar that I will do any man's heart good to hear me. I will roar that I will make the Duke say "Let him roar again. Let him roar again!"

QUINCE An you should do it too terribly, you would fright the Duchess and the ladies that they would shriek, and that were enough to hang us all.

ALL That would hang us, every mother's son.

BOTTOM I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us. But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

QUINCE You can play no part but Pyramus, for Pyramus is a sweet-faced man, a proper man as one shall see in a summer's day, a most lovely gentlemanlike man. Therefore you must needs play Pyramus.

BOTTOM Well, I will undertake it. What beard were I best to play it in?

QUINCE Why, what you will.

BOTTOM I will discharge it in either your straw-color beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-color beard, your perfit yellow.

QUINCE Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts, [*giving out the parts*], and I am to entreat you, request you, and desire you, to con them by tomorrow night and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company and our devices known. In the meantime I will draw a bill of properties such as our play wants. I pray you fail me not.

BOTTOM We will meet, and there we may rehearse

most obscenely and courageously. Take pains. Be] K 105
perfit. Adieu.

QUINCE / At the Duke's Oak we meet. A
BOTTOM / Enough. Hold, or cut bowstrings! They exit.

104. obscenely: Bottom perhaps means "seemly."
105. perfit: i.e., word-perfect
107. Hold, or cut bowstrings: This sounds like a proverb, or like an archery term, but seems to be Bottom's invention. (Perhaps it means "Keep your word or be disgraced.")

OPENING DANCE

ACT 2

Lights up (back plat, back, tree)
Sound cue (merry one) fade-in
Scene 11

Enter a Fairy at one door and Robin Goodfellow at another.

ROBIN.

How now, spirit? Whither wander you? A

FAIRY

Over hill, over dale,
Thorough bush, thorough brier, B

Over park, over pale,
Thorough flood, thorough fire; → XD L

I do wander everywhere,
Swifter than the moon's sphere. C

And I serve the Fairy Queen,
To dew her orbs upon the green.

The cowslips tall her pensioners be;
In their gold coats spots you see; D

Those be rubies, fairy favors;
In those freckles live their savors.

I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.

Farewell, thou lob of spirits. I'll be gone. E

Our queen and all her elves come here anon.

ROBIN.

The King doth keep his revels here tonight.
Take heed the Queen come not within his sight, F

2.1 Oberon and Titania, king and queen of the fairies, quarrel over possession of a young Indian boy. Oberon orders Robin Goodfellow, a hobgoblin or "puck," to obtain a special flower that makes people fall in love with the next creature they see. Oberon wants to make Titania fall in love with a beast and use her infatuation to get the Indian boy from her. Demetrius enters pursued by Helena, whom he tries to drive off. When Robin returns, Oberon, who sympathizes with Helena's love, orders him to find the Athenian man (i.e., Demetrius) and apply some of the flower's magic nectar to his eyes.

0 SD. Robin Goodfellow: a "puck," or mischievous spirit, whose activities are described in lines 33-59 (Since Nicholas Rowe's 1709 edition of the play, the character has been known as "Puck.") Robin appears in stories, plays, and books on witchcraft, sometimes as simply mischievous, sometimes as an evil goblin. (See page 58.)

3. Thorough: i.e., through

4. pale: fenced-in area

7. moon's sphere: In Ptolemaic astronomy, the moon (like the planets, the stars, and the sun) was carried around the earth in a crystalline sphere.

9. orbs: circles (A circle of darker, more luxuriant, grass in a meadow was called a "fairy ring" and was thought to be the dancing ground of fairies.)

10. pensioners: Because of their height and their brightly colored flowers (gold with ruby-red spots), cowslips are compared to the gaudily dressed bodyguards (pensioners) that served Queen Elizabeth.

16. lob: oaf, lout

(continued)

17. anon: soon
 18. revels: At the court of Queen Elizabeth, revels were presented at special seasons, and included plays, masques, and sports. Here, the king of fairy-land's revels might also include dancing.
 20. passing: i.e., surpassingly, extremely; fell and wrath: i.e., fiercely angry
 25. trace: travel through
 26. perforce: forcibly
 29. they: i.e., the king and queen of fairies
 30. fountain: spring
 31. square: quarrel; that: i.e., so that
 34. shrewd: mischievous, malicious; sprite: spirit
 35. Robin Goodfellow: See the note on 2.1.0 SD.
 36. villagery: villages
 37. Skim milk: i.e., steal the cream from the milk; labor in the quern: i.e., work at the quern (a small mill for grinding corn), to frustrate the grinding
 38. bootless . . . churn: i.e., make her churning produce no butter bootless: uselessly, fruitlessly
 huswife: pronounced "hussif"
 39. barn: yeasty "head" on beer.
 47. beguile: deceive, trick
 49. gossip's bowl: the cup from which the gossiping or tattling woman is drinking
 50. crab: crab apple (Roasted crabapples and spices were added to hot ale to make a winter drink.)
 52. dewlap: the fold of skin hanging from the neck of certain animals (here applied to the neck of the old woman)
 53. aunt: perhaps, old woman or gossip; telling . . . tale: "Winter's tales" and "old wives' tales," told to while away long evenings, could be merry or sad.

36

For Oberon is passing fell and wrath
 Because that she, as her attendant, hath
 A lovely boy stolen from an Indian king:
 She never had so sweet a changeling.
 And jealous Oberon would have the child
 Knight of his train, to trace the forests wil-
 But she perforce withholds the loved boy,
 Crowns him with flowers, and makes him all her
 joy.
 And now they never meet in grove or green,
 By fountain clear, or spangled starlight sheen,
 But they do square, that all their elves for fear
 Creep into acorn cups and hide them there.

FAIRY

Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Called Robin Goodfellow. Are not you he
 That frights the maidens of the villagery,
 Skim milk, and sometimes labor in the quern
 And bootless make the breathless huswife churn,
 And sometime make the drink to bear no barm,
 Mislead night wanderers, laughing at their harm?
 Those that "Hobgoblin" call you, and "sweet Puck,"
 You do their work, and they shall have good luck.
 Are not you he?

ROBIN

Thou speakest aright.
 I am that merry wanderer of the night.
 I jest to Oberon and make him smile
 When I a fat and bean-fed horse beguile,
 Neighing in likeness of a filly foal.
 And sometime lurk I in a gossip's bowl
 In very likeness of a roasted crab,
 And, when she drinks, against her lips I bob
 And on her withered dewlap pour the ale.
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;

50

55

Then slip I from her bum, down topples she,
And "Tailor!" cries, and falls into a cough,
And then the whole choir hold their hips and loffe A
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.]

60

But room, fairy. Here comes Oberon. → look SL

FAIRY

And here my mistress. Would that he were gone! → minor come

Enter Oberon, the King of Fairies, at one door, with his train, and Titania, the Queen at another, with hers. Thunder and lightning

OBERON

Ill met by moonlight, proud Titania. → look SL

TITANIA

What, jealous Oberon? Fairies, skip hence. → look SL

OBERON

Tarry, rash wanton. Am not I thy lord? → look SL

TITANIA

Then I must be thy lady. But I know When thou hast stolen away from Fairyland

70

And in the shape of Corin sat all day
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India,
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?

OBERON

75

How canst thou thus for shame, Titania, H
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst not thou lead him through the glimmering
night
From Perigouna, whom he ravished,

80

56. "Tailor": Since "tail" could mean "buttocks," it has been suggested that the old woman's cry might be translated as "O my bum!" (It remains uncertain just what the expression means.)

57. choir: company
57-58. loffe ... waxen ... neeze: These archaic forms of "laugh," "wax" (i.e., increase), and "sneeze" seem to reproduce the country setting Robin is describing.

60. room: i.e., make room, stand aside
64. forsworn: renounced, formally rejected
65. rash wanton: foolish rebel; lord: husband (and therefore having the right to control his wife)

66. lady: wife (and therefore having the right to expect her husband to be faithful)

68. In ... Corin: disguised as a lovesick shepherd

69. of corn: i.e., made from wheat straws

70. Phillida: traditional shepherdess of love poetry

71. steep: slope, cliff

72. forsooth: in truth, certainly; Amazon: In stories about Theseus, Hippolyta was one of the Amazon warriors (a tribe of women fighters) who attacked Athens. After four months of fighting, peace was reached through Hippolyta's efforts.

73. buskined: wearing buskins, or boots

74. must be: i.e., is to be

75. their bed: i.e., their marriage and offspring

77. Glance at: allude to; credit: reputation

81-83. Perigouna ... Aegles ... Ariadne ... An-tiopa: In stories about Theseus, these are lovers whom Theseus deserted. Oberon lays the blame for these desertions on Titania. break ... faith: i.e., go back on his word, break his promise

38

84. **forgeries**: fictions, fictitious inventions
85. **middle summer's spring**: i.e., the beginning of midsummer

86. **mead**: meadow
87. **pavèd**: pebbled
88. **margin**: margin
89. **ringlets**: circle dances
91. **pipings**: i.e., whistling, making music
94. **pelting**: paltry, insignificant
95. **continents**: i.e., banks (which contain them)
97-98. **green corn** . . . **beard**: As grain (called, in England, corn) ripens, its head develops bristle-like extensions; it is then called "bearded."

99. **fold**: i.e., sheepfold, or pen
100. **murrain flock**: i.e., sheep dead from murrain, an infectious disease

101. **nine-men's-morris**: an outdoor space carved, or cut in turf, for a game of the same name
102. **qualit**: elaborate; mazes: intricate interconnecting paths that lead confusingly to (and away from) a center; **wanton green**: luxuriant grass
103. **tread**: perhaps, human footsteps which, when tracing the maze, would keep its path clear; **undistinguishable**: not perceptible

104. **want**: lack
106. **Therefore**: i.e., (as in line 91) because of Oberon's disturbance of the fairy dances
108. **That**: i.e., so that; **rheumatic**: i.e., like colds or flu, with discharges of rheum or mucus (accent on first syllable)

109. **thorough**: i.e., through, as a consequence of, **distemper**: (1) bad temper; (2) bad weather
112. **Hiems**: i.e., winter's

(continued)

And make him with fair 'Aegles' break his faith,
With Ariadne and Antiopa?

TITANIA

These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By pavèd fountain or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge have sucked up from the sea
Contagious fogs, which, falling in the land,
Hath every pelting river made so proud
That they have overborne their continents.

The ox hath therefore stretched his yoke in vain,
The plowman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drowned field,
And crows are fattened with the murrain flock.
The nine-men's-morris is filled up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.
The human mortals want their winter here.

No night is now with hymn or carol blessed.
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set. The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world

LIGHTNING STANDBY

113. odorous: fragrant
 115. childing: fruitful (producing "children"); change: exchange
 116. wonted liveries: usual outfits
 116-17. the mazed world ... which: i.e., the bewildered world can no longer distinguish one season from another according to the produce (increase) normally brought forth in each mazed: bewildered
 118-19. this same ... debate: these evils are the descendants of our quarrel debate: quarrel
 120. original: origin
 122. cross: oppose, resist
 124. henchman: page, squire
 127. vot'ress ... order: woman vowed to serve me
 129. Full: i.e., very
 130. Neptune: the god of the sea (See page 110.)
 131. Marking: noticing, watching; embarked ... flood: i.e., merchant ships sailing on the ocean
 133. wanton: (1) lewd; (2) playful
 145. round: circle dance
 147. spare your haunts: avoid the places you frequent

A Midsummer Night's Dream ACT 2, SC. 1

By their increase now knows not which is which.
 And this same progeny of evils comes
 From our debate, from our dissension;
 We are their parents and original. *(Lights are 8)*
 Do you amend it then. It lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy
 To be my henchman.

120

125

130

135

TITANIA Set your heart at rest:
 The Fairyland buys not the child of me.
 His mother was a vot'ress of my order,
 And in the spiced Indian air by night
 Full often hath she gossiped by my side
 And sat with me on Neptune's yellow sands,
 Marking th' embarked traders on the flood,
 When we have laughed to see the sails conceive
 And grow big-bellied with the wanton wind;
 Which she, with pretty and with swimming gait,
 Following (her womb then rich with my young
 squire),
 Would imitate and sail upon the land
 To fetch me trifles and return again,
 As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die,
 And for her sake do I rear up her boy,
 And for her sake I will not part with him.

OBERON

TITANIA

How long within this wood intend you stay?

Perchance till after Theseus' wedding day.
 If you will patiently dance in our round
 And see our moonlight revels, go with us.
 If not, shun me, and I will spare your haunts.

OBERON

Give me that boy and I will go with thee.

145

TITANIA

Not for thy fairy kingdom. Fairies, away.
We shall chide downright if I longer stay.

OBERON

Well, go thy way. Thou shalt not from this grove
Till I torment thee for this injury.—
My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the sea-maid's music.

ROBIN

I remember. O

OBERON

That very time I saw (but thou couldst not),
Flying between the cold moon and the earth,
Cupid all armed. A certain aim he took
At a fair vestal thronèd by the west,
And loosed his love-shaft smartly from his bow
As it should pierce a hundred thousand hearts.
But I might see young Cupid's fiery shaft
Quenched in the chaste beams of the wat'ry moon,
And the imperial vot'ress passèd on
In maiden meditation, fancy-free.

Yet markèd I where the bolt of Cupid fell.
It fell upon a little western flower,
Before, milk-white, now purple with love's wound,
And maidens call it "love-in-idleness."
Fetch me that flower; the herb I showed thee once
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.

150. chide: fight, brawl; downright: i.e., outright
151. from: i.e., go from
152. injury: wrong, insult
154. Since: i.e., when
158. stars . . . spheres: See note on 2.1.7, above
164. vestal: i.e., virgin (This passage is often explained as referring to Queen Elizabeth I.)
165. smartly: briskly
166. As: i.e., as if
167. might: i.e., could
168. wat'ry moon: Because the moon controls the tides, it is often associated with water.
169. imperial: commanding, majestic; perhaps also (as a reference to Queen Elizabeth) pertaining to rulership of an empire (In the 1596 edition of Spenser's *Faerie Queene*, for example, Spenser refers to "The Most . . . Magnificent Empresse . . . Elizabeth . . . Queene of England, France and Ireland and of Virginia . . ."); vot'ress: a woman under a vow (The word vestal suggests it is a vow of chastity.)
171. bolt: arrow
174. love-in-idleness: a name for the pansy or heartsease
175. herb: plant
177. or . . . or: either . . . or
180. leviathan: a monstrous sea creature mentioned in the Bible; league: approximately three miles

183. juice: nectar from the flower
 192. page: boy attending on a knight
 197. stay: halt, stop; stayeth: arrests, holds
 199. and wood: and mad, insane
 202. adamant: i.e., like a magnet
 203. draw: attract
 204. Leave you: i.e., give up
 206. speak you fair: i.e., speak to you civilly
 208. nor: i.e., and



"Venus' doves." (1.1.174)
 From Joannes ab Indagine, *The book of palmistry* (1666);

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47

ROBIN

I'll put a girdle round about the earth **A**
 In forty minutes. **[He exits.]**

OBERON

Having once this juice,
 I'll watch Titania when she is asleep
 And drop the liquor of it in her eyes.

The next thing then she, waking, looks upon
 (Be it on lion, bear, or wolf, or bull,
 On meddling monkey, or on busy ape)

She shall pursue it with the soul of love.
 And ere I take this charm from off her sight
 (As I can take it with another herb),

I'll make her render up her page to me.
 But who comes here? I am invisible,

And I will overhear their conference. **C**

Enter Demetrius, Helena following him.

DEMETRIUS *has sword*
 I love thee not; therefore pursue me not.
 Where is Lysander and fair Hermia? **D**

The one I'll slay; the other stayeth me.
 Thou told'st me they were stol'n unto this wood,
 And here am I, and wood within this wood

Because I cannot meet my Hermia.
 Hence, get thee gone, and follow me no more. **XCS**

HELENA
 You draw me, you hard-hearted adamant!
 But yet you draw not iron, for my heart
 Is true as steel. Leave you your power to draw,
 And I shall have no power to follow you.

DEMETRIUS
 Do I entice you? Do I speak you fair?
 Or rather do I not in plainest truth
 Tell you I do not, 'nor' I cannot love you?

HELENA
 And even for that do I love you the more. **G**

185

190

195

200

205

sound of the
 voice of the
 civilly

221. **impeach**: call into question, discredit; **modesty**: i.e., properly chaste female behavior
 222. **To leave**: i.e., in leaving
 225. **ill**: evil; **desert**: uninhabited
 227. **virtue**: (1) excellence; (2) moral goodness; **privilege**: i.e., protection; **For that**: i.e., because
 231. **For**: because; **in my respect**: i.e., from my perspective
 234. **brakes**: thickets
 238-40. **Apollo** . . . **tiger**: Helena gives three examples of stories that are changed so that the weak pursue the strong: the chaste nymph Daphne chases the god Apollo (in mythology, Daphne fled from Apollo and escaped him by being transformed into a laurel tree); the dove attacks the mythical beast called the griffin; the female deer chases the tiger. **griffin**: an animal with the head of an eagle on the body of a lion



A griffin. (2.1.239)
 From Giulio Cesare Capaccio,
Delle imprese trattate . . . (1592).

210
 I am your spaniel, and, Demetrius,
 The more you beat me I will fawn on you.
 Use me but as your spaniel: spurn me, strike me,
 Neglect me, lose me; only give me leave
 (Unworthy as I am) to follow you.

215
 What worse place can I beg in your love
 (And yet a place of high respect with me)
 Than to be used as you use your dog?

DEMETRIUS
 Tempt not too much the hatred of my spirit,
 For I am sick when I do look on thee.

HELENA
 And I am sick when I look not on you.

220
DEMETRIUS
 You do impeach your modesty too much
 To leave the city and commit yourself
 Into the hands of one that loves you not,
 To trust the opportunity of night
 And the ill counsel of a desert place
 With the rich worth of your virginity.

225
HELENA
 Your virtue is my privilege. For that
 It is not night when I do see your face,
 Therefore I think I am not in the night.
 Nor doth this wood lack worlds of company,
 For you, in my respect, are all the world.
 Then, how can it be said I am alone
 When all the world is here to look on me?

230
DEMETRIUS
 I'll run from thee and hide me in the brakes
 And leave thee to the mercy of wild beasts.

235
HELENA
 The wildest hath not such a heart as you.
 Run when you will. The story shall be changed:
 Apollo flies and Daphne holds the chase;
 The dove pursues the griffin; the mild hind

240

Makes speed to catch the tiger. Bootless speed
When cowardice pursues and valor flies!

DEMETRIUS

I will not stay thy questions. Let me go,
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.

[Demetrius exits.]

250

To die upon the hand I love so well. [Helena exits.]

OBERON

Fare thee well, nymph. Ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love.

[Enter Robin.]

Hast thou the flower there? Welcome, wanderer.

ROBIN

Ay, there it is.

I pray thee give it me. [Robin gives him the flower.]

260

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet muskroses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight.
And there the snake throws her enamelled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove.

265

Light cue 10.7
the plat down

240. Bootless: useless, fruitless
242. stay: i.e., stay for
243-44. do . . . But: i.e., you may be sure that
244, 246. do . . . mischief: harm
247. my sex: i.e., all females
251. upon: by
253. fly: flee from
257. blows: bursts into flower
258. oxlips: flowers somewhat larger than cowslips
259. woodbine: honeysuckle (See page 122.)
260. eglantine: sweetbrier
261. sometime of: sometimes during
263. throws: casts; her: i.e., its
264. Weed: garment
265. this: i.e., of the magic flower

273. that: i.e., so that
274. fond on: desperately in love with

2.2 Oberon anoints Titania's eyes as she sleeps. A weary Lysander and Hermia enter and fall asleep nearby. Robin, thinking he has found "the Athenian man," anoints the eyes of the sleeping Lysander and exits. Demetrius and Helena arrive, and he leaves her behind. Lysander awakes, sees Helena, and immediately falls in love with her. She mistakes his courtship for mockery and tries to elude him. After they exit, the abandoned Hermia awakes from a nightmare and goes in search of her beloved Lysander.

1. roundel: perhaps, a round dance; or, a song (a "roundelay")
3. cankers: canker worms, grubs
4. rermice: bats
7. quaint: dainty, brisk
8. offices: duties, responsibilities
9. double: forked
11. Newts and blindworms: species of salamanders and reptiles thought, in Shakespeare's day, to be poisonous
13. Philomel: the nightingale (named for Philomela, who, in classical mythology, was transformed into a nightingale after she was raped by her brother-in-law and her tongue cut out)

SCENE 2. [He gives Robin part of the flower.]

A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes, A 270
But do it when the next thing he spies
May be the lady. Thou shalt know the man B
By the Athenian garments he hath on.
Effect it with some care, that he may prove
More fond on her than she upon her love.
And look thou meet me ere the first cock crow. 275

ROBIN
Fear not, my lord. Your servant shall do so. C
They exit.

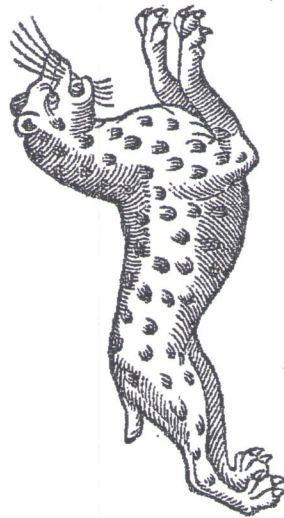
Sound cue - King of the Fairies, fade-out
[Music] - VIOLA W/ TALLIE
[Scene 2]
Enter Titania, Queen of Fairies, with her train. [Lights fade - turn to night time]

TITANIA
Come, now a roundel and a fairy song,
Then, for the third part of a minute, hence— D
Some to kill cankers in the muskrose buds,
Some war with rermice for their leathern wings
To make my small elves coats, and some keep back E
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep.
Then to your offices and let me rest. [She lies down.]

[FIRST FAIRY]
You spotted snakes with double tongue, F 10
Thorny hedgehogs, be not seen.
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.

[CHORUS]
Philomel, with melody G
Sing in our sweet lullaby.

36. ounce: lynx; cat: i.e., lion or tiger
 37. Pard: leopard
 38. that: i.e., that which



An "ounce." (2.2.36)
 From Edward Topsell,
The historie of foure-footed beastes . . . (1607).

55 A Midsummer Night's Dream ACT 2. SC. 2

15 Lulla, lulla, lullaby, lulla, lulla, lullaby.

Never harm
 Nor spell nor charm
 Come our lovely lady nigh.
 So good night, with lullaby.

FIRST FAIRY

Weaving spiders, come not here.
 Hence, you long-legged spinners, hence.
 Beetles black, approach not near.
 Worm nor snail, do no offence.

CHORUS

Philomel, with melody
 Sing in our sweet lullaby.
 Lulla, lulla, lullaby, lulla, lulla, lullaby.

Never harm
 Nor spell nor charm
 Come our lovely lady nigh.
 So good night, with lullaby.

SECOND FAIRY

Hence, away! Now all is well.
 One aloof stand sentinel.

Enter Oberon, [who anoints Titania's eyelids with the nectar.]

OBERON

What thou seest when thou dost wake,
 Do it for thy true love take.
 Love and languish for his sake.
 Be it ounce, or cat, or bear,
 Pard, or boar with bristled hair,
 In thy eye that shall appear
 When thou wak'st, it is thy dear.
 Wake when some vile thing is near.

Enter Lysander and Hermia. - Sp

Light cue
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42. **troth**: truth, truly
 48. **troth**: faithful vow
 51. **take . . . innocence**: perhaps, understand the innocent meaning—i.e., of what I just said (In lines 53–58, Lysander explains what he meant in line 48.)
 52. **Love . . . conference**: i.e., when lovers talk, it is love that hears and understands
 60. **besprew**: literally, curse (but the harshness of the word was lost through repeated use)
 63. **human**: humane, civil, courteous
 70. **Here**: Lysander would be some distance from where Hermia is lying.

56

A Midsummer Night's Dream ACT 2, SC. 2

57

LYSANDER

Fair love, you faint with wand'ring in the wood. *find out*
 And, to speak troth, I have forgot our way. *A*
 We'll rest us, Hermia, if you think it good,
 And tarry for the comfort of the day.

HERMIA

'Be it so, Lysander. Find you out a bed,
 For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both;
 One heart, one bed, two bosoms, and one troth. *C*

HERMIA

Nay, good Lysander. For my sake, my dear,
 Lie further off yet. Do not lie so near. *D*

LYSANDER

O, take the sense, sweet, of my innocence!
 Love takes the meaning in love's conference. *E*
 I mean that my heart unto yours 'tis knit,
 So that but one heart we can make of it;
 Two bosoms interchain'd with an oath—
 So then two bosoms and a single troth.
 Then by your side no bed-room me deny,
 For lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily.
 Now much bespew my manners and my pride
 If Hermia meant to say Lysander lied. *F*
 But, gentle friend, for love and courtesy,
 Lie further off in human modesty.
 Such separation, as may well be said,
 Becomes a virtuous bachelor and a maid.
 So far be distant; and good night, sweet friend.
 Thy love ne'er alter till thy sweet life end!

LYSANDER

"Amen, amen" to that fair prayer, say I,
 And then end life when I end loyalty!
 Here is my bed. Sleep give thee all his rest!

*lights we 13
 but blind
 HL play up*

70

74. approve: demonstrate, confirm; or, test
 77. Weeds: garments
 85. owe: i.e., own, possess
 86-87. let love... eyelid: i.e., let love so torment you that you cannot close your eyes in sleep
 forbid... seat: i.e., banish from its place
 91. charge: command
 92. darkling: in the dark



Robin Goodfellow. (2.1.0 SD)
 From *Robin Good-fellow, his mad pranks...* (1639).

A Midsummer Night's Dream ACT 2, SC. 2

59

HERMIA

With half that wish the wisher's eyes be pressed!

← Sound cue R -
 A man bent
 syn d
 fades out

Enter [Robin]

ROBIN

Through the forest have I gone,
 But Athenian found I none
 On whose eyes I might approve
 This flower's force in stirring love.

57-60
 75

He sees Lysander.

Night and silence! Who is here?
 Weeds of Athens he doth wear.
 This is he my master said
 Despis'd the Athenian maid.
 And here the maiden, sleeping sound
 On the dank and dirty ground.
 Pretty soul, she durst not lie
 Near this lack-love, this kill-courtesy.
 Churl, upon thy eyes I throw
 All the power this charm doth owe.

80

85

He anoints Lysander's eyelids
 with the nectar.

When thou wak'st, let love forbid
 Sleep his seat on thy eyelid.
 So, awake when I am gone,
 For I must now to Oberon.

E

He exits.

Enter Demetrius and Helena, running.

HELENA

Stay, though thou kill me, sweet Demetrius.

90

DEMETRIUS

I charge thee, hence, and do not haunt me thus.

HELENA

O, wilt thou darkling leave me? Do not so.

H

94. fond: (1) foolish; (2) infatuated
 95. grace: favor or reward for prayer
 103. as: i.e., as if I were
 104. glass: mirror
 105. compare with: i.e., rival, vie with; spheric
 eyne: perhaps, eyes belonging to the celestial
 spheres, like stars
 110. Transparent: (1) radiant; (2) capable of being
 seen through; Nature shows art: in making Helena's
 body "transparent," so that Lysander can "see her
 heart," Nature acts like a magician. art: magic, power
 121. change: i.e., exchange
 122-29. The will . . . book: In this speech, Lysan-
 der attributes his sudden love for Helena to his having
 suddenly become mature and rational. will: desire

DEMETRIUS

Stay, on thy peril. I alone will go. A [Demetrius exits.]

HELENA

O, I am out of breath in this fond chase.

The more my prayer, the lesser is my grace. B

Happy is Hermia, wheresoe'er she lies,

For she hath blessed and attractive eyes.

How came her eyes so bright? Not with salt tears.

If so, my eyes are oftener washed than hers.

No, no, I am as ugly as a bear,

For beasts that meet me run away for fear. C

Therefore no marvel though Demetrius

Do as a monster fly my presence thus.

What wicked and dissembling glass of mine → looks at hand

Made me compare with Hermia's spheric eyne? 105

But who is here? Lysander, on the ground! → Lysander's grave

Dead or asleep? I see no blood, no wound. — D

Lysander, if you live, good sir, awake.

LYSANDER, [waking up]

And run through fire I will for thy sweet sake.

Transparent Helena! Nature shows art,

That through thy bosom makes me see thy heart. E

Where is Demetrius? O, how fit a word

Is that vile name to perish on my sword!

HELENA

Do not say so. Lysander, say not so.

What though he love your Hermia? Lord, what

though?

Yet Hermia still loves you. Then be content.

LYSANDER

Content with Hermia? No, I do repent

The tedious minutes I with her have spent. G

Not Hermia, but Helena I love.

Who will not change a raven for a dove?

The will of man is by his reason swayed,

And reason says you are the worthier maid.

124. **Things growing:** i.e., growing things
 125. **ripe not:** i.e., did not ripen
 126. **point:** i.e., the highest point; **skill:** judgment, discrimination
 127. **marshal:** an officer who leads guests to their proper places
 128. **o'erlook:** survey
 130. **Wherefore:** why
 136. **Good troth, good sooth:** i.e., in truth (mild oaths)
 138. **Perforce:** of necessity
 147. **of those they did deceive:** i.e., by the men who had mistakenly believed in the heresies
 149. **Of:** i.e., by

63 *A Midsummer Night's Dream* ACT 2, SC. 2

125 Things growing are not ripe until their season;
 So I, being young, till now ripe not to reason.
 And touching now the point of human skill, A
 Reason becomes the marshal to my will
 And leads me to your eyes, where I o'erlook
 Love's stories written in love's richest book.

130 **HELENA**
 Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn? B
 Is 't not enough, is 't not enough, young man,
 That I did never, no, nor never can
 Deserve a sweet look from Demetrius' eye,
 But you must flout my insufficiency?
 Good troth, you do me wrong, good sooth, you do, C
 In such disdainful manner me to woo.
 But fare you well. Perforce I must confess
 I thought you lord of more true gentleness.
 O, that a lady of one man refused
 Should of another therefore be abused! D
 She exits.

140 **LYSANDER**
 She sees not Hermia.—Hermia, sleep thou there,
 And never mayst thou come Lysander near. D
 For, as a surfeit of the sweetest things,
 The deepest loathing to the stomach brings, E
 Or as the heresies that men do leave
 Are hated most of those they did deceive,
 So thou, my surfeit and my heresy,
 Of all be hated, but the most of me!
 And, all my powers, address your love and might
 To honor Helen and to be her knight. He exits.

150 **HERMIA**, [waking up]
 Help me, Lysander, help me! Do my best
 To pluck this crawling serpent from my breast. F
 Ay me, for pity! What a dream was here!
 Lysander, look how I do quake with fear.
 Methought a serpent ate my heart away.

Lights up 24
 when she leaves
 pink.

155 XCS

157. prey: i.e., attack
160. an if: i.e., if

65 A Midsummer Night's Dream ACT 2. SC. 2

And you sat smiling at his cruel prey.
Lysander! What, removed? Lysander, lord!
What, out of hearing? Gone? No sound, no word?
Alack, where are you? Speak, an if you hear.
Speak, of all loves! I swoon almost with fear.—
No? Then I well perceive you are not nigh.
Either death or you I'll find immediately.

160

A

Soth's cue
T. take on
(risky)

She exits

with
Lysander
Lysander
Lysander

64

A
MIDSUMMER
NIGHT'S DREAM

ACT 3



3.1 The tradesmen meet in the woods to rehearse. Robin Goodfellow happens upon them and transforms Bottom's head into that of an ass. Abandoned by his terrified friends, Bottom sings. His singing awakens Titania, who, under the influence of the flower's magic, falls in love with him. She takes him away to sleep in her bower.

- 0 SD. Clowns: i.e., actors who play comic roles
- 2. Pat: i.e., at exactly the right time; marvels: i.e., marvelously
- 3. plot: piece of ground
- 4. brake: thicket; tiring-house: i.e., attiring house, dressing room
- 8. bully: worthy, admirable
- 13. By 'r lakin: an oath "by our Lady"; parlous: perilous, terrible
- 15. when all is done: i.e., after all

ACT 3

LOWE - BOTTOM CHANGE

68

Scene 1

[With Titania still asleep onstage, enter the Clowns, Bottom, Quince, Snout, Starveling, Snug, and Flute.]

BOTTOM Are we all met? **A**
QUINCE Pat, pat. And here's a marvels convenient place for our rehearsal. This green plot shall be our stage, this hawthorn brake our tiring-house, and we will do it in action as we will do it before the Duke.

BOTTOM Peter Quince? **C**
QUINCE What sayest thou, bully Bottom? **D**
BOTTOM There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that? **E**

SNOUT By 'r lakin, a parlous fear. **F**
STARVELING I believe we must leave the killing out, when all is done. **G**

BOTTOM Not a whit! I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not killed indeed. And, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear. **H**

24. eight and six: alternating eight- and six-syllable lines (the standard ballad meter)
 39. defect: Bottom's error for "effect"
 42-43. it were pity of my life: i.e., I would be risking my life

71 *A Midsummer Night's Dream* ACT 3, SC. 1

QUINCE Well, we will have such a prologue, and it shall A
 be written in eight and six.

BOTTOM No, make it two more. Let it be written in B
 eight and eight.

SNOUT Will not the ladies be afeard of the lion? C

STARVELING I fear it, I promise you. D

BOTTOM Masters, you ought to consider with yourself, E
 to bring in (God shield us!) a lion among ladies is a
 most dreadful thing. For there is not a more fearful
 wildfowl than your lion living, and we ought to look
 to 't.

SNOUT Therefore another prologue must tell he is not F
 a lion.

BOTTOM Nay, you must name his name, and half his G
 face must be seen through the lion's neck, and he
 himself must speak through, saying thus, or to the
 same defect: "Ladies," or "Fair ladies, I would
 wish you," or "I would request you," or "I would
 entreat you not to fear, not to tremble! My life for H
 yours. If you think I come hither as a lion, it were
 pity of my life. No, I am no such thing. I am a man as
 other men are." And there indeed let him name his
 name and tell them plainly he is Snug the joiner.

QUINCE Well, it shall be so. But there is two hard I
 things: that is, to bring the moonlight into a cham-
 ber, for you know Pyramus and Thisbe meet by
 moonlight.

SNOUT Doth the moon shine that night we play our J
 play? 50

BOTTOM A calendar, a calendar! Look in the almanac. K
 Find out moonshine, find out moonshine.

Quince takes out a book.

QUINCE Yes, it doth shine that night. L

BOTTOM Why, then, may you leave a casement of the M
 great chamber window, where we play, open, and
 the moon may shine in at the casement. 55

58-59. **bush of thorns:** In legend, there is in the moon a man who carries a bundle of sticks and a lantern and who is often accompanied by his dog.

59. **disfigure:** Quince's mistake for "figure" (i.e., represent)

67-68. **plaster . . . loam . . . roughcast:** Each of these is used for plastering walls. **Plaster** is a mixture of lime, sand, and hair; **loam** is a mixture of clay, sand, and straw (it was also used for making bricks); **roughcast** is a mixture of lime and gravel.

69. **thus:** The actor playing Bottom usually, at this point, makes a "v" with his first two fingers.

76. **hempen homespuns:** i.e., country bumpkins, wearing homespun clothes woven from hemp

77. **cradle:** i.e., the bower where Titania is sleeping

78. **toward:** about to take place

QUINCE Ay, or else one must come in with a bush of thorns and a lantern and say he comes to disfigure or to present the person of Moonshine. Then there is another thing: we must have a wall in the great chamber, for Pyramus and Thisbe, says the story, did talk through the chink of a wall.

SNOUT You can never bring in a wall. What say you, Bottom?

BOTTOM Some man or other must present Wall. And let him have some plaster, or some loam, or some roughcast about him to signify wall, or let him hold his fingers thus, and through that cranny shall Pyramus and Thisbe whisper.

QUINCE If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin. When you have spoken your speech, enter into that brake, and so everyone according to his cue.

Enter Robin [invisible to those onstage.]

ROBIN [aside]

What hempen homespuns have we swagg'ring here So near the cradle of the Fairy Queen?

What, a play toward? I'll be an auditor—

An actor too perhaps, if I see cause.

QUINCE Speak, Pyramus.—Thisbe, stand forth.

BOTTOM, *as Pyramus*

Thisbe, the flowers of odious savors sweet—

QUINCE Odors, [odors!]

BOTTOM, *as Pyramus*

. . . odors savors sweet.

So hath thy breath, my dearest Thisbe dear.—

But hark, a voice! Stay thou but here awhile,

And by and by I will to thee appear.

[ROBIN, aside]

A stranger Pyramus than e'er played here! He exits.

89. marry: i.e., indeed

92-95. Most . . . tire: These lines include several words that simply fill out the six-beat doggerel lines (brisky [rather than "brisk"], juvenal [rather than "youth"], eke [i.e., also]) and words that seem desperate attempts to rhyme (Jew to rhyme with hue, tire to rhyme with brier). Part of the comedy in the "Pyramus and Thisbe" scenes turns on the very bad "poetry" of the script. triumphant: splendid brier: wild rose bush

97. Ninus' tomb: In Ovid's *Metamorphoses*, the lovers meet at the tomb of Ninus, legendary founder of the city of Nineveh.

99. part: Actors were provided with "parts" that contained cues of two or three words, as well as their own speeches. (Flute seems not to have read "cues and all," but rather to have read two of Thisbe's speeches as if they were one.)

103 SD. with the ass-head: i.e., wearing the "ass head" (a stage prop)

104. were: i.e., would be

107. round: roundabout way; circle dance

111. fire: i.e., will-o'-the-wisp

75 A Midsummer Night's Dream ACT 3. SC. 1

A

FLUTE Must I speak now?

QUINCE Ay, marry, must you, for you must understand he goes but to see a noise that he heard and is to come again.

FLUTE, as Thisbe

Most radiant Pyramus, most lily-white of hue,
Of color like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse, that yet would never tire.

I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE "Ninus' tomb," man! Why, you must not speak that yet. That you answer to Pyramus. You O speak all your part at once, cues and all.—Pyramus, enter. Your cue is past. It is "never tire."

FLUTE O!

As Thisbe. As true as truest horse, that yet would never tire.

Enter Robin, and Bottom as Pyramus with the ass-head.

BOTTOM, as Pyramus

If I were fair, fair Thisbe, I were only thine.

QUINCE O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help!

Quince, Flute, Snout, Snug, and Starveling exit.

ROBIN

I'll follow you. I'll lead you about a round,
Through bog, through bush, through brake, I
through brier.

Sometime a horse I'll be, sometime a hound,

A hog, a headless bear, sometime a fire,

And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

He exits.

BOTTOM Why do they run away? This is a knavery of them to make me afraid.

120-21. translated: transformed
 127. ouzel: blackbird
 129. thrush: thrush
 130. little quill: i.e., small note (literally, a small musical pipe)
 133. plainsong cuckoo gray: i.e., gray cuckoo, whose repetitive call is as simple as the early church music called plainsong (See page 80.)
 134. Whose . . . mark: i.e., whose song many men hear and pay attention to (Because the cuckoo does not build nests but leaves its eggs for other birds to hatch and feed, its song of "cuckoo" is linked to "cuckold," a man whose wife is unfaithful and thus who might bear children fathered by other men. Its call was considered a mocking cry directed at married men.)

136. who . . . foolish: Proverbial: "Do not set your wit against a fool's." set his wit: use his intelligence to answer

137. give . . . the lie: accuse . . . of lying
 138. never so: countless times (i.e., over and over)
 140. note: song

142. virtue's: excellence's; perforce: i.e., whether I want to or not, willy-nilly; move me: persuade me; stir my emotions

Enter Snout.

SNOUT O Bottom, thou art changed! What do I see on A thee?

BOTTOM What do you see? You see an ass-head of your own, do you? [Snout exits.]

Enter Quince.

QUINCE Bless thee, Bottom, bless thee! Thou art translated! [He exits.]

BOTTOM I see their knavery. This is to make an ass of me, to fright me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.

[He sings.] The ouzel cock, so black of hue,
 With orange-tawny bill,

The thrush with his note so true,
 The wren with little quill—

TITANIA, [waking up] What angel wakes me from my flow'ry bed?

BOTTOM [sings] The finch, the sparrow, and the lark,
 The plainsong cuckoo gray,
 Whose note full marry a man doth mark

And dares not answer "may"—

[for, indeed, who would set his wit to so foolish a bird? Who would give a bird the lie though he cry "cuckoo" never so?]

TITANIA

I pray thee, gentle mortal, sing again.
 Mine ear is much enamored of thy note,

So is mine eye enthralled to thy shape,
 And thy fair virtue's force perforce doth move me

On the first view to say, to swear, I love thee.

BOTTOM Methinks, mistress, you should have little

146. keep little company together: i.e., are not good friends
 148. gleek: make a joke
 156. common: ordinary; rate: value
 157. still: always; doth tend upon: serves, attends;
 state: greatness, position of power

160. deep: ocean
 162-63. I will purge . . . go: i.e., I will transform you into a spirit purge: make pure or clean mortal: i.e., subject to death (It has been suggested that the medical meaning of purge [i.e., to cleanse the body through bleedings or laxatives] should be considered here.)

164 SD. Peaseblossom . . . Mustardseed: Each of these names indicates something very tiny or otherwise hard to see. Peaseblossom: the flower of the pea plant Mote: speck (Since the words *mote* and *moth* were pronounced the same way, and since the character's name is spelled "moth" in the early printings of this play, the character's name might mean, instead, a small flying insect. "Mote" is an almost-silent character, not described in the dialogue as the other fairies are. Thus editors have difficulty determining whether his/its name should, in modern spelling, be "Mote" or "Moth.") Mustardseed: It is from tiny mustardseeds that mustard is made.

171. gambol: skip, leap about; in his eyes: in his sight
 172. apricocks: apricots; dewberries: blackberries
 174. humble-bees: bumble bees

78

79 A Midsummer Night's Dream ACT 3. SC. 1

reason for that. And yet, to say the truth, reason and love keep little company together nowadays. The more the pity that some honest neighbors will not make them friends. Nay, I can gleek upon occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

Not so neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

TITANIA

Out of this wood do not desire to go.

Thou shalt remain here whether thou wilt or no.

I am a spirit of no common rate.

The summer still doth tend upon my state,

And I do love thee. Therefore go with me.

I'll give thee fairies to attend on thee,

And they shall fetch thee jewels from the deep

And sing while thou on pressed flowers dost sleep.

And I will purge thy mortal grossness so

That thou shalt like an airy spirit go.—

Peaseblossom, Cobweb, Mote, and Mustardseed!

Enter four Fairies: Peaseblossom, Cobweb, Mote, and Mustardseed.

Peaseblossom Ready. E

Cobweb And I. F

Mote And I. G

Mustardseed And I. H

All Where shall we go?

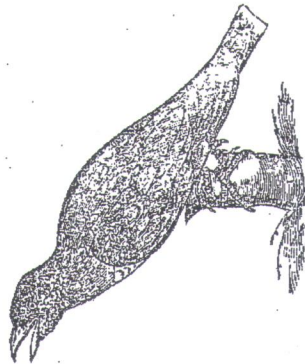
TITANIA

Be kind and courteous to this gentleman. Hop in his walks and gambol in his eyes; Feed him with apricocks and dewberries, With purple grapes, green figs, and mulberries; The honey-bags steal from the humble-bees,

lights cut 14.7 like beam lower

Save a cut - V mm/mo may (not out)

177. have: i.e., attend
 185. cry . . . mercy: i.e., beg . . . pardon
 189-90. Cobweb . . . you: Cobwebs were used to stop bleeding.
 190. honest: honorable
 192. Squash: an unripened pea-pod
 193. Peascod: a ripe pea-pod
 198-99. your patience: perhaps, referring to mustard's patience in being so often devoured; perhaps, "your Patience," as in "your Honor"
 199. ox-beef: Mustard is often served as a condiment with beef. (Bottom is here sympathizing with Mustardseed for having lost kinsmen who have been eaten as mustard.)
 207. enforced chastity: (1) chastity enforced, compelled; (2) chastity forced and destroyed, raped



A "cuckoo gray." (3.1.133)
 From Konrad Gesner, . . . *Historia animalium* . . . (1585).

175
 And for night-tapers crop their waxen thighs
 And light them at the fiery glowworms' eyes
 To have my love to bed and to arise;
 And pluck the wings from painted butterflies
 To fan the moonbeams from his sleeping eyes.
 Nod to him, elves, and do him courtesies.

180
 [PEASEBLOSSOM] Hail, mortal! ♀

[COBWEB] Hail! ♂

[MOTHE] Hail! ♂

[MUSTARDEED] Hail! ♂

BOTTOM I cry your Worships mercy, heartily.—I beseech your Worship's name.

COBWEB Cobweb. ♀

BOTTOM I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you.—Your name, honest gentleman?

PEASEBLOSSOM Peaseblossom. ♀

BOTTOM I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance, too.—Your name, I beseech you, sir?

MUSTARDEED Mustardseed. ♀

BOTTOM Good Master Mustardseed, I know your patience well. That same cowardly, giantlike ox-beef hath devoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

TITANIA

205
 Come, wait upon him. Lead him to my bower.
 The moon, methinks, looks with a wat'ry eye,
 And when she weeps, weeps every little flower,
 Lamenting some enforced chastity.
 Tie up my lover's tongue. Bring him silently.

[They exit.]

Light we 15
 stage lights off
 it down

Sound we W.
 music may take in

INTERMISSION

A Midsummer Night's Dream ACT 3, SC. 2

Lights cue 16 - H. up 90
Lights cue 10.5 - lights down
Lights cue 16.8 - H. out

83

Scene 27

Enter Oberon, King of Fairies

Lights cue 17 - H. down, lights up
H. down, lights up
Soon cue 17 - King of the Fairies

OBERON holding 1 purple + 1 white flower
I wonder if Titania be awaked;
Then what it was that next came in her eye, A
Which she must dote on in extremity.

Enter Robin Goodfellow

Here comes my messenger. How now, mad spirit?
What night-rule now about this haunted grove?

ROBIN

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial day.
The shallowest thick-skinned of their sort,
Who Pyramus presented in their sport,
Forsook his scene and entered in a brake.
When I did him at this advantage take,
An ass's noll I fixed on his head.
Anon his Thisbe must be answered,
And forth my 'mimic' comes. When they him spy,
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky,
So at his sight away his fellows fly,
And, at our stamp, here o'er and o'er one falls.
He "Murder" cries and help from Athens calls.
Their sense thus weak, lost with their fears thus
strong,
Made senseless things begin to do them wrong;

3.2 Robin Goodfellow reports to Oberon about Titania and Bottom. When Demetrius enters wooing Hermia, Oberon discovers that Robin has anointed the eyes of the wrong Athenian. Oberon then orders Robin to fetch Helena while he anoints the eyes of the sleeping Demetrius. Helena enters pursued by Lysander vowing his love. Demetrius awakes, falls in love with Helena, and also begins to woo her. Helena believes both men are mocking her. When Hermia arrives and learns that Lysander has abandoned her for Helena, she threatens Helena, who thinks that Hermia is part of the conspiracy. Lysander and Demetrius prepare to duel to prove their right to Helena. At Oberon's command, Robin impersonates each of the two men in turn in order to lead the other astray until both, exhausted, fall asleep. Helena and Hermia also fall asleep. Robin applies nectar to Lysander's eyes to undo the spell that has drawn him to Helena.

- 3. In extremity: to the highest degree
- 5. night-rule: perhaps, disorder (night being associated with the irrational); haunted: much visited
- 7. close: hidden, secluded
- 8. dull: i.e., unconscious (because asleep)
- 9. patches: simpletons; rude: humble; uncivilized; mechanicals: workers
- 10. work for bread: i.e., earn their livings; stalls: booths, sheds (where cobblers, butchers, etc., worked and sold their wares)
- 13. barren: dull
- 14. sport: drama, theatrical activity
- 15. scene: stage

(continued)

17. noll: head
18. Anon: soon
19. mimic: i.e., comic actor
20. fowler: one who hunts wild birds
21. russet-pated . . . sort: a large flock of brownish-headed jackdaws
23. Sever themselves: i.e., split up
25. at our stamp: Robin, as described in stories and ballads, has a powerful stamp. However, since his use of "our" is puzzling, it has been suggested that "at our stamp" is a misprint for "at a stump."
- 31-32. from . . . catch: perhaps, everything snatches at cowards
34. translated: transformed
37. falls out: happens
38. latched: snared, caught
42. That: i.e., so that; of force: of necessity (i.e., inevitably)
43. Stand close: an order to step aside into hiding
50. o'er shoes: i.e., up to your ankles
- 55-57. This whole earth . . . Antipodes: i.e., that the solid globe could be so pierced that the moon could travel through it, bringing night to the Antipodes when it should there be noon
- bored: pierced through, drilled
- Her brother's: i.e., the sun's
- Antipodes: the region on the opposite side of the globe (See page 86.)

30

For briars and thorns at their apparel snatch,
Some sleeves, some hats, from yielders all things
catch.

A

I led them on in this distracted fear
And left sweet Pyramus translated there.
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

35

OBERON

This falls out better than I could devise.
But hast thou yet latched the Athenian's eyes?
With the love juice, as I did bid thee do?

40

ROBIN

I took him sleeping—that is finished, too—
And the Athenian woman by his side,
That, when he waked, of force she must be eyed.

Enter Demetrius and Hermia. SR

OBERON

Stand close. This is the same Athenian.

ROBIN

This is the woman, but not this the man.

Sound out the King of Fairies
They step aside

DEMETRIUS

O, why rebuke you him that loves you so?

Lay breath so bitter on your bitter foe!

HERMIA

Now I but chide, but I should use thee worse,

For thou, I fear, hast given me cause to curse.

If thou hast slain Lysander in his sleep,

Being o'er shoes in blood, plunge in the deep

And kill me too.

The sun was not so true unto the day

As he to me. Would he have stolen away

From sleeping Hermia? I'll believe as soon

This whole earth may be bored, and that the moon

May through the center creep and so displease

55

Her brother's noontide with th' Antipodes.
It cannot be but thou hast murdered him.
So should a murderer look, so dead, so grim.

DEMETRIUS
So should the murdered look, and so should I, ⁶⁰
Pierced through the heart with your stern cruelty. ^{hold hands}
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA
What's this to my Lysander? Where is he?
Ah, good Demetrius, wilt thou give him me?
I had rather give his carcass to my hounds. ⁶⁵

DEMETRIUS
Out, dog! Out, cur! Thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never numbered among men.
O, once tell true! Tell true, even for my sake!
Durst thou have looked upon him, being awake?
And hast thou killed him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it, for with doubler tongue
Than thine, thou serpent, never adder stung. ⁷⁵

DEMETRIUS
You spend your passion on a misprised mood.
I am not guilty of Lysander's blood,
Nor is he dead, for aught that I can tell. ⁷⁵

HERMIA
I pray thee, tell me then that he is well.
DEMETRIUS
An if I could, what should I get therefor? ⁸⁰

HERMIA
A privilege never to see me more.
And from thy hated presence part I ⁸⁰
See me no more, whether he be dead or no.

She exits. ⁸⁵
Digs up X SC defeated

59. dead: (1) deadly; (2) dull; (3) deathly pale
64. What's this to: i.e., what does this have to do with
71. being awake: i.e., if Lysander were awake
73. worm: serpent
75. never adder stung: i.e., never did adder sting
76. misprised: mistaken; mood: perhaps, anger, or grief, perhaps, state of mind
80. An if: i.e., if, therefore: for it, in exchange



A map of the globe showing the Antipodes. (3.2.57)
From Macrobius, *Insomnium Scipionis expositio* ... (1492).

86-89. So sorrow's . . . stay: Demetrius, explaining that he will now lie down and sleep, plays with two meanings of the word heavy (sad; sleepy). He says that sorrow grows heavier when sleep, like a bankrupt, cannot pay its debts; he lies down to wait for sleep to make him an offer (a tender) and pay part of its debt.

92. Of thy misprision: from your mistake; perforce: necessarily

93. turned: altered; changed

94-95. Then fate . . . oath: Robin attributes his mistake to fate, claiming that for every man who is faithful a million are fickle. holding troth: keeping his plighted oath confounding: breaking

96. About the wood go: i.e., go through the forest

97. look thou: i.e., make sure you

98. fancy-sick: lovesick; cheer: face

99. costs . . . dear: Sighs were thought to deplete the blood. dear: dearly

101. against: i.e., to prepare for the time

103. Tartar's bow: an Oriental bow, more powerful than English bows (See page 92.)

106. apple: i.e., the pupil

107. his love: i.e., Helena

109. Venus: the planet Venus, known as the evening star (also named above at line 63)

DEMETRIUS

There is no following her in this fierce vein.

Here, therefore, for a while I will remain.

So sorrow's heaviness doth heavier grow

For debt that bankrupt sleep doth sorrow owe,

Which now in some slight measure it will pay,

If for his tender here I make some stay.

[He lies down and falls asleep.]

OBERON [to Robin]

What hast thou done? Thou hast mistaken quite

And laid the love juice on some true-love's sight.

Of thy misprision must perforce ensue

Some true-love turned, and not a false turned true.

ROBIN

Then fate o'errules, that, one man holding troth,

A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,

And Helena of Athens look thou find.

All fancy-sick she is and pale of cheer

With sighs of love that costs the fresh blood dear.

By some illusion see thou bring her here.

I'll charm his eyes against she do appear.

ROBIN I go, I go, look how I go,

Swifter than arrow from the Tartar's bow. [He exits.]

OBERON [applying the nectar to Demetrius' eyes]

Flower of this purple dye,

Hit with Cupid's archery,

Sink in apple of his eye.

When his love he doth espy,

Let her shine as gloriously

As the Venus of the sky.

When thou wak'st, if she be by,

Beg of her for remedy.

[Enter Robin.]

[en. SL]

115. fee: reward
 116. fond pageant: foolish spectacle or scene
 121. needs: necessarily, inevitably; sport alone: an unrivaled entertainment
 126. Look when: whenever, all the while
 129. badge of faith: i.e., his tears
 130. advance: display, exhibit
 131. When truth . . . fray: Helena argues that Lysander is using the truth of his present vows to kill the truth of his vows to Hermia, thus creating a battle that is both devilish (in that he is breaking his oath) and holy (in that it is a battle between truths).
 132. give her o'er: abandon her
 133-34. Weigh . . . weigh: Balance your oaths to her against your oaths to me, and (1) you will weigh "nothing," because the scales will be evenly balanced; or, (2) since they are both empty, you will be weighing nothing.

A Midsummer Night's Dream ACT 3, SC. 2

91

ROBIN

Captain of our fairy band,
 Helena is here at hand,
 And the youth, mistook by me,
 Pleading for a lover's fee.

Sound cue
 Oberon King of
 the Fairies fade in

A
 Lord, what fools these mortals be!

115

Stand aside. The noise they make
 Will cause Demetrius to awake.

Lights
 cue 19-
 HL plat fade-in

OBERON

ROBIN

Then will two at once woo one.
 That must needs be sport alone.
 And those things do best please me
 That befall prepost'rously.

120

Sound cue
 HL plat
 cue 20
 They step aside
 HL plat
 cue 21

Enter Lysander and Helena. en. SL (HL) leads to

LYSANDER

Why should you think that I should woo in scorn?
 Scorn and derision never come in tears.
 Look when I vow, I weep; and vows so born, hatched
 In their nativity all truth appears.

CSR
 or (L)
 125 walk on
 free

How can these things in me seem scorn to you,
 Bearing the badge of faith to prove them true?

HELENA

You do advance your cunning more and more.
 When truth kills truth, O devilish holy fray!
 These vows are Hermia's. Will you give her o'er?
 Weigh oath with oath, and you will nothing weigh.

130

Your vows to her and me, put in two scales,
 Will even weigh, and both as light as tales.

LYSANDER

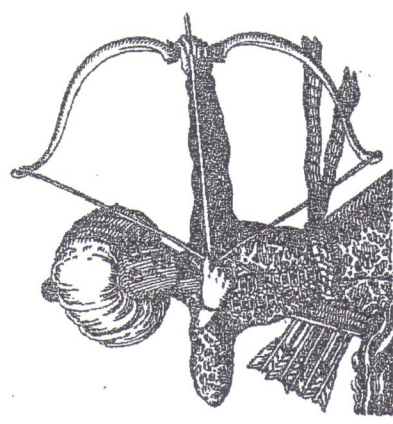
I had no judgment when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

HL
 take hands
 HL
 away

141. eyne: eyes
 142. Crystal is muddy: i.e., in comparison to her eyes
 144. Taurus: a mountain range in Asia
 147. princess of pure white: i.e., her hand; seal: i.e., guarantee, pledge
 149. set against: attack
 153. join in souls: perhaps, unite
 156. parts: personal qualities
 160. trim: fine (said sarcastically)
 163-64. extort . . . patience: i.e., wring from a poor soul her patience, as if through torture
 extort: wring out
 164. make you sport: i.e., entertain yourselves



A Tartar's bow. (3.2.103)
 From Balthasar Kuchler,
Repräsentatio der fürstlichen Auffzug (1611).

LYSANDER
 Demetrius loves her, and he loves not you. ^{(Hcl) X JK Sound effect}
DEMETRIUS ^{(Hcl) X JK Sound effect} waking up ^{(Hcl) X JK Sound effect} ^{(Hcl) X JK Sound effect}
 O Helen, goddess, nymph, perfect, divine! ^{(Hcl) X JK Sound effect}
 To what, my love, shall I compare thine eyne? ^{(Hcl) X JK Sound effect}
 Crystal is muddy. O, how ripe in show ^{(Hcl) X JK Sound effect}
 Thy lips, those kissing cherries, tempting grow! ^{(Hcl) X JK Sound effect}
 That pure congealed white, high Taurus' snow, ^{(Hcl) X JK Sound effect}
 Fanned with the eastern wind, turns to a crow ^{(Hcl) X JK Sound effect}
 When thou hold'st up thy hand. O, let me kiss ^{(Hcl) X JK Sound effect}
 This princess of pure white, this seal of bliss! ^{(Hcl) X JK Sound effect}

HELENA
 O spite! O hell! I see you all are bent ^{(Hcl) X JK Sound effect}
 To set against me for your merriment. ^{(Hcl) X JK Sound effect}
 If you were civil and knew courtesy, ^{(Hcl) X JK Sound effect}
 You would not do me thus much injury. ^{(Hcl) X JK Sound effect}
 Can you not hate me, as I know you do, ^{(Hcl) X JK Sound effect}
 But you must join in souls to mock me too? ^{(Hcl) X JK Sound effect}
 If you were men, as men you are in show, ^{(Hcl) X JK Sound effect}
 You would not use a gentle lady so, ^{(Hcl) X JK Sound effect}
 To vow and swear and superpraise my parts, ^{(Hcl) X JK Sound effect}
 When, I am sure, you hate me with your hearts. ^{(Hcl) X JK Sound effect}
 You both are rivals and love Hermia, ^{(Hcl) X JK Sound effect}
 And now both rivals to mock Helena. ^{(Hcl) X JK Sound effect}
 A trim exploit, a manly enterprise, ^{(Hcl) X JK Sound effect}
 To conjure tears up in a poor maid's eyes ^{(Hcl) X JK Sound effect}
 With your derision! None of noble sort ^{(Hcl) X JK Sound effect}
 Would so offend a virgin and extort ^{(Hcl) X JK Sound effect}
 A poor soul's patience, all to make you sport. ^{(Hcl) X JK Sound effect}

LYSANDER
 You are unkind, Demetrius. Be not so. ^{(Hcl) X JK Sound effect}
 For you love Hermia; this you know I know. ^{(Hcl) X JK Sound effect}
 And here with all goodwill, with all my heart, ^{(Hcl) X JK Sound effect}
 In Hermia's love I yield you up my part. ^{(Hcl) X JK Sound effect}
 And yours of Helena to me bequeath, ^{(Hcl) X JK Sound effect}
 Whom I do love and will do till my death. ^{(Hcl) X JK Sound effect}

172. I will none: i.e., I want none of her
 174. to her but as guest-wise sojourned: i.e.,
 journeyed to (or stayed with) her only as a visitor
 but: only sojourned: traveled; stayed
 179. aby it dear: pay dearly for it
 181. his: i.e., its
 183. Wherein: i.e., in that respect (of affecting the
 senses) in which
 188, 189. press: push, urge
 192. oes and eyes of light: i.e., stars oes: round
 spangles

HELENA
 Never did mockers waste more idle breath. A

DEMETRIUS
 Lysander, keep thy Hermia. I will none.
 If e'er I loved her, all that love is gone. B
 My heart to her but as guest-wise sojourned,
 And now to Helen is it home returned,
 There to remain. X 10 (11)
 Helen, it is not so. C

LYSANDER
 Disparage not the faith thou dost not know, D
 Lest to thy peril thou aby it dear.
 Look where thy love comes. Yonder is thy dear.

Enter Hermia. En. Sk

HERMIA, [to Lysander] X C5 10 (11)
 Dark night, that from the eye his function takes,
 The ear more quick of apprehension makes;
 Wherein it doth impair the seeing sense,
 It pays the hearing double recompense. E
 Thou art not by mine eye, Lysander, found; D
 Mine ear, I thank it, brought me to thy sound.
 But why unkindly didst thou leave me so? - grous hands of (11)

LYSANDER
 Why should he stay whom love doth press to go? F

HERMIA
 What love could press Lysander from my side? G

LYSANDER
 Lysander's love, that would not let him bide, H
 Fair Helena, who more engilds the night
 Than all yon fiery oes and eyes of light.
 Why seek'st thou me? Could not this make thee
 know

HERMIA
 The hate I bear thee made me leave thee so?

You speak not as you think. It cannot be. I

199. in spite of: i.e., to spite
 202. bait: harass, torment
 205. chld: scolded
 208. artificial: skillful
 209. needles: pronounced "neetes"
 211. both in one key: i.e., the two of us in perfect harmony
 213. incorporate: united in one body
 218-19. Two . . . crest: Helena here uses technical language of heraldry (of the first, coats, crest) to say again that she and Hermia, though in two bodies, once shared a single heart.
 220. rent: rend, tear
 223. Our sex: i.e., all females
 225. amazed: bewildered, dumbfounded (Many editions add the word "passionate" to this line, so that it reads "your passionate words"; the word is found in the Folio.)

HELENA

Lo, she is one of this confederacy!
 Now I perceive they have conjoined all three
 To fashion this false sport in spite of me.—
 Injurious Hermia, most ungrateful maid,
 Have you conspired, have you with these contrived,
 To bait me with this foul derision?
 Is all the counsel that we two have shared,
 The sisters' vows, the hours that we have spent
 When we have chid the hasty-footed time
 For parting us—O, is all forgot?

[All schooldays' friendship, childhood innocence?

We, Hermia, like two artificial gods,
 Have with our needles created both one flower,
 Both on one sampler, sitting on one cushion,
 Both warbling of one song, both in one key,
 As if our hands, our sides, voices, and minds
 Had been incorporate. So we grew together
 Like to a double cherry, seeming parted,
 But yet an union in partition,
 Two lovely berries molded on one stem;
 So with two seeming bodies but one heart,
 Two of the first, [like] coats in heraldry,
 Due but to one, and crowned with one crest.]

And will you rent our ancient love asunder,
 To join with men in scorning your poor friend?
 It is not friendly; 'tis not maidenly.
 Our sex, as well as I, may chide you for it,
 Though I alone do feel the injury.

215

220

HERMIA

I am amazed at your words.
 I scorn you not. It seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
 To follow me and praise my eyes and face,
 And made your other love, Demetrius,

225

230. spurn: kick
 232, 233. Wherefore: why
 235. tender: offer; forsooth: in truth; a very mild oath
 236. setting on: instigation
 237. in grace: i.e., favored
 242. Persevere: persevere (accent on second syllable); sad: serious, grave
 243. Make mouths upon: i.e., make faces at
 245. carried: managed; chronicled: i.e., written up in chronicles or histories
 247. argument: subject of contention
 250. excuse: defense
 254. she: i.e., Hermia; entreat: i.e., persuade you through her pleading

230

Who even but now did spurn me with his foot,
 To call me goddess, nymph, divine and rare,

235

Precious, celestial? Wherefore speaks he this
 To her he hates? And wherefore doth Lysander
 Deny your love (so rich within his soul)

240

And tender me, forsooth, affection,
 But by your setting on, by your consent?
 What though I be not so in grace as you,
 So hung upon with love, so fortunate,
 But miserable most, to love unloved?
 This you should pity rather than despise.

HERMIA

I understand not what you mean by this.

HELENA

Ay, do. Persever, counterfeit sad looks,
 Make mouths upon me when I turn my back,
 Wink each at other, hold the sweet jest up.
 This sport, well carried, shall be chronicled.
 If you have any pity, grace, or manners,
 You would not make me such an argument.
 But fare you well. 'Tis partly my own fault,
 Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena. Hear my excuse,
 My love, my life, my soul, fair Helena.

HELENA

O excellent!

HERMIA, [to Lysander]

Sweet, do not scorn her so.

DEMETRIUS, [to Lysander]

If she cannot entreat, I can compel.

LYSANDER

Thou canst compel no more than she entreat.
 Thy threats have no more strength than her weak
 prayers.

Helena, I love thee. By my life, I do.

259. by that: i.e., by my life
 262. withdraw . . . prove it: Lysander here challenges Demetrius to prove his love in a duel.
 265. Ethlop: Like "tawny Tartar" at line 274, this seems a reference to the dark color of Hermia's hair or complexion. (An Ethlop was a dark-skinned African.)
 266-68. No . . . follow: These lines are difficult as printed in the quarto. Many editors substitute the Folio's "sir" for "he'll," thus solving the problem of the shift from "he" to "you." take on as: i.e., act as if
 274. Tartar: i.e., Gypsy
 277. sooth: truly (a very mild oath)
 278. my word with thee: i.e., my challenge to you
 279-80. bond . . . bond: a quibble on bond as a binding legal agreement and bond as a fetter or chain (Hermia is the weak bond holding Lysander.)

[I swear by that which I will lose for thee,
 To prove him false that says I love thee not.]

DEMETRIUS

I say I love thee more than he can do. A

LYSANDER

If thou say so, withdraw and prove it too. B

DEMETRIUS

Quick, come. C

HERMIA

Lysander, whereto tends all this? V
 [She takes hold of Lysander.]

LYSANDER

Away, you Ethiop! F

DEMETRIUS, [to Hermia]

No, no. He'll

Seem to break loose. [To Lysander.] Take on as you would follow, F

But yet come not. You are a tame man, go!

LYSANDER, [to Hermia]

Hang off, thou cat, thou burr! Vile thing, let loose, G
 Or I will shake thee from me like a serpent.

HERMIA

Why are you grown so rude? What change is this, H
 Sweet love?

LYSANDER

Thy love? Out, tawny Tartar, out! I
 Out, loathed med'cine! O, hated potion, hence!

HERMIA

Do you not jest? J

Yes, sooth, and so do you. K

LYSANDER

Demetrius, I will keep my word with thee. L

DEMETRIUS

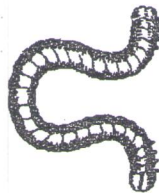
I would I had your bond. For I perceive N

A weak bond holds you. I'll not trust your word.

LYSANDER

What? Should I hurt her, strike her, kill her dead? N
 Although I hate her, I'll not harm her so.

284. what news: i.e., what does this mean?
 286. erewhile: a little while ago
 296. juggler: trickster, deceiver; cankerblossom:
 i.e., cankerworm, a worm that destroys flower buds
 306. urged: i.e., put forward as a recommendation



A cankerblossom. (3.2.296)
 From John Johnstone, *Opera aliquot* ... (1650-1662).

102

103 A Midsummer Night's Dream ACT 3. SC. 2

HERMIA

What, can you do me greater harm than hate?
 Hate me? Wherefore? O me, what news, my love?
 Am not I Hermia? Are not you Lysander?
 I am as fair now as I was erewhile.
 Since night you loved me; yet since night you left
 me.

Why, then, you left me—O, the gods forbid!—
 In earnest, shall I say?

LYSANDER

Ay, by my life,
 And never did desire to see thee more.
 Therefore be out of hope, of question, of doubt.
 Be certain, nothing truer, 'tis no jest
 That I do hate thee and love Helena.

[Hermia turns him loose.]

HERMIA

O me! [To Helena.] You juggler, you cankerblossom,
 You thief of love! What, have you come by night
 And stol'n my love's heart from him?

HELENA

Fine, i' faith.
 Have you no modesty, no maiden shame,
 No touch of bashfulness? What, will you tear
 Impatient answers from my gentle tongue?
 Fie, fie, you counterfeit, you puppet, you!

HERMIA

"Puppet"? Why so? Ay, that way goes the game.
 Now I perceive that she hath made compare
 Between our statures; she hath urged her height,
 And with her personage, her tall personage,
 Her height, forsooth, she hath prevailed with him.
 And are you grown so high in his esteem
 Because I am so dwarfish and so low?
 How low am I, thou painted maypole? Speak!
 How low am I? I am not yet so low
 But that my nails can reach unto thine eyes.

Sounds of a Banquet

315, 316. **curst, shrewishness:** These words (like *shrewd* at 3.2.340) were used to describe women who were considered quarrelsome, talkative, or sharp-tongued.
 317. **a right maid:** i.e., a girl indeed, a real sissy
 319. **something:** i.e., somewhat
 328. **chid me hence:** i.e., tried to drive me away through scolding
 330. **so:** i.e., if
 333. **fond:** foolish; or, doting
 339. **she:** i.e., *Hermia*; **her:** i.e., *Helena's*
 340. **keen:** cruel, fierce; **shrewd:** i.e., shrewish

HELENA
 I pray you, though you mock me, 'gentlemen,
 Let her not hurt me. I was never curst;
 I have no gift at all in shrewishness. A
 I am a right maid for my cowardice.
 Let her not strike me. You perhaps may think,
 Because she is something lower than myself,
 That I can match her.
 320 "Lower"? Hark, again! C
 HERMIA
 Good *Hermia*, do not be so bitter with me.
 I evermore did love you, *Hermia*,
 Did ever keep your counsels, never wronged you—
 325 Save that, in love unto *Demetrius*,
 I told him of your stealth unto this wood.
 He followed you; for love, I followed him.
 But he hath chid me hence and threatened me
 To strike me, spurn me, nay, to kill me too.
 330 And now, so you will let me quiet go,
 To Athens will I bear my folly back
 And follow you no further. Let me go.
 You see how simple and how fond I am.
 HERMIA
 Why, get you gone. Who is 't that hinders you?
 HELENA
 335 A foolish heart that I leave here behind.
 HERMIA
 What, with *Lysander*?
 HELENA
 With *Demetrius*.
 LYSANDER
 Be not afraid. She shall not harm thee, *Helena*. C
 DEMETRIUS
 No, sir, she shall not, though you take her part. D
 HELENA
 340 O, when she is angry, she is keen and shrewd. E
 She was a vixen when she went to school,
 And though she be but little, she is fierce.

344. suffer: allow
 345. come to her: i.e., get at her
 347. minims: i.e., finest of creatures; knotgrass: a weed that was thought to stunt growth
 354. aby: pay for
 356-57. whose right . . . is most in: i.e., who has the most right to
 359. coil: turmoil; is long of: i.e., is because of
 365. amazed: astounded (as if lost in a maze)
 366. Still thou: i.e., you always, you continue to
 368. shadows: illusions, spirits; also, darkness

HERMIA

"Little" again? Nothing "but" "low" and "little"?
 Why will you suffer her to flout me thus?
 Let me come to her.

LYSANDER

Get you gone, you dwarf,
 You minimus of hind'ring knotgrass made,
 You bead, you acorn—

DEMETRIUS

You are too officious
 In her behalf that scorns your services.
 Let her alone. Speak not of Helena.
 Take not her part. For if thou dost intend
 Never so little show of love to her,
 Thou shalt aby it.

LYSANDER

Now she holds me not.
 Now follow, if thou dar'st, to try whose right,
 Of thine or mine, is most in Helena.

DEMETRIUS

"Follow"? Nay, I'll go with thee, cheek by jowl.
 [Demetrius and Lysander exit.]

HERMIA

You, mistress, all this coil is long of you.
 [Helena retreats.]

Nay, go not back.

HELENA

I will not trust you, I,
 Nor longer stay in your curst company.
 Your hands than mine are quicker for a fray.
 My legs are longer thought, to run away.

HERMIA

I am amazed and know not what to say.
 [She exits.]

OBERON, [to Robin]

This is thy negligence. Still thou mistak'st,
 Or else commit't'st thy knaveries willfully.

ROBIN

Believe me, king of shadows, I mistook.
 Did not you tell me I should know the man
 By the Athenian garments he had on?

Light cue
 20 Fade-in
 . All pl. t. fade
 0 x 45
 370

373. It so did sort: i.e., that it happened this way
 374. As: since
 376. Hie: hurry
 377. welkin: sky; anon: immediately
 378. Acheron: i.e., hell (literally, one of the four rivers of the classical underworld, Hades)
 380. As one come: i.e., so that one comes
 384. from: i.e., away from
 386. batty: batlike
 387. herb: plant, flower
 388. liquor: juice; virtuous property: potent power
 389. his might: i.e., its strength
 390. wonted sight: i.e., usual (normal) vision
 392. fruitless: idle, empty
 394. With league . . . end: i.e., united in a compact that will last until death
 397. charmed: bewitched
 400. night's swift dragons: Night is here presented as driving across the sky in a chariot drawn by dragons.
 401. Aurora's harbinger: i.e., Venus, the morning star, announcing the approach of dawn (Aurora)

And so far blameless proves my enterprise
 That I have 'nointed an Athenian's eyes;
 And so far am I glad it so did sort,
 As this their jangling I esteem a sport.

OBERON

Thou seest these lovers seek a place to fight.
 Hie, therefore, Robin, overcast the night;
 The starry welkin cover thou anon
 With drooping fog as black as Acheron,
 And lead these testy rivals so astray
 As one come not within another's way.

Like to Lysander sometime frame thy tongue;
 Then stir Demetrius up with bitter wrong.
 And sometime rail thou like Demetrius.
 And from each other look thou lead them thus,
 Till o'er their brows death-counterfeiting sleep
 With leaden legs and baty wings doth creep.
 Then crush this herb into Lysander's eye,

He gives the flower to Robin.

Whose liquor hath this virtuous property,
 To take from thence all error with his might
 And make his eyeballs roll with wonted sight.
 When they next wake, all this derision
 Shall seem a dream and fruitless vision.

[And back to Athens shall the lovers wend,
 With league whose date till death shall never end.]
 Whiles I in this affair do thee employ,
 I'll to my queen and beg her Indian boy;
 And then I will her charmed eye release
 From monster's view, and all things shall be peace.

ROBIN

My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines Aurora's harbinger.
 At whose approach, ghosts wand'ring here and there

DO
 Sound cue
 King of the Fairies
 375 hie in

weEE
 Sound cue
 King of the Fairies
 395

405. in crossways . . . burial: i.e., those not buried in sacred ground crossways: i.e., crossroads, where the bodies of suicides were buried

409. for aye: i.e., forever
411-15. I . . . streams: i.e., I do not have to flee the daylight (as do the ghosts of the damned) the Morning's love: perhaps, Aurora herself the eastern gate: i.e., where the sun rises Neptune: i.e., the ocean

421. Goblin: i.e., hobgoblin (another name for Robin Goodfellow)

424. drawn: i.e., with my sword out

425. straight: straightway, immediately

427. plainer: flatter, more level



Neptune, god of the sea. (2.1.130)

From Johann Basilus Herold, *Heydenweldt* . . . (1554).

Troop home to churchyards. Damned spirits all,
That in crossways and floods have burial,
Already to their wormy beds are gone.
For fear lest day should look their shames upon,
They willfully themselves exile from light
And must for aye consort with black-browed night.

OBERON

But we are spirits of another sort.

I with the Morning's love have oft made sport
And, like a forester, the groves may tread
Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt-green streams.
But notwithstanding, haste! Make no delay.
We may effect this business yet ere day.

ROBIN

Up and down, up and down,
I will lead them up and down.
I am feared in field and town.
Goblin, lead them up and down.

Here comes one.

Enter Lysander.

LYSANDER

Where art thou, proud Demetrius? Speak thou now.

ROBIN, 'in Demetrius' voice'

Here, villain, drawn and ready. Where art thou?

LYSANDER I will be with thee straight.

ROBIN, 'in Demetrius' voice' Follow me, then, to
plainer ground.

Enter Demetrius.

DEMETRIUS

Lysander, speak again.

Thou runaway, thou coward, art thou fled?

Speak! In some bush? Where dost thou hide thy
head?

Lights out
22
Plat out

Lights out 22
night time
Plat out
420

Sound
tricks
425

ROBIN, *[in Lysander's voice]*
Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant! Come, thou
child!

I'll whip thee with a rod. He is defiled
That draws a sword on thee.

DEMETRIUS
Yea, art thou there?
ROBIN, *[in Lysander's voice]*
Follow my voice. We'll try no manhood here. *[They exit.]*

[Enter Lysander.]

LYSANDER
He goes before me and still dares me on.
When I come where he calls, then he is gone.
The villain is much lighter-heeled than I.
I followed fast, but faster he did fly,
That fallen am I in dark uneven way,
And here will rest me. Come, thou gentle day,
For if but once thou show me thy gray light,
I'll find Demetrius and revenge this spite.

[He lies down and sleeps.]

[Enter Robin and Demetrius.]

ROBIN, *[in Lysander's voice]*
Ho, ho, hol Coward, why com'st thou not? *E*

DEMETRIUS
Abide me, if thou dar'st, for well I wot
Thou runn'st before me, shifting every place,
And dar'st not stand nor look me in the face.
Where art thou now?

ROBIN, *[in Lysander's voice]*
Come hither. I am here. *G*

DEMETRIUS
Nay, then, thou mock'st me. Thou shalt buy this
dear

434. recreant: coward
436. rod: a stick used to whip a child; defiled: i.e., because Demetrius is such a coward, it would be shameful to fight him like a man
439. try no manhood: i.e., have no test of our courage
440. still: continually
444. That: i.e., so that; in: i.e., into a
449. Abide me: i.e., wait for me; wot: know
454-55. buy this dear: i.e., pay dearly for this

458. this cold bed: i.e., the ground
 459. By day's approach: i.e., as soon as day breaks
 461. Abate: cut short
 468. curst: angry
 476. mean: i.e., intend to have



"Winged Cupid." (1.1.241)
 From Henry Peacham, *Minerua Britannia* (1612).

115 *A Midsummer Night's Dream* ACT 3. SC. 2

If ever I thy face by daylight see.
 Now go thy way. Faintness constraineth me
 To measure out my length on this cold bed.
 By day's approach look to be visited.

[*He lies down and sleeps.*]

Enter Helena.

HELENA
 O weary night, O long and tedious night,
 Abate thy hours! Shine, comforts, from the east,
 That I may back to Athens by daylight
 From these that my poor company detest.
 And sleep, that sometimes shuts up sorrow's eye,
 Steal me awhile from mine own company.

[*She lies down and sleeps.*]

ROBIN

Yet but three? Come one more.
 Two of both kinds makes up four.
 Here she comes, curst and sad.
 Cupid is a knavish lad
 Thus to make poor females mad.

[*Enter Hermia.*]

HERMIA
 Never so weary, never so in woe,
 Bedabbled with the dew and torn with briers,
 I can no further crawl, no further go.
 My legs can keep no pace with my desires.
 Here will I rest me till the break of day.
 Heavens shield Lysander if they mean a fray!

[*She lies down and sleeps.*]

ROBIN

On the ground
 Sleep sound.
 I'll apply
 [To] your eye,
 Gentle lover, remedy.

[Robin applies the nectar
to Lysander's eyes.]

When thou wak'st,
Thou tak'st
True delight
In the sight

A

485

Of thy former lady's eye.
And the country proverb known,
That every man should take his own,
In your waking shall be shown.

490

Jack shall have Jill;
Naught shall go ill;

The man shall have his mare again, and all shall be
well.

[He exits.]

A
MIDSUMMER
NIGHT'S DREAM

ACT 4



4.1 Titania and her attendants pamper Bottom, who falls asleep with her. Oberon, watching them, tells Robin that Titania has given him the Indian boy and thus they can now remove the spells from Titania and Bottom. Reunited, Titania and Oberon use music to charm Bottom and the four lovers into a deep sleep, and then exit.

Theseus and Hippolyta, accompanied by Egeus and others, have come to the woods to celebrate May Day. They discover the four lovers asleep and wake them. Lysander now loves Hermia again, and Demetrius loves Helena. When Lysander reveals how he and Hermia fled Athens, Egeus begs Theseus to punish him. But when Demetrius announces that he now loves Helena, Theseus overrides Egeus and decrees that Lysander will marry Hermia and Demetrius Helena when Theseus himself weds Hippolyta. As the lovers depart for Athens, Bottom awakes and attempts to recall his night's experience, which seems to him now a dream.

2. amiable: charming, lovable; coy: caress
16. overflown with: submerged in

ACT 4

Scene 1

[With the four lovers still asleep onstage, enter Titania, Queen of Fairies, and Bottom and Fairies, and Oberon, the King, behind them unseen by those onstage.]

TITANIA

Come, sit thee down upon this flow'ry bed,

While I thy amiable cheeks do coy,

And stick mustroses in thy sleek smooth head,

And kiss thy fair large ears, my gentle joy.

BOTTOM Where's Peaseblossom?

PEASEBLOSSOM Ready.

BOTTOM Scratch my head, Peaseblossom. Where's Monsieur Cobweb?

COBWEB Ready.

BOTTOM Monsieur Cobweb, good monsieur, get you

your weapons in your hand and kill me a red-hipped

humble-bee on the top of a thistle, and, good

monsieur, bring me the honey-bag. Do not fret

yourself too much in the action, monsieur, and,

good monsieur, have a care the honey-bag break

not; I would be loath to have you overflown with a

honey-bag, signior. Cobweb exits.

Where's Monsieur Mustardseed?

MUSTARDEED Ready.

Sound cue FF

-Murmur one

-fader in

A Lights cue

23

5

up stage

10

15

20. neaf: fist
 21. leave your courtesy: i.e., perhaps, stop bowing
 23-24. Cavalery: i.e., Cavalier
 24. Cobweb: Cobweb has been sent off already, and so this reference is considered an error by many editors. Some suggest "Peaseblossom" should be substituted for "Cobweb," but it is impossible to know how exactly to correct the "error."
 25. marvels: i.e., marvelously
 30. the tongs and the bones: instruments used in burlesque or rustic music (Tongs were played by hitting pieces of metal like a modern triangle. Bones were pieces of bone clicked together.)
 32. provender: hay, food for cattle
 34. bottle: bundle
 35. fellow: equal
 40. exposition of: Bottom's error for "disposition to"

42. all ways: i.e., in every direction



Woodbine. (4.1.43)
 From John Gerard, *The herball or generall historie of plantes* (1597).

122

123 A Midsummer Night's Dream ACT 4. SC. 1

BOTTOM Give me your neaf, Monsieur Mustardseed. *Sound cue 66*
 Pray you, leave your courtesy, good monsieur. *Sound cue 66*

MUSTARDEED What's your will? *Sound cue 66*
Magical music

BOTTOM Nothing, good monsieur, but to help Cava-
 lery Cobweb to scratch. I must to the barber's,
 monsieur, for methinks I am marvels hairy about
 the face. And I am such a tender ass, if my hair do
 but tickle me, I must scratch. *Fade out*

TITANIA What, wilt thou hear some music, my sweet love? *Sound cue 66*
 What, wilt thou hear some music, my sweet love? *Sound cue 66*

BOTTOM I have a reasonable good ear in music. Let's
 have the tongs and the bones. *Sound cue 66*

TITANIA Or say, sweet love, what thou desirest to eat. *Sound cue 66*

BOTTOM Truly, a peck of provender. I could munch
 your good dry oats. Methinks I have a great desire
 to a bottle of hay. Good hay, sweet hay, hath no
 fellow. *Sound cue 66*

TITANIA I have a venturous fairy that shall seek
 The squirrel's hoard and fetch thee new nuts. *Sound cue 66*

BOTTOM I had rather have a handful or two of dried
 peas. But, I pray you, let none of your people stir
 me; I have an exposition of sleep come upon me. *Sound cue 66*

TITANIA Sleep thou, and I will wind thee in my arms. — *Sound cue 66*
 Fairies, begone, and be all ways away. *Sound cue 66*

So doth the woodbine the sweet honeysuckle
 Gently entwist; the female ivy so
 Enrings the barked fingers of the elm.
 O, how I love thee! How I dote on thee! *Sound cue 66*
Bottom and Titania sleep. *Sound cue 66*

Enter Robin Goodfellow. *Sound cue 66*

OBERON Welcome, good Robin. Seest thou this sweet sight? *Sound cue 66*
HH - King of the fairies

48. dotage: infatuation
 54. sometime: formerly
 55. orient: bright, lustrous
 56. flouriets: i.e., little flowers
 61. straight: straightway, immediately
 67. other: i.e., others
 68. May: i.e., they may; repair: go, travel
 69. accidents: incidents, events
 72. wast wont to: i.e., used to
 74-75. Dian's bud . . . power: Oberon earlier explains (at 2.1.191 and 3.2.387-92) that he has in his possession a second flower that can undo the effect of the flower he calls "love-in-idleness." Here, as he applies the juice to Titania's eyes, he links the curative flower to Diana (Dian's bud), the goddess of chastity, and love-in-idleness to Cupid, god of love.
 81. visage: appearance, face

Her dotage now I do begin to pity.
 For, meeting her of late behind the wood,
 Seeking sweet favors for this hateful fool,
 I did upbraid her and fall out with her.
 For she his hairy temples then had rounded
 With coronet of fresh and fragrant flowers;
 And that same dew, which sometime on the buds
 Was wont to swell like round and orient pearls,
 Stood now within the pretty flouriets' eyes,
 Like tears that did their own disgrace bewail.
 When I had at my pleasure taunted her,
 And she in mild terms begged my patience,
 I then did ask of her her changeling child,
 Which straight she gave me, and her fairy sent
 To bear him to my bower in Fairyland.
 And now I have the boy, I will undo
 This hateful imperfection of her eyes.
 And, gentle Puck, take this transformed scalp
 From off the head of this Athenian swain,
 That he, awaking when the other do,
 May all to Athens back again repair
 And think no more of this night's accidents
 But as the fierce vexation of a dream.
 But first I will release the Fairy Queen.

[He applies the nectar to her eyes.]

Be as thou wast wont to be.
 See as thou wast wont to see.
 Dian's bud o'er Cupid's flower
 Hath such force and blessed power.

Now, my Titania, wake you, my sweet queen.

TITANIA, [waking]

My Oberon, what visions have I seen!
 Methought I was enamored of an ass.

OBERON

There lies your love.

TITANIA How came these things to pass?

O, how mine eyes do loathe his visage now!

Sound use I I
 Murder Ome
 75

84. these five: i.e., Bottom and the four lovers
 92. solemnly: ceremoniously
 93. triumphantly: festively
 97. attend and mark: i.e., pay attention, notice
 99. sad: serious
 106 SD. Wind horn: i.e., one or more hunting horns are blown

A Midsummer Night's Dream ACT 4. SC. 1

127

OBERON

Silence awhile. — Robin, take off this head. —
 Titania, music call; and strike more dead
 Than common sleep of all these 'five' the sense.

TITANIA

Music, ho, music such as charmeth sleep!
 ROBIN, *removing the ass-head from Bottom*

Now, when thou wak'st, with thine own fool's eyes
 peep.

OBERON

Sound music.

Come, my queen, take hands with me,
 And rock the ground whereon these sleepers be.

Titania and Oberon dance.

Now thou and I are new in amity,
 And will tomorrow midnight solemnly
 Dance in Duke Theseus' house triumphantly,
 And bless it to all fair prosperity.
 There shall the pairs of faithful lovers be
 Wedded, with Theseus, all in jollity.

ROBIN

Fairy king, attend and mark.
 I do hear the morning lark.

OBERON

Then, my queen, in silence sad
 Trip we after night's shade.
 We the globe can compass soon,
 Swifter than the wand'ring moon.

TITANIA

Come, my lord, and in our flight
 Tell me how it came this night
 That I sleeping here was found
 With these mortals on the ground.

Oberon, Robin, and Titania exit.

*Wind horn. Enter Theseus and all his train,
 Hippolyta, Egeus.*

*Lights cue
 26 - 48 (end to 5-11)
 - 5 min - 2*

85

*Sound cue JJ
 Titania
 5 min
 fade-in*

90

*KK
 Sound cue m 95
 Titania 5 min
 fade-out*

100

105

THESEUS

Go, one of you, find out the Forester.
For now our observation is performed,
And, since we have the vaward of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley; let them go.
Dispatch, I say, and find the Forester.

[*A Servant exits.*]

We will, fair queen, up to the mountain's top
And mark the musical confusion
Of hounds and echo in conjunction.

HIPPOLYTA

I was with Hercules and Cadmus once,
When in a wood of Crete they bayed the bear
With hounds of Sparta. Never did I hear
Such gallant chiding, for, besides the groves,
The skies, the fountains, every region near
[Seemed] all one mutual cry. I never heard
So musical a discord, such sweet thunder.

THESEUS

[My hounds are bred out of the Spartan kind,
So flewed, so sanded; and their heads are hung
With ears that sweep away the morning dew;
Crook-kneed, and dewlapped like Thessalian bulls;
Slow in pursuit, but matched in mouth like bells,
Each under each. A cry more tunable
Was never holloed to, nor cheered with horn,
In Crete, in Sparta, nor in Thessaly.
Judge when you hear.] But soft! What nymphs are
these?

EGEUS

My lord, this [is] my daughter here asleep,
And this Lysander; this Demetrius is,
This Helena, old Nedar's Helena.
I wonder of their being here together.

107. Forester: the official in charge of the forest land and responsible for the wild animals of the forest

108. our observation: i.e., our observance of May Day rites

109. since . . . day: i.e., since it is still early vaward: vanguard

110. music of my hounds: The cry of a pack of hounds in pursuit of hunted animals was compared to orchestral or vocal music, and its sound was much prized. At line 127, Theseus suggests that his hounds' music is more important to him than their speed.

111. Uncouple: i.e., unleash the hounds

114-15. mark . . . conjunction: i.e., listen to the sound created by the coming together of the cry of the hounds and its echo from the mountains

116. Hercules: a hero in Greek and Roman mythology; Cadmus: legendary founder of the city of Thebes

117. bayed: i.e., brought to bay

118. hounds of Sparta: Spartan hounds, celebrated for their hunting abilities

119. chiding: i.e., barking

124. So: i.e., like those of Sparta; flewed: with large folds of flesh about the mouth; sanded: i.e., sandy-colored

126. dewlapped: i.e., with folds of skin under their necks

127-28. matched . . . each: i.e., their cry was like a set of bells, each voice chiming in tune with the others Each under each: i.e., like notes on a scale

128. cry: pack; tunable: i.e., tuneful

131. soft: i.e., stop a minute

136. of: i.e., at

A

110

B

115

C

120

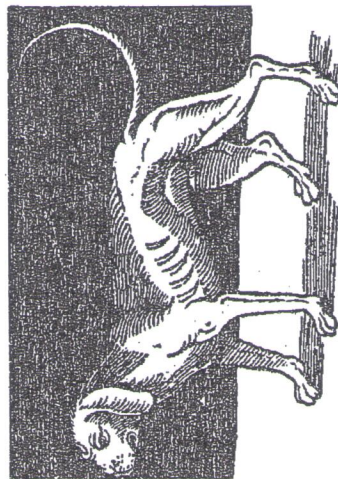
125

130

135

128

- 137-38. observe / The rite of May: i.e., celebrate May Day
 139. grace: honor; solemnity: observance (i.e., of May Day rites)
 144. Saint Valentine: i.e., Valentine's Day (when birds proverbially chose their mates)
 150. jealousy: suspicion, mistrust
 152. amazedly: i.e., in a state of bewilderment (as if lost in a maze)
 155. truly . . . speak: i.e., I wish to speak the truth
 159. Without: outside of, beyond



A hound. (4.1.118)
 From George Turberville, *The noble arte of venarie or hunting* (1611).

130

131 *A Midsummer Night's Dream* ACT 4. SC. 1

THESEUS

No doubt they rose up early to observe
 The rite of May, and hearing our intent,
 Came here in grace of our solemnity.
 But speak, Egeus. Is not this the day
 That Hermia should give answer of her choice?

EGEUS

It is, my lord.

THESEUS

Go, bid the huntsmen wake them with their horns.
[A Servant exits.]
Shout within. Wind horns. They all start up.

THESEUS

Good morrow, friends. Saint Valentine is past.
 Begin these woodbirds but to couple now?
[Demetrius, Helena, Hermia, and Lysander kneel.]

LYSANDER

Pardon, my lord.

THESEUS

I pray you all, stand up. *[They rise.]*

I know you two are rival enemies.
 How comes this gentle concord in the world,
 That hatred is so far from jealousy
 To sleep by hate and fear no enmity?

LYSANDER

My lord, I shall reply amazedly,
 Half sleep, half waking. But as yet, I swear,
 I cannot truly say how I came here.
 But, as I think—for truly would I speak,
 And now I do bethink me, so it is:
 I came with Hermia hither. Our intent
 Was to be gone from Athens, where we might,
 Without the peril of the Athenian law—

EGEUS

Enough, enough!—My lord, you have enough.
 I beg the law, the law, upon his head.
 They would have stol'n away.—They would,
 Demetrius,

168. hither: i.e., to come here
 169. hither: here
 170. in fancy: i.e., drawn by her love
 171. wot: know
 174. idle gaud: worthless trinket
 176. virtue: power
 180. like a sickness: i.e., like one who is sick
 186. overbear: i.e., overrule
 189. for: i.e., because; **something**: i.e., somewhat
 192. in great solemnity: i.e., with great ceremony



A mermaid. (2.1.155)
 From August Casimir Redel,
Apophiegmata symbolica ... (n.d.).

132

Thereby to have defeated you and me:
 You of your wife and me of my consent,
 Of my consent that she should be your wife.

DEMETRIUS

My lord, fair Helen told me of their stealth,
 Of this their purpose hither to this wood,
 And I in fury hither followed them,
 Fair Helena in fancy following me.

But, my good lord, I wot not by what power
 (But by some power it is) my love to Hermia,
 Melted as the snow, seems to me now
 As the remembrance of an idle gaud
 Which in my childhood I did dote upon,
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord,
 Was I betrothed ere I saw Hermia.
 But like a sickness did I loathe this food.
 But, as in health, come to my natural taste,
 Now I do wish it, love it, long for it,
 And will forevermore be true to it.

THESEUS

Fair lovers, you are fortunately met.
 Of this discourse we more will hear anon. —
 Egeus, I will overbear your will,
 For in the temple by and by, with us,
 These couples shall eternally be knit. —
 And, for the morning now is something worn,
 Our purposed hunting shall be set aside.
 Away with us to Athens. Three and three,
 We'll hold a feast in great solemnity.
 Come, Hippolyta.

DEMETRIUS

These things seem small and undistinguishable,
 Like far-off mountains turned into clouds.

A 165

Sound W L L L
 Aren Bont
 f-de-12

170

175

180

185

190

Sound W L L L
 Aren Bont
 f-de-03

Theseus and his train,
 including Hippolyta and Egeus, exit.

195

196. parted: divided (i.e., out of focus)
 199-200. like a jewel . . . own: i.e., as if I had
 found a jewel whom someone else might claim
 211. My next: i.e., my next line
 212. Hey-ho!: This may signal either a call or a big
 yawn.

213. God's: i.e., perhaps, may God save
 216. go about: i.e., try
 219. patched: i.e., dressed in motley, such as a
 professional fool would wear

220-24. The eye . . . dream was: This seems to be
 Bottom's confused memory of 1 Corinthians 2.9,
 where St. Paul writes: "The eye hath not seen, and the
 ear hath not heard, neither have entered into the
 heart of man, the things which God hath prepared for
 them that love him" (as translated in the Bishops'
 Bible [1568]).

225-26. because it hath no bottom: St. Paul's
 letter to the Corinthians continues (1 Corinthians
 2.10): ". . . the spirit searcheth all things, yea the
 deep things of God," words that again may be confus-
 ingly echoed in Bottom's reflection on the bottom-
 lessness of his vision.

HERMIA

Methinks I see these things with parted eye. A
 When everything seems double.

HELENA

And I have found Demetrius like a jewel, B
 Mine own and not mine own. So methinks.

DEMETRIUS

That we are awake? It seems to me C
 That yet we sleep, we dream. Do not you think
 The Duke was here and bid us follow him?

HERMIA

Yea, and my father. O

HELENA

And Hippolyta. E

LYSANDER

And he did bid us follow to the temple. F

DEMETRIUS

Why, then, we are awake. Let's follow him, G
 And by the way let 'us' recount our dreams.

(Lovers exit.)

BOTTOM

"waking up" When my cue comes, call me, 210
 and I will answer. My next is "Most fair Pyramus."

Hey-ho! Peter Quince! Flute the bellows-mender!
 Snout the tinker! Starveling! God's my life! Stolen
 hence and left me asleep! I have had a most rare
 vision. I have had a dream past the wit of man to say
 what dream it was. Man is but an ass if he go about
 [to] expound this dream. Methought I was and
 is no man can tell what. Methought I was and
 methought I had—but man is but a patched fool if
 he will offer to say what methought I had. The eye of
 man hath not heard, the ear of man hath not seen,
 man's hand is not able to taste, his tongue to
 conceive, nor his heart to report what my dream
 was. I will get Peter Quince to write a ballad of this
 dream. It shall be called "Bottom's Dream" be-
 cause it hath no bottom; and I will sing it in the

215

I

220

225

Sound cue NN
 Bottom's
 morning

latter end of a play, before the Duke, Peradventure, to make it the more gracious, I shall sing it at her death.

[He exits.]

Sound we OO
Bottom's morning
fare-out

Lights cue 27
no time or better ending Scene 27

Enter Quince, Flute, Snout, and Starveling.

QUINCE Have you sent to Bottom's house? Is he come home yet?

[STARVELING] He cannot be heard of. Out of doubt he is transported.

FLUTE If he come not, then the play is marred. It goes not forward, doth it?

QUINCE It is not possible. You have not a man in all Athens able to discharge Pyramus but he.

FLUTE No, he hath simply the best wit of any handicraftman in Athens.

QUINCE Yea, and the best person too, and he is a very paramour for a sweet voice.

FLUTE You must say "paragon." A "paramour" is (God bless us) a thing of naught.

Enter Snug the joiner.

SNUG Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men.

FLUTE O, sweet bully Bottom! Thus hath he lost six pence a day during his life. He could not have 'scaped six pence a day. An the Duke had not given him six pence a day for playing Pyramus, I'll be hanged. He would have deserved it. Six pence a day in Pyramus, or nothing!

Enter Bottom.

227-29. a play . . . her death: It has been suggested that the vagueness here about "a play" and "her death" are signs that Bottom is still half asleep.

4.2 The tradesmen regret, for their own sakes and for Bottom's, the loss of their opportunity to perform the play, since Bottom is irreplaceable. Bottom arrives and announces that their play has been chosen by Theseus for performance that night.

3. Out of doubt: i.e., surely

4. transported: i.e., transformed; carried away

5-6. It goes . . . doth it?: i.e., it won't go on, will it?

8. discharge: i.e., play, perform

11. person: personage, appearance

14. thing of naught: an evil thing

17-18. we . . . men: i.e., our fortunes would have been made

19-20. six pence . . . life: Such a daily pension would have been very grand.

21. An: if

138

139 *A Midsummer Night's Dream* ACT 4. SC. 2

Sound cve SS - marine ome
fade-out

A
MIDSUMMER
NIGHT'S DREAM

ACT 5



5.1 Theseus dismisses as imaginary the lovers' account of their night's experience, and then chooses "Pyramus and Thisbe" for the night's entertainment. The play is so ridiculous and the performance so bad that the courtly audience find pleasure in mocking them. When the play is over and the newly married couples have retired to bed, the fairies enter, led by Titania and Oberon, to bless the three marriages. Robin Goodfellow asks the audience to think of the play as if it were a dream.

1. that: i.e., that which, what
2. may: i.e., can
3. antique fables: (1) old stories; (2) fantastic tales; fairy toys: i.e., foolish tales (toys) about fairies
5. shaping fantasies: i.e., creative imaginations; apprehend: conceive, imagine
6. comprehends: grasps, understands
8. of imagination all compact: i.e., made up entirely of imagination
10. all as frantic: i.e., just as insane
11. Helen's beauty: i.e., the beauty of the legendary Helen of Troy; a brow of Egypt: i.e., a Gypsy-like face (another allusion to the supposed unattractiveness of women with darker coloring)

ACT 5

lights cue 29
bring all up

Scene 1

Enter Theseus, Hippolyta, and Philostrate, Lords, and Attendants.

HIPPOLYTA

'Tis strange, my Theseus, that these lovers speak of.

THESEUS

More strange than true. I never may believe These antique fables, nor these fairy toys.

[Lovers and madmen have such seething brains,

Such shaping fantasies, that apprehend

More than cool reason ever comprehends.]

The lunatic, the lover, and the poet

Are of imagination all compact.

One sees more devils than vast hell can hold:

That is the madman. The lover, all as frantic,

Sees Helen's beauty in a brow of Egypt.

The poet's eye, in a fine frenzy rolling,

Doth glance from heaven to earth, from earth to heaven,

And as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shapes and gives to airy nothing

A local habitation and a name.

Such tricks hath strong imagination

That, if it would but apprehend some joy,

lights cue 29
bring all up

Scene 1

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21. **comprehends**: includes (as a part of its conception of the joy); **some bringer of**: i.e., someone or something that brings
25. **all . . . together**: i.e., their minds all suffering the same transformation
26. **More witnesseth than fancy's images**: i.e., attests to more than imaginary delusions
27. **constancy**: consistency, unchangingness
28. **howsoever**: i.e., in any case; **admirable**: i.e., worthy of wonder
32. **More**: i.e., more joy
33. **Wait . . . your board**: i.e., await you . . . your table
34. **masques**: like revels (line 39), a name for courtly entertainment
37. **after-supper**: a light meal or dessert served after the main supper
43. **abridgment**: i.e., pastime (to abridge or shorten the evening)
46. **brief**: i.e., list, short account; **sports**: diversions; **ripe**: ready, prepared

It comprehends some bringer of that joy.
Or in the night, imagining some fear,
How easy is a bush supposed a bear!

HIPPOLYTA

But all the story of the night told over,

And all their minds transfigured so together,
More witnesseth than fancy's images
And grows to something of great constancy,
But, howsoever, strange and admirable.

Enter Lovers: Lysander, Demetrius, Hermia, and Helena.

THESEUS

Here come the lovers full of joy and mirth.
Joy, gentle friends! Joy and fresh days of love
Accompany your hearts!

LYSANDER

More than to us

Wait in your royal walks, your board, your bed!

THESEUS

Come now, what masques, what dances shall we
have

To wear away this long age of three hours

Between 'our' after-supper and bedtime?

Where is our usual manager of mirth?

What revels are in hand? Is there no play

To ease the anguish of a torturing hour?

Call Philostrate.

PHILOSTRATE, [coming forward]

Here, mighty Theseus.

THESEUS

Say what abridgment have you for this evening,

What masque, what music? How shall we beguile

The lazy time if not with some delight?

PHILOSTRATE, [giving Theseus a paper]

There is a brief how many sports are ripe.

Make choice of which your Highness will see first.

Sound cue
UU -
fade-out
6:40:38
35 ml.8

48. battle with the Centaurs: a famous incident in the life of Hercules

50. We'll none: i.e., we'll have none

51. my kinsman: Plutarch's 'Life of Theseus' says that Hercules was Theseus's cousin.

52-53. The riot . . . rage: This would be the story of Orpheus (the Thracian singer) who was torn to pieces by women who worshiped Bacchus.

54. device: show, entertainment

56-57. The thrice . . . beggary: presumably a satirical play about the neglect of scholarship and learning, thrice-three Muses: The nine muses presided over literature, arts, and sciences. (See page 164.)

58. critical: judgmental

59. sorting with: i.e., suitable for, appropriate to

74. passion of loud laughter: i.e., intense or vehement laughter

78. toiled: fatigued, worn out; unbreathed: i.e., unexercised

79. against: i.e., in time for

THESEUS

"The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp."

We'll none of that. That have I told my love
In glory of my kinsman Hercules.

"The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage,
That is an old device, and it was played
When I from Thebes came last a conqueror."

The thrice-three Muses mourning for the death
Of learning, late deceased in beggary."

That is some satire, keen and critical,
Not sorting with a nuptial ceremony.

"A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth."

"Merry" and "tragical"? "Tedious" and "brief"?
That is hot ice and wondrous strange snow!

How shall we find the concord of this discord?

PHILOSTRATE

A play there is, my lord, some ten words long
(Which is as brief as I have known a play),
But by ten words, my lord, it is too long.

Which makes it tedious; for in all the play,
There is not one word apt, one player fitted.

And tragical, my noble lord, it is.
For Pyramus therein doth kill himself,

Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears

The passion of loud laughter never shed.

THESEUS

What are they that do play it? G

PHILOSTRATE

Hard-handed men that work in Athens here,
Which never labored in their minds till now,

And now have toiled their unbreathed memories
With this same play, against your nuptial.

85. conned: memorized
 89. simpleness: sincerity; lack of sophistication
 91. wretchedness: i.e., poor wretches; o'er-
 charged: overburdened
 92. his: i.e., its
 96. take: accept
 97. noble respect: i.e., a generous regard or con-
 sideration
 98. Takes . . . merit: i.e., perhaps, considers the
 effort, not the effect
 99. come: i.e., journeyed; clerks: scholars
 100. premeditated: previously designed
 102. periods: i.e., stops
 103. their practiced accent: i.e., the emphasis
 they had rehearsed
 104. dumbly: silently
 107. fearful: frightened

148

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THESEUS

And we will hear it. A

PHILOSTRATE

No, my noble lord,

It is not for you. I have heard it over,

And it is nothing, nothing in the world,

Unless you can find sport in their intents,

Extremely stretched and conned with cruel pain

To do you service.

THESEUS

I will hear that play,

For never anything can be amiss

When simpleness and duty tender it.

Go, bring them in—and take your places, ladies.

PHILOSTRATE exits.

PHILLYTA

I love not to see wretchedness o'ercharged,

And duty in his service perishing.

THESEUS

Why, gentle sweet, you shall see no such thing.

PHILLYTA

He says they can do nothing in this kind.

THESEUS

The kinder we, to give them thanks for nothing.

Our sport shall be to take what they mistake;

And what poor duty cannot do, noble respect

Takes it in might, not merit.

Where I have come, great clerks have purposed

To greet me with premeditated welcomes,

Where I have seen them shiver and look pale,

Make periods in the midst of sentences,

Throttle their practiced accent in their fears,

And in conclusion dumbly have broke off,

Not paying me a welcome. Trust me, sweet,

Out of this silence yet I picked a welcome,

And in the modesty of fearful duty,

I read as much as from the rattling tongue

Of saucy and audacious eloquence.

80

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105

111. to my capacity: perhaps, in my opinion
 112. addressed: ready
 114-24. If . . . know: The comic effect of this prologue depends on its being delivered with the major pauses in the wrong places, in just the way that Theseus had earlier described.
 117. end: aim, purpose
 119. minding: i.e., intending
 125. stand upon points: (1) is not a stickler for detail; (2) pays no attention to punctuation
 126. rid: i.e., ridden; rough: i.e., untrained
 127. stop: (1) signal to stop; (2) punctuation mark
 130. recorder: a flutelike musical instrument
 130-31. in government: i.e., controlled
 132-33. nothing: not at all

Love, therefore, and tongue-tied simplicity
 In least speak most, to my capacity. A 110

[Enter Philostrate.]

PHILOSTRATE
 So please your Grace, the Prologue is addressed. B
 THESEUS Let him approach. C

[Enter the Prologue.]

PROLOGUE (a voice)
 If we offend, it is with our goodwill.
 That you should think we come not to offend,
 But with goodwill. To show our simple skill,
 That is the true beginning of our end.
 Consider, then, we come but in despite.
 We do not come, as minding to content you,
 Our true intent is. All for your delight
 We are not here. That you should here repent
 you, E
 The actors are at hand, and, by their show,
 You shall know all that you are like to know.

[Prologue exits.]

THESEUS This fellow doth not stand upon points. F 125
 LYSANDER He hath rid his prologue like a rough colt;
 he knows not the stop. A good moral, my lord: it is
 not enough to speak, but to speak true.

HIPPOLYTA Indeed he hath played on this prologue like H 130
 a child on a recorder—a sound, but not in govern-
 ment.

THESEUS His speech was like a tangled chain—noth-
 ing impaired; but all disordered. Who is next?

[Enter Pyramus (Bottom), and Thisbe (Flute), and
 Wall (Snout), and Moonshine (Starveling), and Lion
 (Snug), and Prologue (Quince).]

QUINCE, as Prologue
 Gentles, perchance you wonder at this show. J

148. hight: is called
 151. fall: i.e., drop
 153. tall: brave
 156. broached: i.e., stabbed (with a comic allusion to "broaching [i.e., tapping] a keg of beer or wine")
 160. At large: i.e., at length



Pyramus and Thisbe. (5.1.136-37)
 From Ovid, *Le metamorphosi* . . . (1538).

153

A Midsummer Night's Dream ACT 5, SC. 1

But wonder on, till truth make all things plain.
 This man is Pyramus, if you would know.

This beauteous lady Thisbe is certain.

This man with lime and roughcast doth present
 "Wall," that vile wall which did these lovers
 sunder;

And through Wall's chink, poor souls, they are
 content

To whisper, at the which let no man wonder.

This man, with lantern, dog, and bush of thorn,
 Presenteth "Moonshine," for, if you will know,

By moonshine did these lovers think no scorn

To meet at Ninus' tomb, there, there to woo.

This grisly beast (which "Lion" hight by name)

The trusty Thisbe coming first by night

Did 'scare' away, or rather did affright;

And, as she fled, her mantle she did fall,

Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,

And finds his trusty Thisbe's mantle slain.

Whereat, with blade, with bloody blameful blade,

He bravely broached his boiling bloody breast.

And Thisbe, tarrying in mulberry shade,

His dagger drew, and died. For all the rest,

Let Lion, Moonshine, Wall, and lovers twain

At large discourse, while here they do remain.

THESEUS I wonder if the lion be to speak. F

DEMETRIUS No wonder, my lord. One lion may when

many asses do. G

Lion, Thisbe, Moonshine, and Prologue exit.

SNOUT, as Wall

In this same interlude it doth befall

That I, one 'Snout' by name, present a wall;

And such a wall as I would have you think

That had in it a crannied hole or chink,

Through which the lovers, Pyramus and Thisbe,

135

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165

172. sinister: left (Here, in performance, "Wall" usually makes a "cranny" by holding his fingers in the shape of a V.)

174. lime and hair: the materials that make up roughcast

176. wittiest: most intelligent

188. eyne: i.e., eyes

189. Thanks: in response to Wall's gesture of showing the cranny; Jove shield thee: i.e., God reward you

194. being sensible: i.e., having senses

195. curse again: i.e., return the curse

198-99. fall pat: i.e., happen exactly

154

155 *A Midsummer Night's Dream* ACT 5. SC. 1

Did whisper often, very secretly.
This loam, this roughcast, and this stone doth show
That I am that same wall. The truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

THESEUS Would you desire lime and hair to speak
better?

DEMETRIUS It is the wittiest partition that ever I heard
discourse, my lord.

THESEUS Pyramus draws near the wall. Silence. D
BOTTOM, as *Pyramus*

O grim-looking night! O night with hue so black!
O night, which ever art when day is not!
O night! O night! Alack, alack, alack!
I fear my Thisbe's promise is forgot.

And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and
mine,

Thou wall, O wall, O sweet and lovely wall,
Show me thy chink to blink through with mine
eyne.

Thanks, courteous wall. Jove shield thee well for
this.

But what see I? No Thisbe do I see.
O wicked wall, through whom I see no bliss,
Cursed be thy stones for thus deceiving me!

THESEUS The wall, methinks, being sensible, should
curse again.

BOTTOM No, in truth, sir, he should not. "Deceiving
me" is Thisbe's cue. She is to enter now, and I am
to spy her through the wall. You shall see it will fall
pat as I told you. Yonder she comes.

Enter Thisbe (Flute).

FLUTE, as *Thisbe*
O wall, full often hast thou heard my moans

200

205. an: if
 209. Limander: no doubt "Leander," a famous lover
 210. Helen: perhaps, Helen of Troy (One would think that the name here should have been Hero, Leander's love.)
 211. Shafalus, Procrus: no doubt Cephalus and Procris, famous tragic lovers
 215. Ninny's tomb: i.e., Ninus's tomb (See page 74, note to line 97.)
 216. "Tide . . . death: i.e., come life or death"
 "Tide: betide
 217. discharged: performed
 222. to: i.e., as to
 224. in this kind: i.e., plays and/or players; shadows: illusions, fictions

For parting my fair Pyramus and me.
 My cherry lips have often kissed thy stones,
 Thy stones with lime and hair knit 'up in thee.'

BOTTOM, as Pyramus

I see a voice! Now will I to the chink
 To spy an I can hear my Thisbe's face. A
 Thisbe?

FLUTE, as Thisbe

My love! Thou art my love, I think. B

BOTTOM, as Pyramus

Think what thou wilt, I am thy lover's grace, C
 And, like Limander, am I trusty still.

FLUTE, as Thisbe

And I like Helen, till the Fates me kill. D

BOTTOM, as Pyramus

Not Shafalus to Procrus was so true. E

FLUTE, as Thisbe

As Shafalus to Procrus, I to you. F

BOTTOM, as Pyramus

O kiss me through the hole of this vile wall. G

FLUTE, as Thisbe

I kiss the wall's hole, not your lips at all. H

BOTTOM, as Pyramus

Wilt thou at Ninny's tomb meet me straightway? I

FLUTE, as Thisbe

'Tide life, 'tide death, I come without delay. J

[Bottom and Flute exit.]

SNOUT, as Wall

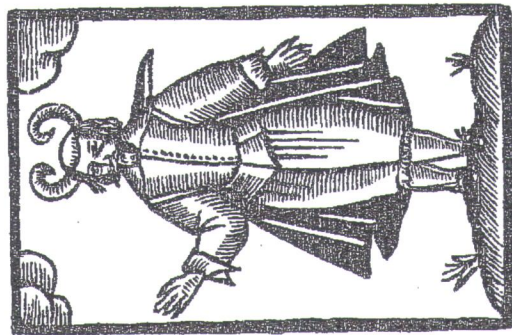
Thus have I, Wall, my part discharged so, K
 And, being done, thus Wall away doth go. [He exits.]

THESEUS Now is the 'wall down' between the two L
 neighbors.

DEMETRIUS No remedy, my lord, when walls are so P
 willful to hear without warning.

HIPPOLYTA This is the silliest stuff that ever I heard. N
THESEUS The best in this kind are but shadows, and O

238. A lion . . . dam: perhaps, am neither a lion
nor a lioness
254-55. horns . . . head: a reference to the cuck-
old
256. no crescent: i.e., not a crescent (waxing,
growing) moon



A "horned man," or cuckold. (5.1.254-55)
From *Bagford Ballads* (printed in 1878).

the worst are no worse, if imagination amend } 225
them.

HIPPOLYTA It must be your imagination, then, and not a
theirs.

THESEUS If we imagine no worse of them than they of
themselves, they may pass for excellent men. Here } 230
come two noble beasts in, a man and a lion.

Enter Lion (Snug) and Moonshine (Starveling).

SNUG, as Lion

You ladies, you whose gentle hearts do fear
The smallest monstrous mouse that creeps on
floor,

May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar. 235

Then know that I, as Snug the joiner, am
A lion fell, nor else no lion's dam;

For if I should as lion come in strife
Into this place, 'twere pity on my life. 240

THESEUS A very gentle beast, and of a good con-
science.

DEMETRIUS The very best at a beast, my lord, that e'er I
saw.

LYSANDER This lion is a very fox for his valor. } 245
THESEUS True, and a goose for his discretion. H

DEMETRIUS Not so, my lord, for his valor cannot carry I
his discretion, and the fox carries the goose.

THESEUS His discretion, I am sure, cannot carry his
valor, for the goose carries not the fox. It is well. 250

Leave it to his discretion, and let us listen to the
Moon.

STARVELING, as Moonshine

This lanthorn doth the hornèd moon present. }
DEMETRIUS He should have worn the horns on his
head. 255

THESEUS He is no crescent, and his horns are invisible
within the circumference.

263. for the candle: i.e., for fear of the candle
 264. in snuff: i.e., (1) in need of having its wick trimmed; (2) angry
 269. stay: wait for
 284. moused: torn or shaken (as a cat with a mouse)

STARVELING, as Moonshine

This lantern doth the hornèd moon present.

Myself the man i' th' moon do seem to be.

THESEUS This is the greatest error of all the rest; the man should be put into the lantern. How is it else "the man i' th' moon"?

DEMETRIUS He dares not come there for the candle, for you see, it is already in snuff.

HIPPOLYTA I am awear of this moon. Would he would change.

THESEUS It appears by his small light of discretion that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

LYSANDER Proceed, Moon.

STARVELING, as Moonshine All that I have to say is to tell you that the lantern is the moon, I the man i' th' moon, this thornbush my thornbush, and this dog my dog.

DEMETRIUS Why, all these should be in the lantern, for all these are in the moon. But silence. Here comes Thisbe.

Enter Thisbe [Flute.]

FLUTE, as Thisbe

This is old Ninny's tomb. Where is my love? I

SNUG, as Lion O! [The Lion roars. Thisbe runs off, dropping her mantle.]

DEMETRIUS Well roared, Lion.

THESEUS Well run, Thisbe.

HIPPOLYTA Well shone, Moon. Truly, the Moon shines with a good grace.

[Lion worries the mantle.]

THESEUS Well moused, Lion.

Enter Pyramus [Bottom].

293. **dole**: sorrow

299. **Furies**: the Erinyes, mythological beings who punished those who offended against natural and moral laws; **fell**: fierce

300. **Fates**: In Greek mythology, the three Fates wove one's life and brought about one's death by cutting life's thread.

301. **thread and thrum**: i.e., the whole thread of my life **thrum**: the tufted end of the warp

302. **Quail**: overcome; **quell**: kill

303. **passion**: i.e., staging of strong emotion

305. **Beshrew**: i.e., curse

306. **wherefore**: why

307. **deflowered**: a malapropism, or verbal confusion, perhaps for "devoured"

309-10. **with cheer**: i.e., with her face; also, perhaps, cheerfully

311. **confound**: destroy

313. **pap**: breast (usually used to refer to the nipple or breast of a woman or the teat of an animal)

162

163 *A Midsummer Night's Dream* ACT 5. SC. 1

285 **DEMETRIUS** And then came Pyramus. A

[Lion exits.]

290 **LYSANDER** And so the lion vanished. β
BOTTOM, as Pyramus

Sweet Moon, I thank thee for thy sunny beams.
I thank thee, Moon, for shining now so bright,
For by thy gracious, golden, glittering gleams,
I trust to take of truest Thisbe sight. — D

But stay! O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see!

How can it be!

O dainty duck! O dear!

Thy mantle good—

What, stained with blood?

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum,

Quail, crush, conclude, and quell!

THESEUS This passion, and the death of a dear friend,
would go near to make a man look sad.

HIPPOLYTA Beshrew my heart but I pity the man. Π

BOTTOM, as Pyramus

O, wherefore, Nature, didst thou lions frame,

Since lion vile hath here deflowered my dear,

Which is—no, no—which was the fairest dame

That lived, that loved, that liked, that looked with

cheer?

Come, tears, confound!

Out, sword, and wound

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop. *[Pyramus stabs himself.]*

Thus die I, thus, thus, thus.

Now am I dead;

315

384. palpable-gross: i.e., obviously dull
 385. heavy gait: slow pace
 386. solemnity: festive celebration
 390. heavy: sleepy
 391. fordone: exhausted
 392. wasted brands: burned-up logs
 394-95. Puts . . . In remembrance of: causes . . . to think
 398. his: i.e., its
 401. triple Hecate: The goddess Hecate had three forms (Luna, the moon, in the sky, Diana on earth, and Proserpina in the underworld).
 404. frolic: frolicsome, merry

This palpable-gross play hath well beguiled
 The heavy gait of night. Sweet friends, to bed. A
 A fortnight hold we this solemnity
 In nightly revels and new jollity.

385

They exit
SOUND CUE 000 King of the Fairies fade-in

Enter Robin Goodfellow.

ROBIN

Light cue 30
Stage cue 40

390

Now the hungry lion roars,
 And the wolf howls the moon,
 Whilst the heavy plowman snores,
 All with weary task fordone. B
 Now the wasted brands do glow,
 Whilst the screech-owl, screeching loud,
 Puts the wretch that lies in woe
 In remembrance of a shroud.
 Now it is the time of night
 That the graves, all gaping wide,
 Every one lets forth his sprite
 In the church-way paths to glide. C
 And we fairies, that do run
 By the triple Hecate's team
 From the presence of the sun,
 Following darkness like a dream, D
 Now are frolic. Not a mouse
 Shall disturb this hallowed house.
 I am sent with broom before,
 To sweep the dust behind the door.

395

400

405

Enter Oberon and Titania, King and Queen of Fairies, with all their train.

OBERON

Through the house give glimmering light,
 By the dead and drowsy fire.
 Every elf and fairy sprite,
 Hop as light as bird from brier,
 And this ditty after me,
 Sing and dance it trippingly.

410

420. will we: i.e., Titania and I will go
 422. there create: i.e., created there
 426. the blots of Nature's hand: i.e., deformities
 427. in their issue stand: appear in their offspring
 429. prodigious: ominous; abnormal
 432. field-dew consecrate: i.e., consecrated dew
 434. several: separate, individual
 440. shadows: illusions; actors
 444. idle: trivial

170

171 A Midsummer Night's Dream ACT 5. SC. 1

TITANIA

First rehearse your song by rote,
 To each word a warbling note.
 Hand in hand, with fairy grace,
 Will we sing and bless this place.

[Oberon leads the Fairies in song and dance.]

OBERON

Now, until the break of day,
 Through this house each fairy stray.

To the best bride-bed will we,
 Which by us shall blessed be,
 And the issue there create
 Ever shall be fortunate.

So shall all the couples three
 Ever true in loving be,

And the blots of Nature's hand
 Shall not in their issue stand.

Never mole, harelip, nor scar,
 Nor mark prodigious, such as are
 Despised in nativity,

Shall upon their children be.]

With this field-dew consecrate
 Every fairy take his gait,

And each several chamber bless,
 Through this palace, with sweet peace.

And the owner of it blest,
 Ever shall in safety rest.

Trip away. Make no stay.

Meet me all by break of day.

[All but Robin exit.]

ROBIN

If we shadows have offended,
 Think but this and all is mended:
 That you have but slumbered here
 While these visions did appear.
 And this weak and idle theme,

415

420

425

430

435

440

445. No . . . dream: i.e., producing no more than a dream
 447. mend: improve
 450. serpent's tongue: i.e., hisses (from the audience)
 454. Give me your hands: i.e., applaud

172

173 *A Midsummer Night's Dream* ACT 5. SC. 1

No more yielding but a dream,
 Gentles, do not reprehend.

A If you pardon, we will mend.

And, as I am an honest Puck,
 If we have unearn'd luck

Now to 'scape the serpent's tongue,
 We will make amends ere long.

B Else the Puck a liar call.

So good night unto you all.

Give me your hands, if we be friends,

And Robin shall restore amends.

He exits.

Lights cue 31 - blackout

Lights cue 32 - everything up

Lights cue 33 - stage out / house up

445

450

455

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