in the text is not readily accessible in a good contemporary dictionary, we offer the meaning in a note. Sometimes we provide a note even when the relevant meaning is to be found in the dictionary but when the word has acquired since Shakespeare's time other potentially confusing meanings. In our notes, we try to offer modern synonyms for Shakespeare's words. We also try to indicate to the reader the connection between the word in the play and the modern synonym. For example, Shakespeare sometimes uses the word head to mean "source," but, for modern readers, there may be no connection evident between these two words. We provide the connection by explaining Shakespeare's usage as follows: "head: fountainhead, source." On some occasions, a whole phrase or clause needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty.

A MIDSUMMER NIGHT'S DREAM

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

「ACT 17

「Scene 17 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 \(\text{wanes!} \) 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 10 Of our solemnities. Go. Philostrate. THESEUS Stir up the Athenian youth to merriments. Awake the pert and nimble spirit of mirth. Turn melancholy forth to funerals: 15 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. 20

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 1. Sc. 1

25

30

35

40

45

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

EGEUS

Happy be Theseus, our renowned duke! THESEUS

Thanks, good Egeus. What's the news with thee? **EGEUS**

Full of vexation come I, with complaint 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 feigning love And stol'n the impression of her fantasy With bracelets of thy hair, rings, gauds, conceits, Knacks, trifles, nosegays, 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-blessèd . . . pilgrimage: i.e., those who master their passions and live as chaste maidens separated from the world are thrice-blessèd
- 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.)

A Midsummer Night's Dream ACT 1. Sc. 1 To whom you are but as a form in wax 50 By him imprinted, and within his power To leave the figure or disfigure it. Demetrius is a worthy gentleman. HERMIA So is Lysander. In himself he is. THESEUS 55 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. 60 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 65 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, 70 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, 75 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

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. crazèd 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 Basilius Herold, Heydenwelt . . . (1554).

A Midsummer Night's Dream ACT 1, Sc. 1 HERMIA So will I grow, so live, so die, my lord, Ere I will yield my virgin patent up Unto his lordship whose unwished voke My soul consents not to give sovereignty. **THESEUS** Take time to pause, and by the next new moon 85 (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, 90 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. 95 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 100

I do estate unto Demetrius.

LYSANDER, To Theseus

13

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) 105 I am beloved of beauteous Hermia. Why should not I then prosecute my right? Demetrius, I'll avouch it to his head,

110

Made love to Nedar's daughter, Helena, And won her soul; and she, sweet lady, dotes,

	р т
112.	spotted: i.e., morally stained, wicked
115.	self-affairs: personal business
	schooling: reproof, admonition
	arm: prepare
122.	by no means we may extenuate: i.e., ng in my formal capacity) can in no wa
essen o	or change
	What cheer ?: i.e., how are you? (literally
that ic	vous mood on disposition 2)

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 anything137. different in blood: unequal in hereditary rank

138. cross: bar, barrier, obstruction

139. misgraffèd . . . years: mismatched in age

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,	11.
And come, Egeus; you shall go with me.	
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,	120
Or else the law of Athens yields you up	120
(Which by no means we may extenuate)	
To death or to a vow of single life.—	
Come, my Hippolyta. What cheer, my love?—	
Demetrius and Egeus, go along.	
I must employ you in some basis and	125
I must employ you in some business	
Against our nuptial, and confer with you	
Of something nearly that concerns yourselves.	
With duty and desire we follow you.	
[All but Hermia and Lysander] exit.	
LYSANDER	
How now, my love? Why is your cheek so pale?	130
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	
Ay me! For aught that I could ever read,	
Could ever hear by tale or history,	135
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 Flow.	
LYSANDER	

Or else misgraffèd in respect of years-

(Where I did meet thee once with Helena To do observance to a morn of May),

There will I stay for thee.

140

145

150

155

160

165

- 143. **if . . . choice:** i.e., if the lovers were suitably matched
- 145. **momentany:** lasting but a moment; instantaneous
 - 147. collied: 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)

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

HERMIA My good Lysander, I swear to thee by Cupid's strongest bow, 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	175
(In number more than ever women spoke), In that same place thou hast appointed me, Tomorrow truly will I meet with thee.	180
LYSANDER	
Keep promise, love. Look, here comes Helena.	
Enter Helena.	
HERMIA	
Godspeed, fair Helena. Whither away?	
HELENA	
Call you me "fair"? That "fair" again unsay.	
Demetrius loves your fair. O happy fair!	185
Your eyes are lodestars and your tongue's sweet air	823 L
More tunable than lark to shepherd's ear	
When wheat is green, when hawthorn buds appear.	
Sickness is catching. O, were favor so!	
Yours would I catch, fair Hermia, ere I go.	190
My ear should catch your voice, my eve your eve:	
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.	195
O, teach me how you look and with what art	1750
You sway the motion of Demetrius' heart!	
HERMIA	
I frown upon him, yet he loves me still.	
HELENA	
O, that your frowns would teach my smiles such	
skill!	200

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).

20

21 A Midsummer Night's Dream ACT 1. Sc. 1

HERMIA		196				
I give him	curses,	yet	he	gives	me	lo
HEIEMA				1771		

O, that my prayers could such affection move! HERMIA

The more I hate, the more he follows me. HELENA

The more I love, the more he hateth me. HERMIA

His folly, Helena, is no fault of mine. 205

None but your beauty. Would that fault were mine! 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.
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,
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.—

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, reck-

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. Hermia exits.	
Helena, adieu.	230
As you on him, Demetrius dote on you!	250
Lysander exits.	
HELENA	27
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.	235
And, as he errs, doting on Hermia's eyes,	233
So I, admiring of his qualities.	
Things base and vile, holding no quantity,	
Love can transpose to form and dignity.	
Love looks not with the eyes but with the mind;	240
And therefore is winged Cupid painted blind.	2.0
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.	245
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.	250
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.	255
But herein mean I to enrich my pain,	BOOKEN:
To have his sight thither and back again.	
She exits.	

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

24

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?

BOTTOM You were best to call them generally, man by man, according to the scrip.

QUINCE Here is the scroll of every man's name which 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 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 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. BOTTOM Ready. Name what part I am for, and proceed.

QUINCE You, Nick Bottom, are set down for Pyramus. BOTTOM What is Pyramus—a lover or a tyrant?

QUINCE A lover that kills himself most gallant for love.

BOTTOM That will ask some tears in the true performing 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 Ercles rarely, or a part to tear a cat in, to make all split:

The raging rocks And shivering shocks Shall break the locks 10

15

20

Of prison gates.

And Phibbus' car

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

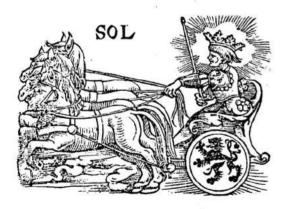
43. wand'ring knight: knight-errant (i.e., a hero's role in medieval romance)

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



"Phibbus' car." (1.2.33) From Hyginus, Fabularum liber (1549).

Shall shine from far And make and mar 35 The foolish Fates. This was lofty. Now name the rest of the players. This is Ercles' vein, a tyrant's vein. A lover is more condoling. OUINCE Francis Flute. the bellows-mender. 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: "Thisne, Thisne!"-"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. 55 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. 65 QUINCE You may do it extempore, for it is nothing but roaring.

29

- 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

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 70 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. 75 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. 80 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 purplein-grain beard, or your French-crown-color beard, your perfit vellow. 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 95 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 100 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

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.")

A Midsummer Night's Dream ACT 1. Sc. 2 31

most obscenely and courageously. Take pains. Be perfit. Adieu.

105

QUINCE At the Duke's Oak we meet.

BOTTOM Enough. Hold, or cut bowstrings.

They exit.

A MIDSUMMER NIGHT'S DREAM

ACT 2

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)

「ACT 27

Scene 17 Enter a Fairy at one door and Robin Goodfellow at another.

ROBIN

ROBIN

How now, spirit? Whither wander you? FAIRY

Over hill, over dale. Thorough bush, thorough brier. Over park, over pale, Thorough flood, thorough fire: 5 I do wander everywhere. Swifter than the moon's sphere. And I serve the Fairy Queen, To dew her orbs upon the green. The cowslips tall her pensioners be; 10 In their gold coats spots you see: 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. 15 Farewell, thou lob of spirits. I'll be gone. Our queen and all her elves come here anon. The King doth keep his revels here tonight. Take heed the Queen come not within his sight,

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 fairyland'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. barm: 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.

For Oberon is passing fell and wrath 20 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 will. 25 But she perforce withholds the loved boy. Crowns him with flowers, and makes him all her And now they never meet in grove or green. By fountain clear, or spangled starlight sheen, 30 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 35 That frights the maidens of the villagery, Skim milk, and sometimes labor in the guern 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? Thou speakest aright. ROBIN I am that merry wanderer of the night. 45 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. 50 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:

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 ... Antiopa: 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

Then slip I from her bum, down topples she, 55 And "Tailor!" cries, and falls into a cough, And then the whole choir hold their hips and loffe And waxen in their mirth and neeze and swear A merrier hour was never wasted there. But room, fairy. Here comes Oberon. 60 FAIRY And here my mistress. Would that he were gone! Enter Oberon the King of Fairies at one door, with his train. and Titania the Queen at another, with hers. OBERON Ill met by moonlight, proud Titania. TITANIA What, jealous Oberon? Fairies, skip hence. I have forsworn his bed and company. OBERON Tarry, rash wanton. Am not I thy lord? 65 TITANIA Then I must be thy lady. But I know When thou hast stolen away from Fairyland And in the shape of Corin sat all day Playing on pipes of corn and versing love To amorous Phillida. Why art thou here, 70 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? 75 OBERON How canst thou thus for shame, Titania, Glance at my credit with Hippolyta, Knowing I know thy love to Theseus? Didst not thou lead him through the glimmering night 80 From Perigouna, whom he ravished,

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

86. mead: meadow

87. pavèd: pebbled 88. margent: margin

89. ringlets: circle dances

91. piping: 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. quaint: 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; distemperature: (1) bad temper; (2) bad weather

112. Hiems': i.e., winter's

(continued)

40

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

These are the forgeries of jealousy: And never, since the middle summer's spring, 85 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. 90 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. 95 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 fatted with the murrain flock. 100 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. 105 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 110 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 115 Their wonted liveries, and the mazed world

113. odorous: fragrant

115. childing: fruitful (producing "children"); change: exchange

116. wonted liveries: usual outfits

116-17. **the mazèd 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 **mazèd:** 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; embarkèd . . . 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

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. - 120 OBERON 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. Set your heart at rest: TITANIA 125 The Fairvland buys not the child of me. His mother was a vot'ress of my order, And in the spicèd Indian air by night Full often hath she gossiped by my side And sat with me on Neptune's yellow sands, 130 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 135 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, 140 And for her sake do I rear up her boy. And for her sake I will not part with him. OBERON How long within this wood intend you stay? TITANIA Perchance till after Theseus' wedding day. If you will patiently dance in our round 145 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.

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

TITANIA	
Not for thy fairy kingdom. Fairies, away.	
We shall chide downright if I longer stay.	150
Titania and her fairies exit.	150
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	155
Uttering such dulcet and harmonious breath	133
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.	140
OBERON	160
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 throned by the west,	
And loosed his love-shaft smartly from his bow	165
As it should pierce a hundred thousand hearts.	105
But I might see young Cupid's fiery shaft	
Quenched in the chaste beams of the wat'ry moon,	70
And the imperial vot'ress passèd on	
In maiden meditation, fancy-free.	170
Yet marked I where the bolt of Cupid fell.	170
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.	175
The juice of it on sleeping eyelids laid	1,13
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.	180
	1000

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 palmestry (1666).

I'll put a girdle round about the earth In forty minutes. THe exits. Having once this juice. OBERON I'll watch Titania when she is asleep And drop the liquor of it in her eyes. 185 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 190 (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. Enter Demetrius, Helena following him. **DEMETRIUS** I love thee not; therefore pursue me not. 195 Where is Lysander and fair Hermia? The one I'll stay; 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. 200 Hence, get thee gone, and follow me no more. 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. 205 **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.

A Midsummer Night's Dream ACT 2. Sc. 1

47

ROBIN

49

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 impresse trattato . . . (1592).

I am your spaniel, and, Demetrius, 210 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. What worser place can I beg in your love 215 (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 225 With the rich worth of your virginity. 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, 230 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? **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. Bootless: useless, fruitless 242. stay: i.e., stay for 243-44. do But: i.e., you may be sure the 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 cove 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	
243-44. do But: i.e., you may be sure the 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 cow 259. woodbine: honeysuckle (See page 122. 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment	
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 cov 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment	nat
 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 cov 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	ıuı
 251. upon: by 253. fly: flee from 257. blows: bursts into flower 258. oxlips: flowers somewhat larger than cov 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	
 257. blows: bursts into flower 258. oxlips: flowers somewhat larger than cov 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	
 258. oxlips: flowers somewhat larger than cov 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	
 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	
 259. woodbine: honeysuckle (See page 122.) 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment 	wslips
 260. eglantine: sweetbrier 261. sometime of: sometimes during 263. throws: casts; her: i.e., its 264. Weed: garment)
263. throws: casts; her: i.e., its 264. Weed: garment	,
263. throws: casts; her: i.e., its 264. Weed: garment	
264. Weed: garment 265. this: i.e., of the magic flower	
265. this: i.e., of the magic flower	
	2
	4

Makes speed to catch the tiger. Bootless speed When cowardice pursues and valor flies!	240
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,	245
You do me mischief. Fie, Demetrius!	243
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.	
I'll follow thee and make a heaven of hell	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 $\lceil Robin. \rceil$	
Hast thou the flower there? Welcome, wanderer.	
ROBIN	
Ay, there it is.	255
OBERON I pray thee give it me.	
Robin gives him the flower.	
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.	260
There sleeps Titania sometime of the night,	
Lulled in these flowers with dances and delight.	
And there the snake throws her enameled skin,	
Weed wide enough to wrap a fairy in.	
And with the juice of this I'll streak her eyes	265
And make her full of hateful fantasies.	
Take thou some of it, and seek through this grove.	

A Midsummer Night's Dream ACT 2. Sc. 1

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. reremice: 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)

A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes,
But do it when the next thing he espies
May be the lady. Thou shalt know the man
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.

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

They exit.

Scene 27
Enter Titania, Queen of Fairies, with her train.

TITANIA

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence—
Some to kill cankers in the muskrose buds,
Some war with reremice for their leathern wings
To make my small elves coats, and some keep back
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.

5

10

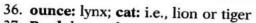
Fairies sing.

FIRST FAIRY

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

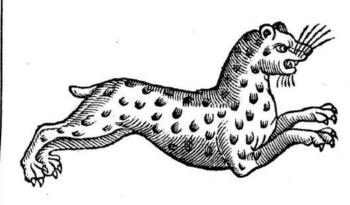
[CHORUS]

Philomel, with melody Sing in our sweet lullaby.



37. Pard: leopard

38. that: i.e., that which



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

Lulla, lulla, lullaby, lulla, lulla, lullaby. 15 Never harm Nor spell nor charm Come our lovely lady nigh. So good night, with lullaby. FIRST FAIRY Weaving spiders, come not here. 20 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. 25 Lulla, lulla, lullaby, lulla, lulla, lullaby. Never harm Nor spell nor charm Come our lovely lady nigh. So good night, with lullaby. 30 Titania sleeps. SECOND FAIRY Hence, away! Now all is well. One aloof stand sentinel. Fairies exit? Enter Oberon, \(\square\) who anoints Titania's eyelids with the nectar.7 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. The exits. Enter Lysander and Hermia.

A Midsummer Night's Dream ACT 2. sc. 2

- 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. **beshrew:** 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.

LYSANDER		
Fair love, you faint with wand'ring in the wood.		
And, to speak troth, I have forgot our way.		
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,		45
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.	2	
HERMIA		
Nay, good Lysander. For my sake, my dear,		
Lie further off yet. Do not lie so near.		50
LYSANDER		
O, take the sense, sweet, of my innocence!		
Love takes the meaning in love's conference.		
I mean that my heart unto yours sis knit,		
So that but one heart we can make of it;		
Two bosoms interchained with an oath—		55
So then two bosoms and a single troth.		7070
Then by your side no bed-room me deny,		
For lying so, Hermia, I do not lie.		
HERMIA		
Lysander riddles very prettily.		
Now much beshrew my manners and my pride		60
If Hermia meant to say Lysander lied.		
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.		65
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!		70

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 prankes . . . (1639).

58

HERMIA

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

They sleep.

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.

He sees Lysander.

Night and silence! Who is here? Weeds of Athens he doth wear. This is he my master said Despised the Athenian maid. And here the maiden, sleeping sound On the dank and dirty ground.

80

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.

85

The 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.

He exits.

Enter Demetrius and Helena, running.

HELENA

Stay, though thou kill me, sweet Demetrius. DEMETRIUS

90

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

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

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; sphery 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, Lysander 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. \[\int Demetrius exits. \] HELENA O, I am out of breath in this fond chase. The more my prayer, the lesser is my grace. 95 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. 100 For beasts that meet me run away for fear. Therefore no marvel though Demetrius Do as a monster fly my presence thus. What wicked and dissembling glass of mine Made me compare with Hermia's sphery eyne? But who is here? Lysander, on the ground! 105 Dead or asleep? I see no blood, no wound.-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, 110 That through thy bosom makes me see thy heart. 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 115 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. Not Hermia, but Helena I love. Who will not change a raven for a dove? 120 The will of man is by his reason swayed, And reason says you are the worthier maid.

A Midsummer Night's Dream ACT 2. Sc. 2

124. Things growing: i.e., grow 125. ripe not: i.e., did not riper 126. point: i.e., the highest point discrimination 127. marshal: an officer who le proper places 128. o'erlook: survey 130. Wherefore: why 136. Good troth, good sooth: oaths)	nt; skill: judgment, ads guests to their
138. Perforce: of necessity147. of those they did deceived	aria by the men
who had mistakenly believed in the	
149. Of : i.e., by	
a' a	
*	*
	2
<u>×</u>	29

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,	125
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.	
HELENA	
Wherefore was I to this keen mockery born?	130
When at your hands did I deserve this scorn?	130
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?	135
Good troth, you do me wrong, good sooth, you do,	133
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	140
Should of another therefore be abused! She exits.	. 140
LYSANDER	
She sees not Hermia.—Hermia, sleep thou there,	
And never mayst thou come Lysander near.	
For, as a surfeit of the sweetest things	
The deepest loathing to the stomach brings,	145
Or as the heresies that men do leave	143
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	150
To honor Helen and to be her knight. He exits.	-
HERMIA, waking up	#i)
Help me, Lysander, help me! Do thy best	
To pluck this crawling serpent from my breast.	
Ay me, for pity! What a dream was here!	
Lysander, look how I do quake with fear.	155
Methought a serpent ate my heart away.	

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

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.

She exits.

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 37

Scene 17

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

BOTTOM Are we all met?

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?

QUINCE What sayest thou, bully Bottom?

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?

10

15

20

SNOUT By 'r lakin, a parlous fear.

STARVELING I believe we must leave the killing out, when all is done.

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.

QUINCE Well, we will have such a prologue, and it shall	
be written in eight and six.	
BOTTOM No, make it two more. Let it be written in eight and eight.	
SNOUT Will not the ladies be afeard of the lion?	9
STARVELING I fear it, I promise you.	
POTTOM Mostors von anglete	
BOTTOM Masters, you ought to consider with yourself,	
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	
a lion.	
BOTTOM Nay, you must name his name, and half his	
face must be seen through the lion's neck, and he	
himself must speak through, saying thus, or to the	
same detect: "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	
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	
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	
play?	
BOTTOM A calendar, a calendar! Look in the almanac.	
Find out moonshine, find out moonshine.	
Quince takes out a book.	
QUINCE Yes, it doth shine that night.	
BOTTOM Why, then, may you leave a casement of the	
great chamber window, where we play, open, and	
the moon may shine in at the casement.	
omit in at the custificial.	

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

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

thorns and a lantern and say he comes to disfigure or to present the person of Moonshine. Then there	60
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.	00
SNOUT You can never bring in a wall. What say you,	
Bottom?	65
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.	70
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.	
M -	75
Enter Robin invisible to those onstage.	ÿ.
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	
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.	80
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—	80
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—	80
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!	80
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	80
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!	80

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

FLUTE Must I speak now? OUINCE 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	90
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. OUINCE "Ninus' tomb," man! Why, you must not speak that yet. That you answer to Pyramus. You 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.	95
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	105
I'll follow you. I'll lead you about a round, Through bog, through bush, through brake, 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.	110
BOTTOM Why do they run away? This is a knavery of them to make me afeard.	115

120-21. translated: transformed

127. ouzel: blackbird

129. throstle: 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 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	120
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.	125
The sings. The ouzel cock, so black of hue, With orange-tawny bill, The throstle with his note so true,	
The wren with little quill— TITANIA, [waking up] What angel wakes me from my flow'ry bed? BOTTOM [sings]	130
The finch, the sparrow, and the lark, The plainsong cuckoo gray, Whose note full many a man doth mark And dares not answer "nay"— 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?	135
ITTANIA I pray thee, gentle mortal, sing again. Mine ear is much enamored of thy note, So is mine eye enthrallèd to thy shape, And thy fair virtue's force perforce doth move me	140

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

reason for that. And yet, to say the truth, reason 145 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. 150 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. 155 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 160 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. 165 COBWEB And I. 「MOTE And I. MUSTARDSEED And I. TALL Where shall we go? TITANIA Be kind and courteous to this gentleman. 170 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,

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. enforcèd chastity: (1) chastity enforced, compelled; (2) chastity forced and destroyed, raped



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

81 A Midsummer Night's Dream ACT 3. Sc. 1 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. 「PEASEBLOSSOM Hail, mortal! COBWEB Hail! 「MOTE Hail! MUSTARDSEED Hail! BOTTOM I cry your Worships mercy, heartily.—I beseech vour 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 195 you, sir? MUSTARDSEED Mustardseed.

175

180

190

BOTTOM Good Master Mustardseed, I know your patience well. That same cowardly, giantlike ox-beef hath devoured many a gentleman of your house. I 200 promise you, your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

TITANIA

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

3.2 Robin Goodfellow reports to Oberon about Titania and Bottom. When Demetrius enters wooing Hermia. Oberon discovers that Robin has anointed the eves 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)

82

Scene 2 Enter Oberon, King of Fairies.

OBERON

I wonder if Titania be awaked; Then what it was that next came in her eye, Which she must dote on in extremity.

「Enter Robin Goodfellow. 7

Here comes my messenger. How now, mad spirit? What night-rule now about this haunted grove? 5 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, 10 Were met together to rehearse a play Intended for great Theseus' nuptial day. The shallowest thick-skin of that barren sort. Who Pyramus presented in their sport, Forsook his scene and entered in a brake. 15 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, 20 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. 25 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;

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.)

A Midsummer Night's Dream ACT 3. Sc. 2 For briers and thorns at their apparel snatch, Some sleeves, some hats, from yielders all things 30 catch. 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? ROBIN I took him sleeping—that is finished, too— And the Athenian woman by his side, 40 That, when he waked, of force she must be eyed. Enter Demetrius and Hermia. OBERON Stand close. This is the same Athenian. ROBIN This is the woman, but not this the man. They step aside. DEMETRIUS O, why rebuke you him that loves you so? Lay breath so bitter on your bitter foe! 45 **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 50 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

87

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; therefor: for it, in exchange



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

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. 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? 65 DEMETRIUS I had rather give his carcass to my hounds. HERMIA 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! 70 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. 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 so. See me no more, whether he be dead or no.

She exits.

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.	122
So sorrow's heaviness doth heavier grow	85
For debt that bankrout sleep doth sorrow owe,	
Which now in some slight measure it will pay,	
If for his tender here I make some stay.	
[Ha] the day [1 th	
OBERON, to Robin He lies down and falls asleep.	
What hast thou done? Thou hast mistaken quite	990000
And laid the love juice on some true-love's sight.	90
Of thy misprision must perforce ensue	
Some true-love turned and not a full and	
Some true-love turned, and not a false turned true.	
Then fate o'errules, that, one man holding troth,	
A million fail, confounding oath on oath. OBERON	95
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.	100
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,	105
Sink in apple of his eye.	
When his love he doth espy,	12
Let her shine as gloriously	
As the Venus of the sky.	
When thou wak'st, if she be by.	110
Beg of her for remedy.	
Enter Robin.	

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 ROBIN Captain of our fairy band. Helena is here at hand. And the youth, mistook by me. Pleading for a lover's fee. 115 Shall we their fond pageant see? Lord, what fools these mortals be! OBERON Stand aside. The noise they make Will cause Demetrius to awake. ROBIN Then will two at once woo one. 120 That must needs be sport alone. And those things do best please me That befall prepost'rously. They step aside. Enter Lysander and Helena. LYSANDER Why should you think that I should woo in scorn? Scorn and derision never come in tears. 125 Look when I vow, I weep; and vows so born, In their nativity all truth appears. 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. 130 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. Your vows to her and me, put in two scales, 135 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.

93

- 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 Küchler,
Repraesentatio der fürstlichen Auffzug (1611).

LYSANDER Demetrius loves her, and he loves not you. DEMETRIUS, waking up O Helen, goddess, nymph, perfect, divine! 140 To what, my love, shall I compare thine eyne? Crystal is muddy. O, how ripe in show Thy lips, those kissing cherries, tempting grow! That pure congealed white, high Taurus' snow. Fanned with the eastern wind, turns to a crow 145 When thou hold'st up thy hand. O, let me kiss This princess of pure white, this seal of bliss! HELENA O spite! O hell! I see you all are bent To set against me for your merriment. If you were civil and knew courtesy, 150 You would not do me thus much injury. Can you not hate me, as I know you do, But you must join in souls to mock me too? If you were men, as men you are in show, You would not use a gentle lady so, 155 To vow and swear and superpraise my parts, When, I am sure, you hate me with your hearts. You both are rivals and love Hermia. And now both rivals to mock Helena. A trim exploit, a manly enterprise, 160 To conjure tears up in a poor maid's eyes With your derision! None of noble sort Would so offend a virgin and extort A poor soul's patience, all to make you sport. LYSANDER You are unkind, Demetrius. Be not so, 165 For you love Hermia; this you know I know. And here with all goodwill, with all my heart, In Hermia's love I yield you up my part. And yours of Helena to me bequeath. Whom I do love and will do till my death. 170

95

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.	
DEMETRIUS	
Lysander, keep thy Hermia. I will none.	
If e'er I loved her, all that love is gone.	
My heart to her but as guest-wise sojourned,	
And now to Helen is it home returned,	175
There to remain.	175
LYSANDER Helen, it is not so.	
DEMETRIUS DEMETRIUS	*
Disparage not the faith thou dost not know,	()
Lest to thy peril thou aby it dear.	
Look where thy love comes. Yonder is thy dear.	180
	100
Enter Hermia.	
HERMIA, \[\tau_to Lysander\]	
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.	
Thou art not by mine eye. Lysander found	185
Mine ear, I thank it, brought me to thy sound	105
but why unkindly didst thou leave me so?	
LYSANDER	
Why should he stay whom love doth press to go?	
HERMIA	
What love could press Lysander from my side?	
LYSANDER	
Lysander's love, that would not let him bide,	190
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	
The hate I bear thee made me leave thee so?	195
HERMIA	
You speak not as you think. It cannot be	

199. in spite of: i.e., to spite

202. bait: harass, torment

205. chid: scolded

208. artificial: skillful

209. needles: pronounced "neeles"

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. amazèd: 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, 200 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 205 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, 210 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, 215 Two lovely berries molded on one stem; So with two seeming bodies but one heart, Two of the first, \[\text{like} \] coats in heraldry, Due but to one, and crowned with one crest. And will you rent our ancient love asunder. 220 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. HERMIA I am amazèd at your words. 225 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,

Who even but now did spurn me with his foot, To call me goddess, nymph, divine and rare, Precious, celestial? Wherefore speaks he this	230
To her he hates? And wherefore doth Lysander	
Deny your love (so rich within his soul)	
And tender me, forsooth, affection,	235
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.	240
HERMIA	
I understand not what you mean by this.	
HELENA	5
Ay, do. Persever, counterfeit sad looks,	
Make mouths upon me when I turn my back,	79
Wink each at other, hold the sweet jest up.	
This sport, well carried, shall be chronicled.	245
If you have any pity, grace, or manners,	32700070
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,	250
My love, my life, my soul, fair Helena.	
HELENA	
O excellent!	
HERMIA, [「] to Lysander [¬]	
Sweet, do not scorn her so.	
DEMETRIUS, \[\text{to Lysander} \]	
If she cannot entreat, I can compel.	
LYSANDER	
Thou canst compel no more than she entreat.	255
Thy threats have no more strength than her weak prayers.	
Helen, I love thee. By my life, I do.	

A Midsummer Night's Dream ACT 3. Sc. 2

265. Ethiop: Like "tawny Tartar" at line 274, this seems a reference to the dark color of Hermia's hair or complexion. (An Ethiop 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)

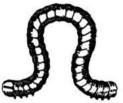
278. my word with thee: i.e., my challenge to you 279-80. bond...bond: a quibble on bond as a binding legal agreement and bond as a fetter or chain (Hermia is the weak bond holding Lysander.)

101 A Midsummer Nigh	at's Dream ACT 3. Sc. 2
I swear by that which I will lo To prove him false that says I	se for the
DEMETRIUS	love thee not. 260
I say I love thee more than he	an J.
LYSANDER	can do.
If thou say so, withdraw and property us	
DEMETRIUS	rove it too.
Quick, come.	
HERMIA Lysander, wherete	o tondo all al : a
She to	alter held all this?
LYSANDER	ikes hold of Lysander.
Away, you Ethiop!	
DEMETRIUS, to Hermia	265
No no He'll	
Seem to break loose. To Lysand	dar Tolso
would follow.	
But yet come not. You are a tan	ne menl
- 10 Helli, to Helling	
Hang off, thou cat, thou burr! W	file thing 1-41
Or I will shake thee from me lil	ke a company
ILKWIA	
Why are you grown so rude? WI Sweet love?	hat change is this,
o weet love;	
	Tartar, out!
Out, loathèd med'cine! O, hated	potion, hence! 275
Do you not jest?	
HELENA Yes, sooth, and s	so do vou
LIGANDER	
Demetrius, I will keep my word	with thee
DEMETRIOS	
I would I had your bond. For I p	perceivo
A weak bond holds you. I'll not t	rist your word
LIGHTDER	
What? Should I hurt her, strike h	er, kill her dead?
Although I hate her, I'll not harm	n 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

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

8	3. 3
HERMIA	
What, can you do me greater harm than	hate2
Hate me? Wherefore? O me, what news,	my love?
Am not I Hermin Am not	iny love:

of 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

Why, then, you left me—O, the gods forbid!— In earnest, shall I say? 290

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.

285

295

HERMIA

103

0 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, 300 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 305 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? 310 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.

315, 316. **curst, shrewishness:** These words (like **shrewd** at 3.2.340) were used to describe women who were considered quarrelsome, talkative, or sharptongued.

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;	315
I have no gift at all in shrewishness.	
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
HERMIA "Lower"? Hark, again!	320
HELENA	
Good Hermia, do not be so bitter with me.	
I evermore did love you, Hermia,	
Did ever keep your counsels, never wronged you—	
Save that, in love unto Demetrius,	325
I told him of your stealth unto this wood.	323
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.	
And now, so you will let me quiet go,	330
To Athens will I bear my folly back	550
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	
A foolish heart that I leave here behind.	335
HERMIA	555
What, with Lysander?	
HELENA With Demetrius.	
LYSANDER	
Be not afraid. She shall not harm thee, Helena.	
DEMETRIUS	
No, sir, she shall not, though you take her part.	
HELENA	
O, when she is angry, she is keen and shrewd.	340
She was a vixen when she went to school,	310
And though she be but little, she is fierce.	

345. 347. a weed 354. 356- the mo 359. 365. 366.	suffer: a come to minimulathat wa aby: pay-57. who est right a coil: tur amazed Still the shadow	b her: i. is: i.e., t s though for ose righ to moil; is astour ou: i.e.,	iniest of ht to stu t is s long o nded (as you alw	most i f: i.e., i gif lost	wth n: i.e., voice because in a manu conti	who has use of aze) nue to	
					8.	-	
						,	
			\$7				
					*		
		2					
		8		100 300		-	

HERMIA	
"Little" again? Nothing but "low" and "little"?	
Why will you suffer her to flout me thus?	
Let me come to her.	34
LYSANDER Get you gone, you dwarf,	34
You minimus of hind'ring knotgrass made,	
You bead, you acorn—	
DEMETRIUS You are too officious	
In her behalf that scorns your services.	35
Let her alone. Speak not of Helena.	33
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,	35
Of thine or mine, is most in Helena.	
DEMETRIUS	
"Follow"? Nay, I'll go with thee, cheek by jowl.	
Demetrius and Lysander exit.	i e
HERMIA	37
You, mistress, all this coil is long of you.	
Helena retreats.	ě.
Nay, go not back.	
HELENA I will not trust you, I,	36
Nor longer stay in your curst company.	
Your hands than mine are quicker for a fray.	
My legs are longer though, to run away. She exits.	
HERMIA	
I am amazed and know not what to say. She exits.	12953
OBERON, To Robin	365
This is thy negligence. Still thou mistak'st,	
Or else committ'et thu knownia	
Or else committ'st thy knaveries willfully.	
Believe me, king of shadows, I mistook.	
Did not you tell me I should know the man By the Athenian garments he had on?	
by the Atheman garments he had on?	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 date: duration, term 397. charmèd: 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)
N.
6 2
75

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;	375
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;	380
Then stir Demetrius up with bitter wrong.	
And sometime rail thou like Demetring	
And from each other look thou lead them thus,	
Till o'er their brows death-counterfeiting sleep	
With leaden legs and batty wings doth creep.	385
Then crush this herb into Lysander's eye,	
Whose liquor best still	
Whose liquor hath this virtuous property,	- 19
to take from thence all error with his might	
And make his eyeballs roll with wonted sight.	
When they next wake, all this derision	390
Shall seem a dream and fruitless vision	
And back to Athens shall the lovers wend	
with league whose date till death shall navor and	
willes I in this affair do thee employ	
I II to my queen and her Indian how	395
Alla then I will her charmed eve release	
From monster's view, and all things shall be peace.	
OBIN	
My fairy lord, this must be done with haste,	
For hight's swift dragons cut the clouds full fact	400
Allu yolider snines Aurora's harbinger	400
At whose approach, ghosts wand'ring here and	
there	

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 Basilius Herold, *Heydenweldt* . . . (1554).

111 A Midsummer Night's Dream ACT 3. Sc. 2 Troop home to churchyards. Damnèd spirits all, That in crossways and floods have burial, Already to their wormy beds are gone. 405 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 410 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. 415 We may effect this business yet ere day. The exits. 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. 420 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, sin Demetrius' voice Follow me, then, to 425 plainer ground. Lysander exits. Enter Demetrius. DEMETRIUS Lysander, speak again. Thou runaway, thou coward, art thou fled? Speak! In some bush? Where dost thou hide thy 430 head?

	100
-	

mmer Night's Dream ACT 3. Sc. 2

	113 A Midsun
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	ROBIN, 「in Lysander's Thou coward, art the Telling the bushes to And wilt not come? child! I'll whip thee with a That draws a sword DEMETRIUS ROBIN, 「in Lysander's Follow my voice. We
	∫Er.
	LYSANDER He goes before me a When I come where The villain is much I followed fast, but for That fallen am I in And here will rest n For if but once thou I'll find Demetrius a
	[「] Enter []] R
	ROBIN, 「in Lysander's well Ho, ho, ho! Coward, DEMETRIUS Abide me, if thou day Thou runn'st before And dar'st not stand Where art thou now ROBIN, 「in Lysander's well hos in Lysander'
B 0	DEMETRIUS

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!	435
I'll whip thee with a rod. He is defiled	433
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.	
$\lceil They\ exit. \rceil$	
Enter Lysander.	
LYSANDER	
He goes before me and still dares me on.	440
When I come where he calls, then he is gone.	1
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,	445
For if but once thou show me thy gray light,	
I'll find Demetrius and revenge this spite.	
THe lies down and sleeps.	
「Enter Robin and Demetrius.	
ROBIN, \[\in Lysander's voice \]	
Ho, ho, ho! Coward, why com'st thou not?	
DEMETRIUS	
Abide me, if thou dar'st, for well I wot	
Thou runn'st before me, shifting every place,	450
And dar'st not stand nor look me in the face.	
Where art thou now?	
ROBIN, \(\text{in Lysander's voice} \)	
Come hither. I am here.	
DEMETRIUS	
Nay, then, thou mock'st me. Thou shalt buy this dear	6850
ucai	455

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 Britanna (1612).

To measure out my length on this cold bed. By day's approach look to be visited. THe lies down and sleeps. Enter Helena. HELENA O weary night, O long and tedious night, 460 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. 470 「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. 475 Heavens shield Lysander if they mean a fray! She lies down and sleeps. ROBIN On the ground Sleep sound. I'll apply To vour eve. 480 Gentle lover, remedy.

A Midsummer Night's Dream ACT 3. Sc. 2

If ever I thy face by daylight see.

Now go thy way. Faintness constraineth me

Robin applies the nectar to Lysander's eyes.

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

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.
Jack shall have Jill;

490

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 47

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 muskroses 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?

MUSTARDSEED Ready.

21. leave your courtesy: i.e., perhaps, stop bowing

123

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).

Pray you, leave your courtesy, good monsieur. MUSTARDSEED What's your will?	20
BOTTOM Nothing, good monsieur, but to help Cavalery 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. TITANIA	25
What, wilt thou hear some music, my sweet love? BOTTOM I have a reasonable good ear in music. Let's have the tongs and the bones. TITANIA	30
Or say, sweet love, what thou desirest to eat. 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.	Sept 1.00
TITANIA	35
I have a venturous fairy that shall seek The squirrel's hoard and fetch thee new nuts. 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. TITANIA	40
Sleep thou, and I will wind thee in my arms.—	
rairies, begone, and be all ways away.	
Fairies exit. So doth the woodbine the sweet honeysuckle Gently entwist; the female ivy so Enrings the barky fingers of the elm. O, how I love thee! How I dote on thee! Bottom and Titania sleep.	45
Enter Robin Goodfellow	

Welcome, good Robin. Seest thou this sweet sight?

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

122

OBERON

48. dotage: infatuation

54. sometime: formerly55. 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?	9
O, how mine eyes do loathe his visage novel	

84. these five: i.e., Bottom and the four lovers92. solemnly: ceremoniously93. 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

OBERON		
Silenc	e awhile.—Robin, take off this head.—	
Titani	a, music call; and strike more dead	
Than	common sleep of all these five the sense.	
TITANIA	T are the the sense.	
Music	, ho, music such as charmeth sleep!	85
ROBIN, T	removing the ass-head from Bottom	63
Now,	when thou wak'st, with thine own fool's eyes	
peep	o,	
OBERON		
Sound	music. \(\sigma_{Music.}\)	
	Come, my queen, take hands with me,	
And ro	ock the ground whereon these sleepers be.	90
	Titania and Oberon dance.	70
Now t	hou and I are new in amity.	
And w	ill tomorrow midnight solemnly	
Dance	in Duke Theseus' house triumphantly.	
And b	less it to all fair prosperity.	
There	shall the pairs of faithful lovers be	95
Wedde	ed, with Theseus, all in jollity.	,,,
ROBIN		
	Fairy king, attend and mark.	
	I do hear the morning lark.	
OBERON	33 - 2	
	Then, my queen, in silence sad	
	Trip we after night's shade.	100
	We the globe can compass soon,	100.000
	Swifter than the wand'ring moon.	
ΓΙΤΑΝΙΑ ,	NOS	
	Come, my lord, and in our flight	
	Tell me how it came this night	
	That I sleeping here was found	105
	With these mortals on the ground.	
	Oberon, Robin, and Titania exit.	
Wi	nd horn. Enter Theseus and all his train,	
1100505	Hippolyta, Egeus.	
	Prosita, Ligens.	

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

HESEUS	
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.	110
Uncouple in the western valley; let them go.	
Dispatch, I say, and find the Forester.	
TA Servant exits.	
We will, fair queen, up to the mountain's top	
And mark the musical confusion	
Of hounds and echo in conjunction.	115
IPPOLYTA	
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	120
Seemed all one mutual cry. I never heard	
So musical a discord, such sweet thunder.	
HESEUS	
My hounds are bred out of the Spartan kind,	363
So flewed, so sanded; and their heads are hung	
With ears that sweep away the morning dew;	125
Crook-kneed, and dewlapped like Thessalian bulls;	. = 5
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.	130
Judge when you hear.—But soft! What nymphs are	150
these?	
GEUS	
My lord, this \(\sis^1\) my daughter here asleep,	
And this Lysander; this Demetrius is,	
This Helena, old Nedar's Helena.	135
I wonder of their being here together.	133

137-38. **observe / The rite of May:** i.e., celebrate May Day

139. **grace:** honor; **solemnity:** observance (i.e., of May Day rites)

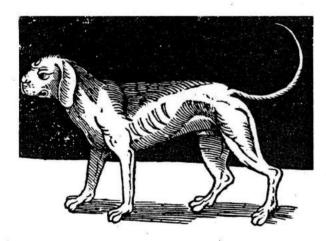
144. **Saint Valentine:** i.e., Valentine's Day (when birds proverbially chose their mates)

150. jealousy: suspicion, mistrust

152. **amazèdly:** 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 venerie or hunting (1611).

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 140 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? 145 Demetrius, Helena, Hermia, and Lysander kneel. LYSANDER Pardon, my lord. I pray you all, stand up. THESEUS They rise. I know you two are rival enemies. How comes this gentle concord in the world, That hatred is so far from jealousy 150 To sleep by hate and fear no enmity? LYSANDER My lord, I shall reply amazèdly, 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, 155 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. 160 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, Apophtegmata symbolica . . . (n.d.).

Thereby to have defeated you and me: You of your wife and me of my consent, 165 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. 170 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, 175 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. 180 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.-185 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. 190 Away with us to Athens. Three and three. We'll hold a feast in great solemnity. Come, Hippolyta. Theseus and his train, including Hippolyta and Egeus, exit. **DEMETRIUS** These things seem small and undistinguishable.

Like far-off mountains turned into clouds.

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 vawn.

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 confusingly echoed in Bottom's reflection on the bottomlessness of his vision.

HERMIA Methinks I see these things with parted eye,

When everything seems double.

So methinks. HELENA

And I have found Demetrius like a iewel.

Mine own and not mine own.

DEMETRIUS Are you sure

That we are awake? It seems to me

That yet we sleep, we dream. Do not you think

The Duke was here and bid us follow him?

HERMIA

Yea, and my father.

And Hippolyta. HELENA

LYSANDER

And he did bid us follow to the temple.

DEMETRIUS

Why, then, we are awake. Let's follow him, And by the way let \(\sus_{\text{us}} \) recount our dreams.

Lovers exit.

200

205

BOTTOM, waking up When my cue comes, call me, 210 and I will answer. My next is "Most fair Pyramus." Hev-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 215 what dream it was. Man is but an ass if he go about to expound this dream. Methought I was—there 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 220 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- 225

cause it hath no bottom; and I will sing it in the

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

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

THe exits.

5

10

20

Scene 2 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.

- 26. hearts: hearties, good fellows
- 31-32. right . . . fell out: just . . . happened
- 34. of me: i.e., from me
- 36. **strings to your beards:** i.e., strings to tie on your false beards
- 36-37. **ribbons to your pumps:** i.e., ribbons to decorate your fancy shoes
 - 37. presently: right away
 - 39. preferred: recommended

- BOTTOM Where are these lads? Where are these hearts?
- QUINCE Bottom! O most courageous day! O most happy hour!
- BOTTOM Masters, I am to discourse wonders. But ask me not what; for, if I tell you, I am not true Athenian. I will tell you everything right as it fell out.
- QUINCE Let us hear, sweet Bottom.
- BOTTOM Not a word of me. All that I will tell you is that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps. Meet presently at the palace. Every man look o'er his part. For the short and the long is, our play is preferred. In any case, let Thisbe have clean linen, and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath, and I do not doubt but to hear them say it is a sweet comedy. No more words. Away! Go, away!

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¬

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.

10

15

20

142

Such tricks hath strong imagination

That, if it would but apprehend some joy,

- 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,	25
More witnesseth than fancy's images And grows to something of great constancy, But, howsoever, strange and admirable.	
Enter Lovers: Lysander, Demetrius, Hermia, and Hele	ena.
THESEUS	
Here come the lovers full of joy and mirth.—	
Joy, gentle friends! Joy and fresh days of love	30
Accompany your hearts!	16 5528
LYSANDER More than to us	
Wait in your royal walks, your board, your bed!	
THESEUS	
Come now, what masques, what dances shall we have	35
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?	40
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?	45
PHILOSTRATE, giving Theseus a paper	
There is a brief how many sports are ripe.	
Make choice of which your Highness will see firs	t.

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	50
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.	55
"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	60
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	65
(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.	70
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?	75
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
	wretchedness: i.e., poor wretches; o'er-
	red: overburdened
92.	his: i.e., its
	take: accept
97.	noble respect: i.e., a generous regard or con-
idera	
	[12] [12] [13] [14] [15] [15] [15] [15] [15] [15] [15] [15

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

THESEUS	
And we will hear it.	80
PHILOSTRATE No, my noble lord,	ou
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	0.5
To do you service.	85
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.	00
Philostrate exits.	90
HIPPOLYTA	
I love not to see wretchedness o'ercharged,	
And duty in his service perishing.	
THESEUS	
Why, gentle sweet, you shall see no such thing.	
HIPPOLYTA	
He says they can do nothing in this kind.	
THESEUS	
The kinder we, to give them thanks for nothing.	05
Our sport shall be to take what they mistake;	95
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,	100
Where I have seen them shiver and look pale,	100
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,	105
And in the modesty of fearful duty,	
I read as much as from the rattling tongue	
Of saucy and audacious alegans	

110

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

「Enter Philostrate.

111. to my capacity: perhaps, in my opinion
112. addressed: ready
114-24. If know: The comic effect of this pro
logue 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
•
¥ ·
of the second se

PHILOSTRATE	
So please your Grace, the Prologue is addressed.	
THESEUS Let him approach.	
Enter the Prologue.	
PROLOGUE	
If we offend, it is with our goodwill.	
That you should think we come not to offend,	115
But with goodwill. To show our simple skill,	113
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	120
We are not here. That you should here repent	120
you,	1
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.	125
LYSANDER He hath rid his prologue like a rough colt:	7.000
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	
a child on a recorder—a sound, but not in govern-	130
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 wondon at this shows	8

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).

But wonder on, till truth make all things plain. This man is Pyramus, if you would know. This beauteous lady Thisbe is certain.	135
'Wall,' that vile wall which did these lovers sunder; And through Wall's chink, poor souls, they are	140
To whisper, at the which let no man wonder.	
Presenteth "Moonshine," for, if you will know, By moonshine did these lovers think no scorn	145
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	150
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,	155
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. DEMETRIUS No wonder, my lord. One lion may when	160
many asses do. 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,	165

A Midsummer Night's Dream ACT 5. Sc. 1

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

Did whisper often, very secretly. This loam, this roughcast, and this stone doth show That I am that same wall. The truth is so.	170
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.	175
THESEUS Pyramus draws near the wall. Silence.	
BOTTOM, as Pyramus	
O grim-looked night! O night with hue so black!	
O night, which ever art when day is not!	180
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,	185
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.	190
But what see I? No Thisbe do I see.	190
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.	195
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

A Midsummer Night's Dream ACT 5. Sc. 1

20-		
205.	an:	it
	***	-

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. dischargèd: performed

222. to: i.e., as to

224. in this kind: i.e., plays and/or players; shadows: illusions, fictions

Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
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. Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. BOUTOT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard	For parting my fair Pyramus and mo	ii)
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. Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. BOTTOM, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard	My cherry lips have often kissed thy stones	
I see a voice! Now will I to the chink To spy an I can hear my Thisbe's face. Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard	Thy stones with lime and hair knit from in all and	
I see a voice! Now will I to the chink To spy an I can hear my Thisbe's face. Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	BOTTOM as Pyramus	
To spy an I can hear my Thisbe's face. Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Thisbe? FLUTE, as Thisbe My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	To spy an I can hear my Thicke's face	
My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	Thishe?	
My love! Thou art my love, I think. BOTTOM, as Pyramus Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Think what thou wilt, I am thy lover's grace, And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	BOTTOM as Pyramus	
And, like Limander, am I trusty still. FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	Think what thou wilt I am the lawer's	
FLUTE, as Thisbe And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	And like Limander am I trusty still	
And I like Helen, till the Fates me kill. BOTTOM, as Pyramus Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	FLUTE as Thishe	
Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Not Shafalus to Procrus was so true. FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	BOTTOM as Pyramus	-
FLUTE, as Thisbe As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	Not Shafalus to Procrue was so true	
As Shafalus to Procrus, I to you. BOTTOM, as Pyramus O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	FLUTE as Thishe	
O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
O kiss me through the hole of this vile wall. FLUTE, as Thisbe I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	BOTTOM. as Pyramus	
I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
I kiss the wall's hole, not your lips at all. BOTTOM, as Pyramus Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	FLUTE. as Thishe	
Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Wilt thou at Ninny's tomb meet me straightway? FLUTE, as Thisbe 'Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	BOTTOM, as Pyramus	
Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	Wilt thou at Ninny's tomb meet me straightsus 2	_
Tide life, 'tide death, I come without delay. Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. 'He exits.' THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	FLUTE. as Thishe	2
Bottom and Flute exit. SNOUT, as Wall Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. The exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	Rottom and Flute suit	
Thus have I, Wall, my part discharged so, And, being done, thus Wall away doth go. He exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	SNOUT, as Wall	
And, being done, thus Wall away doth go. The exits. THESEUS Now is the wall down between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		
THESEUS Now is the 'wall down' between the two neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	And, being done, thus Wall away doth go	
neighbors. DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	THESEUS Now is the wall down hetween the two	
DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.	neighbors.	-
willful to hear without warning. HIPPOLYTA This is the silliest stuff that ever I heard.		2
HIPPOLYTA This is the silliest stuff that ever I heard	willful to hear without warning	
THESEUS The best in this kind are but 1	HIPPOLYTA This is the silliest stuff that ever I heard	
THE DEST III HIIS KIND ARE DIT SHAROWS and	THESEUS The best in this kind are but shadows, and	

238. A lion . . . dam: perhaps, am neither a lion nor a lioness fell: fierce dam: mother

254-55. horns . . . head: a reference to the cuck-

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).

A Midsummer Night's Dream ACT 5. Sc. 1 the worst are no worse, if imagination amend 225 them. HIPPOLYTA It must be your imagination, then, and not 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. THESEUS A very gentle beast, and of a good con-240 science. DEMETRIUS The very best at a beast, my lord, that e'er I LYSANDER This lion is a very fox for his valor. THESEUS True, and a goose for his discretion. 245 DEMETRIUS Not so, my lord, for his valor cannot carry 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. Leave it to his discretion, and let us listen to the Moon. STARVELING, as Moonshine This lanthorn doth the horned moon present. DEMETRIUS He should have worn the horns on his head. THESEUS He is no crescent, and his horns are invisible within the circumference.

264. trimm 269.	for the c in snuff: ed; (2) ang stay: wait moused:	i.e., (1) gry for	in need	of ha	aving	its wic

STARVELING, as Moonshine	
This lanthorn doth the horned moon present.	
Myself the man i' th' moon do seem to be.	
THESEUS This is the greatest error of all the rest; the	260
man should be put into the lanthorn. 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 aweary of this moon. Would he would	265
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.	270
LYSANDER Proceed, Moon.	210
STARVELING, as Moonshine All that I have to say is to tell	
you that the lanthorn is the moon, I the man i' th'	
moon, this thornbush my thornbush, and this dog	
my dog.	275
DEMETRIUS Why, all these should be in the lanthorn,	213
for all these are in the moon. But silence. Here	
comes Thisbe.	
Enter Thisbe $\lceil (Flute). \rceil$	
FLUTE, as Thisbe	
This is old Ninny's tomb. Where is my love?	
SNUG, as Lion O!	
The Lion roars. Thisbe runs off,	
dropping her mantle.	
DEMETRIUS Well roared, Lion.	280
THESEUS Well run, Thisbe.	
HIPPOLYTA Well shone, Moon. Truly, the Moon shines	
with a good grace.	
with a good grace.	

Enter Pyramus $\lceil (Bottom). \rceil$

THESEUS Well moused, Lion.

[↑]Lion worries the mantle. [↑]

299. Furies: the Erinys, 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)

DEMETRIUS And then came Pyramus.	285
Lion exits.	
LYSANDER And so the lion vanished.	
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.—	290
But stay! O spite!	
But mark, poor knight,	
What dreadful dole is here!	
Eyes, do you see!	
How can it be!	295
O dainty duck! O dear!	
Thy mantle good—	
What, stained with blood?	
Approach, ye Furies fell!	
O Fates, come, come,	300
Cut thread and thrum,	
Quail, crush, conclude, and quell!	
THESEUS This passion, and the death of a dear friend,	10
would go near to make a man look sad.	
HIPPOLYTA Beshrew my heart but I pity the man.	305
BOTTOM, as Pyramus	2550
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?	310
Come, tears, confound!	0.10
Out, sword, and wound	
The pap of Pyramus;	
Ay, that left pap,	
Where heart doth hop. Pyramus stabs himself.	315
Thus die I, thus, thus, thus.	
Now am I dead;	

A Midsummer Night's Dream ACT 5. Sc. 1

Now am I fled:

323. die: one of a pair of dice ace: a one-spot on a die

328. ass: perhaps a pun on the earlier ace

329. How chance Moonshine is: i.e., why has Moonshine

340. **means:** (1) moans, laments; (2) lodges a formal complaint; **videlicet:** to wit, as follows

344. dumb: silent



"The thrice-three Muses." (5.1.56)
From Natale Conti, Natalis Comitis Mythologiae . . . (1616).

My soul is in the sky. Tongue, lose thy light! 320 Moon, take thy flight! Moonshine exits? Now die, die, die, die, die, 「Pyramus falls. 7 DEMETRIUS No die, but an ace, for him, for he is but one. LYSANDER Less than an ace, man, for he is dead, he is 325 nothing. THESEUS With the help of a surgeon he might yet recover and yet prove an ass. HIPPOLYTA How chance Moonshine is gone before Thisbe comes back and finds her lover? 330 THESEUS She will find him by starlight. Enter Thisbe (Flute). Here she comes, and her passion ends the play. HIPPOLYTA Methinks she should not use a long one for such a Pyramus. I hope she will be brief. DEMETRIUS A mote will turn the balance, which Pyramus, which Thisbe, is the better: he for a man, God warrant us; she for a woman, God bless us. LYSANDER She hath spied him already with those sweet eyes. DEMETRIUS And thus she means, videlicet-340 FLUTE, as Thisbe Asleep, my love? What, dead, my dove? O Pyramus, arise! Speak, speak. Quite dumb? Dead? Dead? A tomb 345 Must cover thy sweet eves. These lily lips, This cherry nose. These yellow cowslip cheeks Are gone, are gone! 350

353.	Sisters	Three:	i.e	the	Fates
					T CLEO

357. **shore:** i.e., shorn, cut (phrased to rhyme with **gore**)

358. thread of silk: i.e., the thread of his life (phrased to rhyme with milk)

361. imbrue: drench with blood

369-70. **see . . . hear:** Once again, Bottom confuses the senses of seeing and hearing.

370. Bergomask dance: a rustic dance

377-78. discharged: performed

380. **iron tongue of midnight:** i.e., the midnight bell (with its iron clapper) **told:** counted out

381. fairy time: i.e., the time between midnight and dawn

382. outsleep: i.e., sleep past, oversleep

383. overwatched: i.e., stayed up so late

Lovers, make moan;	
His eyes were green as leeks.	
O Sisters Three,	
Come, come to me	
With hands as pale as milk.	355
Lay them in gore,	
Since you have shore	
With shears his thread of silk.	
Tongue, not a word!	
Come, trusty sword,	360
Come, blade, my breast imbrue!	
Thisbe stabs herself.	
And farewell, friends.	
Thus Thisbe ends.	
Adieu, adieu, adieu. Thisbe falls.	
ESEUS Moonshine and Lion are left to bury the	365
dead.	
EMETRIUS Ay, and Wall too.	
Bottom and Flute arise.	
оттом No, I assure you, the wall is down that	
parted their fathers. Will it please you to see the	
Epilogue or to hear a Bergomask dance between	370
two of our company?	
IESEUS No epilogue, I pray you. For your play needs	
no excuse. Never excuse. For when the players are	
all dead, there need none to be blamed. Marry, if	
,	

THESEUS No epilogue, I pray you. For your play needs no excuse. Never excuse. For when the players are all dead, there need none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy; and so it is, truly, and very notably discharged. But, come, your Bergomask. Let your

epilogue alone.

Dance, and the players exit.

The iron tongue of midnight hath told twelve.

Lovers, to bed! 'Tis almost fairy time.

I fear we shall outsleep the coming morn

As much as we this night have overwatched.

	Timusummer Hight's Dream Rei 5. Sc. 1
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 fortnight hold we this solemnity In nightly revels and new jollity. They exit. Enter Robin Goodfellow. ROBIN Now the hungry lion roars, And the wolf behowle the moon, Whilst the heavy plowman snores, All with weary task fordone. 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. And we fairies, that do run By the triple Hecate's team From the presence of the sun, Following darkness like a dream, Now are frolic. Not a mouse
	Enter 「Oberon and Titania, Tking and Queen of Fairies, with all their train.
168	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.

42	0. will w 2. there	e: i.e., Ti	tania	a and I v	will go	,	
42	6. the bl	ote of N	e., c	reated t	nere I. i.e.	defor	mitias
42	7. in the	ir issue s	tanc	l: appear	r in the	eir off	enrine
42	9. prodi	gious: on	nino	us: abno	ormal	on on.	pring
43	2. field-d	lew cons	ecra	te: i.e.,	conse	crated	dew
43	severa	ıl: separa	te, ii	ndividua	d		
	0. shado		ons;	actors			
44	4. idle: t	rivial					1
						+	
							*
							III.
						3.0	

Partie Property	
TITANIA	
First rehearse your song by rote,	
To each word a warbling note.	415
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,	420
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,	425
And the blots of Nature's hand	
Shall not in their issue stand.	
Never mole, harelip, nor scar,	
Nor mark prodigious, such as are	
Despisèd in nativity,	430
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.	435
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,	440
Think but this and all is mended:	. 10
That you have but slumbered here	
While these visions did appear.	8
And this weak and idle theme,	
mind from the fair therite,	

A Midsummer Night's Dream ACT 5. sc. 1

ence) 454.	Give	me yo	ur han	ds: i.e	e., ap	(from	the a	iudi-
							7	
						3. Sec.		
		×						
					2	(0)		1
								1

173	A Midsummer Night's Dream	ACT 5. SC. 1
	O	ACI 3. SC. 1

No more yielding but a dream, Gentles, do not reprehend. 445 If you pardon, we will mend. And, as I am an honest Puck, If we have unearned luck Now to 'scape the serpent's tongue, We will make amends ere long. 450 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. THe exits.