

THE STAGING OF AN ADAPTATION
OF A MIDSUMMER NIGHT'S DREAM
BY WILLIAM SHAKESPEARE FOR A
CHILDREN'S AUDIENCE, AND A
WRITTEN ANALYSIS OF THE
PROBLEMS INVOLVED IN
ADAPTING, DIRECTING,
AND STAGING THE PLAY

Thesis for the Degree of M. A.
MICHIGAN STATE COLLEGE

Jean Granville Kennedy

1947

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The Staging of an Adaptation of A Midsummer Night's Dream by William Shakespeare for a Children's Audience and a Written Analysis of the Problems involved in Adapting, Directing and Staging the Play.

presented by

Jean Granville Kennedy

has been accepted towards fulfillment
of the requirements for

M.A. degree in Speech, Dramatics,
and Radio

Donald O. Bull
Major professor

Date *July 24, 1947*

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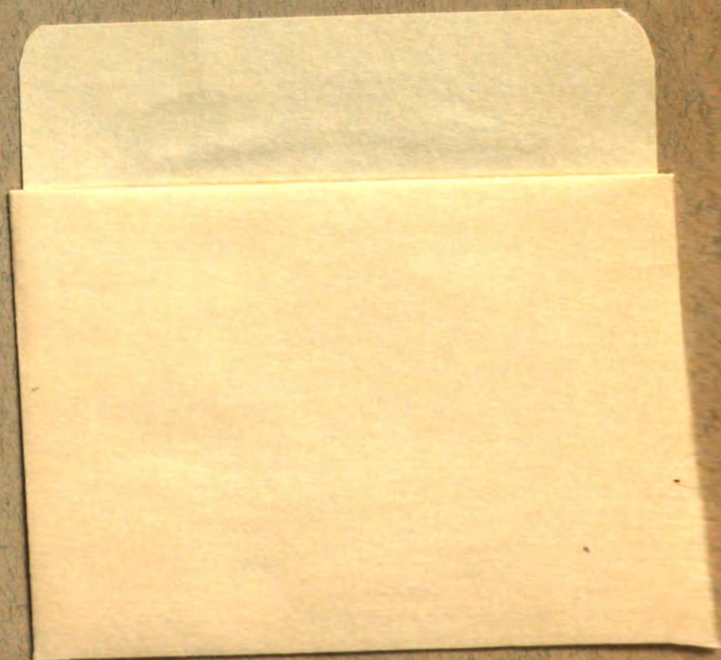
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WRITTEN ANALYSIS OF THE PROBLEMS INVOLVED IN ADAPTING,
DIRECTING, AND STAGING THE PLAY.

by

JEAN GRANVILLE KENNEDY

A THESIS

Submitted to the Graduate School of Michigan
State College of Agriculture and Applied
Science in partial fulfillment of the
requirements for the degree of

MASTER OF ARTS

Department of Speech, Dramatics, and Radio

1947

THESIS

ACKNOWLEDGMENTS

My greatest debt is to Professor Donald Opie Buell, Director of Dramatics, for his invaluable assistance and encouragement in the writing of this thesis. I am also indebted to Dr. Townsend Rich, Professor of English, for his assistance in making the adaptation. I am grateful to Professor Paul D. Bagwell, Acting Head of the Departments of Speech, Dramatics, and Radio, for making the production in the auditorium garden possible, and to Professor Cecil H. Nickle, Technical Director of the Theatre, for his advice and assistance on staging the play. I want to thank Mr. Norris Grover, Chief Engineer of Station W-K-A-R, for supplying microphones used for the performance, and my grandmother, Mrs. William H. Granville, Sr., for her assistance in costuming the play. I also want to thank Theodore R. Kennedy, Waring J. Fitch, Charles Irvin, and the Misses Hazel Moritz, Irene Wade, and Thera Stovall for checking audience reaction during the performance. Finally, I am grateful to my cast and production crew for their loyalty, cooperation, and eagerness to make The Fairy Forest an enjoyable experience for many children.

The Department of Speech and Dramatics

presents

THE FAIRY FOREST

An Adaptation for Children of William Shakespeare's
A Midsummer Night's Dream

Directed by Jean Granville

as a Master's Thesis Production

Auditorium Garden

June 3rd, 1946, 7:00 o'Clock

CAST OF CHARACTERS

(in order of appearance)

Robin Goodfellow.....	Dick Beals
Cobweb	Claire Waters
Oberon	Robert Youngman
Elves.....	Jim Ballantine, Frank Thorp, Richard Wright
Titania	Eileen Eidner
Moth	Leone Meyer
Mustardseed	Judith King
Peaseblossom	Nancy Spencer
Bottom	Norman Tipton
Quince	John Swank
Flute	Arnold Bransdorfer
Starveling	Russel Keyworth
Snout	Ted Brundidge
Snug	William Brechenser
Theseus	Patrick Driscoll
Hippolyta	Jean Robinson
Philstrate	John Cottrell

Scene: A woods near Athens.

PRODUCTION CREW

Assistant Director.....	Frances Fausold
Prompters.....	Marilyn Green, Betty Bolander
Construction.....	Jessie Sanson, Dawn Hall, Yvonne Pessel
Costumes.....	Mary Moak, Mary Kay Babcock, Helen Sweet, Laura Hach, Carlene Parker
Make-up.....	Marilyn Green, Jerry Fulton, Sarah Dimmers, Harriet Anders
Publicity.....	Barbara Glass, Peggy Draper, Phyllis Ostrom, Kathy Nolan
Music.....	Betty Bolander, John Dewey
Properties	Mildred Pickett
Ushers.....	Mary June Foster, Pamela Egeler, Maureen Doyle, Tay Timm

ACKNOWLEDGMENTS

We wish to express our sincere thanks to the following for their aid in producing **The Fairy Forest**: Paul D. Bagwell, Acting Head of the Department of Speech and Dramatics, for his advice and supervision; Don Buell, Director of Dramatics, for general supervision and encouragement; C. H. Nickle, for assistance on settings; the Michigan State News; R. W. Wild of Publications; R. J. Coleman, Larry Frymire, and the Announcing Staff of WKAR; Norris Grover and the Technical Staff of WKAR; Mrs. Molree Compere and her Storytelling Class; Miss Ann Kuehl of the Physical Education Department for costumes; Townsend Rich, of the English Department, for assistance on making the adaptation. Our heartfelt thanks!

DEDICATED to Mrs. William H. Granville, Sr.

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SECTION I

MAKING THE ADAPTATION

A
DISCUSSION
OF THE
ADAPTATION

A. PURPOSE IN MAKING THE ADAPTATION

For the younger generation Shakespeare is the author who wrote all those quotations. Too often, in the study of his plays the emphasis is on Shakespeare the scholar, rather than on Shakespeare the playwright. The danger in this method of study lies in the development of an attitude of reverence for the "quoted phrase" rather than the fostering of an appreciation for the living play on the stage. Shakespeare was an astute playwright and showman. He was writing for an audience that was composed of the finest minds of his time and those of the simplest intelligence. H. W. Mabie in his scholarly study of Shakespeare, William Shakespeare, Poet, Dramatist, and Man, in his chapter on the London Stage writes:

The theatre was the channel through which the rising life of the people found expression, and accurately reflected the popular taste, feeling, and culture; it was the contemporary library, lecture-room, and newspaper, that gave expression to what was uppermost in the life of the time.¹

Shakespeare aimed, in his plays, to please the mature mind with his magnificent oratory and his flowing poetry, but he never failed to make an appeal to the more child-like element in his audience. The simpler appeals are usually identified with the characters who represent the homely comedy of lower and middle-class English country life. It is the presence of these appeals to the child-like mind which made wonder about their adaptability for

¹ Mabie, H. W., William Shakespeare, Poet, Dramatist, and Man, Grosset and Dunlap, New York, 1900, p. 87.

audiences composed of children. I turned to one of the playwright's most delightful comedies, A Midsummer Night's Dream. After a thorough study of the play, I felt it contained material which children would understand and enjoy. Mabie's comment on the play justifies, I think, my conclusion. In speaking of A Midsummer Night's Dream, he says that the author:

...is equally at home with the classical tradition nobly presented in the figure of Theseus, with the most extravagant rustic humor set in the mouths of the inimitable clowns, and with the traditional lore of childhood -- the buoyant play of the popular imagination -- in Titania, and Oberon and Puck.²

My primary purpose was to adapt the play so that it could be played for children as young as eight years of age. A second reason for undertaking the project was that, in the event my adaptation enjoyed a successful production, others might be encouraged to adapt and produce Shakespear's plays for children.

How the original play was adapted to meet the above purposes will be discussed in the pages following.

² Ibid., p. 160.

B. THE PROCESS OF MAKING THE ADAPTATION

1. Specific Aims

Before discussing the alterations made in adapting A Midsummer Night's Dream, I should like to make clear the specific aims I had in mind when beginning the project. First -- and foremost -- I wanted to provide a play for children which they could easily understand and enjoy. Second, I wanted a play which contained plenty of action and which would play no longer than sixty minutes. This was very important, for the interest span of children is of relatively short duration. As Arthur T. Jersild expresses it, "Except in response to urgent physical demands, the young child's concentration span tends to be quite brief."³ Third, I wanted a play which could be produced in a comparatively simple setting. The present lack of building materials necessitated simplification. In order to meet this limitation and, at the same time, to supply an appropriate background for the action of the play, I visualized an out-of-doors production with the action arranged to play in a single setting.

The final consideration had to do with casting and costuming the play. As finally presented, there were only twenty characters in the play. The main reason for eliminating the others was that too many characters in a play are confusing to children. They are apt to be kept too busy clarifying the characters instead of giving their full attention to the story. The second reason for eliminating

³ Jersild, Arthur T., Child Psychology, Prentice-Hall, New York, 1940, p. 336.

some of the characters was that acting Shakespearian drama -- and especially acting it for children -- is a problem in itself. Thus there is an advantage in using the smallest number of important speaking characters possible. A third reason for eliminating characters was that a large cast is usually very difficult to costume with any degree of authenticity. The smaller the cast, the fewer are the costuming problems.

With these thoughts in mind, I turned to A Midsummer Night's Dream.

2. The Steps in Making The Adaptation

The major considerations in adapting the play were (a) simplifying the plot, (b) arranging the sequence of events, (c) re-aligning the metrical form of some of the speeches, and (d) arranging the continuity of the script.

(a) Plot Simplification

The first step in the process of making the adaptation was to simplify the plot. The original play has four interwoven themes: the story of the four lovers, Hermia, Helena, Lysander, and Demetrius; the story of the wedding of Duke Theseus to Hippolyta, which is the enveloping action of the play; the story of the fairies who come to the wood near Athens to bless this wedding; and the story of the artisans who go to the fairies' forest to rehearse a play they wish to perform at the wedding feast. There was no question about retaining the fairies and the artisans. As T. M. Parrott says in his preface to the text used:

It is the fairies, their songs and dances and lyric speeches, that make A Midsummer Night's Dream what it is, the most perennially charming of Shakespeare's plays.⁴

And as for Bottom, who epitomizes the artisan class which Shakespeare treats so good-humoredly, his comedy value made him essential to the play. Because the wedding of Theseus to Hippolyta is the motivating force which brings both fairies and artisans to the forest, and connects all of the action of the play, the wedding theme had to be retained. That left the four-lovers' theme to be considered. I decided to eliminate it entirely for three reasons. The main reason was that its romantic nature would hold little appeal for children and fail to keep them interested. Second, the inclusion of this theme -- even if cut considerable -- would have lengthened the play beyond the sixty minute period I had decided on. And third, since I planned to do the play in a simplified setting, the placing of the four lovers and their complicated affairs would have added directing difficulties.

The elimination of the lovers and their tangled skein of activities was the first major alteration.

(b) Sequence of Event Changes

The next step was to arrange the sequence of events in such a way that the entire play could be played in a single setting. With the outdoor theatre in mind, I decided to have all of the action take place in the forest inhabited by the fairies. The original play opens in the palace of Duke Theseus where the plot of the four lovers is introduced. It was not necessary to include that scene

⁴ Parrott, Thomas Marc, Twenty-Three Plays And The Sonnets, Charles Scribner's Sons, New York, 1938, p. 134.

since I had already planned to omit the lovers. But Theseus' wedding plans had to be introduced early in the play. This was accomplished by writing a prologue, delivered by Robin Goodfellow. In Robin's speech before the audience, the setting is laid, the wedding plan is established, the reason for the fairies being in the forest is explained, and an element of suspense is created with the lines:

And others wander through the wood
As the nuptial hour draws near,
But them you'll see anon, and so,
I go -- away from here!

This last anticipates the arrival of the artisans. In the original play, the artisans are seen first in Peter Quince's shop in Athens, (Act I, Scene II) casting their play and planning to meet later for rehearsal in the wood. I preferred to combine the casting and rehearsal scenes in order to shorten the play and keep it in one locale.

With Robin's prologue the play begins in the "fairy forest." Compared with the original, the adaptation begins with Shakespeare's Act II, Scene I. The sequence here is identical: the conversation between Robin and a fairy, the appearance of Oberon and Titania and their trains, the argument between Titania and Oberon, Titania's hasty departure, followed by Oberon's instructions to Robin to fetch the "Love-in-Idleness" flower, and Robin's exit. Oberon's next speech, which in the original play follows Robin's exit, I included in his instructions to Robin. With Robin's exit, we again depart from the original sequence of events, for the lovers appear. Having omitted them and Oberon's part in their activities, I had Oberon lead his elves off-stage, and brought Titania and her

fairies back on. This scene with Titania and her fairies is Shakespeare's Act II, Scene II. When Titania falls asleep in her bower, having dismissed her fairies, Oberon appears, squeezes the juice of the flower onto her eyelids, and exits. The last part of Act II, Scene II, which is another meeting of the lovers, is omitted, and we turn immediately to the artisans.

The introduction of the artisans in the adaptation is a combination of the afore-mentioned Act I, Scene II, and Act III, Scene I, of the original play. Much of the discussion in the two scenes of the Pyramus and Thisbe play was cut for purposes of brevity, clarity, and interest to children. (These matters will be dealt with more fully in a later discussion.) The action and sequence of events follow the original closely, however, up to the point where Bottom appears wearing the ass's head and frightens his fellows away. Instead of having the others return to comment on Bottom's singular appearance, I have had them make their outcries as they hastily depart. Then, Bottom's line, "Why do they run away?" is combined with the speech he delivers when they are finally out of sight. As in the original, Bottom's singing wakes Titania who, under the spell of the love-juice, calls her fairies to wait upon Bottom. This fairy scene is also a combination of two of Shakespeare's scenes, namely, Act III, Scene I, and Act IV, Scene I. Like the artisan scenes, there was much which could easily be omitted from both scenes.

Now a major divergence occurs. In the original play, Titania leads Bottom offstage to her bower. Then Oberon and Robin Goodfellow come on (Act III, Scene II) and Robin tells Oberon of Titania's behavior with Bottom. This is followed by further confusion and eventual unwinding of the lovers' plot. Then, in Act IV, Scene I, Oberon and Robin meet once again -- this time at Titania's

bower -- and Oberon tells Robin how he had managed to wrest the changeling boy from Titania when he found her in the wood "Seeking sweet favours for this hateful fool." Having got the boy, Oberon proceeds to release Titania by touching her eyes with another flower. Because action is more interesting to children than mere talk of action, I decided to have Titania lead Bottom to her bower up center stage in full view of the audience. This change, of course, meant doing a great deal of re-arranging and original writing in order to show Oberon actually upbraiding Titania and procuring the boy. It was accomplished by using phrases suggested by Oberon's description of the act. With this, the adaptation joins the original play once more. Oberon and Titania are again ensconced in amity, they depart, and Robin is left to remove the ass's head from Bottom.

From here on, the sequence of events is altered considerably. In the original play, the exit of Oberon, Titania, and Robin is followed by the entrance of Theseus, Hippolyta, and their train who have come to the wood to hunt early in the morning. Coming upon the lovers, they set aside their hunting plans and go back to Athens where a feast is planned. Not until the lovers, the Duke and his party have disappeared does Bottom awake. He moves off in the same direction and we see him next in Peter Quince's shop in Athens. Here, the artisans are lamenting the loss of their cohort, and when he suddenly appears -- much to their relief -- they arrange to go to the Duke's palace to give their play. Act V takes place in the palace where the Duke blesses the lovers, overrides Philostrate's objections to the artisan's play, requests that the play be presented, lauds the efforts of the artisans, and finally, dismisses the company, Robin, Oberon, Titania and their trains

enter when the rest depart. Oberon gives instructions to his train, and all exit but Robin who delivers the epilogue.

In this adaptation it was necessary to bring the frightened fellows back to the woods, have Bottom join them there, and bring Theseus, Hippolyta, and Philostrate among them so that the Pyramus and Thisbe play could be performed in the forest. This was done by having Bottom, after his awakening speech, depart in confusion to search for his friends in the forest. When he had made his exit on stage left, the others (except Snug) entered from stage right, using the dialogue which originally appeared in Act IV, Scene II. While they are lamenting their ill-fortune, Bottom wanders back onstage and joins them. The next step was to find a reason for bringing Theseus and Hippolyta into the forest at evening time. The suggested hunting supplied a logical reason. Instead of going out to hunt at dawn, they were shown as returning from hunting at nightfall. In the original play, Snug bursts into Peter Quince's shop crying:

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.

This idea was used in the adaptation by having Snug run into the forest clearing shouting:

Masters, the Duke comes through the wood. He
comes -- returned from hunting. He goes to
the temple, to his wedding feast. O! If our
play had gone forward, we had all been made
rich!

At that moment, Bottom makes his appearance, learns of the ex-

pected arrival of the Duke, and instructs his friends to get their apparel together. They are busy learning their lines when the Duke, Hippolyta, and Philostrate make their entrance. Theseus notices the artisans and says, "But soft! What swains are these?" Philostrate explains who the artisans are and what they are about. Theseus, amused and flattered at their efforts, says he will hear the play. Notwithstanding Philostrate's objections, the play is performed. While the artisans are making their preparations, however, Oberon, Titania, Robin, the fairies and elves enter, and seat themselves out of sight on the bower. When the play is over, Theseus invites the company to come away to Athens to take part in the wedding feast and the activities to follow. As soon as the artisans and the Duke's company depart, Oberon instructs the fairies and elves to go to the Duke's palace where they are to bless the several chambers. With his parting:

Trip away; make no stay;
Meet me all by break of day.

the fairy folk run off. Robin remains to deliver the epilogue, and the play ends.

(c) The Change In Line Form

The third step in making the adaptation was to change the metrical form of some of the Shakespearian lines. The characters in the original play speak in rhymed verse, unrhymed verse, and prose. The medium of the artisans is prose, except when they are taking part in the Pyramus and Thisbe play. The fairies and Robin Goodfellow speak in rhymed verse. Unrhymed verse is spoken by

Theseus, Hippolyta, Philostrate, and sometimes, by Oberon and Titania. However, at other times, the speech of Oberon and Titania is rhymed verse. For example, Oberon in Act II, Scene I, says to Robin:

My gentle Puck, come hither. Thou remem-
brest
Since once I lay upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song,
And certain stars shot madly from their
spheres,
To hear the sea-maid's music?

In Act III, Scene II, again speaking to Robin, Oberon says:

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 cost the freest blood
dear.
By some illusion see thou bring her here.
I'll charm his eyes against she do appear.

The inconsistency in the speech of Oberon and Titania made it difficult when cutting and re-arranging lines and scenes, to determine what type of expression should be used. At the suggestion of Professor Townsend Rich of the English Department, I decided to have Oberon and Titania speak consistently in unrhymed verse. This choice was made because it was easier to change the word order of lines and thereby remove the rhyme, than it was to make the unrhymed lines into rhymed couplets. An example of the manner in which word order was changed to remove the rhyme is this one of Titania's speeches to Oberon:

Original Play

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

ADAPTATION

TITANIA. Not for thy fairy kingdom. Fairies, away!
If I longer stay, we shall quarrel long!

The only exception to this play was made in Oberon's two speeches where he squeezes the juice of flowers onto Titania's eyelids and cast spells over her by reciting verse charms.

With the Artisans, the use of both prose and poetry is not a matter of inconsistency but a matter of contrast. In ordinary conversation the artisans speak consistently in prose, but in their play, they attempt a loftier expression. The over-stressing of the rhyme in the lines of their play is a humorous contrast to their true medium and to the normal reading of rhymed verse.

Besides desiring consistency, I also wanted to differentiate between the children of the fairy world and the adults of the fairy world. As well as having the distinction of living in and ruling the world of fantasy, Oberon and Titania have many of the attributes of mortals. They sleep, they quarrel, they love much the same as ordinary people. They look like mortals, they act like mortals, and they often speak like mortals. The fairies, however, bear little resemblance to normal children. They hide in acorn cups, keep nightly vigils while their queen sleeps, war with bats, and move "Swifter than the moon's sphere." The poetic language which is theirs is completely appropriate to them and is made more distinctive, I think, when not spoken by other characters.

The type of expression and the characters who use these types may be seen thus:

RHYMED VERSE

Robin Goodfellow
Fairies
Peaseblossom
Cobweb
Moth
Mustardseed

UNRHYMED VERSE

Oberon (except for recited
verses.)
Titania
Theseus
Hippolyta
Philostrate

PROSE

Bottom
Quince
Starveling
Snug
Snout
Flute

(d) Continuity Arrangement

The final step in making the adaptation was to arrange the continuity of the script. Besides selecting speeches from the original play which would correspond with the movement pattern outlined, it was necessary to cut speeches for the sake of brevity and clarity, substitute modern terminology for obsolete words and phrases, and, for the sake of continuity, to add lines and to give some lines of the omitted characters to those who were retained. At all times the primary purpose of making the text of the play understandable to children was uppermost in my mind.

To enable the reader to see what was done, the original play and the adaptation are here included. The lines underlined in red in the original play are those which were used in the adaptation. In the right-hand margin of the adaptation, references to lines in the original play are given. These notations include the act, scene, and line numbers, as well as the name of the character from whose speech

the line was taken if it is other than the character speaking.

The reader, checking a line in the adaptation with the given reference to the original play, may discover that the word order of the line is different or that words within the line have been changed. These lines which differ from the reference given are numbered in the left-hand margin of the adaptation and the reasons for the changes are explained on page 91. Lines underlined in red are my own additions and are explained on page 97.

A MIDSUMMER NIGHT'S DREAM

BY

WILLIAM SHAKESPEARE

TAKEN FROM

SHAKESPEARE, TWENTY-THREE PLAYS AND
THE SONNETS

BY

THOMAS MARC PARROTT

A MIDSUMMER NIGHT'S DREAM

Dramatis Persona

THESEUS, duke of Athens.

EGEUS, father to HERMIA.

LYSANDER, betrothed to HERMIA.

DEMETRIUS, in love with HERMIA.

PHILOSTRATE, master of the revels to THESEUS.

QUINCE, a carpenter.

BOTTOM, a weaver.

FLUTE, a bellows-mender.

SNOUT, a tinker.

SNUG, a joiner.

STARVELING, a tailor.

HIPPOLYTA, queen of the Amazons, betrothed to THESEUS.

HERMIA, daughter to EGEUS, betrothed to LYSANDER.

HELENA, in love with DEMETRIUS.

OBERON, king of the fairies.

TITANIA, queen of the fairies.

ROBIN GOODFELLOW, a Puck.

PEASEBLOSSOM, a fairy.

COBWEB, a fairy.

MOTH, a fairy.

MUSTARDSEED, a fairy.

Other fairies attending their King and Queen.

Attendants on THESEUS and HIPPOLYTA.

SCENE: Athens, and a wood near by.

A MIDSUMMER NIGHT'S DREAM

Act 1. Scene 1. Athens. The Palace of Theseus.

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, with others.

THE. Now, fair Hippolyta, our nuptial
hour

Draws on apace: four happy days bring in
Another moon; but, O, methinks, how slow
This old moon wanes! She lingers my desires,
Like to a step-dame or a dowager 5
Long withering out a young man's revenue.

HIP. Four days will quickly steep them-
selves 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.

THE. Go, Philostrate,
Stir up the Athenian youth to merriments;
Awake the pert and nimble spirit of mirth;
Turn melancholy forth to funerals;
The pale companion is not for our pomp. 15

EXIT PHILOSTRATE.

Hippolyta, I woo'd 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 revelling.

Enter EGEUS and his daughter HERMIA and
LYSANDER and DEMETRIUS.

EGE. Happy be Theseus, our renowned
Duke!

THE. Thanks, good Egeus; what's the
news with thee? 21

EGE. Full of vexation come I, with com-
plaint

Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her. 25
Stand forth, Lysander: and, my gracious
Duke,

This man hath bewitch'd the bosom of my
child.

Thou, thou, Lysander, thou hast given her
rhymes,

And interchang'd love-tokens with my child.
Thou hast by moonlight at her window sung
With faining voice verses of faining love, 31
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gawds, con-
ceits,

Knacks, trifles, nosegays, sweetmeats,—mes-

sengers

Of strong prevailment in unhardened youth, 35
With cunning hast thou filch'd my daughter's
heart,

Turn'd 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, 40

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. 45

THE. What say you, Hermia? Be advis'd,
fair maid.

To you your father should be as a god,
One that compos'd your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted, and within his power 50
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HER. So is Lysander.

THE. In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier. 55

HER. I would my father look'd but with
my eyes.

THE. Rather your eyes must with his
judgment look.

HER. I do entreat your Grace to pardon
me.

I know not by what power I am made bold,
Nor how it may concern my modesty, 60
In such a presence here to plead my thoughts;
But I beseech your Grace that I may know
The worse that may befall me in this case,
If I refuse to wed Demetrius.

THE. Either to die the death or to abjure
For ever the society of men. 66
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether, if you yield not to your father's
choice,

You can endure the livery of a nun, 70
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless
moon.

Thrice-blessed they that master so their blood
To undergo such maiden pilgrimage; 75
But earthlier happy is the rose distill'd,
Than that which withering on the virgin thorn
Grown, lives, and dies in single blessedness.

HER. So will I grow, so live, so die, my
lord,

Ere I will yield my virgin patent up 80
 Unto his lordship, whose unwished yoke
 My soul consents not to give sovereignty.
 THE. Take time to pause; and, by the next
 new moon---
 The sealing-day betwixt my love and me,
 For everlasting bond of fellowship--- 85
 Upon that day either prepare to die
 For disobedience to your father's will,
 Or else to wed Demetrius, as he would,
 Or on Diana's altar to protest
 For aye austerity and single life.
 DEM. Relent, sweet Hermia; and, Lysander,
 yield 91
 Thy crazed title to my certain right.
 LYS. You have her father's love, Demetrius,
 Let me have Hermia's; do you marry him.
 EGE. Scornful Lysander! true, he hath my
 love, 95
 And what is mine my love shall render him.
 And she is mine, and all my right of her
 I do estate unto Demetrius.
 LYS. I am, my lord, as well deriv'd as he.
 As well possess'd; my love is more than his;
 My fortunes every way as fairly rank'd, 101
 If not with vantage, as Demetrius';
 And, which is more than all these boasts can
 be,
 I am belov'd of beauteous Hermia.
 Why should not I then prosecute my right?
 Demetrius, I'll avouch it to his head, 106
 Made love to Nedar's daughter, Helena,
 And won her soul; and she, sweet lady,
 dotes,
 Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man. 110
 THE. I must confess that I have heard so
 much.
 And with Demetrius thought to have spoke
 thereof;
 But, being over-full of self-affairs,
 My mind did lose it, But, Demetrius, come;
 And come, Egeus; you shall go with me. 115
 I have some private schooling for you both.
 For you, fair Hermia, look you arm yourself,
 To fit your fancies to your father's wish;
 Or else the law of Athens yields you up--
 Which by no means we may extenuate-- 120
 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 business
 Against our nuptial, and confer with you 125
 Of something nearly that concerns yourselves.
 EGE. With duty and desire we follow you.

EXEUNT ALL BUT LYSANDER AND HERMIA

LYS. How now, my love! why is your
 cheek so pale?
 How chance the roses there do fade so fast?
 HER. Belike for want of rain, which I could
 well 130
 Beteem them from the tempest of my eyes.
 LYS. Ay me! for aught that I could ever
 read,
 Could ever hear by tale or history,
 The course of true love never did run smooth;
 But, either it was different in blood,--- 135
 HER. O cross! too high to be enthrall'd to
 low.
 LYS. Or else misgraffed in respect of
 years.---
 HER. O spite! too old to be engag'd to
 young.
 LYS. Or else it stood upon the choice of
 friends.---
 HER. O hell! to choose love by another's
 eyes. 140
 LYS. Or, if there were a sympathy in
 choice,
 War, death, or sickness did lay siege to it,
 Making it momentary as a sound,
 Swift as a shadow, short as any dream,
 Brief as the lightning in the collied night, 145
 That, in a spleen, unfolds both heaven and
 earth,
 And ere a man hath power to say "Behold!"
 The jaws of darkness do devour it up;
 So quick bright things come to confusion.
 HER. If then tru lovers have been ever
 cross'd, 150
 It stands as an edict in destiny.
 Then let us teach our trial patience,
 Because it is a customary cross,
 As due to love as thoughts and dreams and
 sighs,
 Wishes and tears, poor fancy's followers. 155
 LYS. A good persuasion; therefore, hear
 me, Hermia.
 I have a widow aunt, a dowager
 Of great revenue, and she hath no child.
 From Athens is her house remote seven
 leagues;
 And she respects me as her only son. 160
 There, gentle Hermia, may I marry thee;
 And to that place the sharp Athenian law
 Cannot pursue us. If thou lovest me then,
 Steal forth thy father's house to-morrow
 night;
 And in the wood, a league without the town,
 Where I did meet thee once with Helena 166
 To do observance to a morn of May,
 There will I stay for thee.

HER. My good Lysander!
 I swear to thee, by Cupid's strongest bow,
 By his best arrow with the golden head, 170
 By the simplicity of Venus' doves,
 By that which knitteth souls and prospers
 loves,
 An by that fire which burn'd 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
 To-morrow truly will I meet with thee.
 LYS. Kepp promise, love. Look, here
 comes Helena.

Enter HELENA

HER. God speed fair Helena! Whither
 away? 180
 HEL. Call you me fair? That fair again
 unsay.
 Demetrius loves your fair, O happy fair!
 Your eyes are lode-stars, and your tongue's
 sweet air
 More tuneable than lark to shepherd's ear
 When wheat is green, when hawthorn buds
 appear. 185
 Sickenss is catching; O, were favour so,
 Yours would I catch, fair Hermia, ere I go;
 My ear should catch your voice, my eye your
 eye,
 My tongue should catch your tongue's sweet
 melody.
 Were the world mine, Demetrius being
 bated, 190
 The rest I'll give to be to you translated.
 O, teach me how you look, and with what art
 You sway the motion of Demetrius' heart.
 HER. I frown upon him, yet he loves me
 still.
 HEL. O that your frowns would teach my
 smiles such skill! 195
 HER. I give him curses, yet he gives me
 love.
 HEL. O that my prayers could such affec-
 tion move!
 HER. The more I hate, the more he follows
 me.
 HEL. The more I love, the more he hateth
 me.
 HER. His folly, Helena, is no fault of mine.
 HEL. None, but your beauty. Would that
 fault were mine! 201
 HER. Take comfort; he no more shall see
 my face;

Lysander and myself will fly this place.
Before the time I did Lysander see,
Seem'd Athens as a paradise to me; 205
O, then, what graces in my love do dwell,
That he hath turn'd a heaven unto a hell!

LYS. Helen, to you our minds we will unfold.

To-morrow night, when Phoebe doth behold
Her silver visage in the wat'ry glass, 210
Decking with liquid pearl the bladed grass,
A time that lovers' flights doth still conceal,
Through Athens' gates have we devis'd to steal.

HER. And in the wood, where often you
and I

Upon faint primrose-beds were wont to lie, 215
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! 221
Keep word, Lysander; we must starve our sight

From lovers' good till morrow deep midnight.

LYS. I will, my Hermia. EXIT HERMIA.

Helenia, adieu:

As you on him, Demetrius dote on you! 225

EXIT LYSANDER.

HEL. How happy some o'er other some can
be!

Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know;
And as he errs, doting on Hermia's eyes, 230
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,

And therefore is wing'd Cupid painted blind.
Nor hath Love's mind of any judgement
taste; 236

Wings and no eyes figure unheedy haste;
And therefore is Love said to be a child,
Because in choice he is so oft beguil'd.
As waggish boys in game themselves for-
swear, 240

So the boy Love is perjur'd every where:
For ere Demetrius look'd on Hermia's eyes,
He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia
felt,

So he dissolv'd, and showers of oaths did
melt. 245

I will go tell him of fair Hermia's flight;

Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense.
But herein mean I to enrich my pain, 250
To have his sight thither and back again.
EXIT.

Scene 11. ATHENS. QUINCE'S HOUSE.

Enter QUINCE, the Carpenter and SNUG the
Joiner and BOTTOM the Weaver and FLUTE
the Bellows-mender and SNOOT the Tinker
and STARVELING the Tailor.

QUIN. Is all our company here?

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

QUIN. Here is the scroll of every man's
name, which is thought fit, through all Athens, 5
to play in our interlude before the Duke
and the Duchess, on his wedding-day at
night.

BOT. First, good Peter Quince, say what
the play treats on, then read the names of the
actors, and so grow to a point. 10

QUIN. Marry, our play is, THE MOST LAM-
ENTABLE COMEDY AND MOST CRUEL DEATH OF
PYRAMUS AND THISBY.

BOT. 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. 16

QUIN. Ready. Name what part I am for,
and proceed.

QUIN. You, Nick Bottom, are set down for
Pyramus.

BOT. What is Pyramus? A lover, or a
tyrant?

QUIN. A Lover, that kills himself most gal-
lant for love.

BOT. 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 30
my chief humour 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 35
Of prison gates;

And Phibbus' car
Shall shine from far

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

QUIN. Francis Flute, the bellows-mender.

FLU. Here, Peter Quince. 45

QUIN. Flute, you must take Thisby on you.

FLU. What is Thisby? A wandering knight?

QUIN. It is the lady that Pyramus must love.

FLU. Nay, faith, let not me play a woman; I have a beard coming. 50

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

BOT. An I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, "Thisne! Thisne! Ah Pyramus, my lover dear! thy Thisby dear, and lady dear!" (55

QUIN. No, no; you must play Pyramus; and, Flute, you Thisby.

BOT. Well, proceed.

QUIN. Robin Starveling, the Tailor. 60

STAR. Here, Peter Quince.

QUIN. Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

SNOUT. Here, Peter Quince.

QUIN. You, Pyramus' father; myself, Thisby's father. Snug, the joiner, you, the lion's part; and, I hope, here is a play fitted. (65

SNUG. Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUIN. You may do it extempore, for it is nothing but roaring. (70

BOT. Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say, "Let him roar again, let him roar again." 75

QUIN. 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. 80

BOT. 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 and 't were any nightingale. (85

QUIN. 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 gentleman-like man: therefore you must needs play Pyramus. 91

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

QUIN. Why, what you will.

BOT. I will discharge it in either your (95
straw-colored beard, your orange-tawny beard,
your purple-in-grain beard, or your French-
crown-colour beard, your perfect yellow.

QUIN. Some of your French crowns have
no hair at all, and then you will play bare- (100
faced. But, masters, here are your parts; and
I am to entreat you, request you, and desire
you, to con them by to-morrow 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 (106
company, and our devices known. In the meantime I
will draw a bill of properties, such as our play
wants. I pray you, fail me not.

BOT. We will meet; and there we may (110
rehearse most obscenely and courageously.
Take pains; be perfect; adieu.

QUIN. At the Duke's oak we meet.

BOT. Enough; hold or cut bow-strings.

EXEUNT.

Act III. Scene I. A WOOD NEAR ATHENS.

Enter a FAIRY at one door and ROBIN GOODFELLOW
at another.

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 every where,
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;
In their gold coats spots you see; 11
Those be rubies, fairy favours,
In those freckles live their savours.

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.

ROBIN. The King doth keep his revels here
to-night;

Take heed the Queen come not within his
sight;

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 forest wild; 25
 But she perforce withholds the loved boy,
 Crowns him with flowers, and makes him all
 her joy;
 And now thy never meet in grove or green,
 By fountain clear, or spangled starlight sheen,
 But they do square, that all their elves for
 fear 30
 Creep into acorn-cups and hide them there.
 FAI. Either I mistake your shape and
 making quite,
 Or else you are that shrewd and knavish sprite
 Call'd Robin Goodfellow. Are not you he
 That frights the maidens of the villagery; 35
 Skim milk, and sometime labour in the quern,
 And bootless make the breathless housewife
 churn,
 And sometimes make the drink to bear no
 barm,
 Mislead night-wanderers, laughing at their
 harm?
 Those that Hobgoblin call you, and sweet
 Puck, 40
 You do their work, and they shall have good
 luck.
 Are you not he?
 ROBIN. Thou speakest aright;
 I am that merry wanderer of the night.
 I jest to oberon and make him smile
 When I a fat and bean-fet horse beguile, 45
 Neighing in likeness of a filly foal;
 And sometime lurk I in a gossip's bowl,
 In very likeness of a roasted crab.
 And when she drinks, against her lips I bob
 And on her withered dewlap pour the ale. 50
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me,
 Then slip I from her bum, down topples she,
 and "tailor" cries, and falls into a cough;
 And then the whole quire hold their hips and
 laugh, 55
 And waxen in their mirth, and neeze and
 swear
 A merrier hour was never wasted there.
 But, room, fairy! here comes Oberon.
 FAI. And here my mistress. Would that he
 were gone!

Enter the King of Fairies OBERON at one door
 with his train; and the Queen TITANIA at
 another with hers.

OBE. Ill met by moonlight, proud Titania.

TITA. What, jealous Oberon! Fairy, skip
hence; 61
I have forsworn his bed and company.

OBE. Tarry, rash wanton! Am not I thy
lord?

TITA. Then I must be thy lady; but I know
When thou hast stol'n away from fairy land,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India? 70
But that, forsooth, the bouncing Amazon,
Your buskin'd mistress and your warrior
love,
To Theseus must be wedded, and your come
To give their bed joy and prosperity.

OBE. How canst thou thus for shame, Ti-
tania,
Glance at my credit with Hippolyta, 75
Knowing I know they love to Theseus?
Didst thou not lead him through the glimmer-
ing night
From Perigenia, whom he ravished?
And make him with fair AEGLE break his faith
With Ariadne, and Antiopa? 80

TITA. These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
Or in the beached margent of the sea, 85
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our
sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which, falling in the land, 90
Hath every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretch'd his yoke in
vain,
The ploughman lost his sweat, and the green
corn
Hath rotted ere his youth attain'd a beard. 95
The fold stands empty in the drowned field,
And crows are fatted with the murrain flock,
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable. 100
The human mortals want their winter cheer;
No night is now with hymn or carol blest;
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound. 105
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,

And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set; the spring, the summer,
111

The chiding autumn, angry winter, change
Their wonted liveries; and the mazed world,
By their increase, now knows not which is
which.

And this same progeny of evils comes 115
From our debate, from our dissension;
We are their parents and original.

OBE. Do you amend it then; it lies in you.
Why should Titania cross her Oberon?
I do but beg a little changeling boy 120
To be my henchman.

TITA. Set your heart at rest;
The fairy land buys not the child of me.
His mother was a vot'ress of my order,
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side, 125
And sat with me on Neptune's yellow sands,
Marking th' embarked traders on the flood,
When we have laugh'd to see the sails conceive
And grow big-bellied with the wanton wind;
Which she with pretty and with swimming
gait

Following, her womb then rich with my young
squire, 131

Would imitate, and sail upon the land
To fetch me trifles, and return again,
As from a voyage, rich with merchandise.
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy, (135
And for her sake I will not part with him.

OBE. How long within this wood intend
you stay?

TITA. Perchance till after Theseus' wedding-day.

If you will patiently dance in our round 140
And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.

OBE. Give me that boy, and I will go with
thee.

TITA. Not for thy fairy kingdom. Fairies,
away!
We shall chide downright, if I longer stay. (145

EXIT TITANIA WITH HER TRAIN.

OBE. Well, go thy way; thou shalt not
from this grove

Till I torment thee for this injury.

My gentle Puck, come hither. Thou remember'st
b'rest

Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back 150
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song,

And certain stars shot madly from their
spheres,

To hear the sea-maid's music?

ROB. I remember.

OBE. That very time I saw, but thou
couldst not, 155

Flying between the cold moon and the earth,
Cupid all arm'd. A certain aim he took
At a fair vestal throned by the west,
And loos'd his love-shaft smartly from his
bow,

As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft 161
Quench'd in the chaste beams of the wat'ry
moon

And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell. 165
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 shew'd thee
once.

The juice of it on sleeping eye-lids laid 170
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.

ROB. I'll put a girdle round about the
earth 175

In forty minutes.

EXIT.

OBE. Having once this juice,

I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull, 180
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love;
And ere I take this charm from off her sight,
As I can take it with another herb,
I'll make her render up her page to me. 185
But who comes here? I am invisible;
And I will overhear their conference.

Enter DEMETRIUS, HELENA following him.

DEM. I love thee not, therefore pursue me
not.

Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me. 190
Thou told'st me they were stolen unto this
wood;

And here I am, and wode within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

HEL. You draw me, you hard-hearted ada-
mant; 195

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.

DEM. Do I entice you? Do I speak you
fair?

Or, rather, do I not in plainest truth 200

Tell you, I do not, nor I cannot love you?

HEL. And even for that do I love you the
more.

I am your spaniel, and, Demetrius,

The more you beat me, I will fawn on you.

Use me but as your spaniel, spurn me, strike
me, 205

Neglect me, lose me; only give me leave,

Unworthy as I am, to follow you.

What worser place can I beg in your love,---

And yet a place of high respect with me,---

Than to be used as you use your dog? 210

DEM. Tempt not too much the hatred of
my spirit,

For I am sick when I do look on thee.

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

DEM. You do impeach your modesty too
much,

To leave the city and commit yourself 215

Into the hands of one that loves you not;

To trust the opportunity of night

And the ill counsel of a desert place

With the rich worth of your virginity.

HEL. Your virtue is my privilege. For
that 220

It is not night when I do see your face,

Therefore I think I am not in the night;

Nor doth this wood lack worlds of company,

For you in my respect are all the world.

Then how can it be said I am alone, 225

When all the world is here to look on me?

DEM. I'll run from thee and hide me in
the brakes,

And leave thee to the mercy of wild beasts.

HEL. The wildest hath not much a heart as
you.

Run when you will, the story shall be chang'd:

Apollo flies, and Daphne holds the chase; 231

The dove pursues the griffin; the mild hind

Makes speed to catch the tiger, bootless

speed,

When cowardice pursues and valour flies.

DEM. I will not stay they questions; let me
go;

Or, if thou follow me, do not believe

But I shall do thee mischief in the wood.

HEL. Ay, in the temple, in the town, the
field,

You do me mischief. Fie, Demetrius!
 Your wrongs do set a scandal on my sex. 240
 We cannot fight for love, as men may do.
 We should be woo'd and were not made to
 woo. EXIT DEMETRIUS.
 I'll follow thee and make a heaven of hell,
 To die upon the hand I love so well.

EXIT HELENA.

OBE. Fare thee well, nymph. Ere he do
 leave this grove, 245
 Thou shalt fly him and he shall seek thy love.
 Re-enter ROBIN GOODFELLOW.
 Hast thou the flower there? Welcome, wan-
 derer.

ROB. Ay, there it is.

OBE. I pray thee, give it me.
 I know a bank where the wild thyme blows,
 Where oxlips and the nodding violet grows, 250
 Quite over-canopied with luscious woodbine,
 With sweet musk-roses and with eglantine.
 There sleeps Titania sometimes of the night,
 Lull'd in these flowers with dances and de-
 light;
 And there the snake throws her enamell'd
 skin, 255
 Weed wide enough to wrap a fairy in;
 And with the juice of this I'll streak her eyes,
 And make her full of hateful fantasies.
 Take thou some of it, and seek through this
 grove.

A sweet Athenian lady is in love 260
 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: 266
 And look thou meet me ere the first cock crow.

ROBIN. Fear not, my lord, your servant
 shall do so. EXEUNT.

Scene 11. ANOTHER PART OF THE WOOD.

Enter TITANIA, QUEEN OF THE FAIRIES,
 with her train.

TITA. Come, now a roundel and a fairy
 song;

Then, for the third part of a minute, hence;
 Some to kill cankers in the musk-rose buds,
 Some war with rere-mice 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.

FAIRIES SING.

1. FAIRY.

"You spotted snakes with double tongue,
Thorny hedgehogs, be not seen; 10
Newts and blind-worms, do no wrong,
Come not near our fairy queen."

CHORUS.

"Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby.
Never harm, (15
Nor spell nor charm,
Come our lovely lady nigh.
So good night, with lullaby."

1. FAIRY.

"Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near; (21
Worm not snail, do no offence."

CHORUS.

"Philomel, with melody." etc.

2. FAIRY. Hence, away! now all is well. 25
One aloof stand sentinel.

SHE SLEEPS. EXEUNT FAIRIES.

Enter OBERON AND squeezes the flower on
TITANIA'S eyelids.

OBE. 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, 30
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.

EXIT OBERON.

Enter LYSANDER and HERMIA.

LYS. Fair love, you faint with wandering
in the wood; 35

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.
 HER. Be it so, Lysander. Find you out a
 bed;
 For I upon this bank will rest my head. 40
 LYS. One turf shall serve as pillow for us
 both;
 One heart, one bed, two bosoms and one troth.
 HER. Nay, good Lysander; for my sake,
 my dear,
 Lie further off yet; do not lie so near.
 LYS. O, take the sense, sweet, of my inno-
 cense! 45
 Love takes the meaning in love's conference.
 I mean that my heart unto yours is knit
 So that but one heart we can make of it;
 Two bosoms interchained with an oath;
 So then two bosoms and a single troth. 50
 Then by your side no bed-room me deny;
 For lying so, Hermia, I do not lie.
 HER. Lysander riddles very prettily.
 Now much beshrew my manners and my pride,
 If Hermia meant to say Lysander lied. 55
 But, gentle friend, for love and courtesy
 Lie further off; in humane modesty
 Such separation as may well be said
 Becomes a virtuous bachelor and a maid,
 So far be distant; and, good night, sweet
 friend. 60
 Thy love ne'er alter till they sweet life end!
 LYS. 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!
 HER. With half that wish the wisher's eyes
 be press'd! THEY SLEEP. 65

Enter ROBIN GOODFELLOW.

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.
 Night and silence—Who is here?
 Weeds of Athens he doth wear! 71
 This is he, my master said,
 Despised the Athenian maid;
 And here the maiden, sleeping
 sound,
 On the dank and dirty ground. 75
 Pretty soul! she durst not lie
 Near this lack-love, this kill-
 courtesy.
 Churl, upon they eyes I throw
 All the power this charm doth
 owe.

When thou wak'st, let love forbid
Sleep his seat on thy eyelid; 81
So awake when I am gone,
For I must now to Oberon. EXIT.

Enter DEMETRIUS and HELENA, running.

HEL. Stay, though thou kill me, sweet Demetrius.

DEM. I charge thee, hence, and do not
haunt me thus. 85

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

DEM. Stay, on thy peril; I alone will go.

EXIT DEMETRIUS.

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

The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies. 90
For she hath blessed and attractive eyes.
How came her eyes so brightly? Not with salt
tears;

If so, my eyes are oftener wash'd than hers.
No, no, I am as ugly as a bear,
For beasts that meet me run away for fear;
Therefore no marvel though Demetrius 96
Do, as a monster, fly my presence thus
What wicked and dissembling glass of mine
Made me compare with Hermia's sphery
eyne? 99

But who is here? Lysander! on the ground!
Dead, or asleep? I see no blood, no wound.
Lysander, if you live, good sir, awake.

LYS. (AWAKING.) And run through fire I will
for thy sweet sake.

Transparent Helena! Nature shows are,
That through thy bosom makes me see thy
heart. 105

Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

HEL. Do not say so, Lysander; say not so.
What though he love your Hermia? Lord,
what though?

Yet Hermia still loves you; then be content.

LYS. Content with Hermia! No; I do re-
pent 111

The tedious minutes I with her have spent.
Not Hermia but Helena I love.

Who will not change a raven for a dove?
The will of man is by his reason sway'd; 115

And reason says you are the worthier maid.
Things growing are not ripe until their sea-
son.

So, I, being young, till now ripe not to reason;
And touching now the point of human skill,
Reason becomes the marshal to my will 120
And leads me to your eyes, where I o'erlook

Love's stories written in love's richest book.

HEL. Wherefore was I to this keen mockery born?

When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man,

That I did never, no, nor never can, 126
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth
you do,

In such disdainful manner me to woo. 130
But fare you well; perforce I must confess
I thought you lord of more true gentleness.
O, that lady, of one man refus'd,
Should of another therefore be abus'd!

EXIT HELENA.

LYS. She sees not Hermia. Hermia, sleep thou there; 135

And never mayst thou come Lysander near!
For as a surfeit of the sweetest things
The deepest loathing to the stomach brings,
Or as the heresies that men do leave
Are hated most of those they did deceive, 140
So thou, my surfeit and my heresy,
Of all be hated, but the most of me!
And, all my powers, address your love and
might

To honour Helen and to be her knight. EXIT.

HER.(AWAKING.) Help me, Lysander, help me! do thy best 145

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.
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey. 150
Lysander! what, remov'd? 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; 155
Either death or you I'll find immediately.

EXIT.

ACT III, Scene 1. THE WOOD, TITANIA LYING ASLEEP

Enter the Clowns—QUINCE, SNUG, BOTTOM, FLUTE,
SNOUT, and STARVELING.

BOT. Are we all met?

QUIN. Pat, pat; and here's a marvellous
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. 6

BOT. Peter Quince!

QUIN. What say'st thou, bully Bottom?

BOT. There are things in this comedy of
Pyramus and Thisby that will never please.
First, Pyramus must draw a sword to kill 11
himself, which the ladies cannot abide. How
answer you that?

SNOUT. By'r lakin, a parlous fear.

STAR. I believe we must leave the killing
out, when all is done. 16

BOT. Not a whit! I have a device to make
all well. Write me a prologue; and let the pro-
logue 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 20
them that I Pyramus am not Pyramus, but
Bottom the weaver. This will put them out
of fear.

QUIN. Well, we will have such a prologue;
and it shall be written in eight and six. 25

BOT. No, make it two more; let it be writ-
ten in eight and eight.

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

STAR. I fear it, I promise you.

BOT. Masters, you ought to consider 30
with yourselves. To bring in—God shield us!
—a lion among ladies, is a most dreadful
thing; for there is not a more fearful wild-
fowl than your lion living; and we ought to
look to 't.

SNOUT. Therefore another prologue must
tell he is not a lion. 36

BOT. Nay, you must name his name, and
half his face must be seen through the lion's
neck; and he himself must speak through, say-
ing thus, or to the same defect, "Ladies," or
"Fair ladies, I would wish you," or I 40
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 45
let him name his name, and tell them plainly
he is SNUG the joiner.

QUIN. Well, it shall be so. But there is two
hard things; that is, to bring the moonlight
into a chamber; for, you know, Pyramus and
Thisby meet by moonlight. 51

SNOUT. Doth the moon shine that night we
play our play?

BOT. A calendar, a calendar! Look in the
almanac! Find out moonshine, find out moon-
shine. 55

QUIN. Yes, it doth shine that night.

BOT. Why, then may you leave a casement
of the great chamber window, where we play,
open, and the moon may shine in at the case-
ment. 60

QUIN. Ay: or else one must come in
with a bush of thorns and a lantern, and say he
comes to disfigure, or to presant, the person of
Moonshine. The, there is another thing; we
must have a wall in the great chamber; for
Pyramus and Thisby, says the story, did talk
through the chink of a wall. 66

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

BOT. Some man or other must present
Wall; and let him have some plaster, or some
loam, or some rough-cast about him, to (71
signify wall; or let him hold his fingers thus,
and through that cranny shall Pyramus and
Thisby whisper.

QUIN. If that may be, then all is well.
Come, sit down, every mother's son, and re-
hearse your parts. Pyramus, you begin. (75
When you have spoken your speech, enter
into that brake. And so every one according
to his cue.

Enter ROBIN GOODFELLOW behind.

ROBIN. What hempen home-spuns have
we swagg'ring here,
So near the cradle of the fairy queen? 80
What, a play toward! I'll be an auditor;
An actor too perhaps, if I see cause.

QUIN. Speak, Pyramus. Thisby, stand
forth.

BOT. "Thisby, the flowers of odious sav-
ours sweet,"---

QUIN. Odours, odours. 85

BOT. —"odours, savours sweet;
So hath thy breath, my dearest Thisby
dear.

But hark, a voice! Stay thou but here awhile,
And by and by I will to thee appear."

EXIT BOTTOM.

ROBIN. A stranger Pyramus than e'er
play'd here. **EXIT ROBIN.** 90

FL. Must I speak now?

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

FL. "Most radiant Pyramus, most lily-
white of hue, 95

Of colour 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."

QUIN. "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."

FLU. O,—"As true as truest horse, that yet would never tire."105

Re-enter ROBIN GOODFELLOW, and BOTTOM with the ass's head.

BOT. "If I were, fair Thisby, I were only thine."

QUIN. O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!
EXEUNT ALL THE CLOWNS.

ROBIN. I'll follow you, I'll lead you about a round,

Through bog, through bush, through brake, through brier.110

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.

EXIT ROBIN.

BOT. Why do they run away? This is a knavery of them to make me afeard.116

Re-enter SNOUT

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

BOT. What do you see? You see an ass-head of your own, do you? EXIT SNOUT.120

Re-enter QUINCE.

QUIN. Bless thee, Bottom! bless thee! thou art translated. EXIT QUINCE.

BOT. I see their knavery; this is to make an ass of me, to fright me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.(127)

SINGS. "The ouzel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,130
The wren with little quill,"---

TITA. (AWAKING.) What angel wakes me from my flowery bed?

BOT. (SINGS.)
"The finch, the sparrow, and the lark,
The plain-song cuckoo gray,

Whose note full many a man doth mark,
 And dares not answer nay;"--- 136

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?

TITA. I pray thee, gentle mortal, sing again,
Mine ear is much enamoured of thy note; 141
So is mine eye enthralled to thy shape;
And thy fair virtue's force (perforce) doth
move me
On the first view to say, to swear, I love thee.

BOT. Methinks, mistress, you should (145
have little reason for that; and yet, to say the
truth, reason and love keep little company to-
gether now-a-days; the more the pity that
some honest neighbours will not make them
friends. Nay, I can gleek upon occasion. 150

TITA. Thou art as wise as thou art beauti-
ful.

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

TITA. Out of this wood do not desire to
go; 155
Thou shalt remain here, whether thou wilt or
no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee; therefore, go with me.
I'll give thee fairies to attend on thee, 160
And they shall fetch thee jewels from the
deep,
And sing while thou on pressed flowers dost
sleep.
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustard-
seed! 165

Enter FOUR FAIRIES: PEASEBLOSSOM, COBWEB,
 MOTH, and MUSTARDSEED.

PEAS. Ready.
 COB. And I.
 MOTH. And I.
 MUS. And I.
 ALL. Where shall we go?
 TITA. Be kind and courteous to this gentle-
man.
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulber-
ries; 170
The honey-bags steal from the bumble-bees.
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worm's 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. 176

Nod to him, elves, and do him courtesies.

PEAS. Hail, mortal!

COB. Hail!

MOTH. Hail! 180

MUS. Hail!

BOT. I cry your worships mercy, heartily,
I beseech your worship's name.

COB. Cobweb.

BOT. I shall desire you of more acquaintance,
good Master Cobweb. If I cut (186
my finger, I shall make bold with you. Your
name, honest gentleman?

PEAS. Peaseblossom.

BOT. I pray you commend me to Mistress
Squash, your mother, and to Master Peascod,
your father. Good Master Pease-blossom, (190
I shall desire you of more acquaintance too.
Your name, I beseech you, sir?

MUS. Mustardseed. 195

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

TITA. Come, wait upon him; lead him to
my bower.

The moon methinks looks with a watery
eye,

And when she weeps, weeps every little flower,
lamenting some enforced chastity. 205
Tie up my love's tongue, bring him silently.

EXEUNT.

Scene 11. ANOTHER PART OF
THE WOOD.

Enter OBERON, King of the Fairies.

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

Enter ROBIN GOODFELLOW.

Here comes my messenger. How now, mad
spirit!
What night-rule now about this haunted
grove? 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' muptial-day.
 The shallowest thickskin of that barren sort,
 Who Pyramus presented in their sport,
 Forsook his scene and enter'd in a brake, 15
 When I did him at this advantage take,
 An ass's nole I fixed on his head.
 Anon his Thisby 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 a stump, here o'er and o'er one falls;
 He murder cries, and help from Athens
 calls. 26
 Their sense thus weak, lost with their fears
 thus strong,
 Made senseless things begin to do them
 wrong;
 For briers and thorns at their apparel snatch;
 Some sleeves, some hats, from yielders all
 things catch. 30
 I led them on in this distracted fear,
 And left sweet Pyramus translated there;
 When in that moment, so it came to pass,
 Titania wak'd and straightway lov'd an ass.
 OBE. This falls out better than I could de-
 vise. 35
 But hast thou yet latch'd the Athenian's eyes
 With the love-juice, as I did bid thee do?
 ROBIN. I took him sleeping---that is fin-
 ish'd too,---
 And the Athenian woman by his side;
 That, when he wak'd, of force she must be
 ey'd. 40

Enter DEMETRIUS and HERMIA.

OBE. Stand close; this is the same Athen-
 ian.
 ROBIN. This is the woman, but not this the
 man.
 DEM. O, why rebuke you him that loves
 you so?
 Lay breath so bitter on your bitter foe.
 HER. Now I but chide; but I should use
 thee worse, 45
 For thou, I fear, hast given me cause to
 curse.

If thou hast slain Lysander in his sleep,
 Being o'er shoes in blood, plunge in the deep,
 And kill me too.
 The sun was not so true unto the day 50
 As he to me: would he have stolen away
 From sleeping Hermia? I'll believe as soon
 This whole earth may be bor'd and that the
 moon
 May through the centre creep and so displease
 Her brother's noontide with the Antipodes.
 It cannot be but thou hast murder'd him; 56
 So should a murderer look, so dead, so grim.
 DEM. So should the murdered look, and
 so should I,
 Pierc'd through the heart with your stern
 cruelty;
 Yet you, the murderer, look as bright, as clear,
 As yonder Venus in her glimmering sphere. 61
 HER. What's this to my Lysander? Where
 is he?
 Ah, good Demetrius, wilt thou give him me?
 DEM. I had rather give his carcass to my
 hounds.
 HER. Out, dog! out, cur! thou driv'st me
 past the bounds 65
 Of maiden's patience. Hast thou slain him,
 then?
 Henceforth be never number'd among men!
 O, once tell true, tell true, even for my sake!
 Durst thou have look'd upon him being awake,
 And hast thou kill'd him sleeping? O brave
 touch! 70
 Could not a worm, an adder, do so much?
 An adder did it; for with doubler tongue
 Than thine, thou serpent, never adder stung.
 DEM. You spend your passion on a mis-
 pris'd mood.
 I am not guilty of Lysander's blood; 75
 Nor is he dead, for aught that I can tell.
 HER. I pray thee, tell me then that he is
 well.
 DEM. An if I could, what should I get
 therefore?
 HER. A privilege never to see me more.
 And from thy hated presence part I so; 80
 See me no more, whether he be dead or no.
 EXIT HERMIA.
 DEM. There is no following her in this
 fierce vein;
 Here therefore for a while I will remain.
 So sorrow's heaviness doth heavier grow 84
 For debt that bankrupt sleep doth sorrow
 owe;

Which now in some slight measure it will pay,
If for his tender here I ~~make~~ some stay.

LIES DOWN AND SLEEPS.

ORE. What has thou done? Thou hast
mistaken quite
And laid the love-juice on some true-love's
sight.
Of thy misprision must perforce ensue 90
Some true love turn'd and not a false turn'd
true.

ROBIN. Then fate o'er-rules, that, one man
holding troth,
A million fail, confounding oath on oath.

ORE. About the wood go swifter than the
wind,
And Helena of Athens look thou find. 95
All fancy-sick she is and pale of cheer
With sighs of love, that cost the fresh blood
dear.

By some illusion see thou bring her here.
I'll charm his eyes against she do appear.

ROBIN. I go, I go; look how I go, 100
Swifter than arrow from the Tartar's bow.

EXIT ROBIN.

ORE. Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy, 105
Let her shine as gloriously
As the Venus of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

Re-enter ROBIN GOODFELLOW.

ROBIN. Captain of our fairy band, 110
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals
be! 115

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

ROBIN. Then will two at once woo one;
That must needs be sport alone.
And those things do best please me 121
That befall prepost'rously.

Enter LYSANDER and HELENA.

LYS. Why should you think that I should
woo in scorn?

Scorn and derision never come in tears.
 Look, when I vow, I weep; and vows so born,
 In their nativity all truth appears. 125
 How can these things in me seem scorn to you,
 Bearing the badge of faith to prove them true?
 HEL. You do advance your cunning more
 and more.
 When truth kills truth, O devilish-holy
 fray!
 These vows are Hermia's; will you give her
 o'er? 130
 Weigh oath with oath, and you will nothing
 weigh.
 Your vows to her and me, put in two scales,
 Will even weigh, and both as light as tales.
 LYS. I had no judgement when to her I
 swore.
 HEL. Nor none, in my mind, now you give
 her o'er.
 LYS. Demetrius loves her, and he loves
 not you.
 DEM. (AWAKING.) O Helen, goddess,
 nymph, perfect, divine!
 To what, my love, shall I compare thine eyne?
 Crystal is muddy. O, how ripe in show
 Thy lips, those kissing cherries, tempting
 grow! 140
 That pure congealed white, high Taurus' snow,
 Fann'd with the eastern wind, turns to a crow
 When thou hold'st up thy hand. O, let me kiss
 This princess of pure white, this seal of bliss!
 HEL. O spite! O hell! I see you all are bent
 To set against me for your merriment. 146
 If you were civil and knew courtesy,
 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? 150
 If you were men, as men you are in show,
 You would not use a gentle lady so;
 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; 155
 And now both rivals, to mock Helena.
 A trim exploit, a manly enterprise,
 To conjure tears up in a poor maid's eyes
 With your derision! None of noble sort
 Would so offend a virgin and extort 160
 A poor soul's patience, all to make you sport.
 LYS. You are unkind, Demetrius; be not
 so;
 For you love Hermia; this you know I know.
 And here, with all good will, with all my heart,

In Hermia's love I yield you up my part; 165
 And yours of Helena to me bequeath,
 Whom I do love and will do till my death.
 HEL. Never did mockers waste more idle
 breath.
 DEM. Lysander, keep thy Hermia; I will
 none.
 If e'er I lov'd her, all that love is gone. 170
 My heart to her but as guest-wise sojourn'd,
 And now to Helen is it home return'd,
 There to remain.
 LYS. Helen, it is not so.
 DEM. Disparage not the faith thou dost
 not know.
 Lest, to thy peril, thou aby it dear. 175
 Look where they love comes; yonder is thy
 dear.

 Re-enter HERMIA.

 HER. 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. 180
 Thou art not by mine eye, Lysander, found;
 Mine ear, I thank it, brought me to thy sound.
 But why unkindly didst thou leave me so?
 LYS. Why should he stay, whom love doth
 press to go?
 HER. What love could press Lysander from
 my side? 185
 LYS. Lysander's love, that would not let
 him bide,
 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 bare thee made me leave thee so?
 HER. You speak not as you think. I can-
 not be. 191
 HEL. Lo, she is one of this confederacy!
 Now I perceive they have conjoin'd all three
 To fashion this false sport, in spite of me.
 Injurious Hermia! most ungrateful maid! 195
 Have you conspir'd, have you with these con-
 triv'd
 To bait me with this foul derision?
 Is all the counsel that we two have shar'd,
 The sisters' vows, the hours that we have
 spent,
 When we have chid the hasty-footed time 200
 For parting us,—O, is all forgot?

All school-days' 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,
 205
 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;
 210
 Two lovely berries moulded on one stem;
 So, with two seeming bodies, but one heart;
 Two of the first, like coats in heraldry,
 Due but to one and crowned with one crest.
 And will you rend our ancient love asunder,
 To join with men in scorning your poor
 friend!
 216
 It is not friendly, 't is not maidenly.
 Our sex, as well as I, may chide you for it,
 Though I alone do feel the injury.
 HER. I am amazed at your passionate
 words.
 220
 I scorn you not; it seems that you scorn me.
 HEL. 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,
 226
 Precious, celestial? Wherefore speaks he this
 To her he hates? And wherefore doth Lysan-
 der
 Deny your love, so rich within his soul,
 And tender me, forsooth, affection,
 230
 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 unlov'd?
 This you should pity rather than despise.
 235
 HER. I understand not what you mean by
 this.
 HEL. Ay, do persevere, counterfeit sad
 looks,
 Make mouths upon me when I turn my back.
 Wink each at other, hold the sweet jest up;
 This sport, well carried, shall be chronicled.
 If you have any pity, grace, or manners,
 241
 You would not make me such an argument.
 But fare ye well; 't is partly my own fault,
 Which death or absence soon shall remedy.
 LYS. Stay, gentle Helena; hear my excuse,

My love, my life, my soul, fair Helena! 246
 HEL. O excellent!
 HER. Sweet, do not scorn her so.
 DEM. If she cannot entreat, I can compel,
 LYS. Thou canst compel no more than she
 entreat;
 Thy threats have no more strength than her
 weak prayers. 250
 Helen, I love thee; by my life, I do!
 I swear by that which I will lose for thee,
 To prove him false that says I love thee not.
 DEM. I say I love thee more than he can
 do.
 LYS. If thou say so, withdraw, and prove
 it too. 255
 DEM. Quick, come!
 HER. Lysander, whereto tends all this?
 LYS. Away, you Ethiopie!
 DEM. No, no; he will
 Seem to break loose. Take on as you would
 follow.
 But yet come not. You are a tame man, go!
 LYS. Hang off, thou cat, thou burr! Vile
 thing, let loose, 260
 Or I will shake thee from me like a serpent!
 HER. Why are you grown so rude? What
 change it this?
 Sweet love,---
 LYS. Thy love! Out, tawny Tartar, out!
 Out, loathed med'cine! O hated potion,
 hence!
 HER. Do you not jest?
 HEL. Yes, sooth; and so do you. 265
 LYS. Demetrius, I will keep my word with
 thee.
 DEM. I would I had your bond, for I per-
 ceive
 A weak bond holds you. I'll not trust your
 word.
 LYS. What, should I hurt her, strike her,
 kill her dead?
 Although I hate her, I'll not harm her so. 270
 HER. What, can you do me greater harm
 than hate?
 Hate me! wherefore? O me! what news, my
 love!
 Am not I Hermia? Are you not Lysander?
 I am as fair now as I was erewhile.
 Since night you lov'd me; yet since night you
 left me:
 Why, then you left me---O, the gods forbid!---
 In earnest, shall I say?
 LYS. Ay, by my life;

And never did desire to see thee more.
 Therefore be out of hope, of question, doubt;
 Be certain, nothing truer; 't is no jest 280
 That I do hate thee and love Helena.
 HER. O me! you juggler! you canker-blos-
 som!
 You thief of love! What, have you come by
 night
 And stol'n my love's heart from him?
 HEL. Fine, i' faith! 285
 Have you no modesty, no maiden shame,
 No touch of bashfulness? What, will you tear
 Impatient answers from my gentle tongue?
 Fie, fie! you counterfeit, you puppet, you!
 HER. Puppet? Why so? Ay, that way goes
 the game.
 Now I perceive that she hath made compare
 Between our statures; she hath urg'd her
 height; 291
 And with her personage, her tall personage,
 Her height, forsooth, she hath prevaill'd with
 him.
 And are you grown so high in his esteem,
 Because I am so dwarfish and so low? 295
 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.
 HEL. I pray you, though you mock me,
 gentlemen,
 Let her not hurt me. I was never curst; 300
 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.
 HER. Lower! har, again,
 HEL. Good Hermia, do not be so bitter
 with me. 306
 I evermore did love you, Hermia,
 Did ever keep your counsels, never wrong'd
 you;
 Save that, in love unto Demetrius,
 I told him of your stealth unto this wood. 310
 He followed you; for love I followed him;
 But he hath chid me hence and threaten'd me
 To strike me, spurn me, nay, to kill me too.
 And now, so you will let me quiet go,
 To Athens will I bear my folly back 315
 And follow you no further. Let me go.
 You see how simple and how fond I am.
 HER. Why, get you gone; who is 't that
 hinders you?

HEL. A foolish heart, that I leave here
 behind.
 HER. What, with Lysander?
 HEL. With Demetrius.
 LYS. Be not afraid; she shall not harm
 thee, Helena. 321
 DEM. No, sir, she shall not, though you
 take her part.
 HEL. O, when she's angry, she is keen and
 shrewd!
 She was a vixen when she went to school;
 And though she be but little, she is fierce. 325
 HER. Little again! Nothing but low and
 little!
 Why will you suffer her to flout me thus?
 Let me come to her.
 LYS. Get you gone, you dwarf,
 You minimus, of hindering knot-grass made;
 You bead, you acorn.
 DEM. You are too officious 330
 In her behalf that scorns your services.
 Let her alone; speak not of Helena;
 Take not her part; for if thou dost intend
 Never so little show of love to her,
 Thou shalt aby it.
 LYS. Now she holds me not. 335
 Now follow, if thou dar'st, to try whose right,
 Of thine or mine, is most in Helena.
 DEM. Follow! Nay, I'll go with thee,
 cheek by jowl.
 EXEUNT LYSANDER AND DEMETRIUS.
 HER. You, mistress, all this coil is 'long of
 you.
 Nay, go not back.
 HEL. I will not trust you, I, 340
 Nor longer stay in your curst company.
 Your hands than mine are quicker for a fray,
 My legs are longer though, to run away.
 EXIT HELENA.
 HER. I am amaz'd, and know not what to
 say. EXIT HERMIA.
 OBE. This is thy negligence. Still thou
 mistak'st, 345
 Or else committ'st thy knaveries wilfully,
 ROBIN. Believe me, king of shadows, I mis-
 took.
 Did not you tell me I should know the man
 By the Athenian garments he had on?
 And so far blameless proves my enterprise,
 That I have 'nointed an Athenian's eyes; 351
 And so far am I glad it so did sort,
 As this their jangling I esteem a sport.

OBE. Thou see'st these lovers seek a place
to fight;
Hie therefore, Robin, overcast the night. 355
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 fram thy tongue
Then stir Demetrius up with bitter wrong; 361
And sometime rail thou like Demetrius;
And from each other look thou lead them
thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep;
Then crush this herb into Lysander's eye; 366
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision 370
Shall seem a dream and fruitless vision;
And back to Athens shall the lovers wend,
With league whose date till death shall never
end.
Whiles I in this affair do thee employ,
I'll to my queen and beg her Indian boy; 375
And then I will her charmed eye release
From monster's view, and all things shall be
peace.
ROBIN. My fairy lord, this must be done
with haste,
For night's swift dragons cut the clouds full
fast,
And yonder shines Aurora's harbinger, 380
At whose approach, ghosts, wandering here
and there,
Troop home to churchyards; damned spirits
all,
That in crossways and floods have burial,
Already to their wormy beds are gone;
For fear lest day should look their shames
upon, 385
They wilfully themselves exile from light
And must for aye consort with black-brow'd
night.
OBE. But we are spirits of another sort.
I with the morning's love have oft made sport,
And, like a forester, the groves may tread, 390
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste, make no delay.
We may effect this business yet ere day. 395

EXIT OBERON.

ROBIN. Up and down, up and down,
I will lead them up and down.
I am fear'd in field and town.
Goblin, lead them up and down.
Here comes one. 400

Re-enter LYSANDER.

LYS. Where art thou, proud Demetrius?
Speak thou now.
ROBIN. Here, villain; drawn and ready.
Where art thou?
LYS. I will be with thee straight.
ROBIN. Follow me, then,
To plainer ground.
EXIT LYSANDER, FOLLOWING THE VOICE.

Re-enter DEMETRIUS.

DEM. Lysander, speak again!
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide
thy head?
ROBIN. Thou coward, art thou bragging to
the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come,
thou child,
I'll whip thee with a rod. He is defil'd 410
That draws a sword on thee.
DEM. Yea, art thou there?
ROBIN. Follow my voice. We'll try no
manhood here.
EXEUNT ROBIN AND DEMETRIUS.

Re-enter LYSANDER.

LYS. He goes before me and still dares me
on.
When I come where he calls, then he is gone.
The villian is much lighter-heel'd than I; 415
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!
LIES DOWN.
For, if but once thou show me thy grey light,
I'll find Demetrius and revenge this spite. 420
SLEEPS.

Re-enter ROBIN GOODFELLOW
and DEMETRIUS.

ROBIN. Ho, ho, ho! Coward, why com'st
thou not?

DEM. Abide me, if thou dar'st; for well I
wot

Thou runn'st before me, shifting every place,
And dar'st not stand, nor look me in the face.
Where art thou now?

ROBIN. Come hither; I am here.

DEM. Nay, then, thou mock'st me. Thou
shalt buy this dear, 426

If ever I thy face by daylight see.

Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.

By day's approach look to be visited. 430

LIES DOWN AND SLEEPS.

Re-enter HELENA

HEL. O weary night, O long and tedious
night,

Abate thy hours! Shine, comforts, from the
east,

That I may back to Athens by daylight,
From these that my poor company de-
test.

And sleep, that sometimes shuts up sorrow's
eye, 435

Steal me awhile from mine own company.

LIES DOWN AND SLEEPS.

ROBIN. Yet but three? Come one more;
Two of both kinds make up four.

Here she comes, curst and sad.

Cupid is a knavish lad. 440

Thus to make poor females mad.

Re-enter HERMIA.

HER. Never so weary, never so in woe,
Bedabbled with the dew and torn with
briers.

I cannot further crawl, no further go;

My legs can keep no pace with my desires.

Here will I rest me till the break of day. 446

Heavens shield Lysander, if they mean a
fray!

LIES DOWN AND SLEEPS.

ROBIN. On the ground

Sleep sound.

I'll apply 450

To your eye,

Gentle lover, remedy.

SQUEEZING THE JUICE ON LYSANDER'S EYES.

When thou wak'st,

Thou tak'st
 True delight 455
 In the sight
 Of thy former lady's eye;
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown. 460
 Jack shall have Jill;
 Nought shall go ill;
 The man shall have his mare again, and all
 shall be well. EXIT ROBIN.

Act IV. Scene I. THE SAME.

LYSANDER, DEMETRIUS, HELENA, and HERMIA,
 lying asleep.

Enter TITANIA and the Clown BOTTOM; PEASE*
 BLOSSOM, COBWEB, MOTH, MUSTARDEED and
 other Fairies; OBERON behind them un-
 seen.

TITA. Come, sit thee down upon this
 flowery bed,
 While I thy amiable cheeks do coy,
 And stick musk-roses in thy sleek smooth
 head,
 And kiss thy fair large ears, my gentle joy.

BOT. Where's Peaseblossom? 5

PEAS. Ready.

BOT. Scratch my head, Peaseblossom.

Where's Mounsieur Cobweb?

COB. Ready.

BOT. Mounsieur Cobweb, good mounsieur,
 get you your weapons in your hand, and (11
 kill me a red-hipped humble-bee on the top of
 a thistle; and, good mounsieur, bring me the
 honey-bag. Do not fret yourself too much in
 the action, mounsieur; and, good mounsieur,
 have a care the honey-bag break not; I (16
 would be loath to have you overflown with a
 honey-bag, signior. Where's Mounsieur Mus-
 tardseed:

MUS. Ready.

BOT. Give me your neaf, Mounsieur
 Mustardseed. Pray you, leave your curtsie,
 good mounsieur.

MUS. What's your will?

BOT. Nothing, good mounsieur, but to
 help Cavalery Cobweb to scratch. I must to

the barber's, mounsieur; for methinks I (25
am marvellous hairy about the face; and I am
such a tender ass, if my hair do but tickle
me, I must scratch.

TITA. What, wilt thou hear some music,
my sweet love?

BOT. I have a reasonable good ear in music.
Let's have the tongs and the bones. 31

MUSIC. TONGS. RURAL MUSIC.

TITA. Or say, sweet love, what thou de-
sirest to eat.

BOT. 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. 36

TITA. I have a venturous fairy that shall
seek
The squirrel's hoard, and fetch thee new
nuts.

BOT. I had rather have a handful or two
of dried peas. But, I pray you, let none of (40
your people stir me; I have an exposition of
sleep come upon me.

TITA. Sleep thou, and I will wind thee in
my arms.
Fairies, be gone, and be always away.

EXEUNT FAIRIES.

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so 46
Enrings the barked fingers of the elm.
O, how I love thee! how I dote on thee!
THEY SLEEP.

Enter ROBIN GOODFELLOW.

OBE. (ADVANCING.) Welcome, good Robin.
See'st thou this sweet sight?
Her dotage now I do begin to pity; 50
For, meeting her of late behind the wood,
Seeking sweet favours 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 56
Was wont to swell like round and orient
pearls,
Stood now within the pretty flowerets' eyes
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her 60
And she in mild terms begg'd 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 fairy land.
And, now I have the boy, I will undo 65
This hateful imperfection of her eyes;
And, gentle Puck, take this transformed scalp
From off the head of the Athenian swain,
That, he awaking when the other do,
May all to Athens back again repair. 70
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.

TOUCHING HER EYES.

Be as thou wast wont to be;
See as thou wast wont to see: 75
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.
TITA. My Oberon! what visions have I
seen!
Methought I was enamour'd of an ass. 80
OBE. There lies your love.
TITA. How came these things to pass?
O, how mine eyes do loathe his visage now!
OBE. Silence awhile. Robin, take off this
head.
Titania, music call; and strike more dead 84
Than common sleep of all these five the sense.
TITA. Music, ho! music, such as charmeth
sleep! MUSIC STILL.
ROBIN. Now, when thou wak'st, with thine
own fool's eyes peep,
OBE. Sound, music! Come, my queen,
take hands with me. 89
And rock the ground whereon these sleepers
be.

Now thou and I are new in amity
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly
And bless it to all fair prosperity.
There shall the pairs of faithful lovers be 95
Wedded, with Theseus, all in jollity.

ROBIN. Fairy king, attend, and mark;
I do hear the morning lark.
OBE. Then, my queen, in silence sad
Trip we after night's shade. 100
We the globe can compass soon,
Swifter than the wandering moon.
TITA. Come, my lord, and in our flight
Tell me how it came this night 104
That I sleeping here was found
With these mortals on the ground.

EXEUNT. WIND HORNS.

Enter THESEUS, HIPPOLYTA, EGEUS,
and all his train.

THE. Go, one of you, find out the forester,
For now our observation is perform'd,
And since we have the vaward of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley, let them

go.

111

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

HIP. I was with Hercules and Cadmus
once.

When in a wood of Crete they bay'd the bear
With hounds of Sparta. Never did I hear
Such gallant chiding; for, besides the groves,
The skies, the fountains, every region near
Seem'd all one mutual cry. I never heard
So musical a discord, such sweet thunder.

120

THE. My hounds are bred out of the Spar-
tan kind,

So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew-lapp'd like Thessalian
bulls;
Slow in pursuit, but match'd in mouth like
bells,

126

Each under each. A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly.
Judge when you hear. But, soft! what nymphs
are these?

130

EGE. My lord, this is my daughter here
asleep,

And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena.
I wonder of their being here together.

136

THE. No doubt they rose up early to ob-
serve

The rite of May, and, hearing our intent,
Came here in grace of our solemnity.
But speak, Egeus; is not this the day
That Hermia should give answer of her
choice?

EGE. It is, my lord.

141

THE. Go, bid the huntsmen wake them
with their horns.

HORNS AND SHOUT WITHIN. LYSANDER, DEM-
ETRIUS, HELENA, AND HERMIA WAKE AND START
UP.

Good morrow, friends. Saint Valentine is
 past;
 Begin these wood-birds but to couple now?
 LYS. Pardon, my lord.
 THE. I pray you all, stand up.
 I know you two are rival enemies; 146
 How comes this gentle concord in the world,
 That hatred is so far from jealousy,
 To sleep by hate, and fear no enmity?
 LYS. My lord, I shall reply amazedly. 150
 Half asleep, half waking; but as yet, I swear,
 I cannot truly say how I came here.
 But, as I think,—for truly would I speak,
 And now I do bethink me, so it is,—
 I came with Hermia hither. Our intent 155
 Was to be gone from Athens, where we might,
 Without the peril of the Athenian law—
 EGE. Enough, enough, my lord; you have
 enough.
 I beg the law, the law, upon his head.
 They would have stolen away; they would,
 Demetrius, 160
 Thereby to have defeated you and me,
 You of your wife, and me of my consent,
 Of my consent that she should be your wife.
 DEM. My lord, fair Helen told me of their
 stealth,
 Of this their purpose hither to this wood; 165
 And I in fury hither followed them,
 Fair Helena in fancy following me.
 But, my good lord, I wot not by what
 power,—
 But by some power it is,—my love to Hermia,
 Melted as the snow, seems to me now 170
 As the remembrance of an idle gaud
 Which in my childhood I did date upon;
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord, 175
 Was I betroth'd ere I saw Hermia;
 But like a sickness did I loathe this food;
 But, as in health, come to my natural taste,
 Now I do wish it, love it, long for it,
 And will for evermore be true to it. 180
 THE. Fair lovers, you are fortunately met;
 Of this discourse we more will hear anon.
 Egeus, I will overbear your will;
 For in the temple, by and by, with us
 These couples shall eternally be knit. 185
 And, for the morning now is something worn,
 Our purpos'd hunting shall be set aside.
 Away with us to Athens; three and three,
 We'll hold a feast in great solemnity.

Come, Hippolyta.

190

EXEUNT THESEUS, HIPPOLYTA, EGEUS, AND TRAIN.

DEM. These things seem small and undistinguishable,

Like far-off mountains turned into clouds,

HER. Methinks I see these things with parted eye,

When every thing seems double.

HEL. So methinks;
And I have found Demetrius like a jewel, 195
Mine own, and not mine own.

DEM. Are you sure that we're awake? It seems to me
That yet we sleep, we dream. Do not you think

The Duke was here, and bid us follow him?

HER. Yea: and my father.

HEL. And Hippolyta 200

LYS. And he did bid us follow to the temple.

DEM. Why, then, we are awake. Let's follow him:

And by the way let us recount our dreams.

EXEUNT THE LOVERS.

BOT. (AWAKING.) When my cue comes, call me, and I will answer. My next is, "Most fair Pyramus." Heigh-ho! Peter Quince! 205
Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass, if (210
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 (215
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 (220
be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of our play, before the Duke; peradventure, to make it the more gracious, I shall sing it at her death.

EXIT.

Scene 11. ATHENS. QUINCE'S
HOUSE

Enter THESEUS, HIPPOLYTA, and PHILOSTRATE,
with Lords and Attendants.

HIP. 'T is strange, my Theseus, that these
lovers speak of.

THE. 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 5
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. 11
The poet's eye, in a fine frenzy rooling,
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 noth-
ing 16

A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy; 20
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear!

HIP. But all the story of a night told
over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images. 25
And grows to something of great constancy;
But, howsoever, strange and admirable.

Enter the lovers, LYSANDER, DEMETRIUS,
HERMIA and HELENA.

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

LYS. More than to us 30
Wait in your royal walks, your board, your
bed!

THE. Come now; what masques, what
dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth? 35
What revels are in hand? Is there no play

To ease the anguish of a torturing hour?
Call Philostrate.

PHIL. Here, mighty Theseus.

THE. Say, what abridgement have you for
this evening?

What masque? what music? How shall we
beguile 40

The lazy time, if not with some delight?

PHIL. There is a brief how many sports are
ripe.

Make choice of which your Highness will see
first. GIVING A PAPER.

THE. (READS). "The battle with the Cen-
taurs, to be sung

By an Athenian eunuch to the harp." 45

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

"The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage."

That is an old device; and it was play'd 50
When I from Thebes came last a conqueror.

"The thrice three Muses mourning for the
death

Of Learning, late deceas'd in beggary."

That is some satire, keen and critical,
Not sorting with a nuptial ceremony. 55

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

Merry and tragical! Tedious and brief!
That is, hot ice and wondrous strange snow.

How shall we find the concord of this dis-
cord? 60

PHIL. A play there is, my lord, some ten
words long,

Which is as brief as I have known a play;

But by ten words, my lord, it is too long,

Which makes it tedious; for in all the play

There is not one word apt, one player fitted.

And tragical, my noble lord, it is; 66

For Pyramus therein doth kill himself.

Which, when I saw rehears'd, I must confess,

Made mine eyes water; but more merry tears

The passion of loud laughter never shed. 60

THE. What are they that do play it?

PHIL. Hard-handed men that work in

Athens here,

Which never labour'd in their minds till now,

And now have toil'd their unbreathed mem-
ories

With this same play, against your nuptial. 75

THE. And we will hear it.

PHIL. No, my noble lord;

It is not for you. I have heard it over,
And it is nothing, nothing in the world;
Unless you can find sport in their intents, 79
Extremely stretch'd and conn'd with cruel
pain.

To do you service.

THE. 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.

EXIT PHILOSTRATE.

HIP. I love not to see wretchedness o'er
charged, 85
And duty in his service perishing.

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

HIP. He says they can do nothing in this
kind.

THE. The kinder we, to give them thanks
for nothing.

Our sport shall be to take what they mis-
take; 90

And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have pur-
posed

To greet me with premeditated wilcomes;
Where I have seen them shiver and look pale,
Make periods in the midst of sentences, 96

Throttle their practis'd 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 pick'd a welcome; 100

And in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence.

Love, therefore, and tongue-tied simplicity
In last speak most, to my capacity. 105

Re-enter PHILOSTRATE.

PHIL. So please your Grace, the Prologue
is address'd.

THE. Let him approach.

FLOURISH, TRUMPETS.

Enter QUINCE for the Prologue.

PRO. If we offend, it is with our good will.

That you should think, we come not to
offend,

But with good will. To show our simple skill,

That is the true beginning of our end. 111
Consider then we come but in despite.

We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here re-
pent you, 115

The actos are at hand, and by their show
You shall know all that you are like to know.

THE. This fellow doth not stand upon
points.

LYS. He hath rid his prologue like a rough
colt; he knows not the stop. A good moral,
my lord; it is not enough to speak, but to
speak true. 121

HIP. Indeed he hath played on this pro-
logue like a child on a recorder; a sound, but
not in government.

THE. His speech was like a tangled chain;
nothing impaired, but all disordered. (126
Who is next?

Enter with a trumpet before them, PYRAMUS
and THISBE, WALL, MOONSHINE, and LION.

PRO. Gentles, perchance you wonder at this
show;

But wonder on, till truth make all things
plain.

This man is Pyramus, if you would know; 130

This beauteous lady Thisby is certain.

This man, with lime and rough-cast, doth pre-
sent

Wall, that vile Wall which did these lovers
sunder;

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

To whisper. At the which let no man won-
der. 135

This man, with lantern, dog, and bush of
thorn,

Presenteth Moonshine; for, if you will
know,

By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to
woo,

This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night, 141

Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,

Which Lion vile with bloody mouth did
stain.

Anon comes Pyramus, sweet youth and
tall,
And finds his trusty Thisby's mantle slain;
Whereat, with blade, with bloody blameful
blade,
He bravely broach'd his boiling bloody
breast;
And Thisby, tarrying in mulberry shade, 149
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

EXEUNT ALL BUT WALL.

THE. I wonder if the lion be to speak.

DEM. No wonder, my lord; one lion may
when many asses do. 155

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, 159
Through which the lovers, Pyramus and

THISby,
Did whisper often very secretly,
This loam, this rough-cast, and this stone
doth show
That I am that same wall; the truth is so;
And this the cranny is, right and sinister,
Through which the fearful lovers are to whis-
per. 165

THE. Would you desire lime and hair to
speak better?

DEM. It is the wittiest partition that ever
I heard discourse, my lord. 169

Enter PYRAMUS.

THE. Pyramus draws near the wall.
Silence!

PHR. O grim-look'd night! O night with
hue so black!
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall, 175
That stand'st between her father's ground
and mine!

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

WALL HOLDS UP HIS FINGERS.

Thanks, courteous wall; Jove shield thee well
for this!

But what see I? No Thisby do I see. 180
O wicked wall, through whom I see no bliss!

Curs'd be thy stones for thus deceiving
me!

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

PER. No, in truth, sir, he should not. (185
"Deceiving me" is Thisby'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.

THIS. O wall, full often hast thou heard
my moanings, 190

For parting my fair Pyramus and me!
My cherry lips have often kiss'd they stones,
The stones with lime and hair knit up in
thee.

PYR. I see a voice! Now will I to the
chink,
To spy an I can hear by Thisby's face. 195
Thisby!

THIS. My love thou art, my love I think,

PYR. Think what thou wilt, I am thy
lover's grace;

And, like Limander, am I trusty still.

THIS. And I like Helen, till the Fates me
kill. 200

PYR. Not Shafalus to Procrus was so true.

THIS. As Shafalus to Procrus, I to you.

PYR. O, kiss me through the hole of this
vile wall!

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

PYR. Wilt thou at Ninny's tomb meet me
straightway? 205

THIS. 'Tide life, 'tide death, I come with-
out delay. EXEUNT PYRAMUS AND THISBE.

WALL. Thus have I, Wall, my part dis-
charged so;

And, being done, thus Wall away doth go.

EXIT.

THE. Now is the mural down between the
two neighbours.

DEM. No remedy, my lord, when walls
are so wilful to hear without warning. 211

HIP. This is the silliest stuff that ever I
heard.

THE. The best in this kind are but shad-
ows; and the worst are no worse, if imagina-
tion amend them. 215

HIP. It must be your imagination then,
and not theirs.

THE. If we imagine no worse of them than
they of themselves, they may pass for excel-
lent men. Here come two noble beasts in, a
moon and a lion.

221

Enter LION and MOONSHINE.

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.
Then know that I, as Smug the joiner, am
A lion, fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 't were pity on my life.

226

THE. A very gentle beast, and of a good
conscience.

2300

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

LYS. This lion is a very fox for his valour.

THE. True; and a goose for his discretion.

DEM. Not so, my lord; for his valour
cannot carry his discretion, and the fox car-
ries the goose. (236

THE. His discretion, I am sure, cannot
carry his valour; for the goose carries not the
fox. It is well; leave it to his discretion,
and let us hearken to the moon. (240

MOON. This lanthorn doth the horned
moon present;---

DEM. He should have worn the horns on
his head. 245

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

MOON. This lanthorn doth the horned
moon present;

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

THE. This is the greatest error of all the
rest. The man should be put into the
lantern. How is it else the man i' th' moon? (251

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

HIP. I am awaary of this moon. Would
he would change! 256

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

LYS. Proceed, Moon.

260

MOON. All that I have to say, is to tell

you that the lanthorn is the moon; I, the man
in the moon; this thorn-bush, my thorn-bush;
and this dog, my dog.

DEM. Why, all these should be in the
lanthorn; for all these are in the moon. But,
silence! here comes Thisbe. 266

Enter THISBE.

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

LION. (ROARING.) Oh---THISBE RUNS OFF.

DEM. Well roared, Lion. 270

THE. Well, run, Thisbe.

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

THE LION SHAKES THISBE'S
MANTLE AND EXIT.

THE. Well moused, Lion.

DEM. And then came Pyramus.

LYS. And so the lion vanished. 275

Enter PYRAMUS.

PYR. 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 trust Thisby sight. 280

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be? 285

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

Approach, ye Furies fell!

O Fates, come, come, 290

Out thread and thrum;

Quail, crush, conclude and quell!

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

HIP. Beshrew my heart, but I pity the
man.

PYR. O wherefore, Nature, didst thou lions
frame?

Since lion vile hath here deflower'd my
dear;

Which is--no, no,--which was the fairest dame
That liv'd, that lov'd, that lik'd, that look'd

with cheer.
 Come, tears, confound; 300
 Out, sword, and wound
 The pap of Pyramus;
 Ay, that left pap,
 Where heart doth hop. STABS HIMSELF.
 Thus die I, this, thus, thus, 305
 Now am I dead,
 Now am I fled;
 My sould is in the sky.
 Tongue, lose thy light;
 Moon, take thy flight. 310
 EXIT MOONSHINE.
 Now die, die, die, die, die. DIES.
 DEM. No die, but an ace, for him, for he
 is but one.
 LYS. Less than an ace, man, for he is
 dead, he is nothing. 315
 THE. With the help of a surgeon he might
 yet recover, and yet prove an ass.
 HIP. How chance Moonshine is gone be-
 fore Thisbe comes back and finds her lover?

Re-enter THISBE.

THE. She will find him by starlight. Here
 she comes; and her passion ends the
 play. 321
 HIP. Methinks she should not use a long
 one for such a Pyramus. I hope she will be
 brief.
 DEM. A mote will turn the balance, which
 Pyramus, which Thisbe, is the better; he for a
 man, God warrant us; she for a woman, (326
 God bless us.
 LYS. She hath spied him already with
 those sweet eyes.
 DEM. And thus she means, videlice;—
 THIS. Asleep, my love? 331
 What, dead, my dove?
 O Pyramus, arise!
 Speak, speak! Quite dumb?
 Dead, dead? A tomb 335
 Must cover thy sweet eyes.
 These lily lips
 This cherry nose,
 These yellow cowslip cheeks,
 Are gone, are gone! 340
 Lovers, make moan.
 His eyes were green as leeks.
 O sisters three,
 Come, come to me,
 With hands as pale as milk; 345

Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word!
Come, trusty sword;
Come blade, my breast imbrue;

STABS HERSELF.

And, farewell, friends;
Thus, Thisby ends.
Adieu, adieu, adieu.

DIES.

THE. Moonshine and Lion are left to (355
bury the dead.

DEM. Ay, and Wall too.

BOT. (STARTING UP.) 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 two of our (361
company?

THE. 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 (365
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.

A DANCE.

The iron tongue of midnight hath told twelve.
Lovers, to bed; 't is almost fairy time. 371
I fear we shall out-sleep the coming morn
As much as we this night have overwatch'd.
This palpable-gross play hath well beguil'd
The heavy gait of night. Sweet friends, to
bed.

A fortnight hold we this solemnity 376
In nightly revels and new jollity. EXEUNT.

Enter ROBIN GOODFELLOW.

ROBIN. Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone. 381
Now the wasted brands do glow,
Whilst the screech-owl, screeching
loud,
Puts the wretch that lies in woe
In remembrance of a shroud. 385
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 390
 By the triple Hecate's team
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolice. Not a mouse
 Shall disturb this hallowed house. 395
 I am sent with broom before,
 To sweep the dust behind the door.

Enter KING and QUEEN OF FAIRIES with
 all their train.

OBE. Through the house give glimmering
light,
 By the dead and drowsy fire,
 Every elf and fairy sprite 400
 Hop as light as bird from brier;
 And this ditty, after me,
 Sing, and dance it trippingly.
 TITA. First, rehearse your song by rote,
 To each word a warbling note. 405
 Hand in hand, with fairy grace,
 Will we sing, and bless this place.

SONG AND DANCE.

Obe. Now, until the break of day,
 Through this house each fairy astray.
 To the best bride-bed will we, 410
 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; 415
 And the blots of Nature's hand
 Shall not in their issue stand;
 Never mole, hare-lip, nor scar,
 Nor mark prodigious, such as are
 Despised in nativity, 420
 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; 425
 And the owner of it blest
 Ever shall in safety rest.
 Trip away; make no stay;
 Meet me all by break of day.

EXEUNT ALL BUT ROBIN.

ROBIN. If we shadows have offended, 430
 Think but this, and all is mended,
 That you have but slumber'd here
 While these visions did appear.

And this weak and idle theme,
No more yielding but a dream, 435
Gentles, do not reprehend.
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; 441
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. 445
EXIT.

THE FAIRY FOREST
AN ADAPTATION FOR CHILDREN
OF
A MIDSUMMER NIGHT'S DREAM
BY
WILLIAM SHAKESPEARE

THE FAIRY FOREST

Cast of Characters

Robin Goodfellow, a sprite.

Cobweb, a fairy.

Oberon, king of the fairies.

Elves.

Titania, queen of the fairies.

Moth, a fairy.

Mustardseed, a fairy.

Peaseblossom, a fairy.

Nick Bottom, a weaver.

Peter Quince, a carpenter.

Francis Flute, a bellows-mender.

Robin Starveling, a tailor.

Tom Snout, a tinker.

Smug, a joiner.

Theseus, duke of Athens.

Hippolyta, betrothed to Theseus.

Philostrate, master of the revels to Theseus.

SCENE: A Wood Near Athens.

TIME: Early evening.

EXPLANATION OF TERMS

D downstage
U upstage
L left stage
R right stage
C center stage
LC left of center
RO right of center
DC down stage at center
UC up stage at center
DR down stage right
DL down stage left
DLC down stage left of center
DRO down stage right of center
X's crosses

All stage directions are given from the actor's viewpoint.

THE FAIRY FOREST

(THE ENTIRE CAST APPEARS IN THE REAR OF THE OUTDOOR AUDITORIUM, FORMING TWO LINES ON EITHER SIDE OF A TRIUMPETER. WHEN THE TRUMPET IS SOUNDED THE PROCESSION STARTS DOWN THE CENTER AISLE TOWARD THE STAGE. UPON REACHING THE STAGE THE CAST TURNS, BOWS IN UNISON TO THE AUDIENCE. THEN ALL EXCEPT ROBIN GOODFELLOW MOVE TO THEIR PLACES IN THE WINGS. WHEN THE STAGE IS CLEAR ROBIN GOES TO CENTER AND ADDRESSES THE AUDIENCE.)

ROBIN. Hail mortals! I am Robin Goodfellow--

A sweet and knavish sprite Act 11, S.1,1.33, Fairy

Who doth haunt the fairy forest

Thou dost look upon this night.

I come to show thee this fairyland

And all the revels in it

Whilst the moon doth rise on high

And sings the woodland linnet.

Here have the fairies gathered

Where the nodding violet grow. Act 11, S.1,1.250, Oberon

Here will they frolic in the night,

'Ere the first cock crows. Act 11, S.1,1.267, Oberon

From the farthest steeps of India Act 11, S.1,1.69 Tita.

Have they come, each elf and sprite, Act 11, S.1,1.400

To bless to all prosperity Oberon

The occasion of the night.

Duke Theseus doth this evening

Take Hippolyta for queen

1. And he hath stirred Athenian youth Act 1, S.1,1.12, Theseus

To revel on the green.

For this the fairies gather

With delicate fairy grace Act V, S.1,1.406, Titania

To dance and hop, as bird from brier, Act V, S.1,1.401 Oberon

To sing, and bless this place. Act V, S.1,1.407, Oberon

And others wander through this wood

2. As the nuptial hour draws near. Act 1, S.1,1.1, Theseus

But then you'll see anon, and so,

I go -- away from here!

(HE TURNS TO LEAVE, SPIES COBWEB APPROACHING FROM RIGHT, TURNS AGAIN TO THE AUDIENCE.)

Who comes? A fairy!

With a fair and pretty gait. Act 11, S.1,1.130, Titania

List, I'll speak with her.

List, I'll wait!

(SPEAKS TO COBWEB)

COBWEB How now, spirit! Whither wander you? Act 11, S.1,1.1.
(DANCING DOWN STEPS R, RUNNING UP STEPS C. TO ROBIN)

Over Hill, over dale,

3. Through brush, through brier
 Over park, over pale,
 Through flood, through fire,
 I do wander everywhere,
 Swifter than the moon's sphere;
 And I serve the fairy queen,
 And dew her orbs upon the green. Act 11, S.1, ls 2-13
 The cowslips tall her pensioners be Fairy
 In their gold coats spots you see;
 Those be rubies, fairy favours,
 In those freckles live their savours.

(Xs TO L OF ROBIN, RUNNING DOWN STEPS L. SWEEPING GRASS WITH
 HER HAND.)

I must go seek some dewdrops here, Act 11, S.1, ls 14 and
 And hang a pearl in every cowslip's ear. 15, Fairy

(TURNING UL, WAVING TO ROBIN)

4. Farewell spirit. I'll be gone Act 11, S.1, ls 18-
 Our queen and all her elves come here 31, Fairy
 anon.

ROBIN (Xs TO COBWEB)

5. King Oberon doth deep his revels here tonight.
 Take heed the queen come not within his sight,
 6. For Oberon is angry and full of wrath
 Because 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 Act 11, S.1,
 Knight of his train, to trace the forest wild. ls.18-31
 But she perforce withholds the loved boy,
 Crowns him with flowers, and makes him all her
 joy;
 And now they never meet in grove or green,
 By fountain clear, or spangled starlight
 shewn,
 7. But they do quarrel and all their elves for fear
 Creep into acorn-cups and hide them there.

COBWEB (TAKING A STEP IN HIS DIRECTION)

- Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite Act 11, S.1,
 Call'd Robin Goodfellow. Are not you he 1s.32-35
 8. Who frightens the maids of the villagery? Fairy
 Are not you he? Act 11, S.1.1.42, Fairy

ROBIN. Thou speakest aright; Act 11, S.1.1, ls.42-43
 I am that merry wanderer of the night
 But room Fairy! here comes Oberon. Act 11, S.1.1.58

(ROBIN ~~Is~~ UR. OBERON AND HIS ELVES ENTER R. TITANIA AND HER FAIRIES ENTER L. ROBIN SITS ON STEP DR.)

COBWEB And here my mistress. (SHE RUNS TO HOVER Act 11,S.1,1.59,
BEHIND TITANIA WITH THE OTHER FAIRIES.) Fairy

(OBERON AND TITANIA MEET AT C, THEIR ELVES AND FAIRIES BEHIND THEM.)

OBERON Ill met by moonlight, proud Titania. Act 11,S.1,1.60

TITANIA What, jealous Oberon, is it you? Act 11,S.1,1.61
Why art thou here? Act 11,S.1,1.68
To bless the wedding of good Duke Theseus
And his bride Hippolyta?

OBERON Ah yes, Titania, but I have another purpose still.
9 'Tis to beg of you once more the littl Act 11,S.1,1.120
Changeling boy to be my henchman.

TITANIA Set your heart at rest. Act 11,S.1,1.22
10 Thy fairy land buys not the child of me
11 His mother was my friend and when she died, Act 11,S.1,1.136
12 Being mortal, I did for her sake rear up Act 11,S.1,1.136
her boy.
For her sake I will not part with him. Act 11,S.1,1.137

OBERON 13 How long do you intend to stay within Act 11,S.1,1.138
this wood?

TITANIA 14 Till after Theseus' wedding day.
If you will patiently dance in our round Act 11,S.1,
And see our moonlight revels, go with us; 1s.139-142
If not, shun me, and I will spare your
haunts.

OBERON Give me that boy, and I will go with thess. Act 11,S.1,1.143

TITANIA Not for thy fairy kingdom. Fairies, away! Act 11,S.1,1s.
15 If I longer stay, we shall quarrel long! 144 and 145

(TITANIA AND HER FAIRIES GO OFF RIGHT.)

OBERON 16 (LOOKING AFTER HER) Well, go thy way;
Thou shalt not leave this grove Act 11,S.1,1s.
Till I torment thee for this injury 146 and 148
My gentle Puck, come hither.

(ROBIN ~~Is~~ TO OBERON, MIMICKING HIS MOVEMENTS. OBERON
PACES L AND R, THINKING OF SCHEME. ELVES SIT ON STEPS
DL, WATCHING WITH INTEREST.)

17 Fetch me that flower which maidens call Act 11,S.1,1.169
"Love-in-Idleness." Act 11,S.1,1.168
18 The juice of that little purple flower, Act 11,S.1,1.170

- laid on sleeping eyelids
19. Will make a man or woman madely dot Act 11, S.1, 1s.171
 on the first thing seen and 172
 I'll watch Titania when she is Act 11, S.1, 1.177
 asleep
20. And drop the juice of the flower Act 11, S.1, 1.178
 in her eyes.

(ROBIN LEANS ON STUMP, NODDING GLEEFUL APPROVAL.)

21. Then the next thing she looks upon when
 she wakes, Act 11, S.1,
 Whether it be lion, bear, wolf, or bull, 1s.179-185
 Ora meddling monkey, or a busy ape,
 She shall pursue with the soul of love.

(ROBIN SOMEERSAULTS IN FRONT OF HIM, CHUCKLING)

22. And before I take this charm from off her sight,
 23. As I can take it with the juice of another flower,
 24. I'll make her give up her boy to me.
 25. Fetch me this flower, good Robin!

ROBIN I'll put a girdle round about the earth Act 11, S.1, 1.175
 In forty minutes...for such mirth! (RUNS OFF L.)

OBERON Come elves, we'll go off space, I think
 Titania reveals here as soon as we depart.

(ELVES JUMP TO THEIR FEET HASTILY, RUN OFF L, OBERON
 BEHIND THEM. TITANIA AND HER FAIRIES, TWO ON EITHER
 SIDE OF HER, ENTER R. THEY PAUSE DR WHERE TITANIA
 GIVES THEM HER DIRECTIONS.)

- TITANIA 26. Come, now dance in a ring and a fairy song,
 Then, for the third part of a minute, hence.
27. Some to kill canker worms in the musk-rose
 buds,
28. Some war with bats for their leathery wings Act 11,
 To make my small elves coats, and some S.11, 1s.
 keep back 1c34
- To clamorous owl that nightly hoots and wonders
 At our quaint spirits. (Xs TO BOWER UC WHERE SHE
 LIES DOWN. FAIRIES FOLLOW.) Sing me asleep now;
 Then to your offices and let me rest.

(COBWEB STEPS UP TO DR EDGE OF BOWER. THE OTHER FAIRIES STAND
 IN A LINE DR, FACING HER. COBWEB SINGS:)

COBWEB. "You spotted snakes with double tongues, Act 11, S.11,
 thorny hedgehogs, be not seen. 1s.9-34
 Lizards and blind-worms, do no wrong,
 come not near our fairy queen."

(ALL JOIN HANDS AT C WITH COBWEB, WHO JUMPS DOWN FROM THE BOWER. THEY DANCE AND SING:)

"Philomel, with melody
sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady night.
So goodnight, with lullaby."

(COBWEB Xs TO DL EDGE OF BOWER, OTHERS IN A LINE AT L, FACING HER. SING:)

"Weaving spiders, come not here;
hence, you long-legg'd spinners, hence!
Beetles black, approach not here,
worm nor snail, do no offence."

(ALL JOIN HANDS ONCE MORE AT C AND REPEAT CHORUS.)

MOTH (RUNS TO DR EDGE OF BOWER, PEERS AT THE SLEEPING TITANIA, GESTURES TO OTHERS WHO HAVE FOLLOWED HER.)

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

(FAIRIES GO OFF R. OBERON ENTERS L, HIS ELVES FOLLOWING. ALL ARE REPRESSING LAUGHTER. AS OBERON Xs TO BOWER ON R SIDE OF IT, THE ELVES STOOP AND FOLLOW, LINING UP BEHIND HIM. OBERON SQUEEZES THE JUICE OF A FLOWER ONTO TITANIA'S EYELIDS.)

OBERON (RECITING.) What thou see'st when thou dost wake,
Do it for thy true-love take.
29. Love and languish for his sake.
Be it lynx, or cat, or bear,
30. Leopard, 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.

(OBERON THROWS THE FLOWER INTO THE AIR, TURNS AND GOES OFF R, ELVES FOLLOWING, BOTTOM, QUINCE, SNOUT, SNUG, FLUTE AND STARVELING ENTER FROM DL GATE. THEY AD. LIB. REMARKS ABOUT THE FOREST. THEY X TO C. QUINCE Xs TO BENCH DR, PUTS DOWN BURLAP BAG WHICH HE HAS CARRIED ON WITH HIM.)

BOTTOM Are we all met?

Act 111, s.1,1.1

QUINCE Pat,pat; and this is a marvelous place for our rehearsal. This green plot shall be our stage, Act 111,S.1,
31. this grove of trees our dressing-room; and we 1s.2-6
will do it in action as we will do it before the

Duke. Is all our company here? Act 1,S.11,1.1

BOTTOM 32. It would be best to call them man by man, according to the script. Act 1,S.11,1.3

QUINCE (OPENING BURLAP BAG, PULLING OUT SCROLL WHICH HE HOLDS HIGH FOR ALL TO SEE.)

33. Here is the scroll with every man's name who is thought fit to take part in our play before the Duke and the Duchess on their wedding day. Act 1,S.11, 1s.4-7

BOTTOM 34. First, good Peter Quince, say what the play treats on, then read the names of the actors, and get on with the rehearsal. Act 1,S.11, 1s.8-10

QUINCE Marry, our play is The Most Lamentable Comedy And Most Cruel Death Of Pyramus And Thisbe. Act 1,S.11,1s 11 and 12

BOTTOM 35. A very good piece of work, I assure you. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves. Act 1,S.11, 1s.13-16

(THE ARTISANS, WITH THE EXCEPTIONS OF BOTTOM AND QUINCE, SEAT THEMSELVES. FLUTE SITS ON STUMP RC, SNOUT ON SECOND STEP DC, STARVELING ON STEP DLC, AND SNUG ON TOP STEP DEC. BOTTOM AND QUINCE REMAIN IN DR AREA.)

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

BOTTOM Ready. Name what part I am for, and proceed. Act 1,S.11, 1s.17-55

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 gallantly for love.

BOTTOM 36. That will take some tears in the true performing of it. If I do it, let the audience prepare to weep. To the rest. Yet, my chief humor is for a tyrant. I could play Hercules rarely. (FACES OTHERS, LOOKING FOR APPLAUSE AS HE RECITES:)

"The raging rocks
And shivering shocks,
Shall break the locks
of prison gates!"

That was lofty! Now name the rest of the players.

QUINCE Francis Flute, the bellows-mender.

FLUTE (RISES, TAKES SCROLL WHICH QUINCE EXTENDS) Here, Peter Quince.

QUINCE 37. Flute, you must play Thisbe.

FLUTE What is Thisbe? A wandering knight?

QUINCE It is the lady that Pyramus must love.

FLUTE Nay, let me not play a woman; I have a bear coming.

QUINCE 38. Never mind, you shall play it in a mask and you may speak as small as you will.

(FLUTE SITS ON STUMP AGAIN. BOTTOM COMES FORWARD.)

BOTTOM 39. Let me hide my face and play Thisbe too.
I'll speak in a monstrous little voice:
"Thisbe! Thisbe!" "Ah, Pyramus, my lover
dear, thy Thisbe dear and lady dear!" (HE
TURNS FROM SIDE TO SIDE, INDICATING THAT
HE IS PLAYING TWO PARTS.)

QUINCE No, no; you must play Pyramus; and Flute, you Thisbe. Act 1, S. 11,
12, 56-79

BOTTOM Well, proceed.

QUINCE Robin Starveling, the tailor. (Xs DLC TO STARVELING.)

STARVE (RISES, TAKES SCROLL WHICH QUINCE HANDS HIM.) Here, Peter Quince.

QUINCE Robin Starveling, you must play Thisbe's mother.
40. Snug, the joiner, you will play the lion's part.
(Xs TO BENCH DR.)

SNUG (RISES, Xs TO QUINCE.) Have you the lion's part
written? Pray you, if it be, give it to me, for
I am slow of study.

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

BOTTOM (RUNNING BETWEEN THEM, GOING DOWN STEPS R, PLAYING
PROFILE TO AUDIENCE.) Let me play the lion too.
I will roar that I will do any man's heart good to
hear me. I will roar and make the Duke say "Let
him roar again, let him roar again." (APPLAUDS
HIMSELF VIGOROUSLY.)

QUINCE 41. (MOVING DOWN STEPS, LEADING BOTTOM BACK UP BY THE ARM.) And you would do it too terribly. You would frighten the Duchess and the ladies, and they would shriek. That would be enough to hang us all. You can play no part but Pyramus; for Pyramus is a sweet-faced man, a most lovely gentleman-like man. Therefore, you must needs play Pyramus. Act 1, S. 11, 1s 87-91

QUINCE 42. 43. Well, I will undertake it. Act 1, S. 11, 1. 92

QUINCE 44. (Xs to C TO GET THEIR ATTENTION.) Now, there is a hard thing here; that is, to bring the moonlight into a room; for you know, Pyramus and Thisbe met by moonlight. Act 111 S. 1, 1s. 48-51

SNOUT 45. (TURNING UP TO C.) Doth the moon shine this night? Act 111, s. 1, 1. 52

BOTTOM (RUNNING TO C, POUNDING THE OTHERS ON THEIR BACKS, ETC.) A calendar! A calendar! Look in the almanac! Find out moonshine, find out moonshine. Act 111 S. 1, 1s. 54 & 55

(QUINCE Xs TO BENCH, PULLS OUT ALMANAC FROM BAG, RUNS BACK TO C WHERE THEY ALL CROWD ABOUT HIM AS HE CONSULTS IT.)

QUINCE Yes, it doth shine. Act 111, S. 1, 1. 56

BOTTOM (Xs DR, GESTURING WITH RELIEF.) Why, then you may leave a casement of the great chamber window open where we play, and the moon may shine in at the casement. Act 111, S. 1, 1s. 57-88

QUINCE 46. (FOLLOWING BOTTOM.) Ay, or else one of must come in with a bush of thorns and a lantern and say he comes to present the person of Moonshine. (TURNING TO STARVELING) Robin Starveling may play Moonshine, not Thisbe's mother at all, for he hath a lantern. (ALL NOD ASSENT.) Then, there is another thing; we must have a wall in the great chamber, for Pyramus and Thisbe, says the story, did talk through the chink of a wall.

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

BOTTOM (CHIN IN HANDS, THINKING HARD.) Some man must present Wall. And let him have some plaster, or some rough-cast about him, to signify wall; or let him hold his fingers thus (INDICATING) and through that cranny shall Pyramus and Thisbe whisper. Snout may present Wall, not Pyramus' father.

SNOUT Ay, I shall.

QUINCE (Xs TO BENCH DR.) If that may be, then all is
 well. Come now, rehearse your parts. Pyramus,
48. you begin. When you have given your speech,
 enter that thicket. And so everyone, according
 to his cue.

(FLUTE AND BOTTOM TAKE STANDS ON EITHER SIDE OF THE STUMP,
BOTTOM AT R OF IT, FLUTE AT L. QUINCE MOUNTS THE BENCH.
THE OTHERS SIT ON STEPS DR. ROBIN GOODFELLOW ENTERS L,
ADDRESSES THE AUDIENCE. THE ARTISANS DO NOT SEE HIM.)

ROBIN What hempen home-spuns have we swaggering here?
 So near the cradle of Titania dear?
49. What, a play! I'll wait to hear,
 And act a part, if one appear.

(ROBIN HIDES HIMSELF AT L SIDE OF BOWER UC, ONLY HIS HEAD
SHOWING.)

QUINCE Speak, Pyramus. Thisbe, stand forth.

BOTTOM Thisbe, the flowers of odious savours sweet,"...

QUINCE Odours, odours.

BOTTOM "odours, savours sweet.
 So hath thy breath, my dearest Thisbe dar.
 But hark, a voice! Stay thou but here awhile,
 And by and by I will to thee appear."

(BOTTOM GOES OFF L. FLUTE Xs TO QUINCE, PANTOMIMING
THE ASKING OF QUESTIONS ABOUT THE LINES ON THE SCROLL.)

ROBIN (RUNNING DL, ADDRESSING AUDIENCE.) Now I'll this
 advantage take,
 And an ass of him I'll make....(FOLLOWS BOTTOM
 OFF L WHERE HE PUTS ASS'S HEAD ON HIM.)

FLUTE (TO QUINCE) Must I speak now? Act 111,
S.l,ls.

QUINCE Ay, marry, you must; for you must understand 91-105
 that he goes but to see a noise that he has
 heard, and is to come again.

FLUTE (Xs TO STUMP AGAIN AND READS:) "Most radiant
 Pyramus, most lily-white of hue,
 Of colour like the red rose on triumphant brier,
 Most brisky juvenal and eke most lovely Jew,
 As true as truest horse that yet would never tire,
 I'll meet thee, Pyramus, at Ninny's tomb."

QUINCE (GETTING OFF BENCH, HURRYING TO FLUTE'S SIDE.)
 "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."

(QUINCE RETURNS TO BENCH AS FLUTE BEGINS TO SPEAK.)

FLUTE O,— "As true as truest horse, that yet would never tire"....

(BOTTOM RE-ENTERS WITH THE ASS'S HEAD ON HIS OWN. ROBIN FOLLOWS A SHORT DISTANCE BEHIND, HIDES HIMSELF AGAIN.)

QUINCE (SEEING BOTTOM) O monstrous! O strange! We are haunted! Pray masters! Fly masters! Help! Help! (HE LEAPS OVER THE OTHERS SEATED ON THE STEPS DR, RUNS OFF THROUGH DR GATE.) Act 111, S.1,1s. 107 and 108

SNOUT O Bottom, thou art changed! What do I see on thee? Act 111, S.1,1.118

BOTTOM What do you see! Act 111,S.1.1.120

(SNOUT RUNS OFF BEHIND QUINCE. SNUG, STARVELING, AND FLUTE DO LIKEWISE.)

BOTTOM Why do they run away? This is a knavery of theirs to make me afraid. This is to make an ass of me, to frighten me if they could. But I will not stir from this place, do what they can. I will wald up and down here, and I will sing, that they shall hear I am not afraid. (SINGS, WALKING L ON FIRST TWO LINES, THEN R ON LAST TWO.) Act 111 S.1,1s. 115-116 Act 111, S.1,1s. 123-128

"The ousel cock so black of hue
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill....."

TITANIA (AWAKENING) What angel wakes me from my flowery bed? (STRETCHES, MOVES QUICKLY DRG TO BOTTOM.) I pray thee, gentle mortal sing again. Mine ear like thy music; mine eyes like thy shape; and thy fair face moves me on first view to say, to swear, I love thee. Act 111,S.1,1.131 Act 111,S.1, 1s.141-144

(ROBIN GOES OFF L, HOLDING HIS SIDES WITH LAUGHTER.)

BOTTOM Methinks, Mistress, you should have little reason for that; and yet, to say the truth, reason and love keep little company together now-a-days.

TITANIA (MOVING CLOSER TO HIM) Thou art as wise as
 thou art beautiful. Act 111, S.1,1.150
 And I do love thee Act 111, S.1,1.159
 I'll give thee fairies to attend on thee Act 111
 And they shall fetch thee jewels from the s.l,ls.
 deep, 160-165
 And sing to thee while thou dost sleep on
 pressed flowers (Xs TO R, CALLING OFF.)
 Peaseblossom! Cobweb! Moth and Mustardseed! line 164
 (RETURNS TO C, FONDLING BOTTOM'S EARS AS SHE
 Xs BEHIND HIM. HE IS SITTING ON THE STUMP.)

(THE FAIRIES ENTER, TWO RUN TO STAND ON EITHER SIDE OF
 BOTTOM.)

PEASE. Ready.

COBWEB And I.

MOTH And I.

MUSTARD. And I.

ALL Where shall we go?

TITANIA (STEPPING BETWEEN THE TWO FAIRIES ON BOTTOM'S
 LEFT, PUTTING AN ARM AROUND EACH FAIRY.) Be
 kind and courteous to this gentleman. Act 111,
 Hop in his walks and gambol in his eyes. S.1,ls.
 Feed him with apricots and dewberries, 167-170
 With purple grapes, green figs, and mulberries; Act 111,
 And pluck the wings from painted butterflies S.1,ls.
 To fan the moonbeams from his sleeping eyes. 175-177
 Nod to him, fairies, and do him courtesies!
 (SHE MOVES A STEP TOWARDL, VIEWING THE SCENE
 WITH LOVING EYES.)

PEASE. Hail mortal!
 Act 111, S.1,ls.178-181

COBWEB Hail!

MUSTARD. Hail!

TITANIA (STEPPING CLOSE TO BOTTOM AGAIN.) Come, wait
 upon him. Act 111, S.1,1.201

BOTTOM (TO PEASEBLOSSOM IN HIS RIGHT.) I beseech thee,
 what's thy name?

PEASE. Peaseblossom

BOTTOM Peaseblossom, scratch my head. Act 1V,S.1,1.7

(PEASEBLOSSOM STEPS BEHIND HIM AND SCRATCHES ASS'S HEAD.)

And thy name?

MUSTARD. Mustardseen. What's your will? Act 1V,S.1,1.22

BOTTOM 51 Nothing, but to help Peaseblossom to scratch. Act 1V,
I must to the barber's for methinks I am mar- S.1,1s.
velous hairy about the face. 24 and 25

(MUSTARDSEED LEANS TOWARD HIM, ALSO SCRATCHES ASS'S HEAD.)

TITANIA Or say, sweet love, what thou desirest to eat. Act 1V,S.1
I have a ventourous fairy that shall seek 1.32
the squirrel's hoard.
And fetch thee new nuts. Act 1V, S.1,1.37

BOTTOM I had rather have a handful or two of dried Act 1V,
peas and a bottle of hay. (RISES SUDDENLY, S.1,1s.
STRETCHING. THE FAIRIES JUMP BACK, FRIGHTENED.) 39-42
But I pray you, let none of your people stir
me; I have an exposition of sleep come upon
me.

TITANIA (GESTURING TOWARD BOWER.) Come, sit thee
52. down upon this grassy bed, Act 1V,
While I do coy thy amiable cheeks, S.1,1s.
And in thy sleek smooth head stick musk- 1-4
roses
And kiss thy fair large ears, my gently
joy. (SHE LEADS HIM BY THE HAND TO
THE BOWER WHERE HE LIES WITH HIS HEAD
IN HER LAP. THE FAIRIES LINE UP AT R
OF BOWER, WAITING FOR DIRECTIONS.)
Sleep thou, and I will wind thee in Act 1V,
my arms. S.1,1s.
Fairies, be gone, and be always away. 43 and 44

(THE FAIRIES GO OFF R. TITANIA FOLDS BOTTOM IN HER
ARMS.)

TITANIA So doth the woodbine the sweet honeysuckle Act 1V
53. Gently entwist; the lovely ivy so S.1,1s.
Enrings the barky fingers of the elm. 45-48
O, how I love thee! How I dote on thee!

(THEY SLEEP. ROBIN ENTERS FROM L, LAUGHING SILENTLY
AT THE SIGHT OF THE LOVERS. OBERON ENTERS FROM R,
SMILING BROADLY.)

OBERON Welcome, good Robin Act 1V,S.1,1s.
See'st thou this sweet sight? 48-50

54. I do begin to pity her dotage,
But before I set things right, I'll have that boy.

(OBERON Xs TO TITANIA AND SHAKES HER GENTLY. BOTTOM DOES NOT WAKE.)

OBERON Titania, awake! How dost thou here,
Thy fingers lovingly fondling the ears of an ass!
Is this the way thou would'st torment me?
Ha! tis a monster.' This is no jealousy!

TITANIA (AWAKENING AND HALF RISING) Oberon, I do
55. beg thy patience. Act 1V,S.1,1.61
Tell not what thou hast seen.
I do bewail this -- but alas,
I did love this sweet mortal on first sight!

OBERON You do in mild terms beg my patience, Titania. Act 1V,
56. Then I'll ask of you the changeling child. S.1,1s.
Bear him to my bower in fairyland and 61-64
I'll undo the imperfection of thy eyes.

TITANIA Straightway he's thine, sweet Oberon. Act 1V,S.1,1.63

OBERON Gentle Robin, take this transformed scalp
From off the head of this Athenian swain, Act 1V,
57. That he, awakening, s.1,1s.
May to Athens again repair, 67-78
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.
(OBERON TOUCHES THE EYES OF TITANIA WITH A
FLOWER HE HOLDS IN HIS HAND. RECITES:)
"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 (RUBBING HER EYES AND RISING) My Oberon! What
58. visions have I seen! Methought I loved this
59. ass! How came these things to be? Act 1V,S.1,1.82

OBERON Silence awhile. Robin take off this head. Act 1V,S.1,
1.83

(OBERON OFFERS HIS HAND TO TITANIA. SHE STEPS DOWN FROM
THE BOWER AND THEY X R TOGETHER.)

OBERON Come, my queen, take hands with me Act 1V,S.1,1.89
60. Now thou and I are friends anew, Act 1V,S.1,1.91
And will join our fairy trains
61. To dance triumphantly in Duke Theseus' house. Act 1V,S.1,1.93

OBERON (TURNING TO ROBIN) Robin, look thou meet me
'ere the first cock crows. Act 11,S.11,1.267

ROBIN Fear not, my lord, your servant shall do so. Act 11,S.11,
(HE REMOVES THE ASS'S HEAD FROM BOTTOM) 1.268
Now, when thou wak'st, with thine own fool's
eyes peep. Act 1V,S.1,1.88

(OBERON AND TITANIA GO OFF R, HAND IN HAND. ROBIN GOES OFFL.)

BOTTOM (AWAKENING) When my cue comes, call me and I
62. will answer. My next line is, "Most fair Pyra- Act1V
mus." Heigh-ho! Peter Quince! Flute! Snug! S.1,1s.
Snout! Starveling! (REALIZES HE IS ALONE. RUBS 204-224
HIS EYES. BOUNDS FROM BOWER. MOVES DC SLOWLY,
LOOKING ABOUT HIM.) I have had a most rare
vision. I have had a dream, past the wit of
man to say what dream it was. Methought I was--
and methought I had...(FEELS THE AIR ABOVE HIS
HEAD, SEARCHING FOR ASS'S EARS.) I will get
Peter Quince to write a ballad of this dream.
It shall be called "Bottom's Dream" because it
hath no bottom! And I will sing it in the
latter end of our play before the Duke. Per-
adventure, to make it the more gracious, I
shall sing it at Thisbe's death! I am off to
find my fellows. (TURNING ABOUT IN CIRCLES.)
Which way? Which way? I have forgot! This
way perhaps. (GOING TOWARD R.) I am distraught!
(TURNING AND GOING OFF L.) Adieu, adieu, fair
forest.

(QUINCE, FLUTE, SNOOT AND STARVELING ENTER FROM DR GATE.
STARVELING HOLDS HIS HANDS OVER HIS EYES.)

QUINCE (Xs TO C, LOOKING ABOUT) He is not here! O
woe that hath befell us!

STARVE. (DROPPING HANDS FROM FACE) Not here? I feared
too look upon him. Out of doubt he is transformed
and transported.

FLUTE (Xs TO C, SPEAKS TO QUINCE) If he comes not, Act 1V,
S.11,1s.
then the play is marred. It goes not forward 4-11
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 handi-
craft man in Athens.

SNOOT Yea, and the best person too.

(SNUG ENTERS FROM DR GATE, BREATHLESS.)

SNUG Masters, the Duke comes through the wood. He comes --- returned from hunting. He goes to the temple, to his wedding feast. O! If our play had gone forward, we had all been made rich!

FLUTE O sweet bully Bottom! Thus hath he lost six- Act IV, S.II, 1.18
pence. And the Duke had not given him six-
pence for playing Pyramus, I'll be hanged. He Act IV, S.II, 1.20
would have deserved it. Sixpence for Pyramus!
Alas!

(BOTTOM ENTERS FROM LEFT, MUTTERING TO HIMSELF.)

BOTTOM This way perhaps. (SEES FELLOWS) These lads! Act IV, S.II, 1.26
63. These hearts!

(ALL HASTEN TOWARD HIM, ATTEMPTING TO EMBRACE HIM, SHAKE
HIS HAND, ETC.)

QUINCE Bottom! O most courageous day! O most happy Act IV, S.II, 1.27
hours!

BOTTOM 64. (TAKING CENTER) Masters, I have wonders to Act IV,
tell. I will tell everything, right as it S.II, 1.31
fell out.

QUINCE. Let us hear, sweet Bottom. Act IV, S.II, 1.33

SNUG May, anon. The Duke comes.

BOTTOM The Duke! Get your apparel together; every Act IV, S.II, 1.35
man look o'er his part. We must look to, Act IV, S.II, 1.38
that our sweet comedy be preferred. Mayhap
the Duke will list to our lines, that he
may say it is a sweet comedy and give us
leave to play it at his feast. Look to!

(EACH PRODUCES HIS SCRIPT AND STUDIES, EXCEPT SNUG WHO
SITS THINKING VERY HARD HOW TO PLAY THE LION. AL SIT
DL ON TOP STEP. THESEUS, HIPPOLYTA, AND PHILOSTRATE
ENTER FROM DR GATE, THESEUS AND HIPPOLYTA LEADING,
HER HAND ON HIS.)

THESEUS (TO HIPPOLYTA) Now our hunting shall be Act IV, S.I, 1.186
65. set aside.
What masques, what dances shall we have, Act V, S.I, 1.32
To wear away this long age of three hours Act V, S.I, 1.33
66. Between our supper and our bedtime? Act V, S.I, 1.34
(HE TURNS TO PHILOSTRATE AS HE REACHES
THE TOP OF THE STEPS RD.) Philostrate, Act V, S.I, 1.36
67. manager of mirth, what revels are at
hand? (NOTICES THE ARTISANS WHO COWER
AT HIS GLANCE.) But soft! What swains Act IV, S.I, 1.131
are these?

(THE ARTISANS LEAP TO THEIR FEET, BACKING INTO EACH OTHER, GRINNING FOOLISHLY, BOWING CLUMSILY. ALL BUT BOTTOM WHO ATTEMPTS A MANLY STANCE. DURING THE ENSUING CONVERSATION BETWEEN THE DUKE AND PHILOSTRATE, THE ARTISANS PROD BOTTOM TO SPEAK FOR THEM. SEVERAL TIMES HE STARTS FORWARD, THEN STOPS AND HUSHES THEM, NOT PROCEEDING. WHAT THE ARTISANS HEAR OF THE CONVERSATION PROVOKES LOOKS OF ANGUISH AND DESPAIR. UNTIL THESEUS SAYS POSITIVELY "I WILL HEAR THAT PLAY.")

PHILOS. My lord, hard-handed men that work in Athens

69. Who never laboured in their minds till now, Act V,S.1,

70. And now have toil'd their unpracticed memories ls.72-75

71. With a play to present at your wedding.

THESEUS (TAKING A STEP TOWARD THEM) An abridgement Act V,S.1,1.39
for the evening? A play? We will hear it! Act V,S.1,1.76

PHILOS. (FOLLOWING, ANXIOUS TO DISSUADE THESEUS) As Act V,S.1,1.77

I am master of the revels, my noble lord,

I say no, it is not for you.

I have read it over, while you were a-hunting Act V,S.1,

And it is nothing, nothing in the world. 1.78

But here is a schedule of goodly sports

From which your Highness may make choice.

(PRODUCES A SCROLL FROM WHICH HE READS.)

72. "The battle with the Centaurs, to be sung Act V,S.1,1.44

By an Athenian Eunuch to the harp; Act V,S.1,1.45

The riot of the tipsy Bacchanals, Act V,S.1,1.48

Tearing the Thracian singer in their rage; Act V,S.1,1.49

The thrice three Muses, mourning for the

death of learning,

Late deceased in beggary;" and theirs — Act V,S.1,1.53

(INDICATING THE ARTISANS WITH A SHRUG.)

"A tedious brief scene of young Pyramus Act V,S.1,1.56

And his love Thisbe; very tragical mirth." Act V,S.1,1.57

THESEUS Merry and tragical! Tedious and brief! Act V,S.1,1.58

PHILOS. A play it is, my lord, some ten words

long,

Which is as brief as I have known a play; Act V,S.1.

But by ten words, my lord, it is too long, ls.61-65

Which makes it tedious; for in all the play

There is not one word apt, one player

fitted.

THESEUS I will hear that play; Act V,S.1,

For never anything can be amiss

ls.81-83

When simpleness and duty tender it.

And since our evening revels crowd the clock,

73. We'll hear it now to beguile the lazy time. Act V,S.1,1.40

(Xs TO BENCH WITH HIPPOLYTA.)

74. Go, tell them to prepare. Seat yourself, Act V,S.1,1.84

Hippolyta.

(PHILOSTRATE Xs UNWILLINGLY TO THE ARTISANS WHO ARE VERY EXCITED. HE GESTURES, INDICATING THAT THEY MUST HASTEN. THEY GO OFF L, BOTTOM HERDING THEM AND HISSING "MASTERS, MASTERS, HASTE: OUR PLAY IS PREFERRED. EVERY MAN LOOK O'ER HIS PART" ETC. PHILOSTRATE FOLLOWS THEM, A LOOK OF DISTASTE ON HIS FACE. THESEUS AND HIPPOLYTA SIT ON THE BENCH DR. OBERON, TITANIA, AND THEIR TRAINS ENTER FROM R. THEY EXCHANGE GLANCES OF SURPRISE, THEN OBERON GESTURES THE FAIRIES AND ELVES TO TAKE PLACES OUT OF SIGHT WHERE THEY MAY WATCH, UNOBSERVED. THEY SIT UP ON BOWER. ROBIN ENTERS FROM L, LAUGHING SILENTLY, OBVIOUSLY HAVING SEEN THE ARTISANS AT THEIR PREPARATIONS. HE Xs TO OBERON AT C.)

HIPPOL. (SITTING ON DR END OF BENCH) I love not to see Act V,S.1,
wretchedness o'ercharged 1s.85 and
75. And duty perishing in his service. 86

THESEUS Why, gentle sweet, you shall see no such Act V,S.1,
thing. 1.87

HIPPOL. He says they can do nothing in this kind. Act V,S.1,1.88

THESEUS The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake; Act V,S.1,
And what poor duty cannot do, noble respect 1s.89-92
Takes it in might, not merit.
Trust me, sweet. Act V,S.1,1.99

ROBIN (TO OBERON) Shall we their fond pageant see? Act 111,S.11,
Lord, what fools these mortals be!1s.114 and 115

(PHILOSTRATE RE-ENTERS AND ADDRESSES THESEUS.)

PHILOS. 76. So please your Grace, the Prologue is Act V,S.1,1.106
ready.

THESEUS Let him approach. Act V,S.1,1.107

(PHILOSTRATE GESTURES BEHIND HIM TO QUINCE WHO IS PEEK-
ING OUT. WAITING FOR THIS SIGNAL, PHILOSTRATE Xs TO
THESEUS AND HIPPOLYTA AND STANDS DIRECTLY BEHIND THEM,
A SCORNFUL LOOK ON HIS FACE. HE PAYS LITTLE HEED TO
THE PLAY WHICH FOLLOWS EXCEPT FOR A FEW DISDAINFUL
SNIFFS NOW AND THEN. QUINCE Xs TO C.)

QUINCE (READING FROM SCROLL) "If we offend, it is with Act V,S.1,
our good will. 1s.108-117
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite,
We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,

The actors are at hand, and by their show
You shall know all that you are like to know.

THESEUS 77. This fellow does not regard punctuation. Act V.S.I,1.118
His speech was like a tangled chain. Act V.S.I,1.126
Who is next?

(BOTTOM, FLUTE, SNOOT, SNUG, AND STARVELING ENTER FROM L AS
PYRAMUS, THISBE, WALL, LION, AND MOONSHINE. THEY STAND ON
WITHER SIDE OF QUINCE, SLIGHTLY BEHIND HIM. BOTTOM NOW
HAS A CRUDE SWORD THRUST THROUGH THE SASH AT HIS WAIST.
FLUTE WEARS A YELLOW WIG WITH BRAIDS AND A COLORFUL CLOAK.
SNUG WEARS A LION'S HEAD, SNOOT CARRIES A SMALL BRANCH,
AND STARVELING CARRIES HIS LANTERN.)

QUINCE. Gentles, perchance you wonder at this show;
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know, Act V.S.I,
(BOTTOM BOWS LOW.) ls.127-152

This beautiful lady is Thisbe certain.
(FLUTE CURTSIES CLUMSILY.)

This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers sunder;
(SNOOT BOWS)

And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.

78. This man, with mighty bush of torn
Presenteth Moonshine; for, if you will know,
(STARVELING STEPS FORWARD, SWINGING LANTERN.)
By moonshine did these lovers think no scorn
To meet at Nimus' tomb, there, there, to woo.

79. This grisly beast, which is Lion called by name,
(SNUG REMOVES LION'S HEAD AND BOWS, THEN REPLACES HEAD.)
The trusty Thisbe, coming first by night,
Did scare away, or rather, did affright.
And as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
(BOTTOM BOWS AGAIN.)

And finds his trusty Thisbe's mantle slain.
Whereat with blade, with bloody blameful blade,
80. He bravely stabbed his boiling bloody breast;
(QUINCE PANTOMIMES ACTION OF PYRAMUS.)
And Thisbe, tarrying in mulberry shade,
His dagger drew and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

(ALL GO OFF L EXCEPT SNOOT WHO Xs TO CENTER)

SNOOT. In this same interlude it doth befall
That I, one Snout by name, present a Wall. Act V,S.I,
And such a wall, as I would have you think, ls.156-161
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisbe,
Did whisper often very secretly.

(HOLDS FINGERS UP TO INDICATE CRANNY.)
 And this the cranny is, right and sinister, Act V.S.I,
 Through which the fearful lovers are to 1s.164 and 165
 whisper.

(BOTTOM ENTERS.)

THESEUS Pyramus draws near the Wall. Silence! Act V.S.I,1.170

BOTTOM O grim-look'd night! O night with hau so black!
 O night, which ever art when day is not!
 (WALL WATCHES HIS GRIMACES WITH INTEREST)
 O night! O night! alack, alack, alack,
 I fear thy Thisbe's promise is forgot!
 And thou, O Wall, O sweet, O lovely Wall,
 (Is BELOW SNOUT. SNOUT SMILES HAPPILY AT
 BOTTOM'S PRAISE, FORGETTING TO HOLD UP
 HIS FINGERS FOR THE CRANNY.)
 That stand'st between her father's ground and mine!
 Thou Wall, O Wall, O sweet and lovely Wall,
 81 Show me thy chink, to blink through with mine eye!
 (BOTTOM PUNCHES WALL WHO FINALLY HOLDS UP HIS
 FINGERS.)

BOTTOM Thanks, courteous Wall. Jove shield thee well
 for this! (LOOKS THROUGH FINGERS.) Act V.S.I,
 But what see I? No Thisbe do I see. 1s.179-182
 O wicked Wall, through whom I see no bliss!
 Ours'd by thy stones for thus deceiving me!
 (SNOUT LOOKS CRUSHED AT HIS CURSE.)

THESEUS The Wall, methinks, being sensible, should
 curse again. Act V.S.I,
 1.183

BOTTOM (Is DR TO THESEUS) No, in truth, sir, he
 should not. "Deceiving me" is Thisbe's cue. Act V.S.I,
 She is to enter now, and I am to spy her 1s.185-189
 through the Wall. You shall see it will fall
 pat as I told you. Yonder she comes.

(FLUTE ENTERS AND STANDS ON SNOUT'S LEFT.)

FLUTE (IN A HIGH VOICE) O Wall, full often hast
 thou heard my moans, for parting my fair Act V.S.I,
 Pyramus and me! 1s.190-197
 My cherry lips have often kiss'd thy stones,
 Thy stones with lime and hair knit up in thee.

BOTTOM (Is to C AGAIN.) I see a voice! Now will
 I to the chink and I can hear my Thisbe's
 face! (LOOKING THROUGH SNOUT'S FINGERS.)
 Thisbe!

FLUTE My love thou art, my love I think. (ALSO
 LOOKS THROUGH SNOUT'S FINGERS.)

BOTTOM Think what thou wilt, I am thy lover's grace,
O, kiss me through the hole of this vile wall! Act V,S.1,1.203

(BOTH LEAN TO KISS)

FLUTE (DRAWING AWAY SADLY) I kiss the Wall's hole,
not your lips at all.

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

FLUTE Tide life, tide death, I come without delay.

(BOTTOM AND FLUTE GO OFF L, HAND IN HAND.)

Act V.S1,
ls.204-209

SNOUT Thus have I, Wall, my part discharged so,
And being done, thus Wall away doth go.
(EXITS L.)

THESEUS 82. Now is the wall down between neighbors.

HIPPOL. This is the silliest stuff that I ever Act V.S.1,1.212
heard.

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

(SNUG AND STARVELING ENTER FROM L.)

SNUG (Xs DR, REMOVES LION'S HEAD AND ADDRESSES HIPPOLYTA.
STARVELING STANDS NEARER C, PROFILES TO AUDIENCE.)

83. Dear lady, you whose heart doth fear the smallest
Monstrous mouse that creeps on floor,
May now perchance both quake and tremble here, Act V,S.1,
When Lion rough in wildest rage doth roar. ls.222-229
Then know that I, as Snug the joiner, am
A lion fierce, nor else no lion's dam;
For if I should as lion come in strife
Into this place, 'twere a pity on my life.

(SNUG AND STARVELING EXCHANGE PLACES, SNUG PUTS HIS
LION'S HEAD BACK ON.)

THESEUS A very gentle beast, and of a good con- Act V.S.1,
science. l.230

STARVE. This lanthorn doth the horned moon present. Act V.S.I,
Myself the man 'i the moon do seem to be. ls.248-249

THESEUS This is the greatest error of all. The Act V,S.I,
man should be put into the lantern. How ls.250-252
is it else the man 'i the moon?

HIPPOL. I am weary of this moon. Would he would change! Act V.S.I,1.255

THESEUS Proceed, Moon. Act V.S.I,1.260, Lysander

STARVE (CONFUSED) All that I have to say is to tell you that the lanthorn is the moon; I, the man in the moon. Act V.S.I, 1s.261-262

THESEUS 84. Why, you should be in the lanter. But silence! Here comes Thisbe. Act V.S.I, 1s.264-265

(FLUTE ENTERS FROM LEFT.)

FLUTE This is old Ninny's tomb. But where is my lover? Act V.S.I, 1.267

SNUG (ROARS, Xs TO LC, TOWARD FLUTE, ON HANDS AND KNEES.)

FLUTE RUNS OFF L, DROPPING CLOAK WHICH SNUG PAWS.)

THESEUS Well roared, Lion. Act V.S.I,1.270, Demetrius

HIPPOL. Well run, Thisbe Act V.S.I,1.271

THESEUS Well shone, Moon. Truly, the moon shines with a good grace. Act V.S.I,1s. 272-273, Hippol.

(SNUG GIVES FLUTE'S MANTLE A FINAL SHAKE AND THEN GOES OFF L. BOTTOM ENTERS FROM L.)

HIPPOL. And then came Pyramus. Act V.S.I,1.274, Demetrius

THESEUS And so the lion vanished. Act V.S.I,1.275, Lysander

BOTTOM (Xs TO STARVELING AT C.) Sweet moon, I thank thee for thy sunny beams. I thank thee, Moon, for shining now so bright; (MOON IS PLEASED, SMILES HAPPILY.)

For, by thy gracious, golden glittering gleams, I trust to take of truest Thisbe sight. Act V.S.I, 1s. 276-292

But stay, O spite!

But mark, poor night,

(NOTICING CLOAK ON GROUND AND PICKING IT UP.)

What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

(STARVELING WATCHES CLOSELY, VERY SYMPATHETIC.)

Thy mantle is good

What, stain'd with blood!

Approach ye furies fierce!

O Fates, come, come,

Out thread and thrum;

85. Overpower, crush, conclude, and kill!

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

HIPPOL. Beshrew my heart, but I pity the man. Act V,S.1,1.295

BOTTOM O wherefore, Nature, did'st thou lions frame?
Since Lion vile hath here deflower'd my dear; Act V,S.1,
Which is - no, no,-which was the fairest dame 1s.296-301
That liv'd, that lov'd, that lik'd, that look'd
with cheer. (Xs DRG.)
Come, tears, confound:
Out, sword, and wound. (STABS HIMSELF.)
Thus die I, thus, thus, thus. Act V.S.1,1.305
(THRUSTS SWORD UNDER ARMPIT AT EACH
"THUS", FALLS TO THE GROUND ON HIS
BACK, HIS FEET TOWARD THESEUS AND
HIPPOLYTA. HE SUDDENLY SITS UP AND
GESTURES TO STARVELING TO EXIT, THEN
LIES DOWN AGAIN.)
Now I am dead,
Now I am fled; Act V,S.1,
My sould is in the sky. 1s.306-311
Tongue, lose thy light;
Moon, take thy flight.
(STARVELING GOES OFF L.)
Now die, die, die, die, die (LIES)

THESEUS With the help of a surgeon he might yet Act V,S.1,1.316
recover.

HIPPOL. How chance Moonshine is gone before Thisbe Act V,S.1,
comes back and finds her lover? 1s.318-319

(FLUTE ENTERS FROM L. WITH DAINTY, MINCING STEPS.)

THESEUS She will find him by starlight. Here she Act V,S.1,
comes, and her passion ends the play. 1s.320-321

HIPPOL. Methinks she should not use a long one Act V,S.1,
for such a Pyramus. I hope she will be 1s.322-323
brief.

THESEUS She hath spied him already with those Act V,S.1,
sweet eyes. 1.327,Lysander

FLUTE (Xs TO WHERE BOTTOM LIES, HOVERS OVER HIM.)
Asleep, my love? Act V,S.1,
What, dead, my dove? 1s.331-341
O Pyramus, arise! (KNEELS, POUNDS HIS CHEST.)
Speak, speak! Quite dumb.
Dead? Dead?A tomb must cover thy sweet eyes.
These cherry nose,
These yellow cowslip cheeks
Are gone, are gone!

(RISES, Xs TO THESEUS AND HIPPOLYTA)
 Lovers, make moan.
 Tongue, not a word!
 (REACHES FOR SWORD, DISCOVERS HE DOESN'T HAVE ONE,
 KICKS BOTTOM WHO SITS UP AND HANDS HIM HIS SWORD.
 FLUTE NODS "THANKS" AND CONTINUES.) Act V,S.1,
 Come trusty sword, 1s.331-341
 Come blade, my breast imbrue;
 (STABS HIMSELF WITH HANDLE END OF SWORD.)
 And farewell, friends;
 Thus Thisbe ends.
 Adieu, adieu, adieu.
 (WAVES, FALLS ON BOTTOM WHO GRUNTS.)

THESEUS Moonshine and Lion are left to bury the dead. Act V,S.1,1.355

HIPPOL. And Wall too. Act V,S.1,1.356, Demetrius

BOTTOM (SITTING UP, THEN RISING AND GOING OVER TO THESEUS.)
 No, I assure you, the wall is down that parted their Act V,S.1,
 fathers. Will it please you to see the epilogue? 1s.357-359

THESEUS (RISING, Xs TO CENTER) No epilogue, I pray you Act V,S.1,
 for your play needs no excuse. Never excuse, for 1s.362-364
 when the players are all dead, there need none
 to be blamed. It is a fine tragedy, truly, and
 notably discharged. (TO HIPPOLYTA) This palpable- Act V,S.1,
 gross play hath will beguiled the heavy gait of 1.374
 night. But come. (GESTURES TO HIPPOLYTA WHO Xs
 TO C.) Away with us to Athens. We'll hold a Act V,S.1,
 86. feast in great solemnity, then nightly revels 1s.376-377
 and new jollity. Come, 'tis almost fairy time. Act V,S.1,
 1.371

(THESEUS, HIPPOLYTA, AND PHILOSTRATE, FOLLOWED BY THE ART-
 ISANS GO OFF THROUGH DL GATE. THE ARTISANS ARE VERY
 PLEASED WITH THEMSELVES, PAT EACH OTHER ON THE BACK AND
 GRIN HAPPILY. THE FAIRIES STRETCH THEMSELVES AND GATHER
 ABOUT OBERON AND TITANIA AT C WHEN THE STAGE IS CLEAR.)

ROBIN (SKIPPING QUICKLY DL.) My fairy lord, we must Act 111,S.1,
 87. off with haste 1s.378-379
 For night's swift dragons cut the clouds full
 fast.

OBERON (GIVING DIRECTIONS TO ELVES AND FAIRIES.)
 Then to the palace each elf and sprite
 And through the house give glimmering light. Act V,S.1,1.398

88. There, until the break of day,
 89. Through the house each fairy stray. Act V,S.1,
 90. To the Duke's bride-bed will we, 1s.408-411
 Which by us shall blessed be.
 With this field-dew consecrate, Act V,S.1,
 Every fairy take his gait, 1s.422-423

And each several chambers bless,
Through the palace with sweet pease,
And the owner of it blest
Ever shall in safety rest.
Trip away; make no stay,
Meet me all by break of day.

Act V,S.I,
ls.424-429

(THE FAIRIES AND ELVES RUN OFF THROUGH DL GATE. TITANIA
AND OBERON FOLLOW, BREAKING INTO A RUN WHEN THE FAIRIES
AND ELVES ARE OUT OF SIGHT. ROBIN REMAINS ON STAGE.)

ROBIN. (Xs TO C, ADDRESSES THE AUDIENCE FROM THE TOP STEP.)
If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend.
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;
Else the Puck a liar call.
So goodnight unto you all.
(APPLAUDING LIGHTLY)
Give me your hands if we be friends,
And Robin shall restore amends.
(HE EXITS THROUGH DL GATE AT A RUN.)

Act V,S.I,
ls.430-445

THE END

AN EXPLANATION OF THE LINE CHANGES MADE IN ADAPTING

A MIDSUMMER NIGHT'S DREAM

1. Theseus' line, "Stir up Athenian youth" was borrowed for Robin's prologue and changed from the present tense to the past tense, which Robin uses in delivering the exposition.
2. "Near" substituted for "space" which is a word unfamiliar to children.
3. "Through" used instead of "thorough" which is an obsolete spelling and pronunciation of the word.
4. "Thou lob of spirits" omitted because of its unfamiliarity and doubtful connotation. "Farewell spirit" used instead.
5. "King Oberon" substituted for "The King." Substitution made for the purpose of clarifying the subject of the conversation.
6. "Angry and full of wrath" clearer than "passing fell and wrath."
7. "Quarrel" substituted for "square" which is an obsolete expression.
8. "Who" used instead of "that" for clarification of person. "Frightens" substituted for the abbreviated "frights."
9. "Tis to beg of you once more" substituted for "I do but beg" in order to show, without including the long conversation between Oberon and Titania, how long their quarrel over the boy had been going on.
10. "Thy" substituted for "The" in order to differentiate between the fairy domains ruled by Oberon and Titania.
11. "His mother was my friend" used instead of "His mother was a votress of my order" which would not be understood by children.
12. "I did for her sake rear up her boy" instead of "For her sake do I rear up her boy" because Titania has been using the past tense in describing the circumstances to Oberon.
13. "How long do you intend to stay within this wood?" is more conversational, and thus more easily comprehended than "How long within this wood intend you stay?"
14. "Perchance" omitted as unnecessary.
15. Word order change to remove rhyme. "Quarrel" substituted for the less common "chide."

16. "Thou shalt not leave this grove" clearer than "Thou shalt not from this grove."
17. "Which maidens call" connects "Fetch me that flower" (line 169) with "Love-in-Idleness" taken from line 168.
18. Description of the flower condensed to three words ("little purple flower") and added to the first three words of line 170 for the sake of brevity.
19. "On sleeping eyelids laid" re-arranged to read "Laid on sleeping eyelids" which is a more common word order. "On the first thing seen" shorter than "Upon the next live creature that it sees."
20. "Liquor" replaced with "juice" for clarity. "Flower" repeated for understanding.
21. Word order of the four lines changed to a more conversational style.
22. "Before" substituted for "'ere" which is less familiar.
23. "Juice of another flower" used instead of "another herb" to avoid confusion of meaning.
24. "Give up her boy" used instead of "Render up her page." Desirable to use one description of the boy lest the children become confused.
25. "Flower" used instead of "Herb." (See number 23.)
26. "Now dance in a ring" substituted for "Now a roundel" which is less familiar.
27. "Cankers" is an abbreviation of "canker worms" which was included in full for clarity.
28. "Bats" more familiar than "rere-mice."
29. "Lynx" substituted for "ounce" which is obsolete.
30. "Pard" is an abbreviation of "leopard." The full word used for clarity.
31. "Convenient" omitted as unnecessary. "Grove of trees" substituted for "Hawthorn brake" because it more aptly described the setting. "Dressing room" used instead of "tiring house" because it is a more familiar term.
32. "It would be best" instead of "You were best." Modern terminology preferred for clearer understanding of the direction. "Generally" omitted as unnecessary.
33. "With" substituted for "of", "who" substituted for "which" because they are more commonly used in such word relationships today.

- "To take part in our play" used instead of "To play in our interlude" to ensure understanding of the proposed project. "Through all Athens" omitted as unnecessary. "On their wedding-day" substituted for "On his wedding-day at night" which is unnecessarily lengthy.
34. "So grow to a point" an obsolete expression. "Get on with the rehearsal" substituted.
 35. "And a marry" cut as unnecessary.
 36. "Take" substituted for "Ask"; "Let the audience prepare to weep" substituted for "Let the audience look to their eyes" for purposes of clarity. Other lines cut for brevity. "Hercules" used instead of the abbreviation, "Ercles."
 37. "Play Thisbe" clearer than "Take Thisbe on you."
 38. "Never mind" clearer than "Take Thisbe on you."
 39. "Let me" substituted for "An I may" for clearer understanding of Bottom's proposal. "Thisbe" substituted for "Thisne" which is funny but might be confusing to children.
 40. "And, I hope, here is a play fitted" cut as unnecessary.
 41. "Frighten" used instead of the abbreviated "fright." "And" for "That." "That would be enough" instead of "That were enough." All of these substitutions made for clarity.
 42. "As one shall see in a summer's day" cut for brevity.
 43. "What beard" (etc.) omitted in order to cut ensuing discussion of beards which is meaningless today. Also cut for brevity.
 44. Preferring to take the "hard things" one at a time, the line was changed to deal with the first one only.
 45. "This night" substituted for "That night we play our play" because in the adaptation the rehearsal is held and the play is given on the same day.
 46. "One of us" clearer than "One must." "To disfigure, or" cut as unnecessary and confusing.
 47. "Or other" and "some loam" not needed for the description.
 48. "Come now" substituted for "Sit down, every mother's son" for brevity. "Given your speech" easier for the actor than "Spoken your speech." "Thicket" a more commonly heard word than "brake."
 49. This speech was re-written to rhyme in accordance with the decision to have Robin speak consistently in rhyme. "I'll wait to hear" better for the understanding of children than "I'll be an auditor."

50. "Mine ear likes" clearer than "Mine ear is much enamoured of."
"Enthralled" omitted for the same reason. "And thy fair face"
both clearer and briefer than "And thy fair face virtue's
force (perforce)."
51. The names Bottom assigns the fairies were cut to avoid confusion.
52. Word order changed to remove rhyme.
53. "Lovely ivy" substituted for "Femal evy" to avoid sex element.
54. "I do begin to pity her dotage" instead of "Her dotage now I do
begin to pity." The former is more direct, thus clearer.
55. Oberon's line to Robin telling of his meeting with Titania in
the woods reads, "And she in mild terms begg'd my patience."
The line has been changed to the present tense and given to
Titania in order to show this scene on stage. Oberon repeats
the line, again in the present tense, in his next speech.
56. Change of tense. In the original play, Oberon tells what he
had done. The tense has been changed because the scene is
being enacted, not described.
57. "When the other do" omitted because it refers to the four
lovers who have not been included in the adaptation.
58. "I loved this ass" substituted for "I was enamoured of this
ass." The word "enamoured" is not familiar to children.
59. "To be" substituted for "To pass" to remove the rhyme.
60. "Are friends anew" clearer to children than "Are new in amity."
61. "Dance in Duke Theseus' house triumphantly" re-arranged to read,
"To dance triumphantly in Duke Theseus' house" in order to make
sense with the line which precedes it, "And will join our fairy
trains."
62. Omissions made for the sake of brevity. "Thisbe" substituted
for "her" for clarity.
63. "Where are these lads? Where are these hearts?" changed from
questions to exclamations because Bottom has come upon his
fellows when he delivers the line.
64. "I have wonders to tell" substituted for "I am to discourse
wonders" because the meaning is clearer.
65. "Our purpos'd hunting" replaced with "Now our hunting" to
indicate that the Duke has already spent the day hunting.
66. "After" omitted to avoid confusion. In the adaptation, the
Duke has not yet dined.
67. This line is composed of "Philostrate" plus "Manager of
mirth" taken from line 35, and "What revels are at hand?"

taken from line 36. The phrases were condensed into one sentence for purposes of brevity.

68. This line in the original play is delivered by Theseus when he discovers the lovers asleep in the wood. It was borrowed for his discovery of the artisans, and "swains" was substituted for "nymphs", being more appropriate.
69. "Who" substituted for "which" as a better reference to human beings.
70. "Unpractic'd" substituted for "Unbreath'd" which is an obsolete usage.
71. "This same" omitted because this is the first reference to the play in the adaptation. "To present at your wedding" clearer than "Against your nuptial."
72. For reasons of clarity, brevity, and interest, this speech by Philostrate contains only the list of entertainments. Philostrate's comments about them have been omitted.
73. This line has been changed from question to statement in order that the play may be given.
74. Since the artisans are already in, the line is changed to "Go tell them to prepare" in order that the artisans may go off-stage for properties, etc. Since Hippolyta is the only lady present, the direction is addressed to her, rather than to a company of ladies.
75. "And duty in his service perishing" re-arranged to read "And duty perishing in his service" which is the customary word order today and clearer to ears tuned to the modern style of expression.
76. "Ready" substituted for "address'd" for clarity.
77. "Does not regard punctuation" substituted for the obsolete phrase, "Doth not stand upon points."
78. "Mighty bush of thorn" substituted for "Lantern, dog, and bush of thorn" because the mention of a dog might cause children to watch for its appearance and be disturbed at its not appearing.
79. "Hight is an obsolete word meaning "is called." The latter was used for clarity.
80. "Stabbed" preferred to "Broath'd" which is an obsolete word.
81. "Eye" substituted for "Eyne" for clarity.
82. "Wall" substituted for "mural for clarity.
83. Singular "lady" instead of the plural "ladies because Hip-

polyta is the only woman present.

84. "All these" refers to thorn-bush and dog in the previous line, both of which were omitted. The change to "you" is to accommodate this omission.
85. "Overpower" and "Kill" are used instead of "Quail" and "Quell" which are unfamiliar to children.
86. Theseus' final speech was too long to include all of it. The lines retained are those which are absolutely necessary to the closing of the play. "A fortnight hold we this solemnity in nightly revels and new jollity" was changed to read "We'll hold a feast in great solemnity, then nightly revels and new jollity" in order to indicate that the feast and festivities were to begin as soon as the company reached Athens. "Come, tis almost fairy time" was placed at the end of the speech for two reasons: to indicate that the party was to leave; and to indicate to the audience that the fairies still had a part to play.
87. "This must be done with haste" (original play) refers to Oberon's plan to charm Titania with the love-juice. The line has been borrowed for the last part of the adaptation and the above phrase altered to "We must off with haste" to indicate that the fairies are about to leave for the palace of Theseus.
88. "Now" replaced with "There" because the fairies are still in the forest, only preparing to leave for the palace.
89. "The" substituted for "This" because they are not in the palace.
90. "Duke's bride-bed" substituted for "The best bride-bed" to make clear who it is Oberon means to bless.

AN EXPLANATION OF THE ORIGINAL LINES ADDED IN THE ADAPTATION

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Except for the words and phrases noted in the right-hand margin of the script, Robin's introductory speech is original material and was written to supply the necessary information about the Duke's wedding, which is the enveloping action of the play. This speech also serves to set the scene of the play, and to introduce to the children many of the characters in the play.

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"To bless the wedding of good Duke Theseus and his bride Hippolyta" was inserted to re-emphasize the main reason for the gathering of the fairies in the wood. "ah yes, Titania, but I have another purpose still" was written to introduce the quarrel theme. The discussion of the disagreement between Oberon and Titania having been omitted for reasons of clarity and brevity, it was necessary to bring the situation into focus in a few words.

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Oberon's "Come elves, we'll go off space, I think Titania revels here as soon as we depart" was inserted as a means for getting Oberon and his elves off-stage, and Titania and her fairies back on-stage in the same area.

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"Robin Starveling may play Moonshine, not Thisbe's mother at all, for he hath a lantern" was written in to prepare the children for Starveling's appearance later as Moon-

shine. Otherwise, the children might have watched for "Thisbe's mother." The same holds true of the line, "Not Pyramus' father" added to Bottom's line, "Snout may present Wall."

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Robin's "Now I'll this advantage take and an ass of him I'll make" was written to prepare the children for Bottom's appearance wearing the ass's head. Without this preparation, the children would have good reason to wonder why Bottom wears the ass's head and who put it on his head.

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"But before I set things right, I'll have that boy" was written in order to show Oberon in the process of getting the boy from Titania. In the original play, Oberon gets the boy and relates the experience to Robin. Titania's speech, which follows, was likewise written for the purpose of showing this scene on-stage.

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"And will join our fairy trains" serves to prepare the children for the entrance, later, of Oberon, Titania, their fairies and elves, and was written for this reason. Bottom's "I am off to find my fellows. Which way? Which way? I have forgot: This way perhap. I am distraught! Adieu, adieu, fair forest." was written in as a device to get Bottom off-stage until the other artisans re-appeared, and then, to get him back on-stage so that he might join them. His state of confusion is to justify his wandering back in a few moments after he exits.

Quince's "He is not here! O woe that hath befell us!" was inserted to justify the re-appearance of the artisans in the forest.

Starveling's "Not here? I feared to look upon him!" was written to remind the audience of Bottom, and to prepare them for the reunion to follow.

Snug's speech about the Duke being in the wood was written in order to bring Theseus, Hippolyta, and Philostrate into the forest setting, thus making it possible for the Pyramus and Thisbe play to be performed.

PAGE 81 Bottom's directions to the artisans were suggested by his speech to the artisans in Act IV, Scene II, which takes place in Peter Quince's shop in Athens. In the original play, the artisans leave the shop to make their preparations. In the adaptation, slightly different directions had to be written so that the artisans might remain in full view of the audience.

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"As I am master of the revels" was written to make Philostrate's identity absolutely clear to the children.

"While you were a-hunting" was inserted to justify Philostrate's familiarity with the artisan's play.

"But here is a schedule of goodly sports from which your Highness may make choice" was suggested by "There is a brief how many sports are ripe. Make choice of which your Highness will see first." The lines from the original play are not easy to comprehend quickly, so the new lines were written to replace them.

"And since our evening revels crowd the clock" was written to justify Theseus' decision to remain in the wood to see the play.

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"Then to the palace each elf and sprite" was written to prepare the children in the audience for Oberon's next speech in which he given directions to the fairies and elves. With this line added, the audience knows that directions are to follow, and also, where the fairies are going to perform their duties.

SECTION II

DIRECTING THE PLAY

DRAMATIC VALUES

DRAMATIC VALUES

In compiling Shakespeare's plays and writing introductions to the study of them, editors generally agree that A Midsummer Night's Dream was written, in the first instance, for a private entertainment in celebration of the marriage of some nobleman.⁵ This seems a logical assumption since the wedding of Duke Theseus to Hippolyta is the enveloping action of the play. We may assume, too, that Shakespeare's primary purpose in writing the play was to entertain an audience of people who would be delighted with spectacle, with music and dance. However, in addition to the practical certainty of later revision of the play,⁶ certain elements are present which indicate that Shakespeare wrote a Midsummer Night's Dream with more than one type of audience in mind. The play is a romantic comedy and the playwright's over-all purpose is to entertain. But it is to entertain all types of people with many types of appears.

Perhaps if we think of Shakespeare as a doctor, prescribing for his audience as a doctor would his patients, we can visualize him as he was writing A Midsummer Night's Dream. For the sophisticated London playgoers he might have prescribed the story of the four lovers. Parrott describes this theme as "The conception of love from the standpoint of comedy as opposed to the idea of love as a consuming and purifying passion...."⁷ To the worldly-wise gallants seated on the stage, the ridiculous complications of the lovers' affairs must have seemed highly amusing. For the "groundlings" Shakespeare might have prescribed a strong dose of Nick Bottom and his friends. The riotous lower-class Londoners must have found the rude mechanicals hilariously funny, and more staid citizens probably chuckled indulgently at Bottom's antics. A mild treatment of the old classical tradition may have been Shakespeare's order for the scholars, students, and courtiers of his audience. Oberon and Titania, stately monarchs of

⁵ Ibid, p. 131. c.f. The Complete Works of William Shakespeare, The Cambridge Edition Text, Doubleday, Doran and Company, New York, 1936, p. 386.

⁶ Parrott, op. cit., p. 131.

⁷ Ibid., p. 132.

the fairy world, Theseus, the gentleman-ruler, and Hippolyta, his dignified lady, would have satisfied the most devoted lovers of the classical drama. And for all Elizabethans, from Queen to villager, Shakespeare might have prescribed an escape from the realities of daily life. This would be, of course, the fairies and Robin Goodfellow of A Midsummer Night's Dream. They represent the traditional English conception of the fairy world, and their fanciful, romantic circle of activity is delightfully "excapist" in nature. The play, then, is a veritable cure-all for anyone low in spirit. To all appearances, Shakespeare's sole intent was to provide a pleasurable interlude for all and sundry.

In adapting A Midsummer Night's Dream, a close examination of Shakespeare's purpose in writing the play was necessary in order to determine which elements would fit my purposes. As stated previously, I too wanted to produce a play which would be entertaining. But my concern was for the entertainment of children, rather than for a diverse group of adults. This meant, first, that I must determine what children like in a play, and second, select from Shakespeare's play those elements which correspond with children's tastes and convey them effectively in dramatic form.

Winifred Ward, in her book Theatre for Children, discusses at length the factors which are requisite in a play for children.⁸ Briefly, the things most important to children, according to Miss Ward, are: stories full of action; life-like characters; short speeches; and interesting settings. What children dislike in plays is equally important. Lengthy dialogue causes them to lose interest, superficial characters make them squirm in their seats, and prolonged exposition exasperates them. But the thing children find most offensive in plays is romance. Miss Ward says emphatically, "Let the play chairman avoid romance in choosing plays for children if she does not want her audience to scoff."⁹

⁸ Ward, Winifred, Theatre for Children, D. Appleton-Century, New York, 1939, Chapter VI, "We Find the Right Play."

⁹ Ibid., p. 132.

Aware of these likes and dislikes in child-audiences, my task was to adapt and stage A Midsummer Night's Dream in accordance with them. So far as the selection of material is concerned, this has already been discussed in Section I, The Process of Making the Adaptation. The plot had been rearranged to be satisfactorily logical in sequence, the speeches had been cut to read conversationally and in a language comprehensible to children, the most vital characters had been retained, and a realistic and interesting setting had been chosen. But the most important business was yet to come: that of bringing the play to life on the stage. The director's job is to convey the dramatic values inherent in the play in such a way that the play becomes meaningful to his audience. This is usually accomplished through the medium of lines, characters, and action. Let us examine The Fairy Forest for these factors.

1. LINES

In a good play, each line is purposeful. That is, it functions for a definite reason. It may serve to further plot, supply comedy relief, implant an idea, illuminate a character, or indicate an action. It is possible to designate the primary function of each line in a well-written play. One knows instantly, for example, that Robin's line, "King Oberon doth keep his revels here tonight" is a plot line because it tells us something of the story of the play. On the other hand, Cobweb's line, "Are not you he who frightens the maids of the villagery?" is definitely a character line because it describes Robin. Another of Cobweb's lines — "Farewell Spirit, I'll be gone" — is an action line because it indicates that she is about to make an exit.

Every play has a different proportion of these types of lines depending upon the relative importance to the play of the characters, plot, action, ideas, and exposition. Because The Fairy Forest is primarily an action play,

action lines predominate throughout the script. Practically all of the lines spoken by Robin, Theseus, and Titania suggest action of some sort. These action of some sort. These action lines may, and frequently do, function at the same time as plot lines and more often as character lines. Character lines in The Fairy Forest are second in point of frequency, exposition and plot lines are third, and idea lines are fewest in number. This ratio indicates to the director which elements in the play should be emphasized, which subordinated. It likewise determines the manner of the interpretation and delivery of lines.

In making my selection of lines from A Midsummer Night's Dream, I took care to retain most of the lines which embodied or suggested action. When it was necessary to add lines for the sake of continuity the added lines were for the most part action lines. A brief analysis of a few pages of the script will illustrate the preponderance of action lines in The Fairy Forest.

Robin ends his introductory speech (which is almost pure exposition and will be discussed later) with the line, "I go -- away from here!" He sees Cobweb approaching and says, "List, I'll speak with her. List, I'll wait." Cobweb's response to his question, "Whither wander you?" consists of sixteen lines, the last four of which are action lines:

"I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
Farewell Spirit, I'll be gone.
Our Queen and all her elves come here anon."

Cobweb starts to leave, but Robin's warning:

"King Oberon doth keep his revels here tonight.
Take heed the Queen come not within his sight..."

causes her to pause to hear what Robin has to say. Robin describes the existing situation and answers in a few words Cobweb's query "Are not you he who frightens the maids of the villagery?" Then Oberon and Titania appear on the scene with Robin's line, "But room, fairy! here comes Oberon." The next six speeches, delivered by Oberon and Titania, consist mainly of plot and character lines. But Titania's "If not, shun me, and I will spare your haunts" is

followed by a series of action lines beginning with Oberon's "Give me that boy and I will go with thee." Of the twenty-one lines spoken before Titania's re-appearance with her fairies and Oberon and Robin's departure, nine of them are strictly action lines. These are:

"Fairies, away!" (Titania)

"Well, go thy way;" (Oberon)

"My gentle Puck, come hither." (Oberon)

"Fetch me that flower which maidens call 'Love-In-Idleness'."
(Oberon)

"I'll watch Titania when she is asleep
And drop the juice of the flower in her eyes." (Oberon)

"Fetch me this flower, good Robin." (Oberon)

"I'll put a girdle round about the earth
In forty minutes -- for such mirth." (Robin)

"Come, elves, we'll go off apace." (Oberon)

When Oberon and his elves leave, Titania returns with her fairies. She gives them directions (all action lines) and then lies down in her bower while the fairies sing and dance. The fairies go off when Titania falls asleep, and Oberon comes in to squeeze the juice of the flower into her eyes. Preceding the entrance of the artisans and including the fairies' song, there are approximately fifty action lines in the first five pages of the script. This should suffice to indicate the ratio of action lines to other types of lines in The Fairy Forest.

When I began my selection of lines for the deliniation of character, I kept in mind the fact that long descriptive passages serve only to confuse and disinterest children. For that reason, I carefully selected those lines which I felt would give the children brief, clear-cut pictures of the characters, and left the rest to their imaginations. The best example of this is the character of Robin Goodfellow. In the original play Robin is first seen in ACT II, Scene II, where his character is conveyed through his conversation with a fairy. The following dialogue gives a complete picture of Robin:



I am that merry wanderer of the night."
.....(Robin)

Practically the same treatment was given Oberon and Titania. In the original play approximately 124 lines are delivered in conversation between the two to show that Oberon is jealous and domineering, that Titania is stubborn, that their quarrel has even caused the seasons to change, and that Oberon will have his revenge. I felt that the discussion of the altering seasons was too lengthy for inclusion, and really unimportant. I felt too that Titania's resistance and Oberon's jealousy and desire for revenge could be conveyed in much less time in the adaptation. Consequently, the characters of both are sharply drawn in a very few speeches. Oberon's "Illmet by moonlight, proud Titania" at once implies that Oberon is displeased with the fairy queen. Her retort, "What jealous Oberon, is it you?" firmly convinces us that we have drawn the correct inference. When Oberon tells Titania that he wants the changeling boy, her hasty answer, "Set your heart at rest. Thy fairyland buys not the child of me—I will not part with him" indicates her firmness and her obstinance. Oberon then asks Titania how long she intends to remain in the wood, possibly because he thinks that with a little time might be able to dissuade Titania from her decision. But she gives him little satisfaction. She says she will be in the wood only "Till after Theseus' wedding day" and curtly invites him to join her fairy revels. Using a different approach, Oberon says, "Give me that boy and I will go with thee." This angers Titania. She replies, "Not for thy fairy kingdom" and moves off with her fairies. Oberon's next speech, delivered to Titania's receding figure, shows us how resentful he is of Titania's attitude. He says, "Well, go thy way; thou shalt not leave this grove till I torment thee for this injury." He then calls Robin to his side and plots his revenge. Later, of course, we get frequent glimpses of other sides of Oberon's character -- his good humor, his kindness, and his gentleness. But these too are portrayed briefly and concisely.

The characters of the artisans are shown mainly through their own speeches, rather than through the speeches of others about them. Bottom, the most fully-developed character in the play, is the only exception to this. We see him as a bumptious, boastful, unabashed buffoon through his own remarks and through the remarks of other characters. Oberon refers to him as "This Athenian swain," Flute calls him "Sweet bully Bottom" and says of him, "He hath simply the best wit of any handicraft man in all Athens" to which Shout adds, "Yes, and the best person too." But Bottom outlines his character most effectively by himself. His dictatorial nature is exposed in these lines:

"It would be best to call them man by man, according to the script."

"First, good Peter Quince, say what the play treats on, then read the names of the actors, and get on with the rehearsal."

"Now name the rest of the players."

His self-conceit is apparent in these lines:

"I could play Hercules rarely."

"Let me hide my face and play Thisbe too."

"Let me play the lion too."

And his utter complacency is seen most prominently in his scene with the doting fairy queen whom he regards with no more dismay than he would a broken shoe-lace!

Peter Quince is a pretty level-headed manager. He has written the play, arranged for the rehearsal, selected the cast, and thought of all the problems giving the play will involve. All of this is evident from his lines. Some of these are:

"This is a marvelous place for our rehearsal. This green plot shall be our stage, this grove of trees our dressing-room, and we will do it in action as we will do it before the Duke. Is all our company here?"

"Now there is a hard thing here: that is, to bring the moonlight into a room; for you know, Pyramus and Thisbe met by Moonlight."

"Come now, rehearse your parts. Pyramus, you begin. When you have given your speech, enter that thicket. And so everyone, according to his cue."

As for the rest of the artisans, Shakespeare has given them few character lines. Flute objects to playing "a woman" because he has "a beard coming" but says no more when Quince tells him he may play it in a mask. Snug is obviously the least sagacious of the group as evidenced by his assignment to the part of the lion, and his confession, "I am slow of study." Snout is concerned over the problems which arise, but is incapable of solving them himself. Two of his lines indicate this: "Doth the moon shine this night?" and "You can never bring in a wall. What say you Bottom?" Starveling has only one character line which is: "Not here? I feared to look upon him. Out of doubt he is transformed and transported."

The characters of Theseus, Hippolyta, and Philostrate are the least developed, mainly because they are tools used to round out the plot rather than interesting personalities in their own right. However, all three characters have distinctive characteristics which are shown through their lines. Theseus is a kind ruler, tolerant and obliging. He is also a well-bred lover, courteous and gracious. All that was necessary to establish Theseus' attitude toward his subjects was the line, "I will hear that play; for never anything can be amiss when simpleness and duty tender it." Theseus' respect and affection for Hippolyta is displayed clearly and unsentimentally in such lines as "Why gentle sweet..." and "Trust me, sweet."

The character of Hippolyta is set forth briefly in one line: "I love not to see wretchedness o'ercharged and duty perishing in his service." And Philostrate's smug attitude of superiority is firmly embedded in this one of his speeches to Oberon:

A play it is, my lord, some ten words long,
Which is as brief as I have known a play;
But 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.

The character lines in The Fairy Forest are brief and to the point, giving easily perceptible portrayals of the characters.

The exposition lines necessary to every play are few in number in The Fairy Forest. There were three things the audience had to know in order to understand what the play was about. They had to know where the action was taking place, why it was taking place, and who was involved in the action of the play. Since I had completely eliminated the four-lovers' theme in Shakespeare's play, and had arranged the action to play in one setting, disposing of the exposition was a comparatively simple matter. I wrote a speech for Robin Goodfellow, incorporating most of the exposition in it, and made it the first speech of the play. This speech tells the audience that they are looking at a fairy forest in which the fairies have gathered in order to be on hand to bless the wedding of Duke Theseus who on this day weds Hippolyta. This disposed of the necessary information mentioned above, quickly and clearly. There was only one other matter of which the audience needed to be aware. This was the quarrel atmosphere prevailing in the forest because of a disagreement between Oberon and Titania over a little changeling boy in Titania's possession. Shakespeare had provided for this, and I retained Robin's speech to Cobweb which illuminates the matter:

King Oberon doth keep his revels here tonight.
Take heed the queen come not within his sight
For Oberon is angry and full of wrath
Because 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 forest wild.
But she perforce withholds the loved boy,
Crowns him with flowers and makes him all her joy;
And not they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But they do quarrel and all their elves for fear
Creep into acorn-cups and hide them there.

However, lest the quarrel theme obscure the real reason for the fairies' presence in the wood, I inserted an exposition line in Titania's first speech to Oberon. The line reads:

What, jealous Oberon, is it you?
Why art thou here? To bless the wedding of Good Duke Theseus
And his bride Hippolyta?

The last question is simply a reiteration of the information Robin has already divulged in his introductory speech.

The exposition lines in The Fairy Forest are few because children are not interested in long descriptions of what has gone before, but are interested in what is going to happen. By furnishing them with only the most essential information, I insured both their understanding and their interest.

The plot lines in the Fairy Forest are likewise few in number because the plot in this play is not of the greatest importance. The plot is merely a factor which ties together interesting characters and entertaining activity. The lines which develop the story of the play are the plot lines. They are frequently interchangeable with the lines of exposition. For example, Robin's introductory speech is expository in the sense that it tells the audience what has happened before the play begins. (The Duke has announced his wedding plans and had invited the people of Athens to take part in the festivities. The fairies have travelled from India to be on hand to bless the wedding.) This speech, however, also contains plot lines, indicators of that which is about to happen:

"Here will they (the fairies) frolic in the night,
'Ere the first cock crows."

"And others wander through this wood as the nuptial
hour draws near,
But them you'll see anon -"

Following Robin's speech, the lines are primarily character and exposition lines until Titania leaves in anger with her fairies. Oberon's speech, which follows her exit, contains three plot lines:

"Well, go thy way; thou shalt not leave this grove till I
torment thee for this injury."

"I'll watch Titania when she is asleep and
Drop the juice of the flower in her eyes."

"I'll make her give up her boy to me."

The exit of Oberon and Robin is followed by the entrance of Titania and her fairies. The fairies sing their queen to sleep and Oberon re-appears. He squeezes the love-juice onto Titania's eyelids and recites a verse which contains two poet lines:

"What thou see'st when thou dost wake,
Do it for thy true-love take"

"Wake when some vile thing is near."

While Titania sleeps, the artisans appear. Their plan to present a play at the Duke's wedding comes out in lines from two of Quince's speeches;

"...and we will do it in action as we will do it before the Duke."

"Here is the scroll with every man's name who is thought fit to take part in our play before the Duke and Duchess on their wedding day."

In the midst of their rehearsal, Robin appears and quickly perceives what is going on. He says, "What, a play! I'll wait to hear, and act a part if one appear." This last is a plot line because it prepares the audience for the part which Robin does play. His next speech is, "Now I'll this advantage take, and an ass of him I'll make." With that, he follows Bottom off and puts an ass's head on him. The audience is now fully prepared for what happens next: the frightening away of the other artisans, the awakening of Titania and her detage on Bottom, the discovery of Titania by Oberon and his success in getting the boy from her, and the renewing of friendship between the king and queen of fairies. The next plot line is found in Oberon's speech to Titania as they leave her bower:

"Now thou and I are friends anew and will join our fairy
trains to dance triumphantly in Duke Theseus' house."

This, together with Oberon's parting line, "Robin, look thou meet me 'ere the first cock crows" prepares the audience for the re-appearance of the fairies at the end of the play.

Now Bottom awakes and joins his friends. The next plot line appears in

Snug's speech: "Masters, the Duke comes through the wood." This is followed by Bottom's instructions to the artisans, and the line which prepares the audience for the performance of the artisans' play: "May hap the Duke will list to our lines, that he may say it is a sweet comedy and give us leave to play it at his feast." With the performance of the play, the plot is completely unfolded and only the denouement remains to be delivered.

There are approximately fifteen plot lines in The Fairy Forest, all that are necessary to develop the story of the play.

Idea lines are fewest in number in The Fairy Forest. The fact that the play was adapted primarily for its entertainment value is responsible for this. The one character who may be associated with a philosophy expressed by the author is Theseus. The idea Shakespeare may have desired to implant in the minds of his audience is that virtue is its own reward. Theseus' attitude toward the "hempen home-spuns" who "have never labour'd in their minds till now" is that of a gentleman who sees in their awkward efforts a modest tribute to himself, more eloquent in its sincerity than the "premeditated welcomes" of "great clerks." In the original play, Theseus has two speeches in which he expresses Shakespeare's philosophy. One of these I have retained in full:

"I will hear that play
For never anything can be amiss
When simpleness and duty tender it."

The other, which was too long for inclusion in full, I have cut, retaining, however, the essence of the philosophy expressed. The idea is found in Theseus' response to Hippolyta's objection that the artisans "can do nothing in this kind." Theseus replies:

"The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake;
And what poor duty cannot do, noble respect
Takes it in might, not merit.
Trust me, sweet."

The various types of lines, then, serve in their different ways to convey the purpose of the play to the audience.

2. CHARACTERS

Before producing the play, the director must analyze the characters for their contributions to the end purpose of the play. The characters in The Fairy Forest are of three types: realistic, imaginative, and romantic.

Bottom, Quince, Snout, Snug, Flute, and Starveling are the realistic characters of the play. Good-hearted, sincere fellows of the artisan class, they are at once ridiculous and lovable in their clumsy attempt to present a play for their Duke. They are real to us because we see their types around us every day. Bottom, the braggart, the self-appointed leader, the complacent and comical clown, is a common figure in society. Quince, the thoughtful, careful, conscientious manager is a familiar personality. And we have our Snugs -- anxious fellows who realize their limitations; our Snouts -- helpful lads who are incapable of carrying responsibility on their own shoulders; our Flutes -- obliging followers; and our Starvelings -- apprehensive creatures, afraid of their very shadows. All of them are unmistakably human, which makes them real to us.

Quite the opposite to the realistic characters are the imaginative figures of Oberon, Titania, Robin, the fairies and elves. Only by giving the imagination free reign can we visualize these characters of the fairy world who perform incredible feats with superhuman prowess. Robin, who can "put a girdle round about the earth in forty minutes," the elves, who "creep into acorn-cups and hide them there," and the fairies, who "war with bats for their leathery wings" are completely unreal. Oberon and Titania are less chimerical because in many respects they are similar to ordinary human beings. But they are fanciful characters in that

they govern a mythical realm, and direct the incredible activities of their illusory retinues.

Distinguished from the purely whimsical fairy world characters, are the more probable, but by no means conventional characters of Theseus, Hippolyta, and Philostrate. These characters, while considered classical figures in Shakespeare's day, are to us romantic because they belong to a province nearly remote from our understanding. We do not have courtly princes of Theseus' type reigning in the world today. For that reason I have chosen to refer to them as romantic figures. They belong to the child's world of kings and queens, which is unreal but credible, and characterized by pomp and pageantry.

Each of these types of characters serves in a different way to achieve the purpose of the play which is, to repeat, to entertain. An analysis of the characters in The Fairy Forest shows that the realistic characters supply broad comedy, the romantic characters supply spectacle, and the imaginative characters supply fantasy. Comedy, spectacle, and fantasy are an appropriate combination for a children's play. Children like realistically "funny" characters such as Bottom and Flute whom they can understand. They like glamorously romantic characters such as Theseus and Hippolyta who might have stepped out of their story-books. And they like fanciful, imaginative characters such as Oberon and Titania, Robin, the fairies and elves who are shrouded in the delicious mystery of make-believe.

3. ACTION

"Action speaks louder than words" is merely a trite phrase to most people, but to a director of children's plays it is a fundamental truth. As Miss Ward says, "The story should be told in action as well as in

words, for children object to static scenes even if the dialogue is dramatic."¹⁰ This means that the director must analyze his play carefully to find appropriate action for the characters and, in the event that the play proffers little action, he must impose business to enliven the play.

Finding action for the characters was not a problem in The Fairy Forest: the majority of the lines indicate or suggest action. Nor was it difficult to distinguish the types of actions appropriate to the characters. In my analysis of the characters and their lines in The Fairy Forest, I discovered three distinct action patterns which I shall differentiate with the adjectives awkward, courtly, and graceful. The first of these applies to the artisans. They are clumsy fellows, ungainly and ungraceful, quite out of their sphere in the presence of the Duke and his lady. Theseus, Hippolyta, and Philostrate, on the other hand, are regal in bearing, restrained by virtue of their breeding, and courtly in manner. And the fairy folk are graceful creatures apparently propelled by the breezes which flutter around them.

The chief problem in working with action in The Fairy Forest was to get grade school children and college students to execute the action convincingly and naturally. The actors playing the parts of the artisans had no difficulty in projecting their characterizations through suitable action once they understood the characters. They immediately assumed lumbering walks, jerky movements and gestures. They sat and stood in decidedly awkward positions, and reacted to each other with facial expressions typical of their characters. But with the remainder of the actors it was quite another matter. Although each character and his specific contribution to the play was explained and discussed with the individual actors, there

10. Ward, op. cit., p. 149.

was considerable inflexibility to be overcome, and a certain amount of inhibition to be offset. The fairy world characters presented the biggest problem here. Because the characters are so far removed from reality, it was difficult for the actors to assimilate the parts. By going over the lines of each character, and pointing out the peculiarities of the character's action, understanding was achieved. After this came exercises for relaxation and graceful motion. Gradually rigidity disappeared and was replaced with litheness.

The courtly characters also presented a problem. The natural postures and sitting positions of the three college students playing the parts were not fitting to Theseus, Hippolyta, and Philostrate. Their entrance was rehearsed many times before it became satisfactorily imperial in appearance, and their gestures were scrutinized carefully for excess or unmajestic motion.

The manner in which the action patterns for the various characters were worked out will be discussed more fully in the Action section under Technical Values.

4. SUMMARY

The director of a play functions in two capacities: as an interpretative artist, and as a dramatic technician. His first task is to study his play carefully, analyze the author's purpose in writing the play, and discover what contributions to the author's purpose are made by the lines, characters, and action. This analysis of the inherent dramatic values of the play prepares him for his second task: that of interpreting the author's purpose to an audience in an actual theatre situation. To do this, the director uses certain technical factors of stage direction. He employs the factors of composition, picturization,

action, pantomime, and rhythm to emphasize important elements, subordinate others, and blend the whole play. These factors will be discussed in respect to The Fairy Forest in the following section, Technical Values.

TECHNICAL VALUES

TECHNICAL VALUES

1. PICTURIZATION

Every play is composed of a series of stage pictures which convey to the audience the mood and meaning of each moment in the play. This is what Alexander Dean calls Picturization and which he defines as "...The visual interpretation of each moment in the play."¹¹ Stage pictures are constantly changing. Yet, if someone were to stop the movement and dialogue of the characters at any moment during the course of the play, he would find the characters arranged on the stage in certain positions and attitudes which would suffice to convey the meaning of that particular scene.

Like the artist, the director is faced with the problem of composing his picture, and the factors of composition which the director uses are, according to Mr. Dean, emphasis, stability, sequence, and balance. In completing his picturization, the director first analyzes each scene of the play for the idea underlying it and the mood value inherent in it. Then he determines which factors of composition will be employed to stress the emphatic elements. The final step is the actual placing of the characters on the stage in the positions which will make the idea and the mood of the scene significant to the audience. Picturization is a means of intensifying the relationships of the characters to one another. While a line delivered by one of the characters may inform the audience that an argument between two characters is about to take place, the feeling of discordance is strengthened if the characters are placed opposite each other in positions which designate their antagonism even without the use of words.

In The Fairy Forest, vivid stage pictures were particularly necessary

11. Dean, Alexander, Fundamentals of Play Directing, Farrar and Rhinehart, New York, 1941, p. 203

to aid the children in understanding the story, the characters, and the changing moods of the play. Also, appropriate stage pictures were highly desirable for maintaining a story-book quality in the play which appeals to the child's eye and to his imagination. The positions, facial expressions, and costumes of the characters all contributed to the stage pictures in the achievement of this quality.

The major scenes in which emphasis was placed on picturization were: the exposition scene between Robin and Cobweb; the conflict scene between Titania and Oberon; the direction scene between Titania and her fairies; the rehearsal scenes of the artisans; the love scene between Bottom and Titania in the presence of the fairies; the entrance scene of Theseus, Hippolyta and Philostrate; the play scene; and the final fairy scene. Each of these will be discussed in terms of the effect desired, and the methods used to achieve the desired effect.

The scene between Cobweb and Robin previews the scene of conflict between Oberon and Titania. Robin is Oberon's henchman; Cobweb is a member of Titania's train. There is a minor conflict in the meeting of the two when Robin warns Cobweb to "Take heed the Queen come not within his (Oberon's) sight." Cobweb, gaily intent on her search for dewdrops, has given Robin only a passing glance and is on his way to other parts of the wood when Robin gives this warning of impending disaster. To show Cobweb's sudden wariness and Robin's admonition, I placed Robin at center stage and Cobweb down left. Robin, at center, stood full-front, feet apart, a finger pointing at Cobweb, a slightly beligerent expression on his face. Cobweb, standing several feet away, focusing up to him, wore a worried look and kept her hands pressed tightly against her short billowing skirt. The picture was one of warning and guarded vexation, anticipating the scene to follow.

In the Oberon and Titania scene which climaxed the mood set by

Robin and Cobweb, the desired effect was open hostility. Oberon, entering from stage left, his elves behind him, moved defiantly to center stage. Robin hastily ran to sit on the top step down right where he watched the proceedings. Cobweb ran for cover behind Titania who, like Oberon, moved directly to center stage, her fairies behind her. Oberon, one hand on his hip, his feet set firmly apart, his facial expression slightly defiant, faced Titania at center. Titania, on the same level with him, her head high, her body erect, her face composed, was the epitome of unrelenting determination. The picture was one of two forces in opposition, and it was achieved by a symmetrical balance of characters and a placement of the main characters in strong center positions.

Quite a different stage picture was composed for Titania's first scene with her fairies. The queen was holding court and I wished to convey a feeling of warm, relaxed intimacy, lightness and affability. To bring this out, I had Titania stand down right, two fairies on either side of her, her arms resting lightly on the shoulders of the two nearest her, to give the fairies their instructions. The soft pastel shades of the costumes worn by Titania and the fairies made a pleasing blend of color. No words were necessary to convey the mood and meaning of the scene: the emotional relationship was expressed in the proximity of the characters and in the focus of attention on Titania.

Still another stage picture was composed for the first scene of the artisans. This was a casting and first rehearsal scene and the object of the picture was to show the artisans planning cooperatively. To show this, I had the artisans sit and stand in a variety of informal positions on different levels in the down right and down center areas. Quince and Bottom stood down right in open positions, above the others who sat on the steps, focusing their attention on the leaders. Costumes and postures in-

licated the class of people the artisans were; arrangement on the stage indicated that a simple rehearsal was in progress.

In the love scene between Titania and Bottom, I wanted to emphasize the incongruity of the clumsy artisan in his ass's head surrounded by the fairies and their lovely queen. To do this, I had Bottom sit awkwardly on the stump down right center, two fairies on his left, two on his right, and placed Titania lightly down left of the group. Titania looking on adoringly, the fairies gazing up wonderingly at the peculiar being in their midst, and Bottom sitting complacently on the stump, did present a delightfully ridiculous picture.

The second scene in which the artisans make preparations for giving their play takes place after Bottom's reconversion to normality. In this scene, the stage picture I wished to create was one of hasty, diligent preparation. The artisans are aware that the Duke is coming through the wood, and Bottom excitedly instructs them to "look o'er" their parts. To convey the feeling of hurry and disorder, I had the artisans sit on the top step down left center, jammed uncomfortably against one another, with harassed expressions on their faces. Bottom, nervously hovering over them, completed the picture.

With the entrance of Theseus, Hippolyta, and Philostrate, the picture was changed. The effect desired was one of contrast between the humble, clumsy artisans, and the dignified, courtly Duke and his party. To achieve a picture of comparative character relationships, I had the artisans move even more closely together on stage left, looking fearfully at Theseus, who then moved to right center stage in an open position. Hippolyta, profile to the audience, focused on Theseus, as did Philostrate who stood on the bottom step down right. The picture was one of humble obeisance to the noble Duke.

In the scene which followed, the artisans' play was given. Here too I wanted contrast: the contrast of the three character groups of the play. To obtain this contrast most effectively, I brought Oberon, Titania, Robin, the fairies and elves into the picture. I seated Theseus and Hippolyta in stately postures on the bench down right; Philostrate took a disinterested stance behind the bench; the fairy characters occupied the bower up center; and the artisans played down left. The stage picture thus composed was this: a play being presented for a distinguished audience on the stage. Yet the play-within-the-play was aimed at the offstage audience, as well as at Theseus, Hippolyta, and Philostrate.

In the last scene of the play I wanted to compose a "pretty" picture which the children in the audience would remember with pleasure. In this scene Oberon outlines the duties to be performed by the fairies and elves in Duke Theseus' palace. The scene lent itself to one of pictorial beauty. I had Oberon move down center, Titania at his side, and ranged the fairies and Titania in their light dresses, the elves in forest green costumes, and Oberon all in white, made a very pleasing picture.

Thus, each movement in the play is expressed in a stage picture which serves to identify the mood and meaning of that particular moment in the play. Arrangement of the characters on the stage, positions taken by the actors, facial expressions, and costumes all contribute to the full stage picturization.

2. ACTION

Action is the term used to encompass all movements, business, and gestures made by the characters in a play. It includes the exits, entrances, and movements necessary to the progression of the story prescribed by the author in the script, and the action imposed by the director for clarity, pictorial effect, humor, character delineation, mood and atmosphere.

In A Midsummer Night's Dream, Shakespeare provided few written stage directions for the actors. Exits and entrances are indicated in the original script as well as such directions as "They sleep," "lies down and sleeps," and "Wall holds up fingers" but little more is given. The reason for this is emphasized by Mr. Dean:

It is generally believed that business was not indicated by the Elizabethan playwright because he wrote his parts with definite actors in mind who had their individual pieces of business for which they had achieved fame.¹²

However, a great deal of action is suggested by the lines of the play and this I utilized in The Fairy Forest to the fullest extent.

An examination of specific scenes from The Fairy Forest will illustrate the use of action in the play.

When the play begins, Robin is the only character on the stage. He delivers a fairly long speech which is primarily expository in nature. To grasp and hold the attention of the audience to this speech, which is necessary for understanding the play, it was necessary to enliven it with action. Consequently, Robin made a broad gesture of welcome on "Hail mortals," strutted on "I am Robin Goodfellow—a sweet and knavish sprite," moved closer to the audience and lowered his voice secretively on "I come to show thee this fairyland and all the revels in it," executed a few

12. Ibid, p. 324.

tripping steps on "With delicate fairy grace," etc. Action accompanied nearly every line spoken, and the attention of the audience was constant throughout the delivery of the speech.

When cobweb appeared it was necessary to likewise enliven her speech to Robin. She was given such movements as dancing down the steps at stage right, running up to center stage on "Swifter than the moon's sphere," and crossing down left, below Robin, bending and sweeping the grass with her fingertips on "I must go seek some dewdrops here."

Robin's next speech, also fairly long, was enlivened with appropriate gestures on "Take heed the Queen come not within his sight," "crowns him with flowers," and "all their elves for fear creep into acorn-cups and hide them there."

Thus, speeches which might otherwise have been uninteresting to children were vitalized with business and movement.

In the scene between Robin and Oberon in which Oberon plans his revenge on Titania, considerable business and movement was imposed for character delineation, humor and attention. Oberon followed after Titania, admonishing with "Well, go thy way; thou shalt not leave this grove till I torment thee for this injury." Then he returned to center stage and paced right and left as he conceived his plan. At the same time, Robin prankishly followed in his footsteps, mimicking Oberon's every movement. On Oberon's line, "I'll watch Titania when she is asleep and drop the juice of the flower in her eyes," the pacing halted, for the plan was now well in mind. Robin, also halting, leaned his elbows on the stump and nodded gleeful approval. As Oberon's attitude changed from resentment to good humor, Robin became even delighted with the scheme and turned a somersault in front of Oberon. All of this action served to hold audience attention, provoke laughter, and to portray the fun-loving natures of Robin and Oberon.

In the next scene, Titania gives her fairies directions, then tells them to sing her to sleep. Because the bower in which Titania was to sleep occupied the up center area, and because I wanted to create a picture denoting intimacy and warmth of feeling, I had Titania deliver her instructions in the down right area. Then she crossed to the bower, the fairies following, and lay down on it. To make the singing of the song more interesting to the audience, and to establish the fairy world atmosphere more picturesquely, I had Cobweb stand on the down right edge of the bower to sing the first verse. The other fairies stood in a line at right, focusing up to her, and then all joined hands at center and executed a simple dance as they sang the chorus. This action was repeated for the second verse and chorus, but was varied by having Cobweb step up to the down left edge of the bower to sing the verse. With the end of the song, the fairies ran to see if Titania slept, then ran quickly off on tiptoe.

In the artisan scenes, action was imposed for the purpose of changing mood, creating character, and providing comedy.

The bumptious quality of the artisans' movements and actions was an abrupt change from the light, graceful movements of the fairies in the preceding scene. The artisans trod heavily and used broad gestures. They ambled onto the stage and stood looking quite out of their element before getting down to business. All of this served to change the mood from fantasy to reality.

In the creating of character, the following action was imposed. To show Bottom's conceitedness, he was given such action as running to center stage or down right stage to deliver his lines. To illustrate his fussiness, Quince was given business with the burlap bag containing the scripts, and such movements as following Bottom and leading him by the arm to the bench. Likewise, Flute turned appealingly to Quince, then the others, on "Nay, let me not play a woman; I have a beard coming;" Snug crossed fear-

fully to Quince to ask if the lion's part were written; Starveling moved away apprehensively as Bottom began his tirade on roaring; and Snout turned lethargically to inquire if the moon was shining.

Action imposed for comedy effect included Flute's vigorous (but silent) applause of Bottom's recitation; the shoving and pushing which ensued when all tried to see the almanac; Quince's standing on the bench when the rehearsal began, and his stepping down to correct Flute's incorrect pronunciation of Ninus; Bottom's patting Flute roughly on the shoulder as he made his exit; and Quince's undignified leap over the seated Starveling when Bottom re-appeared wearing the ass's head.

In the scene in which the artisans present their play for Theseus and Hippolyta, even more action was improvised for mood effect, character delineation, and comedy purposes.

The action in the artisans' play was exaggerated in order to insure the children's understanding of what was happening. By exaggerating Quince's faulty punctuation, Bottom's anguished pleas, and Flute's mourning, there was no danger that the children would take the Pyramus and Thisbe play seriously. They knew at once that the play was a poor one being performed clumsily by a group of unpolished but sincere tradesmen.

The action in this scene also further illuminated the character traits of the artisans. Quince read his prologue in a business-like (if incorrect) manner, Snout ambled good-naturedly onto the stage to deliver his speech as Wall, Bottom threw himself into his part with vigor, Flute minced clumsily, wearing a long cape and yellow braids, Snug politely removed his lion's head when addressing the Duke, and Starveling exhibited characteristic fear and confusion when the Duke commented on his part.

Action imposed purely for comedy purposes included Bottom's punching Snout when he failed to hold up his fingers for the chink in the wall; the

audible kissing of Snout's fingers by Bottom and Flute; the exit of Bottom and Flute, hand in hand; Snug's chasing Flute on hands and knees as he portrayed the lion attacking Thisbe; Bottom's handing the dagger to Flute so he could kill himself; and Flute's falling on the "dead" Bottom, causing him to grunt.

For this same scene, specific action was given to Theseus, Hippolyta and Philostrate to illustrate their characters. Theseus used formal gestures, walked in a stately fashion, and sat in a dignified position. Hippolyta seated herself gracefully, fanned herself gently with a handkerchief, and moved majestically. Philostrate bowed low to Theseus and Hippolyta, walked stiffly, and stood behind the royal pair holding himself aloof from the artisans.

When the play was over, Theseus moved regally to the center of the stage, thus commanding the attention of the entire company. The movement was a strong one, intended to emphasize the Duke at this particular point in the play. Hippolyta crossed to center, and they walked off, followed by Philostrate and the artisans, who patted each other on the back happily and enthusiastically. All of this action served to get the characters off the stage and to establish an atmosphere of good-will and well-being.

In the last scene of the play, action was contrived for establishing a mood, for achieving a pictorial effect, and for getting the characters offstage. When the Duke and his company with the artisans had left the Stage, Robin ran quickly down left, saying "My fairy lord, we must off with haste for night's swift dragons cut the clouds full fast." Oberon and Titania, their fairies and elves, rose, stretched themselves, then moved down center. When Oberon had given their instructions, the fairies and elves ran off, and Titania and Oberon, joining hands, followed at a run.

Action, then, is that movement and business indicated by the drama-

tist and imposed by the director which helps to develop plot, embellish characters, build atmosphere, control attention, supply humor, and create mood. Action was a major directing problem in The Fairy Forest. Through the use of action in the above-mentioned ways, I managed to over-clarify ideas and characters, thus insuring the interest, understanding, and attention of the children. By using different types of actions for the three types of characters, I appealed to the child's sense of humor, his aesthetic sense, and his appreciation of things dignified and orderly.

3. PANTOMIMIC DRAMATIZATION

Pantomimic dramatization is the term used by Alexander Dean to designate business and pantomime which is not accompanied by dialogue. The distinction between action and pantomime may be seen from Mr. Dean's explanation:

By action is meant a sequence of facial expressions, gestures, hand operations, and body positions and movements that, observed from life, is used imaginatively by the actor and the director to tell something about the elements of character, situation, locale, and atmosphere of a play. If these elements are made clear without the use of dialogue, they are dramatized by pantomime. This process is called "pantomimic dramatization."¹³

Pantomimic dramatization is used to dress the action of the play, establish atmosphere and locale, build characterizations, and supply comedy. In The Fairy Forest, pantomimic dramatization was also used by the artisans to bridge the speeches of Theseus, Hippolyta, and Philostrate.

The best example of pantomime used to dress action was Robin's reaction to Oberon's scheming when Oberon planned his revenge on Titania. This has already been discussed in connection with action, but the business performed by Robin was, in reality, pantomime because he spoke no lines to convey his glee.

In this same scene, the elves sat down left on the top step watching and nudging each other, slapping their thighs, and laughing silently at the proposed plan. This too was pantomime used to dress the action of the scene.

When Quince crossed to center stage to correct Flute's reading of his script, the action was "dressed" by having him heave a sigh, shake his head despairingly, and mop his brow as he returned to the bench.

Again, when Titania led Bottom to the bower, the movement of the two characters was enriched by having Bottom stumble clumsily, Titania smile

sweetly and offer her hand to help him up, and Bottom crawl across the bower to put his head in Titania's lap.

In these ways pantomimic dramatization was used to dress the action.

In several instances, atmosphere was established through the use of pantomimic dramatization.

In their first scene, Oberon and Titania meet and argue over the possession of a changeling boy. They do not speak, however, until they reach center stage and face each other. To create an atmosphere of animosity before the characters spoke, several pieces of business were performed in pantomime as they crossed to center from their respective entrances. Oberon paused briefly, surveyed the situation with a critical glance, beckoned his elves to keep back, and placed one hand on his hip as he stopped at center and faced Titania. Titania, on making her entrance, paused, gazed straight at Oberon, then, with a proud gesture, raised and turned her head away, adjusted the voluminous cape about her shoulders, and continued toward center stage.

An entirely different atmosphere was established by pantomimic dramatization in the scene where Oberon squeezes the love-juice onto Titania's eyelids. Oberon and the elves, entering from stage left, crossed to the bower on tiptoe, Oberon leading. With every few steps, Oberon would turn to the elves and putting a finger to his lips, indicate that they must be quiet. Each elf would then turn and hush the one behind him. As Oberon crossed to the right side of the bower, the elves, stooping, crossed behind him with heads down. The atmosphere of mischievous secrecy was communicated by the pantomimic dramatization.

A third instance of atmosphere established by pantomime was in the return of the artisans to the wood to look for the missing Bottom. An atmosphere of chagrin, despair, and futility was desired. It was achieved by having the artisans run to the stage from the down right gate, stop

suddenly when it was obvious that Bottom was not in sight, and then move despondently onto the stage, heads hanging, feet shuffling, and faces shadowed with disappointment.

Characterizations were built by the use of pantomimic dramatization in many cases. Once more, Robin is the best example. After he had put the ass's head on Bottom, he followed him onto the stage and watched the effect Bottom's appearance had on the other artisans. While Bottom cavorted and the artisans fled in horror, Robin capered gleefully, holding his sides with laughter. Robin's mischief-loving nature was exposed entirely in pantomime.

Other examples of character establishment by pantomimic dramatization were flute's frequent rubbing of his chin where he had "a beard coming," Bottom's standing with arms crossed, feet apart, and a speculative expression on his face during the distribution of parts, Starveling's covering his eyes with both hands when the artisans returned to look for Bottom, Quince's near-sighted perusal of the script before he began to read, etc. Each detail of pantomimic activity served to tell something more about the character.

The major use made of pantomimic dramatization in The Fairy Forest, however, was in bridging the speeches of Theseus, Hippolyta, and Philostrate in the scene where the artisans present their play. Business for the artisans had to be contrived to keep them occupied while Theseus, Hippolyta, and Philostrate made comments about them and their play because the artisans were not supposed to hear all of their remarks.

During the conversation between Theseus and Philostrate which preceded the presentation of the play, the artisans were told to pantomime in this way: first they leaped to their feet and bowed awkwardly, then sat huddled against one another, nudging each other, pointing unobtrusively at Theseus, prodding Bottom to speak for them, and trying to hear what the two men were saying. Bottom, at their silent insistence, rose three times,

taking a few steps in Theseus' direction, then stopped, scratched his head and the back of one leg with the other, and returned to the artisans, unable to muster sufficient courage to speak. When Theseus said, decisively, "I will hear that play" and instructed Philostrate to bid the artisans prepare, Philostrate crossed haughtily to the artisans to fulfill the command. The delivery of the message and the happy response of the artisans was all conveyed in pantomime. Philostrate, wearing a disgusted frown, tapped Bottom on the shoulder with his scroll and gestured off left, indicating that the artisans were to make their preparations. The artisans rose quickly, grinning broadly, threw their arms around each other joyfully, and moved off left, Bottom at their heels. Philostrate dusted his hands arrogantly, and followed them off. At the same time, Oberon and Titania, the fairies and elves entered from stage right. Oberon and Titania exchanged glances of surprise, then Oberon gestured the fairies and elves to take places out of sight on the bower where they might watch, unobserved. As the artisans and Philostrate moved off left and the fairies moved on from stage right, Theseus and Hippolyta seated themselves on the bench and delivered their lines. The only lines spoken were those of Theseus and Hippolyta; the remainder of the story in this scene was related in pantomime.

During the presentation of the artisans' play, more pantomime was executed by the actors while Theseus and Hippolyta delivered their lines. After Snug gave his speech explaining the part of the Lion, Theseus said, "A very gentle beast, and of a good conscience." In order that Snug would not overhear the remark, I had him simply change places with Starveling who was the next to speak.

Again, following Bottom's discovery of Thisbe's mantle and his vigorous plea to the Fairies, I had him cross to Starveling and shake hands,

as if he were well satisfied with himself, to avoid their hearing Theseus and Hippolyta's comments.

In these ways pantomimic dramatization connected the play of the artisans and the by-play of the Duke and Hippolyta naturally and effectively.

Pantomimic dramatization was also inserted purely for comedy purposes. When Quince read his prologue to the play, the rest of the artisans stood on either side of him and pantomimed his descriptions of them. For example, Bottom bowed low as Quince read, "This man is Pyramus, if you would know," Flute curtsied clumsily when Quince pointed to him saying, "This beauteous lady Thisbe is certain," Starveling swung his lantern when introduced, and Snug removed his lion's head and bowed when he was described.

During Bottom's tirade to Wall, Snout evidenced alternating sympathy, happiness, dismay, and dejection by a series of facial expressions, gestures and movements in pantomime. Likewise, during Bottom's speech to Moon, Starveling displayed pleasure, surprise and sorrow in pantomime.

Flute pantomimed the artisans' conception of a fair lady by taking small dainty steps and toying with his yellow braids as he entered. The comedy was heightened by having Flute occasionally forget that he was playing a lady, and stride off manfully, struggling with the confining cloak he wore.

In these ways pantomimic dramatization was used in The Fairy Forest to dress action, establish atmosphere, build characterization, bridge speeches, and supply comedy.

4. RHYTHM

Rhythm in a play is the regular recurrence of auditory and visual impressions which affects the audience with the mood of the play.

Mr. Dean defines rhythm in this way:

Rhythm is primarily the factor that gives life to a play; that ties it together into a unified whole, coordinating action, actors, dialogue; creating an illusion; and carrying the audience along through the action of the play.¹⁴

Every play has its own distinctive rhythm, determined by the lines, the action, and the characters of the play. It is the task of the director to ascertain the basic rhythm of his play, apply it, maintain it, and vary it with changes of tempo to avoid monotony.

The fundamental rhythm of The Fairy Forest may be described as light, quick, and steadily progressive. At once a comedy and a fantasy, the play progresses at a speed which suggests gayness, illusiveness, and mild excitement.

The cue to the underlying rhythm of this play is taken from the lines, actions, and character of Robin Goodfellow. Robin sets the pace when the play begins, acts as a transitional element between scenes, and climaxes the play with his epilogue at the end of the play. He is the link between the fairy-world characters and the mortals. Robin, lively, merry, and genial, pervades the play with an air of mischief, and thus sets the basic rhythm pattern of the play.

An examination of a few of Robin's lines will indicate the quick, clipped quality of his speeches. His sentences are, on the whole, short and to the point. The following are examples:

"King Oberon doth keep his revels here tonight."

"Thou speakest aright; I am that merry wanderer of the night."

14. Ibid., p. 286.

"What hempen home-spuns have we swaggering here,
So near the cradle of Titania dear?
What, a play! I'll wait to hear,
And act a part if one appear."

"Now I'll this advantage take,
And an ass of him I'll make."

It will be noted that the last two of the speeches quoted above contain action lines which suggest the manner of Robin's movements. Thus, Robin "waits to hear" with his hands resting on his knees and his head cocked. When he follows Bottom off to put the ass's head on him, he moves rapidly and mischievously, and exits with a leap. Other examples of Robin's movements are suggested by these lines:

"I'll put a girdle round about the earth
In forty minutes for such mirth."

"My fairy lord, we must off with haste
For night's swift dragons cut the clouds full fast."

And the character of Robin, illuminated in his line, "Thou speakest aright; I am that merry wanderer of the night" likewise suggests agility and alertness.

The pace of the entire play is set by this character, and that pace is derived from Robin's lines, actions and his personality.

The other characters in the play also have a lightness, a fun-loving quality about them, as indicated by their lines and actions. They do not all move and speak in a manner identical to Robin's, but they vary only enough to change the tempo within the fundamental rhythm.

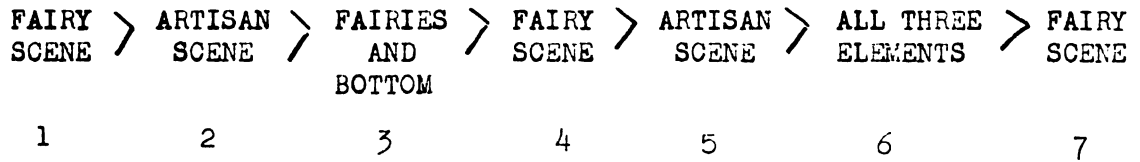
The lines and actions of Oberon and Titania, for example, are tempered with a degree of decorum because they are the rulers of the fairy world. There is less abandon in their natures, yet the feeling of serious unconcern is ever-present. Oberon and Titania do not run and leap as do Robin, the fairies and elves, but they do move lightly and gracefully. Their speeches are clear-cut but they have a melodious, harmonious quality about them.

The artisans, on the other hand, move rapidly and speak with alacrity, but both the movements and the speeches of the artisans are characterized by awkwardness, abruptness and irregularity.

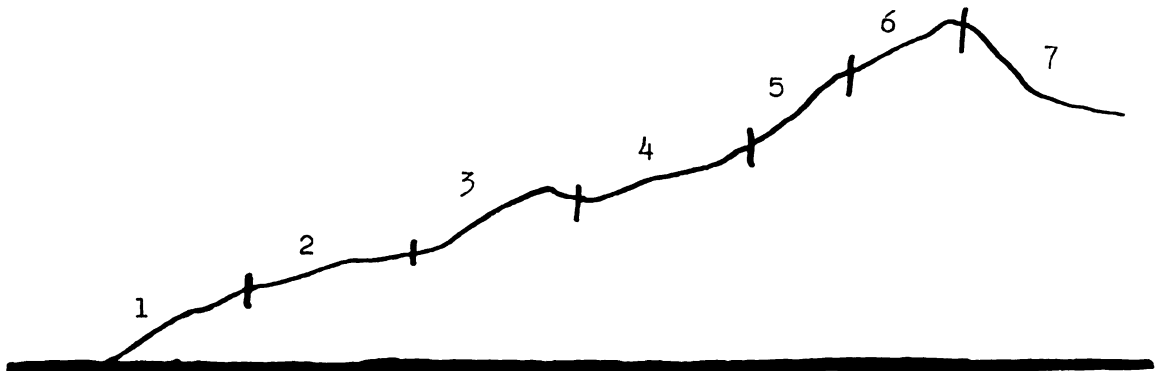
Theseus, Hippolyta and Philostrate move and speak in still another manner through which, however, the mood of the play penetrates. Their lines are flowing, their movements are graceful, but there is no suggestion of dilatoriness present.

In maintaining the fundamental rhythm of The Fairy Forest, my problem was to blend the various tempos of the three character-type elements. The airy, ethereal quality set by Robin and the other fairy-world characters had to be maintained throughout the play, although less whimsical characters penetrated and played important parts in it. The structure of the play simplified my problem considerably, for there is a consistent recurrence of fairy scenes preceding and following each of the scenes in which the realistic and romantic figures appear. Thus, I was able to merge the tempos of the true-to-life characters with that of the imaginative characters. Robin and Cobweb are the first characters introduced in the play. Oberon and Titania, the fairies and elves come on next and remain for approximately twenty minutes. The fundamental rhythm of the play is firmly established by the time the artisans appear. The tempo changes temporarily while the artisans are on stage, then Robin re-appears and, in so far as the rhythm is concerned, sustains the original mood. The scene following Robin's mischievous act is a combination of the realistic and the imaginative elements. (It is the scene of Titania's doting on Bottom.) When the fairies leave, at Titania's bidding, Oberon and Robin once more appear and the fundamental rhythm is again felt. Then the artisans come back to the wood and their reunion fuses into the climatic scene of the play in which all of the characters have a part. The last scene of the

play is a fairy scene which leaves the audience experiencing the originally conceived rhythmic pulsation. This recurrence of the fundamental rhythm may be shown graphically:



The emotional content of the scenes effected tempo changes as much as the different movement and speech patterns of the various characters. The speed of movement and dialogue was increased for climatic scenes, intensified for suspense scenes, and diminished for transitional scenes and scenes of dropping action. The graph below shows the build of the play.



SECTION III

STAGING THE PLAY

STAGING THE PLAY

The Fairy Forest was presented June 3, 1946, in the Auditorium Garden at seven o'clock in the evening.

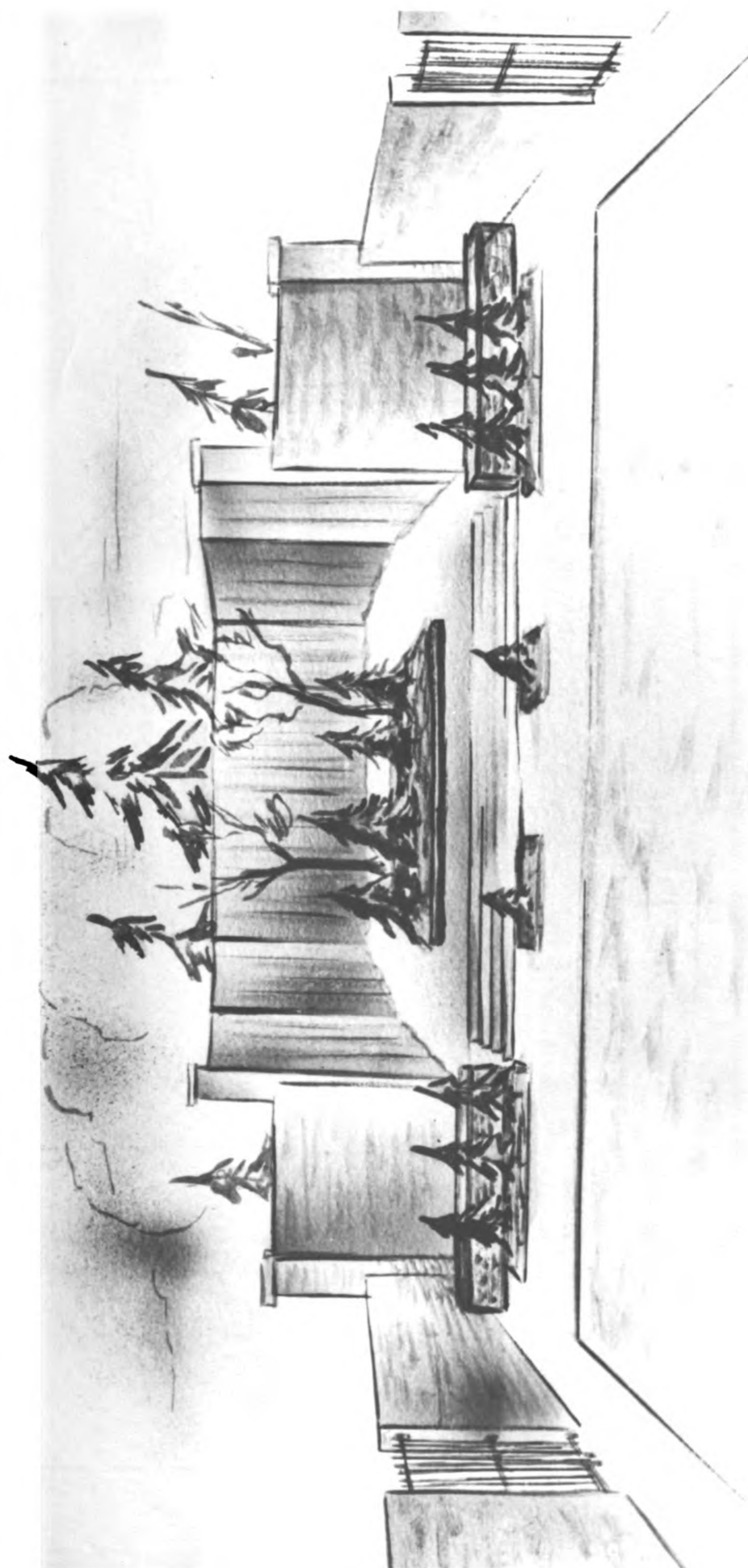
The setting consisted of the following items: one platform, twelve feet wide, five feet deep, and fifteen inches high, which was covered with cushions over which were thrown several pieces of green velvet drapery; a small set of steps which were placed in front of the platform; ten evergreen trees of various sizes which were braced behind the platform and wired to the garden walls; a wooden bench which was set at an angle down right stage; a tree stump which was wired to an iron base and placed down right center stage; four three-fold screens nine feet wide and ten feet high, and two two-fold screens six feet wide and ten feet high, which were used for making the wings at left and right of the stage.

No artificial lighting was necessary for the play because of the early evening hour. Twilight began to fall during the last scene of the play, which aided considerably in effecting a midsummer night atmosphere as the play ended.

Three microphones were used to amplify the voices of the actors. They were necessary for several reasons. In order to use the gates in the garden walls for the entrances and exits of the actors, it was necessary to situate the audience at a distance twelve feet from the playing area. Also, the audience area extended back some two hundred feet. There was, as well, considerable competition from birds, ducks, an airplane, a train, and a few automobiles, all of which necessitated a public address system to enable the audience to hear the actors. Two microphones were placed on either side of the platform up center stage, and one was placed behind a small tree down right stage (directly across from the bench.) They were so placed because the majority of the action

took place in the down right and down center areas, and much important action took place in the bower area which was farthest from the audience.

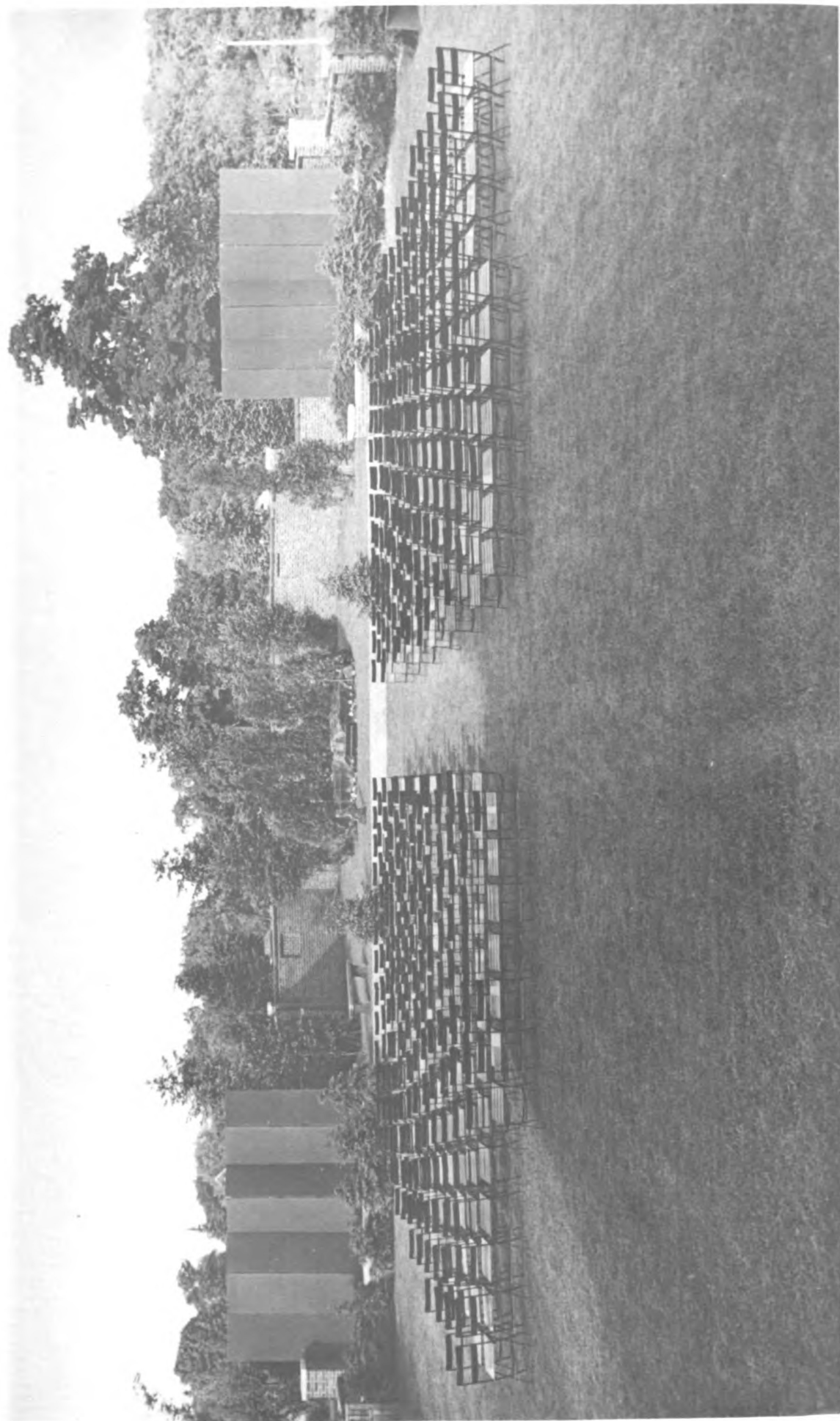
On the following pages will be found the sketch of the setting as originally conceived, the floor plan of the setting, and photographs of the garden and setting, the stage setting at close view, and the cast onstage.

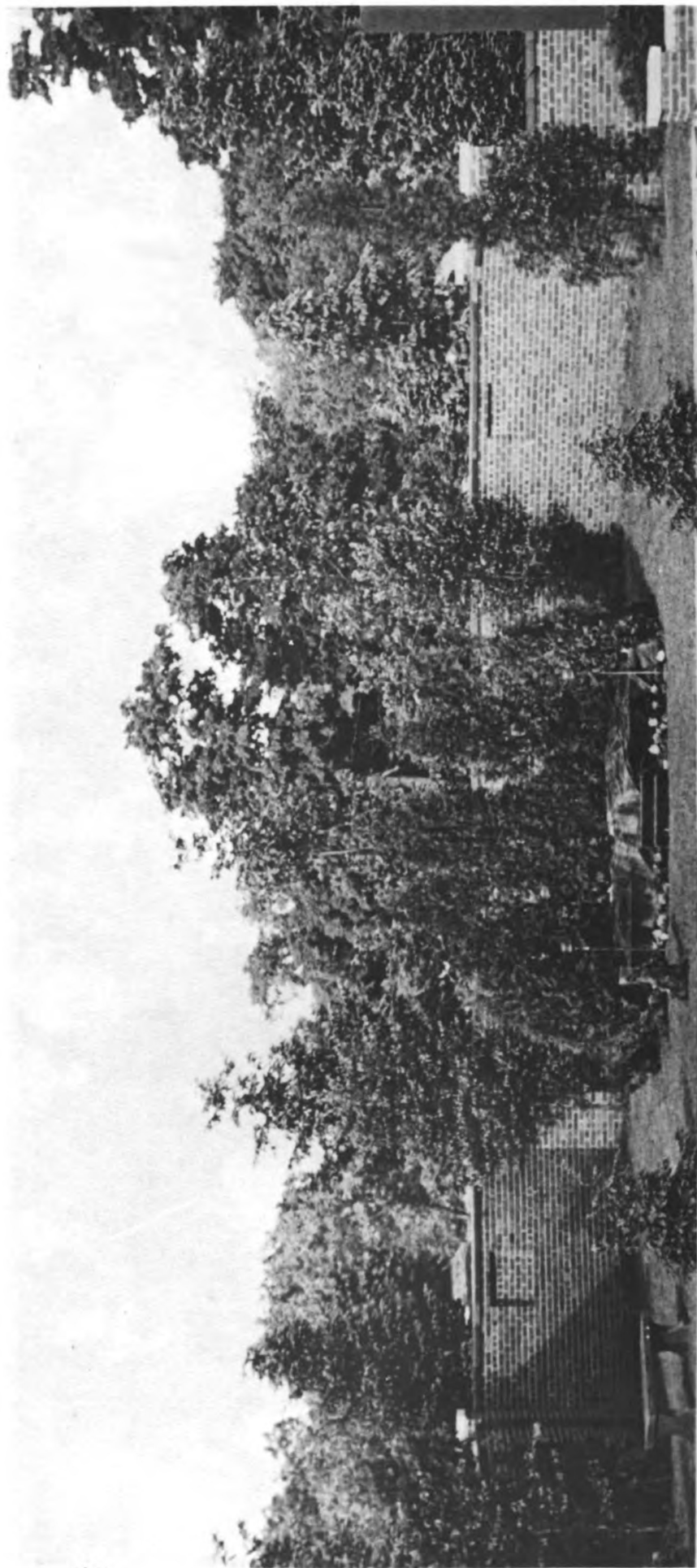






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PROPERTY LIST

ON STAGE

FURNITURE:

Bench
Platform (bower)
Tree stump

TRIM

Cushions covered with green velvet draperies on bower.
Flowers on trees and bower.

OFF STAGE

Branches
Two flowers
Ass's head
Lion's head

PERSONAL PROPERTIES

Quince - burlap bag containing:
 six scrolls
 almanac
 yellow wig
 flannel cloak
Bottom - wooden sword
Starveling - lantern
Hippolyta - handkerchief
Philostrate - scroll

COSTUME INFORMATION

ACTOR'S NAME	Dick Beals
CHARACTER	Robin Goodfellow
<p>Green blouse Green pants (short: 3 inches above knee) Green cap Green shoes which lace around the ankles</p>	

ACTOR'S NAME	Claire Waters
CHARACTER	Cobweb
<p>white ballet dress (short) No stockings, barefoot</p>	

ACTOR'S NAME	Bob Youngman
CHARACTER	Oberon
<p>White tights White tunic Purple cape (lined with yellow) with imitation ermine collar Purple cord sash Gold crown</p>	

COSTUME INFORMATION

ACTOR'S NAME Ted Brundage

CHARACTER Tom Snout

Red, black, and white striped tunic
Black sandals
Black felt cap
Black sash for waist

ACTOR'S NAME Bill Brechenser

CHARACTER Snug

Red tunic with full sleeves
Beige tam for head
Black sandals

ACTOR'S NAME Patrick Driscoll

CHARACTER Duke Theseus

Brown, green, and gold robe
Brown tights
Black sandals
Gold crown
Gold cord sash for waist

COSTUME INFORMATION

ACTOR'S NAME	John Swank
CHARACTER	Peter Quince
<p>Maroon blouse with full sleeves Beige knee breeches with draw-string ties at knees black half-stockings Black sandals Maroon tam for head</p>	

ACTOR'S NAME	Arnold Bransdorfer
CHARACTER	Francis Flute
<p>Light blue tunic Black sandals Yellow cape Light blue tam for head</p>	

ACTOR'S NAME	Russel Keyworth
CHARACTER	Robin Starveling
<p>Purple tunic Black sandals Brown cap</p>	

COSTUME INFORMATION

ACTOR'S NAME	Judith King
CHARACTER	Mustardseed
Lavendar ballet dress (short) trimmed in silver No stockings; barefoot	

ACTOR'S NAME	Nancy Spencer
CHARACTER	Peaseblossom
Dark green ballet dress (short) trimmed with veri-colored stars. No stockings; barefoot	

ACTOR'S NAME	Norman Tipton
CHARACTER	Bottom
Gunny cloth tunic Scarlet sash Yellow felt cap with feather Dark blue flannel cape	

COSTUME INFORMATION

ACTOR'S NAME	Jim Ballantine, Frank Thorp, Richard Wright
CHARACTER	Elves
Green jackets with long sleeves and high necklines. Green caps Green pants (short) Long green stockings	

ACTOR'S NAME	Eileen Eidner
CHARACTER	Titania
Light blue net dress (floor length) White evening sandals Billowing white cape trimmed in silver Silver crown	

ACTOR'S NAME	Leone Meyer
CHARACTER	Moth
Light green ballet dress (short) trimmed in silver No stockings; barefoot	

COSTUME INFORMATION

ACTOR'S NAME	Jean Robinson
CHARACTER	Hippolyta
<p>Green floor-length gown trimmed in white lace and gold brocade Pearl coronet for hair White evening sandals</p>	

ACTOR'S NAME	John Cottrell
CHARACTER	Philostrate
<p>Long purple robe with purple velvet collar Black velvet cap trimmed with black ostrich plume Black sandals Gold cord with brass key at waist</p>	

ACTOR'S NAME	
CHARACTER	

MAKEUP LIST

The following Max Factor makeup was used.

FUNDAMENTAL COLORS

1 $\frac{1}{2}$ light pink
2 $\frac{1}{2}$ flesh
3 $\frac{1}{2}$ sunburn

FACE POWDERS

2 light pink
4 flesh
18 natural

LINING COLORS

3 light brown

EYEBROW PENCIL (Kresge)

brown

ROUGE

3 (moist) medium
4 (moist) dark

CREPE HAIR

dark brown

MISCELLANEOUS ITEMS

mascara - dark brown (Kresge)
paper liners
cold cream

MAKEUP INFORMATION

ACTOR'S NAME	Dick Beals		
CHARACTER	Robin Goodfellow	AGE	
TYPE	A sprite, elfin, knavish		
BASE	1½ and 2½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Give him a fairly ruddy complexion, keep rouge high and lining light.		

ACTOR'S NAME	Leone, Nancy, Claire, and Judith		
CHARACTER	Fairies	AGE	
TYPE	Young, graceful, fair.		
BASE	1½ and 2½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Keep makeup light but avoid death-like pallor.		

ACTOR'S NAME	Jim, Frank, and Dick		
CHARACTER	Elves	AGE	
TYPE	Merry, mischievous, healthy		
BASE	2½ with a little 1½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Slightly heavier makeup than Fairies', a trifle ruddier.		

MAKEUP INFORMATION

ACTOR'S NAME	Bob Youngman		
CHARACTER	Oberon King of the Fairies	AGE	
TYPE	Young, elflike king		
BASE	2½ and 1½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Darken eyebrows slightly, keep makeup light.		

ACTOR'S NAME	Eileen Eidner		
CHARACTER	Titania, Queen of the Fairies	AGE	
TYPE	Fair, delicate, graceful, young.		
BASE	1½ with a touch of 2½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Darken eye-brows slightly, keep makeup light and delicate.		

ACTOR'S NAME	Bill Breckensier		
CHARACTER	Snug - ajoiner	AGE	
TYPE	Quiet, polite		
BASE	2½	POWDER	18
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Keep facial lines light, give him a healthy but not ruddy look.		

MAKEUP INFORMATION

ACTOR'S NAME	Norman Tipton		
CHARACTER	Nick Bottom - a weaver	AGE	
TYPE	Bully, braggart, self-appointed leader		
BASE	2½ and 3½	POWDER	4
LINERS	brown	ROUGE	4
GENERAL INSTRUCTIONS	Give him a ruddy complexion		

ACTOR'S NAME	John Swank		
CHARACTER	Peter Quince, a carpenter	AGE	
TYPE	Conscientious leader, fairly intelligent		
BASE	2½ and a little 1½	POWDER	3
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Give him "worry" lines at mouth and between eyes and at corners of eyes.		

ACTOR'S NAME	Arnold Bransdorfer		
CHARACTER	Flute - a bellows-mender	AGE	
TYPE	A follower, ready to do his part		
BASE	2½ and a little 3½	POWDER	18
LINERS	brown	ROUGE	4
GENERAL INSTRUCTIONS			

MAKEUP INFORMATION

ACTOR'S NAME	Russel Keyworth		
CHARACTER	Starveling - a tailor	AGE	
TYPE	Older man, fearful, anxious, a worrier		
BASE	$1\frac{1}{2}$ and $2\frac{1}{2}$	POWDER	18
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Line eyes, give him a dark brown beard.		

ACTOR'S NAME	Ted Brundidge		
CHARACTER	Snout - a tinker	AGE	
TYPE	Easy going, irresponsible		
BASE	$2\frac{1}{2}$ and $3\frac{1}{2}$	POWDER	4
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Give him a healthy, out-door look.		

ACTOR'S NAME	John Cottrell		
CHARACTER	Philostrate, Master of Revels	AGE	
TYPE	Dignified, haughty, rather regal attendant		
BASE	$2\frac{1}{2}$	POWDER	18
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Line face fairly heavily, darken brows.		

MAKEUP INFORMATION

ACTOR'S NAME	Patrick Driscoll		
CHARACTER	Duke Theseus	AGE	
TYPE	Regal, dignified, youthful monarch		
BASE	2½ and a little 1½	POWDER	18
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Keep rouge light, give him a VanDyke beard and mustache.		

ACTOR'S NAME	Jean Robinson		
CHARACTER	Hippolyta	AGE	
TYPE	Regal, dignified, but young Duchess		
BASE	1½ and a touch of 2½	POWDER	2
LINERS	brown	ROUGE	3
GENERAL INSTRUCTIONS	Keep rouge high, arch brows, no facial lines.		

ACTOR'S NAME			
CHARACTER		AGE	
TYPE			
BASE		POWDER	
LINERS		ROUGE	
GENERAL INSTRUCTIONS			

REHEARSAL SCHEDULE

EVENINGS

Monday, May 13th	Block play	7-9
Wednesday, May 15th	Pages 1-12;18-19	7-9
Thursday, May 16th	Pages 12-18	7-9
Monday, May 20th	Pages 1-19	7-9
Wednesday, May 22nd	Pages 1-12;18-19	7-9
Thursday, May 23rd	Pages 12-18	7-9
Friday, May 24th	Entire play (Fairies and elves)	7-9
Monday, May 27th	Entire play (Fairies and elves)	7-9
Wednesday, May 29th	Pages 12-19	7-9

AFTERNOONS

Friday, May 17th	Pages 2-4;13-19 Oberon, Titania, Fairies and elves	3-5
Wednesday, May 22nd	Pages 8-9 Bottom, Titania, Fairies and elves	4-5
Friday, May 24th	Pages 3-4 Titania, Fairies	4-5
Monday, May 29th	Pages 1-2 Robin, Cobweb	4-5
Saturday, June 1st	Entire play (Dress Rehearsal)	2-5
Sunday, June 2nd	Entire play (Dress Rehearsal)	2-4
Monday, June 3rd	PERFORMANCE	

ALL REHEARSALS WILL BE HELD IN THE AUDITORIUM GARDEN, WEATHER PERMITTING. IN CASE OF INCLEMENT WEATHER, WE WILL REHEARSE IN ROOM 246 AUDITORIUM.

DIRECTIONS TO CAST FOR MONDAY, JUNE 3rd.

6:00 o'clock call.

1. Go to the room below the stage for costumes. The costume committee will have them ready for you. Dress in the lounges off this room.
2. As soon as you are in costume, go to the make-up room. When make-up is on, return to first room and wait for call. Do not go wandering off.
3. Those who carry properties on with you, check to see that you have every item.
4. Line-up for procession to the stage:

Stage

Left

Theseus
Philostrate
Oberon
Elves
Bottom
Snout
Flute

Right

Hippolyta
Titania
Fairies
Snug
Starveling
Robin Goodfellow

- a. Theseus and Hippolyta join hands at center in front of trumpeter.
 - b. Philostrate walks directly behind The. and Hipp.
 - c. Oberon and Titania join hands at center in front of trumpeter.
 - d. Fairies, two by two, and elves, two by two, follow Oberon and Titania.
 - e. Bottom and Quince, Snout and Snug, Flute and Starveling walk together.
 - f. Robin Goodfellow follows artisans.
5. Onstage, watch and listen carefully for cues. There can be no whispering or talking backstage because the microphones will pick it up and carry it to the audience.
 6. Be sure to "freeze" (hold positions) during laughter from the audience.
 7. Be prepared to "take a bow" after the play. Then go off once more, but no farther than the down left gate.
PICTURES WILL BE TAKEN IMMEDIATELY AFTER THE PERFORMANCE.
 8. When the pictures have been taken, return to the Auditorium and remove your costumes. Leave them in the room where you got them.

CREW RECORD

CREW	NUMBER OF PEOPLE	TOTAL NUMBER OF HOURS
CONSTRUCTION	3	8
SETTING SET	7	28
STRIKING SET	8	16
PROPERTY	1	5
COSTUME	5	50
MAKE-UP	5	5
MUSIC	2	6
PUBLICITY	4	20

GRAND TOTAL - - 138

MUSIC USED IN THE PLAY

TAKEN FROM

A MIDSUMMER-NIGHT'S DREAM
WILLIAM SHAKESPEARE

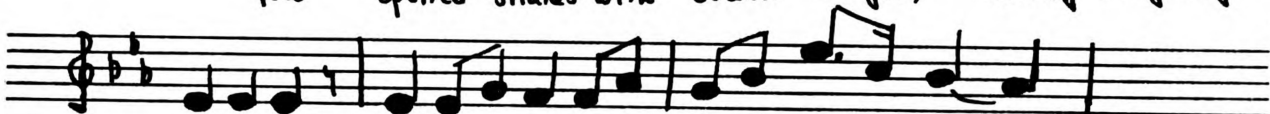
Arranged and Condensed by Thomas P. Robinson*

* The Player's Shakespeare, "A Midsummer-Night's Dream, William Shakespeare," Arranged and Condensed by Thomas P. Robinson, The Viking Press, New York, 1941, pp. 121-122.

You Spotted Snakes



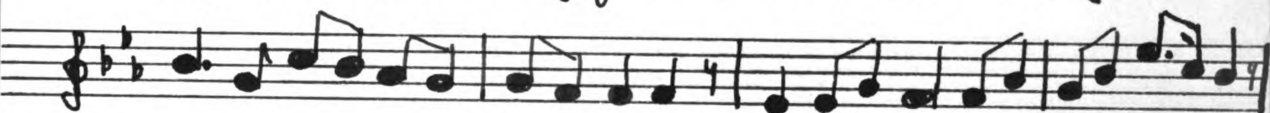
You spotted snakes with double tongue, Thorny hedgehog



be not seen; Newts and blind-worms do no wrong,



Come not near our fairy queen. Philomel with melody



Sing in our sweet lullaby; lulla, lulla, lullaby,



lulla, lulla, lullaby: Never harm nor spell nor charm



Come, our lovely lady night; so good night with lullaby.

The Ousel Cock



The ousel cock so black of hue, with orange-tawny bill, The



throstle with his note so true. The wren with little quill, —.

PUBLICITY

A SAMPLE OF THE CARDS SENT TO
THIRTY DRAMA STUDENTS PRIOR TO
CASTING

259 W. Grand River, S-3003

Dear

For my Master's Thesis Production, I am planning to do an adaptation of Shakespeare's Midsummer Night's Dream for public appearance in the theater garden in front of Fairchild. Mr. Buell has suggested that you might be interested in trying out. If so will you come to a reading for the play on Monday evening at 7:15 in room 112 of the Union Annex. If you can't make it Monday night but are interested will you contact me at the above phone number. Hope you can see your way clear to work in the show. I think its going to be fun..Thanks and see you Monday.

Jean Lawrence
Graduate Assistant.

FRIDAY, MAY 24, 1946

WEDNESDAY, MAY 29, 1946

Children To View Shakespeare Play In Outdoor Stage

"Fairy Forest," an adaptation of Shakespeare's "Mid-summer Night's Dream," will be staged in auditorium garden facing Fairchild theater on June 3 at 7 p.m., according to Director Jean Granville, Saginaw graduate assistant in speech.

Miss Granville, who is director of Children's theater, revealed that the production is for her master's thesis, and will be given before a children's audience.

Actors for "Fairy Forest" include Patrick Driscoll, Detroit freshman; Jean Robinson, Battle Creek junior; John Cottrell, Ypsilanti sophomore; Robert Youngman, Lakeview sophomore; and Eileen Eidner, Fort Wayne, Ind., freshman.

Other performers are Norman Tipton, Dearborn sophomore; Richard Beals, Birmingham freshman; Arnold Bransdorfer, Lansing freshman; John Swank, Eaton Rapids sophomore; William Brechner, Dowagiac freshman; Ted Brurige, East Lansing sophomore, and Russel Keyworth, Detroit freshman.

Fairchild Garden Acts As Setting For 'Fairy Forest,' Childrens Play

By SYLVIA CIERNICK

Sprightly fairies and elves will take over the auditorium garden behind Fairchild theater Monday evening at 7 when the speech and dramatics department presents "The Fairy Forest," a one-act play.

This is one of the few times that the garden has been used for an outdoor play.

and it will provide an excellent setting as the entire action takes place in a forest.

An adaptation of Shakespeare's "A Midsummer Night's Dream," "The Fairy Forest" was especially prepared for children by Jean Granville, graduate assistant in speech and dramatics. Miss Granville has undertaken this project as her master thesis production. During the year she has supervised the Children's theater, an active group of 60 children in the fourth, fifth, and sixth grades from Lansing and East Lansing.

Children to Portray Parts

Seven members of the cast of 19 are from this children's group. They will portray elves and fairies.

The remainder of the cast, drawn from students on campus,

includes Jean Robinson, Battle Creek junior; Pat Driscoll, Detroit freshman; John Cottrell, Ypsilanti sophomore; Robert Youngman, Lakeview freshman; Eileen Eidner, Fort Wayne, Ind., freshman; Norman Tipton, Dearborn sophomore; John Swank, Eaton Rapids sophomore; Arnold Bransdorfer, Lansing freshman; Ted Brundidge, East Lansing sophomore; Bill Brechner, Dowagiac freshman; Russell Keyworth, Detroit freshman, and Dick Beals, Brighton freshman.

Grad Student Works

Miss Granville's creative dramatics class has charge of props and other backstage work.

In case of rain, the play, to which everyone is invited, will be presented at the same time Tuesday evening, Miss Granville stated.

NOTICES ALSO APPEARED IN THE MICHIGAN STATE COLLEGE STAFF BULLETIN ON FRIDAY, MAY 24, AND FRIDAY, MAY 31.

RADIO STATION WKAR FURTHER PUBLICIZED THE PLAY BY ANNOUNCING INFORMATION ABOUT THE PLAY ON THE AIR SUNDAY, JUNE 2 AND MONDAY, JUNE 3.

SECTION IV

ANALYZING AUDIENCE REACTION TO THE PLAY

ANALYZING AUDIENCE REACTION

1. EXPLANATION OF PURPOSE AND PROCEDURE

In the last analysis, the success of any production is determined by the reactions of the audience to it. Every director is interested in the reception the play is given by those who see it. Ordinarily, the director gauges reaction simply by noticing whether or not the audience remained for the entire performance, were attentive throughout, laughed when they were expected to, applauded the performance, and expressed their satisfaction with the play upon leaving the theatre.

In my case, however, I wanted to know more about the reaction of the particular group for whom the play had been designed: the children in the audience. I wanted to know specifically which parts of the play held their attention, and which did not; which parts they enjoyed; which parts they did not understand; which parts they reacted to physically; and which parts they disliked. Having this information, I could then hope to determine which speeches were too long, which scenes were overplayed, which scenes needed more action, etc. In short, I could discover the weak spots in the adaptation and in the acting and directing of the play.

I enlisted the assistance of three faculty members and three graduate assistants from the departments of Basic Written and Spoken English and Speech, Dramatics, and Radio. I gave each of these people a copy of the play and asked them to familiarize themselves with the script and with the characters. I also requested that they attend at least one rehearsal of the play in order to become more familiar with the actors playing the various roles. Their instructions were to sit near the groups of children during the performance of the play and record their reactions

to the play on the following points:

1. Evidences of attention.
2. Evidences of empathic response. (physical movement.)
3. Evidences of waning attention.
4. Evidences of enjoyment. (laughter.)
5. Evidences of dislike or disapproval.
6. Evidences of not understanding.

Before proceeding, it may be well to explain number two, empathic response. On the subject of empathic response, John Dolman, in his book, The Art of Play Production, says, "....We show these imitative responses in visible action; more often we feel and conceal them; and more often still we experience them only as motor sets, or patterns, and are not even conscious of them." ¹⁵ Since it was impossible to gauge concealed responses and motor patterns in this situation, the general understanding of the term was, for our purposes, visible physical action.

To facilitate the recording of the above factors, the individuals were asked to memorize the six points and the corresponding numbers and indicate the appropriate reaction by number on the margin of the script. A copy of the instructions given to these six people will be found on page 166.

It is obvious that such a procedure as the one outlined above would not be too accurate. I relied entirely upon the subjective judgments of the people who assisted. However, there were only two possible procedures open in this situation: asking the children specific questions about the play after the performance; and recording their reactions subjectively during the performance. I rejected the first method for these reasons: (1) fewer children would have been reached

¹⁵ Dolman, John, The Art of Play Production, Harper and Brothers, New York, 1946, p.14.

because it would have been impossible to detain all of the children in the audience for questioning: (2) the person making the inquiries would have had to write down their responses, which might have dispelled the theatre atmosphere and would assuredly have taken considerable time; (3) it is doubtful that children would be able to analyze their reactions in the same way an adult would, because they are not aware of their responses; and (4) it is difficult even for an adult to remember his emotional reaction to a specific speech or scene. The procedure used was best for my purposes since it made possible the recording of the reactions of nearly every child in the audience, was less obvious than the question-answer method, did not rely upon memory, and took less time.

Unfortunately, the six people were unable to meet together before the performance and agree fully upon common interpretations of the six factors. Also, not all of them were able to attend rehearsals of the play and were handicapped during the performance by their unfamiliarity with the actors. A third disadvantage was the necessity for making hasty judgments during the performance of the play. Lastly, the audience was composed of children as young as four years of age (whom I had not intended to reach,) and it was difficult for the recorders to eliminate entirely their reactions to the play.

All of these elements must be taken into consideration in analyzing the records obtained. Despite the disadvantages, however, there was a remarkably high correlation in the finds of the six individuals, which proved to my satisfaction that the project was well worth the time and effort expended.

The charts on pages 167 and 168 indicate, according to scene, the frequency of four of the six factors. Except for those places where waning attention was specifically recorded, attention prevailed through-

.out. Therefore, "Evidences of Attention" has been eliminated from the chart. No evidences of dislike or disapproval were recorded, so that factor has likewise been eliminated from the chart.

DIRECTIONS TO THOSE RECORDING AUDIENCE REACTION
TO THE FAIRY FOREST.

PLACE: AUDITORIUM GARDEN

TIME: JUNE 3rd, 7:00 o'clock.

1. Please read the play carefully in order to be as familiar with it as possible.
2. Try to attend at least one rehearsal of the play.
3. You are to look for the following factors during the performance;
 1. Evidences of attention.
 2. Evidences of empathic response. (physical response.)
 3. Evidences of waning attention.
 4. Evidences of enjoyment. (laughter.)
 5. Evidences of dislike or disapproval.
 6. Evidences of not understanding.
4. You are to designate (by number) on the margins of your play script the above factors. For example:

BOTTOM Let me play the lion too. I will roar that it 1.
will do any man's heart good to hear me. I will
roar and make the Duke say "Let him roar again, 4.
let him roar again."
5. Please keep your scripts until I ask for them. Do not turn them in to me directly after the performance. They may be lost or picked up by someone else by mistake, etc.
6. I AM INTERESTED ONLY IN THE REACTIONS OF THE CHILDREN IN THE AUDIENCE, NOT THE ADULTS. TAKE SEATS NEAR GROUPS OF CHILDREN. I AM NOT CONCERNED WITH THE REACTIONS OF CHILDREN BELOW THE AGE OF EIGHT YEARS.

Thank you very much,

Jean Harville

2. CHARTS

SCENE TITLE	EVIDENCES OF EMPATHIC RESPONSES	EVIDENCES OF WANING ATTENTION	EVIDENCES OF ENJOYMENT (LAUGHTER)	EVIDENCES OF NOT UNDER- STANDING
Robin's prologue	XX		XXX	
Robin - Cobweb	XXXX	XX	XXXX	XX
Oberon - Titania				
Robin - Oberon	XX	X	X	
Titania - Fairies	X	X	XX	XX
Oberon - Titania				
Artisan (Casting)	XX	XXX	XXXXXX	
Artisan (Problems)	XX	XXX	XXX	X
Artisan (Rehearsal)	XX		XXXXX	X
Bottom in ass's head	XX		XXXXXX	X
Bottom and Titania	X		XXX	X
Bottom, Titania, Fairies	XX		XXXXX	
Bottom, Titania(bower)	XXX	X	XXXX	X
Oberon, Titania, Robin	X	X	XXX	X
Bottom (awakening)	XX	X	XXXXX	
Retrun of artisans	X	X	XXX	X

SCENE TITLE	EVIDENCES OF EMPATHIC RESPONSE	EVIDENCES OF WANING ATTENTION	EVIDENCES OF ENJOYMENT (LAUGHTER)	EVIDENCES OF NOT UNDER- STANDING
Artisan reunion	XX		XX	
Entrance of Duke				
Conversation between Theseus and Philo- strate		XXXX	X	XXX
Quince's prologue			XXXXXX	X
Quince's introduction	X	XXX	XXX	X
Snout's speech (Wall)	X	X	XX	
Bottom and Flute	XX		XXXXXX	X
Snug's speech (lion)	XX	XX		
Starveling's speech			XX	X
"Lion" chasing Flute as "Thisbe"	XX		XXXXXX	
Bottom's "suicide"	XXX	X	XXXXXX	X
Flute's mourning and "death"	XX		XXXXXX	
Remarks of Theseus and Hippolyta			XXXX	X
Theseus' invitation	X	XXX	X	X
Oberon's instructions to the fairies, elves		X		X
Robin's epilogue	XXXX	X	XXX	

3. CONCLUSION

The charts on the fore-going pages provide an over-all picture of the reactions of the children in the audience to The Fairy Forest. As would be expected, enjoyment was most apparent in the artisan scenes, and attention waned in scenes of long discussion. This observation substantiates the conviction that children enjoy broad comedy, like action, and dislike lengthy dialogue. It also indicates that the following scenes needed more breaking up with movement and business: the scene in which the artisans discuss their production problems; the scene in which Philostrate and Theseus discuss the artisans; the scene in which Quince introduces the artisans to Theseus and Hippolyta; and the scene in which Theseus extends the invitation to the company to come to Athens.

The children apparently understood the play on the whole, but failed to comprehend the meaning of several lines. The specific lines checked by the recorders were these:

COBWEB I must go seek some dew-drops here
And hang a pearl in every cowslip's ear

TITANIA Some to kill canker worms in the musk-rose
buds....

FLUTE Nay, let me not play a woman; I have a beard
coming.

BOTTOM So hath thy breath, my dearest Thisbe dear.

ROBIN Now I'll this advantage take
And an ass of him I'll make.

OBERON And think no more of this night's accidents
But as the fierce vexation of adream.

PHILO. "The battle with the Centraurs, to be sung
By an Athenian Eunuch to the harp;
The riot of the tipsy Bacchanals,
Tearing the Tracian singer in their rage;
The thrice three Muses, mourning for the death
Of learning, late deceased in beggary;"

THESEUS I will hear that play;
For never anything can be amiss
When simpleness and duty tender it.

QUINCEThat you should here repent you,
The actors are at hand, and by their show
You shall know all that you are like to know.

THESEUS This is the greatest error all. The man should
be put into the lantern. How is it else the
man 'i the moon?

OBERON With this field-dew consecrate,
Every fairy take his gait,
And each several chambers bless,
Through the palace with sweet peace,
And the owner of it blest,
Ever shall in safety rest.

It should be noted, in regard to lines not understood, that only in two places did more than two of the recorders check the same lines. The two places were in the Titania-Fairy scene where Titania gives her fairies instructions, and in the scene of conversation between Theseus and Philostrate.

It is interesting to note that the children responded empathically more often to the movements and lines of Robin, Cobweb, Oberon and Titania than to the movements and lines of the other characters. This indicates the importance of appropriate movement and gesture.

The results of the analysis may be summed up in this way: for the most part, the play was enjoyed and understood by the children in the audience; certain lines need to be written for better understanding; several scenes need further enlivening with movement and business; and Theseus and Philostrate's speeches should either be cut or rephrased to hold audience interest and attention.

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