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By

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An Honors Thesis Submitted in Partial Fulfillment of the Requirements for Graduation from the Western Oregon University Honors Program

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The curtain is down; you can hear the rustling of the waiting audience in the darkness as the lights slowly dim. With the rise of the curtain, you step into the spotlight, inhale a nervous breath, and proceed to interpret the words expressed by the actors you accompany on stage. Honestly, this picture is something not all people in the field of interpreting have been able to experience, but it is something that the author of this paper has only recently learned to be a life changing experience. This paper will explain the process of theatrical interpreting and what it entails to complete an interpretation of a play. To do this, the author will provide a step-by-step process of interpretation that is required for interpreting play. In addition, the author will reflect on a personal experience of going through the theatrical interpreting process for this thesis. This reflection will include a transcript of the interpreted play with translation, an observation of a professional interpretation of the translated play, an interview with two of the interpreters, and a write up of the overall experience.

To begin, theatrical interpreting should be defined. A simple definition is that theatrical interpreting is the act of taking a spoken play or musical being performed on stage, and translating it into sign language for a Deaf audience to experience the performance. Julie Gebron eloquently puts it in her book *Sign the Speech: An Introduction to Theatrical Interpreting*:

What is theatrical interpreting? It is a new art form. It is not merely translating words; it is creating a work of art. It is striving to re-interpret the director's vision and in the process creating a different stage picture of that vision. It is realizing that while there are many ways interpreters relate
physically to the stage, they all require acting. It is acting, but it uses a
different language and style to communicate the story. (Gebron)

From this definition, there can be some proposed questions. How much does the interpreter act? If the interpreter takes the director’s vision, how can they create their own unique interpretation? Is interpreting theater difficult? All of these questions will be touched upon in this paper and will have explanations that can be used as information for people looking into the career of interpreting theatre. These questions are part of the reason that there needs to be more research in this particular area of interpreting. Educational, court, and medical interpreting are usually thought of before theatrical interpreting, and has more completed research even though the interpreting field itself is still young. It is for this reason that more research needs to be completed by interpreters in the field.

Theatrical interpreting has a process of its own of which people who are in the interpreting profession might not think is a part of the standard process. For example, an interpreter in an educational environment would arrive to the assigned class or classes and would interpret the material from what they hear being lectured on by the teacher. Hopefully the interpreter would have had a chance to discuss what was going to be taught that day with the teacher before the day of the lesson. This could include handouts or a print out of the presentation for the class. Having these materials can help the interpreter know what is going to be involved in the source material they need to process to create the target message which can be either spoken or signed, depending on the needs of the client(s). The language that the initial message is conveyed in is called the source language (SL). Interpreters
then use the target language (TL) to provide the target message to their client(s). In any situation in which an interpreter is needed, the source and target language will switch back and forth between the languages used. An example of this would be in a classroom where a teacher is presenting in English and the interpreter is signing for a student. English would be the source language and American Sign Language (ASL) the target but if the student asked a question, ASL would be the source and English the target. To create this target message, the interpreter will use the process model of their choice, such as the Colonomos or Cokely models, which in turn can be broken down into the ten-step process proposed by Anna Witter-Merithew. The ten-step process is the method of taking the source message and relaying the target message. To start, the first step is the Prediction, which takes the title of the source to be interpreted and gives the interpreter a chance to provide their own hypothesis as to what will be talked about. Step Two is the View and Recall section. For this step the interpreter will view or listen to the source text without any note taking. “The goal [of this step] is to receive the information for the purpose of comprehension. After viewing the text, randomly recall what was discussed in the text (Winston & Monikowski)” (Witter-Merithew). By doing this, the interpreter is able to test how much information they have retained from the source material. In this step, interpreters can work with a team to recall what they have just viewed to see if the same information was provided in the recall as was in the original. Content Mapping is the third step, which is a “creation of a visual representation (Colonomos, 1992) of the information using a strategy referred to as mind mapping. Mind mapping (also referred to as webbing, charting, or mapping) is a creative process that fosters
recall. Additionally, mind mapping process results in information being charted according to a hierarchy of relevance to the topic” (Witter-Merithew). This map can be made of physical pictures or a series of words. Typically, if the source message is spoken English, the mapping would be a list of written words and if the source was in ASL, the map would be pictures. Finding the Salient Linguistic Features (SLF) in the source language is the fourth step, which may cause some confusion for people. It is explained as such:

[A] reflection on the text for the purpose of identifying the specific linguistic features that were used to convey prosody—the features that were essential or central in conveying the mood, style, and manner of the message. As well, it focuses on how message coherence was achieved. Likely, this will draw attention to behaviors such as affect, pacing, pausing, stress, emphasis, inflection, intonation, and message coherence. What language features were used to accomplish the prosody? Were certain pieces of information repeated? Did this create emphasis? Were certain portions of the message emphasized through vocal or visual inflection or some other feature/behavior? Was attention drawn to a portion of the message through pacing or pausing? Did pacing and pausing contribute to transition from one idea to the next in the message? Questions like these are useful in helping to isolate/identify the salient linguistic features. Identifying these features is important, because these features contribute further to the understanding of the intent of the message. (Witter-Merithew)

After understanding the SLF from the source, the fifth step is an Abstraction. “In this step, the essence or overarching point/principle/generalization embedded in the text is expressed in a one-line statement. The statement is expressed in the form of an underlying moral, principle, or point expressed implicitly in the text...[which] requires going to a deeper level of processing to identify an implied message that is within the text. The best abstractions are the ones that isolate the essence of the text in a statement that is generalizable” (Witter-Merithew). Generally, the abstraction is a single sentence that summarizes the message, but still includes the deeper meaning,
such as the moral of an Aesop’s Fable. Step number five is a Retelling in the Source Language. For this step, the “SL text is re-stated in the interpreter’s own words (Colonomos, 2000). This provides a re-integration of all the component parts of the text that have been analyzed in Steps 3-5...The goal of the re-telling is to approximate the original SL text as much as possible for the purpose of confirming an understanding of the meaning...This step utilizes memory/recall and paraphrasing skills to review comprehension of the SL message. Paraphrasing skills are an essential part of the interpretation process. Engaging in ‘same language’ paraphrasing based on recall strengthens the foundation skills necessary to interpret” (Witter-Merithew). Similar to the fourth step, the Salient Linguistic Features of the target language are established.

There is consideration of the specific linguistic features of the TL that are used to convey prosody—the features that are essential or central in conveying the mood, style, and manner of TL messages. This consideration is then narrowed to the specific SL text to isolate the TL linguistic features that will create equivalency in meaning. Focus on how message coherence can be achieved in the TL. Focus on the TL behaviors used to create affect, pacing, pausing, stress, emphasis, inflection, intonation, and message coherence. Identifying these features is important to creating a message that is equivalent at the level of prosody.

Listing these features is an important strategy for reflection and later, for the stage of message formulation in the TL. The listing can be referred to at the same time the visualization map (Step 8) is referred to during the discourse analysis step of TL ‘re-telling’. The visualization map, in concert with the list of TL salient linguistic features provides the mnemonic device necessary for accurately re-constructing the TL message. When identifying the salient linguistic features for the target language: Review the salient linguistic features listed for the source language text; Consider how the same functions of manner, style, coherence, and organization would be conveyed in the target language; Determine what additional features of the target language might also be utilized to convey an equivalent message (Witter-Merithew)

Step eight is the Visualization Mapping, which is a little bit different than the content mapping but contains a similar goal. “A visualization map is a wordless map that
represents the key concepts of the text in the order in which they will be conveyed in the TL. The visualization map captures the essence of the original SL message, but allows for the restructuring of the sequence of events and information that may be necessary when conveying the message into the TL” (Witter-Merithew). As previously stated, the visualization map contains words if the source is spoken, but pictures if the source is signed. If the source is signed, step three and step eight would switch each other, still providing the same results in the process. In the Retell in Target Language step of the process, the sixth through eighth steps, “solidifies the transference of meaning from the source language into the TL. [By the use of] memory, visualization, comprehension, and source language competency to create a paraphrasing of the original text in the target language [, the interpreter is given a sort of practice run to ensure that the final product will relay the correct message)” (Witter-Merithew). The tenth and final step is the Interpretation. This step is what brings together all of the prior steps into one final message. “Doing this involves dual tasking—the ability to cognitively manage multiple tasks simultaneously. Dual tasking is a pre-requisite skill to simultaneous interpreting” (Witter-Merithew). Being able to hear or see the source message and within a matter of seconds convert it to the target message is the ultimate goal for an interpretation. For theatrical interpreting the dual tasking aspect of the interpretation is a little bit different because the target message has already been pre-established prior to the actual performance. This leads into the other aspects of the interpreting process that is required for those interpreting theatre.
With theatrical interpreting the process is much more involved than a meeting a few times a week to get source material for an interpretation. There are more people involved, and more work on the part of the interpreter that must be taken into consideration. To begin, there is the initial assignment. An interpreter must feel confident in their skills as an interpreter, as well as understand how theatre works, and how they, as an outsider, must work with the process. First, it is recommended to watch the performance a few times before the night of interpretation. This is to give the interpreter a chance to see what the director’s vision is, and how to match this with the interpretation. Of course, this is focused toward interpreters who are only interpreting during night of performance and doesn’t include interpreters who are involved in the whole process of the play. The interpreter involved in the whole process might be working with a Deaf actor or actress, or could have been asked by the director to be involved with the process of the play production. If the latter is true, there is more to think about with making the decision to interpret the performance.

To start, it is beneficial to know which show is being produced. For instance, is it a musical, Shakespeare, or a translated play from a foreign playwright? Once the interpreter knows what play they would be interpreting, it is important to know the way is which it will be performed. For an example, the author has viewed classic Shakespearian plays performed at the Oregon Shakespeare Festival that have been set on a boardwalk, in a Catholic school, and in Vegas. Interpreting a play with themes similar to these, but still in Old English, can pose a challenge. Another thing for interpreters to consider would be if the topic of the performance is something
that they are comfortable expressing on stage or is it something they themselves
know about from previous experience. If an interpreter had recently lost a loved
one, it might not be the wisest of decisions for work on a play that included death
family/friends/lovers/etc. All of this must be considered when making the initial
decision to interpret. After the decision has been made, there are other questions
that the interpreter should ask pre-assignment:

1) What are the dates the show will be interpreted?

2) How many accessible performances will be offered?

3) How much rehearsal time will be needed and when are rehearsals
scheduled? You should accept performances that not only fit into your
schedule in terms of performance dates, but also allow you enough time to
rehearse and prepare for the production.

4) Where will the interpreters be during the performance? As far as
placement, if the signers will be onstage during a production, many more
hours of rehearsal time will be required than platform interpreting work.

(Gebron)

If an interpreter is to assume that they will not be needed during rehearsals, there
should be clarification with the director as to what is needed of the interpreter for
the production and the preparation beforehand. Once these questions have been
answered, and the interpreter is satisfied with continuing with the process before
the interpreted performance, there are a few things, which need to be requested of
the theatre company. First, a contract needs to be written up. It is very important
that there is a signed on record because it will state “the dates of the performances
which you will interpret, the amount you will be paid, when payment will be made, the amount of time needed by either party to terminate the agreement, your social security number, appropriate address and signatures” (Gebron). The reasoning behind this contract is to not only hold the interpreter responsible, but also the theatre company, for work that is involved with a business transaction. Interpreting a play may be fun for most interpreters who choose to work in this branch of the field, but it is still a job that requires some ethical responsibility. Next, a script must be given as well as any cuts that are made to the script before or during the production. This copy of the script is what the interpreter(s) must rely on for the bulk of their translation. If the performance is a musical, an audiotape of the music and other sound cues should also be provided with a copy of the lyrics to the songs. Same for if there is a filmed copy that the interpreter might have access to use to note the movement on stage and interactions between characters. One issue with the audiotape or video is that the interpreter must have permission to use the tape for translation purpose only due to Equity and copyright restrictions. Lastly, the interpreter needs to know if they can have access to members of the cast and crew, such as the director, to know any changes to the performance, and the dramaturg, to help with any historical information that might help the interpreter prepare for the performance.

After all of this preparation, the interpreter can finally start the translation process from the static text of the performance.

“How do you actually go about the process of translating? First, you need to be familiar with the script and with the production. A lot of the information
you gather at the first rehearsal will make your job easier, because you will have a deeper understanding of the choices the director made about a production...Throughout the rehearsal process, the director and the actors will continue to develop the characters in the show giving more depth to their performances and more insight into what motivates each character to make specific choices of action and language in the story” (Gebron).

Looking at this explanation, there is a noticeable difference between interpreting in theatre compared to interpreting for educational, medical, or legal settings. In these scenarios, the interpreter should hopefully be briefed about the situation or the content of the lesson or trial, but doctors’ appointments are a little different because of the nature of appointments. In these three cases, the words being spoken don’t have a preset script, so there is not the same act of translating the message pre-assignment. By taking the written version of a play and interpreting it to decipher the meaning takes a different mindset since the final production will be more than just a spoken medium.

Indeed, for educated people, concentration on the speech act in communicating with one another is often assumed to be self-evident. The cultural precept of verbalizing is so strong and so reinforced through habit, that the distinction between speech act and pragmatic context, as it is made by modern linguistics, retains only the value of a theoretical construction. Nevertheless, it allows for a description of the situation the subordination of educated communication to rationalism’s precept of intelligible verbal intercourse with one another, to such an extent that even the pragmatic
context is affected by this verbal droning and made textual our awareness of non-verbal speech seems to diminish with increased education (Mattenklott).

It is important to consider that consumers who view the play’s production will have an interest in theatre and might be focused on the written or spoken form rather than a non-verbal production. In an assignment to interpret a play or musical, it is the Deaf and hearing consumers that need to be taken into consideration. The goal of the production can vary depending on what the director’s vision is, but overall it is a story that is being performed.

Storytelling provides a bridge that allows deaf culture to cross over and influence mainstream hearing culture. Both cultures have a long tradition of physical storytelling. In the Deaf culture it is supported by the grammatical structure in the language and in hearing culture it is through [theatre]... The fact that storytelling is a linguistic foundation of American Sign Language...almost insures that theatrical and storytelling elements will be crucial in identifying a deaf leadership style since these are both cultural strengths. The mainstream culture uses theater as a refined storytelling technique as well. Since their understanding of theater, its process, and its expressiveness overlap, [theatre] can become a shared space within which to appreciate both cultures’ abilities.” (Haggerty)

Since it is this storytelling aspect of our Deaf and hearing cultures, the interpretation of the text will not only take time to process, but also needs to have a meaning based focus instead of a literal production. When taking the written text, an interpreter
must fully understand the meaning behind what is being said by the actors, and take this meaning into the interpretation. Generally, a team of two to three interpreters work together on one performance. One of the interpreters will be given the task of splitting the script in accordance to the characters, and divvy them up between the interpreters. From there the interpreters will work to come up with their own interpretation of their lines, and will share them with their team, receiving feedback and working together to finalize the overall interpretation. Some teams will also work with a sign coach, who can be Deaf or hearing that is highly skilled in ASL, and can help the interpreters ensure that their message is portrayed smoothly.

When is finally is the first or only night of a performance, one thing that interpreters should take into consideration is that during performances, actors can make mistakes in their lines, they are human. Since there is a chance for spoken source mistakes, the interpreter must have the script memorized to an extent, but to not focus as much on every detail completely engrained in their head, and should be prepared for spoken errors. If the interpreter is too focused on the message, then they could potentially get ahead of actors. Another key thing to mention is that interpreters are not there to act and become a part of the performance, unless that is the directors’ wishes. When interpreting for theatre, there is a rule of thumb that you keep your feet planted in the same place, but that your upper body can move as needed while your interpret. This being said, it is important to make sure that your signs and facial expressions are big enough to be seen by the audience, which could be seen as acting. One must understand that as an interpreter relaying the message, there is an element of acting, but you are not the focus of the performance.
So now, once again, we are back on the stage with the curtains open. A lone interpreter has walked into their spotlight, waiting for the musical cue to begin. As the introduction begins, a satisfied breath can be exhaled knowing that it is time to perform what weeks of practice have formed. The first words have been spoken, and words flow off of the hands made ready. As an ending thought, Gert Mattenklott’s *For Theatre, the Drama is the Libretto* mentions something that the author thinks should be brought to attention.

No approach will do justice to the theater if it sees direction, dramaturgy, decor, costuming and lighting as only the conditions necessary for the animation of literature. The theater is a cultural institution with its own dynamics that arise from the dialectical interactions of the audience, culturopolitical authorities, authors and many other artists. Each of these makes its own ideological or aesthetic demands on this institution at any given time. In this respect theater is qualitatively different from the other genres, lyric and epic, even though genre theory insists on mentioning them in the same breath over and over again. Both the novel and the lyric are realized in reading, that is, as literature. The lyric admittedly still allows one to recognize a few of its forms reflections of distant times when its verses were sung. This may hold true as well, in an analogous way, for the truly narrative forms of the modern novel, which likewise continue to exist there as residual forms.” (Mattenklott).

There is much more to an interpretation than just putting words onto hands of the interpreter. It takes planning, the mental process, and practice to end with the final
product of interpretation. Overall, it takes a mind that is prepared to put the effort to taking this art form and creating something beautiful with it. This is what makes theatrical interpreting more difficult compared to other areas in the interpreting field. Yet it also makes it special and unique, which should be the main reason for choosing to work in the field, not to avoid it because it seems too difficult. Take a chance, an interpreter might find that theatre is the perfect fit for them.
A Midsummer Night’s Dream

ASL Gloss Transcript
For this portion of the paper, the author had provided the English version of *A Midsummer Night's Dream* that she used as the source for the translated gloss script. This script is taken from the online Folger Digital Texts (Shakespeare). In the pages to follow, the reader will be able to directly compare the classic text to the glossed version that the author developed.

If any readers are less informed about the *A Midsummer Night's Dream* play, here is a short synopsis:

In *A Midsummer Night's Dream*, residents of Athens mix with fairies from a local forest, with comic results...four young Athenians are in a romantic tangle. Lysander and Demetrius love Hermia; she loves Lysander and her friend Helena loves Demetrius. Hermia’s father, Egeus, commands Hermia to marry Demetrius, and Theseus supports the father’s right. All four young Athenians end up in the woods, where Robin Goodfellow, who serves the fairy king Oberon, [wrecks havoc and leads to twists and turns with the lovers]. (Shakespeare)

Along with the four lovers, a group of working men decide to perform a play for the wedding of Theseus and Hippolyta, which adds to the humor of the follies. In the end, all works out as it should.

**Characters in the play:**

- The four lovers: Hermia/Lysander/Helena/Demetrius
- Theseus, duke of Athens
- Hippolyta, queen of the Amazons
- Egeus, father to Hermia
- Philostrate, master of the revels to Theseus
- Nick Bottom, weaver
- Peter Quince, carpenter
- Francis Flute, bellows-mender
- Tom Snout, tinker
- Snug, joiner
- Robin Starveling, tailor
- Oberon, king of the Fairies
- Titania, queen of the Fairies
- Robin Goodfellow, a “puck,” or hobgoblin, in Oberon’s service
- A Fairy, in the service of Titania
- Fairies attending upon Titania: Peaseblossom/Cobweb/Mote/Mustardseed
- Lords and Attendants on Theseus and Hippolyta
- Other Fairies in the trains of Titania and Oberon
ACT 1, Scene 1

Enter Theseus, Hippolyta, and Philostrate, with others.

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

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

THESEUS Go, Philostrate,
Stir up the Athenian youth to merriments.
Awake the pert and nimble spirit of mirth.
Turn melancholy forth to funerals;
The pale companion is not for our pomp. Philostrate exits
Hippolyta, I wooed thee with my sword
And won thy love doing thee injuries,
But I will wed thee in another key,
With pomp, with triumph, and with reveling.

EGEUS and Lysander and Demetrius

Enter Egeus and his daughter Hermia,

EGEUS
Happy be Theseus, our renowned duke!

THESEUS
Thanks, good Egeus. What’s the news with thee?

EGEUS
Full of vexation come I, with complaint
Against my child, my daughter Hermia.—
Stand forth, Demetrius.—My noble lord,
This man hath my consent to marry her.—
Stand forth, Lysander.—And, my gracious duke,
This man hath bewitched the bosom of my child.—
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love tokens with my child.
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love
And stol’n the impression of her fantasy
With bracelets of thy hair, rings, gauds, conceits,
Knacks, trifles, nosegays, sweetmeats—messengers
Of strong prevailment in unhardened youth.
With cunning hast thou filched my daughter’s heart,
Turned her obedience (which is due to me)
ACT 1, SCENE 1

THESEUS:

To stubborn harshness.—And, my gracious duke,
Be it so she will not here before your Grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.

THESEUS
What say you, Hermia? Be advised, fair maid.
To you, your father should be as a god,
One that composed your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted, and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HERMIA
So is Lysander.

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

HERMIA
I would my father looked but with my eyes.

THESEUS
Rather your eyes must with his judgment look.

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

THESEUS
Either to die the death, or to abjure
Forever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether (if you yield not to your father’s choice)
You can endure the livery of a nun,
For aye to be in shady cloister mewed,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessèd they that master so their blood
To undergo such maiden pilgrimage,
HERE STAND BEFORE YOU, SHE [GESTURE FORWARD HERMIA] 
CONSENT MARRY DEMETRIUS, WILL NOT. 
PRO-1 ME BEG YOU USE OLD RULE OF A-T-H-E-N-S 
MY DAUGHTER CONNECT-WITH ME, PRO-1 ME D-I-S-P-O-S-E OF HER CAN 
PRO-1 ME DO HOW? TWO-OPTION. 
FIRST, GIVE [GESTURE LEFT DEMETRIUS] FOR MARRIAGE 
SECOND, DEATH. THAT BECAUSE RESPECT OUR LAW 
IF DEATH, HAPPEN IMMEDIATELY WITHOUT CASE. 

THESEUS 
HERMIA, WHAT SAY? PRO-1 ME ADVISE YOU. 
YOU NEED RESPECT FATHER SAME-AS GOD 
FATHER WHO MADE YOU 
YOU NOTHING MORE THEN FORM OF PERSON 
I-M-P-R-I-N-T-E-D BY FATHER, IN POWER 
IF YOU [GESTURE FORWARD HERMIA] CHANGE OR DESTROY POWER, BAD. 
THINK-ABOUT-IT, DEMETRIUS WORTHY MAN 

HERMIA 
LYSANDER ALSO. 

THESEUS 
[GESTURE RIGHT LYSANDER] HIMSELF, YES 
BUT, YOU HAVE FATHER SUPPORT NONE 
OTHER [GESTURE LEFT DEMETRIUS] MUST THINK MORE WORTH. 

HERMIA 
IF MY FATHER COULD LOOK WITH MY EYES 

THESEUS 
NO, IT IS YOU WHO MUST SEE JUDGEMENT WITH FATHERS EYES 

HERMIA 
MY GRACE, PLEASE. 
PRO-1 ME DON'T-KNOW WHY PRO-1 ME FEEL POWER BOLD 
OR HOW AFFECT MY R-E-P-U-T-A-T-I-O-N FOR PROPER WOMAN BEHAVIOR 
NOW, HERE WANT PLEAD MY THOUGHT 
PLEASE YOUR GRACE, PRO-1 ME WANT KNOW 
WORST MAYBE HAPPEN FOR ME 
SUPPOSE ME REFUSE MARRY DEMETRIUS 

THESEUS 
OPTIONS TWO, FIRST, YOU POSSIBLE BE KILL, OR SECOND LEAVE 
THIS SOCIETY OF MEN 
SO, HERMIA, EXAMINE-SELF OF WHAT DESIRE 
LEARN FROM YOUR YOUTH, NEED THINK-ABOUT YOU FEELINGS 
DEPENDING (IF YOU NOT CHOOSE WHAT FATHER WANT) 
YOU CAN CONTINUE LIFE AS N-U-N 
FOREVER YOU WILL LIVE IN E-N-C-L-O-S-E-D BUILDING CAGED 
STAY SISTER OF LORD FOR LIFE NOW ON 
PREACH HYMNS FOR COLD MOON 
BLESS ARE WOMEN WHO MASTER PASSIONS 
STAY CHASTE WOMEN
But earthlier happy is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.

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

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

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

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

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

LYSANDER, [to Theseus]
I am, my lord, as well derived as he,
As well possessed. My love is more than his;
My fortunes every way as fairly ranked
(If not with vantage) as Demetrius’;
And (which is more than all these boasts can be)
I am beloved of beauteous Hermia.
Why should not I then prosecute my right?
Demetrius, I’ll avouch it to his head,
Made love to Nedar’s daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.

THESEUS
I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being overfull of self-affairs,
My mind did lose it. — But, Demetrius, come,
BUT HONEST HAPPY WOMAN MARRIED 
THEN THE WOMAN WHO NOT MARRY 
GROW, LIVE, DIES SINGLE  

HERMIA 
SO, PRO-1 ME GROW UP, LIVE, DIE, MY LORD 
PRO-1 ME GIVE UP MY LABEL OF VIRGIN 
TO THE CONTROL OF MAN, GOD 
BUT MY SOUL NOT-WANT GIVE THAT  

THESEUS 
NOW, HAVE TIME PAUSE, THINK ABOUT, FINISH DECISION NEXT NEW MOON 
THAT DAY, MY LOVE, PRO-1 ME MARRY 
CONNECTION FOREVER 
THAT DAY YOU NEED PREPARE DIE 
FOR-FOR NOT OBEY YOUR FATHER WISH 
OR, MARRY DEMETRIUS 
OR, ON D-I-A-N-A-S ALTER PROTEST 
FOR SINGLE LIFE BECOME N-U-N  

DEMETRIUS 
GIVE UP, SWET HERMIA. LYSANDER, STOP. 
YOU HAVE A CRAZY IDEA C-L-A-I-M TO MY RIGHT  

LYSANDER 
YOU HAVE LOVE FROM HERMIA FATHER, DEMETRIUS 
ALLOW ME HAVE HERMIA LOVE. YOU CAN MARRY HER FATHER.  

EGEUS 
LYSANDER, TRUE DEMETRIUS HAVE MY LOVE 
FOR WHAT IS MINE, MY LOVE WILL AFFECT HIM 
HERMIA IS MINE, ALL MY RIGHT OF CONTROL HER 
PRO-1 ME WILL GIVE-TO DEMETRIUS  

LYSANDER 
MY, LORD, PRO-1 ME BORN SAME LEVEL [GESTURE LEFT DEMETRIUS] 
MONEY RICH, SAME. MY LOVE MORE, NOT EQUAL 
MY F-O-R-T-U-N-E EQUAL-ALL 
IF NOT SAME-AS DEMETRIUS, 
AND, IF CAN’T BRAG ABOUT HOW EQUAL 
PRO-1 ME [GESTURE SELF] LOVE OF BEAUTIFUL HERMIA 
WHY SHOULD PRO-1 ME NOT FIGHT FOR MY RIGHT? 
DEMETRIUS, I WILL TELL YOU, FACE-TO-FACE 
WON HER LOVE, AND SHE LOVES HIM NOW, SHE SHOWS LOVE FOR HIM, BUT 
MAYBE SHOULD NOT 

THESEUS 
PRO-1 ME ADMIT, HEARD HAPPEN 
AND WITH THINGS DEMETRIUS SAID AFTER HAPPEN 
RECENT THINK ONLY OF SELF 
MY MIND FORGOT—DEMETRIUS, COME
And come, Egeus; you shall go with me. I have some private schooling for you both.— For you, fair Hermia, look you arm yourself To fit your fancies to your father’s will, Or else the law of Athens yields you up (Which by no means we may extenuate) To death or to a vow of single life.— Come, my Hippolyta. What cheer, my love?— Demetrius and Egeus, go along. I must employ you in some business Against our nuptial, and confer with you Of something nearly that concerns yourselves.

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

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

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

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

HERMIA O cross! Too high to be enthralled to low.

LYSANDER Or else misgraffèd in respect of years—

HERMIA O spite! Too old to be engaged to young.

LYSANDER Or else it stood upon the choice of friends—

HERMIA O hell, to choose love by another’s eyes!

LYSANDER Or, if there were a sympathy in choice, War, death, or sickness did lay siege to it, Making it momentany as a sound, Swift as a shadow, short as any dream, Brief as the lightning in the collied night, That, in a spleen, unfolds both heaven and earth, And, ere a man hath power to say “Behold!” The jaws of darkness do devour it up. So quick bright things come to confusion.

HERMIA If then true lovers have been ever crossed, It stands as an edict in destiny. Then let us teach our trial patience
AND EGEUS, COME WITH, TWO-OF-YOU GO WITH ME
PRO-1 ME WANT GIVE ADVICE TWO-OF-YOU
FOR YOU, HERMIA, PREPARE YOURSELF
TO FOLLOW YOUR FATHER WISHES
TO DEATH, OR SINGLE LIFE
MY HIPPOLYTA, COME. YOU HAPPY, MY LOVE?
DEMETRIUS, EGEUS, GO (SHOO!)
PRO-1 ME WANT DISCUSS THINGS
SOME INVOLVE YOU, SOME NOT

EGEUS
WE FOLLOw YOU

LYSANDER
MY LOVE, WHY YOUR FACE P-A-L-E?
HOW RED CHEEKS FADE FAST?

HERMIA
FOR WANT OF TEARS I COULD GIVE
FOR I FEEL IT IN MY EYES

LYSANDER
POOR ME. IN EVERYTHING I HAVE PAST READ
OR HEARD FROM STORY OR HISTORY
ROAD OF LOVE NEVER SMOOTH
BUT NORMALLY PEOPLE HAVE HAPPEN NOT EQUAL GENETIC RANK

HERMIA
MUST BARRIER BE TOO HIGH FOR US TO OVERCOME

LYSANDER
OR AGE NOT EQUAL
HERMIA
TOO OLD OR YOUNG BECOME ENGAGED

LYSANDER
OR DEPEND ON FRIENDS

HERMIA
OR CHOOSE LOVE FROM ANOTHER PERSON DECISION

LYSANDER
IF TWO LOVERS MATCHED
WAR, DEATH, SICKNESS AFFECT IT
HAVE THAT LOVE CONTINUE ONLY A MOMENT
FAST GONE LIKE SHADOW, OR SHORT LIKE DREAM
QUICK LIKE LIGHTNING IN THE DARK BLACK NIGHT
THAT LIGHTNING SUDDENLY SHOWS BOTH SIDES OF LIFE, HEAVEN AND EARTH
AND BEFORE MAN CAN SAY, “BEHOLD”
DARK CONSUMES LIGHT
QUICKLY COMES D-E-F-E-A-T

HERMIA
IF TRUE LOVERS ALWAYS FRUSTRATED
IT SHOWS A PROBLEM IN DESTINY
SO LET TWO-OF-US SHOW OUR PATH PATIENCE
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.

LYSANDER A good persuasion. Therefore, hear me, Hermia:
I have a widow aunt, a dowager
Of great revenue, and she hath no child.
From Athens is her house remote seven leagues,
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lov'st me, then
Steal forth thy father's house tomorrow night,
And in the wood a league without the town
(Where I did meet thee once with Helena
To do observance to a morn of May),
There will I stay for thee.

HERMIA My good Lysander,
I swear to thee by Cupid's strongest bow,
By his best arrow with the golden head,
By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves,
And by that fire which burned the Carthage queen
When the false Trojan under sail was seen,
By all the vows that ever men have broke
(In number more than ever women spoke),
In that same place thou hast appointed me,
Tomorrow truly will I meet with thee.

LYSANDER
Keep promise, love. Look, here comes Helena.

HERMIA Godspeed, fair Helena. Whither away?

HELENA
Call you me "fair"? That "fair" again unsay.
Demetrius loves your fair. O happy fair!
Your eyes are lodestars and your tongue's sweet air
More tunable than lark to shepherd's ear
When wheat is green, when hawthorn buds appear.
Sickness is catching. O, were favor 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,
The rest I'd give to be to you translated.
O, teach me how you look and with what art
You sway the motion of Demetrius' heart!

HERMIA
I frown upon him, yet he loves me still.
BECAUSE IT SEEMS THAT FRUSTRATION ALWAYS HAPPENS
BUT IT DUE FOR LOVE TO TRY, LIKE THOUGHTS, DREAMS, AND SIGHS
WISHES AND TEARS HAPPEN FOR ALL FOLLOWERS OF LOVE
LYSANDER
THAT A GOOD ATTITUDE FOR TWO-OF-US HAVE. HERMIA, THINK-ABOUT MY
IDEA
PRO-1 ME HAVE A WIDOW AUNT
SHE HAVE MONEY, BUT CHILDREN NONE
HER HOUSE NOT FAR FROM ATHENS
SHE THINKS ME LIKE SON
IF GO, PRO-1 ME WILL MARRY YOU THERE
THAT PLACE NOT HAVE ATHENIAN LAW
FOLLOW US, CAN’T. IF YOU LOVE ME
LEAVE YOUR FATHER’S HOUSE TOMORROW NIGHT
IN THE FORREST OUTSIDE OF TOWN
WHERE WE MET BEFORE WITH HELENA
FOR CELEBRATE MAY DAY
THAT PLACE I WILL WAIT FOR YOU
HERMIA MY WONDERFUL LYSANDER
PROMISE YOU WITH CUPID STRONG BOW
WITH BEST ARROW
WITH THAT CONNECT SOUL OF LOVERS
WITH FIRE THAT QUEEN FROM C-A-R-T-H-A-G-E DIED
AFTER T-R-O-J-A-N LOVER LEFT BEHIND
FROM ALL PROMISES MEN BEFORE BROKE
MORE THAN WOMAN HAVE SPOKE
THAT SAME PLACE YOU WISH ME GO
TOMORROW WILL MEET-YOU-THERE
LYSANDER
PROMISE KEEP, MY LOVE. NOW SEE HELENA, APPROACH
HERMIA
HELLO PRETTY HELENA, DO-DO?
HELENA
YOU LABEL ME PRETTY? DON’T SAY THAT.
DEMETRIUS LOVES YOUR PRETTY. O-H HAPPY PRETTY
YOUR EYES LIKE STARS, YOUR VOICE SWEET
EASY TO HEAR AND SEE
IF BECOME SICK FROM HOW YOUR FACE, BODY LOOK. ME WANT CATCH
MY EYES WANT LOOK SAME
MY VOICE BECOME SAME
IF COULD GIVE EVERYTHING WORLD, EXCEPT DEMETRIUS
PRO-1 ME WISH CHANGE BECOME YOU
TEACH-ME HOW DEMETRIUS FELL-IN-LOVE WITH YOU
HERMIA
PRO-1 ME LOOK-UP-DOWN (UGH!), STILL LOVES ME.
HELENA
O, that your frowns would teach my smiles such skill!
HERMIA
I give him curses, yet he gives me love.
HELENA
O, that my prayers could such affection move!
HERMIA
The more I hate, the more he follows me.
HELENA
The more I love, the more he hateth me.
HERMIA
His folly, Helena, is no fault of mine.
HELENA
None but your beauty. Would that fault were mine!
HERMIA
Take comfort: he no more shall see my face.
    Lysander and myself will fly this place.
    Before the time I did Lysander see
    Seemed Athens as a paradise to me.
    O, then, what graces in my love do dwell
    That he hath turned a heaven unto a hell!
LYSANDER
    Helen, to you our minds we will unfold.
    Tomorrow night when Phoebe doth behold
    Her silver visage in the wat’ry glass,
    Decking with liquid pearl the bladed grass
    (A time that lovers’ flights doth still conceal),
    Through Athens’ gates have we devised to steal.
HERMIA
And in the wood where often you and I
    Upon faint primrose beds were wont to lie,
    Emptying our bosoms of their counsel sweet,
    There my Lysander and myself shall meet,
    And thence from Athens turn away our eyes
    To seek new friends and stranger companies.
    Farewell, sweet playfellow. Pray thou for us,
    And good luck grant thee thy Demetrius.—
    Keep word, Lysander. We must starve our sight
    From lovers’ food till morrow deep midnight.
LYSANDER
    I will, my Hermia.
Helena, adieu.
    As you on him, Demetrius dote on you!
HERMIA
    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.
HELENA
   IF YOUR LOOK-UP-DOWN COULD TEACH MY SMILE SAME SKILL
HERMIA
   PRO-1 ME GIVE DEMETRIUS CURSES, HE GIVES-ME LOVE
HELENA
   MY PRAYERS WISH FOR HIS LOVE
HERMIA
   MORE PRO-1 ME HATE, MORE HE FOLLOW-ME
HELENA
   MORE PRO-1 ME LOVE, MORE HE HATE
HERMIA
   DEMETRIUS STUPID ACTIONS NOT MY FAULT
HELENA
   NO FAULT OTHER THAN YOUR BEAUTY
HERMIA
   CAN STOP WORRY, SOON DEMETRIUS NEVER SEE MY FACE AGAIN
LYSANDER, PRO-1 ME LEAVE THIS PLACE
BEFORE PRO-1 ME LOVE LYSANDER
BUT HOW [GESTURE SELF] ATTRACTED-TO LYSANDER
HE MAKE ATHENS HEAVEN BECOME HELL
LYSANDER
   HELENA, WE WILL TELL YOU OUR PLAN
TOMORROW NIGHT TIME MOON IN SKY
LIGHT FLOW FROM MOON
GLISTEN FROM D-E-W SPRINKLE GRASS
THAT TIME LOVERS CAN LEAVE HIDDEN
THROUGH GATES ATHENS WE GO
HERMIA
   IN FOREST WHERE TWO-OF-US MET BEFORE
WHERE WE WANT LIE-DOWN ON FLOWERS
EXPRESS EMOTIONS, ALL
THAT WHERE LYSANDER, PRO-1 ME MEET
FROM THAT PLACE WE WILL LOOK-AWAY FROM ATHENS
FIND NEW FRIENDS, HANGING OUT WITH STRANGERS
GOODBYE SWEET FRIEND. PRAY FOR TWO-OF US
GOOD LUCK WITH DEMETRIUSNOW, QUIET LYSANDER
WE MUST NOT SEE OTHER UNTIL TIME TOMORROW NIGHT
LYSANDER
   WILL, MY HERMIA
HELENA, GOODBYE
WISH DEMETRIUS LOVE YOU SAME YOU LOVE HIM
HELENA
   HOW HAPPY SOME PEOPLE
PEOPLE IN ATHENS THINK ME BEAUTIFUL LIKE HERMIA
BUT DEMETRIUS NOT THINK SAME.
He will not know what all but he do know.  
And, as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities.  
Things base and vile, holding no quantity,  
Love can transpose to form and dignity.  
Love looks not with the eyes but with the mind;  
And therefore is winged Cupid painted blind.  
Nor hath Love's mind of any judgment taste.  
Wings, and no eyes, figure unheedy haste.  
And therefore is Love said to be a child  
Because in choice he is so oft beguiled.  
As waggish boys in game themselves forswear,  
So the boy Love is perjured everywhere.  
For, ere Demetrius looked on Hermia's eyne,  
He hailed down oaths that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and show'rs of oaths did melt.  
I will go tell him of fair Hermia's flight.  
Then to the wood will he tomorrow night  
Pursue her. And, for this intelligence  
If I have thanks, it is a dear expense.  
But herein mean I to enrich my pain,  
To have his sight thither and back again.
HE THINK KNOW EVERYTHING, BUT NOT TRUE
NOW, HIS MISTAKE RHQ-WHAT? LOVING HERMIA
PRO-1 ME, ADMIRE HIS QUALITIES
THINGS WITH FOUNDATION NONE
LOVE CAN CHANGE HOW LOOK
LOVE LOOKS WITH MIND, NOT EYE
SO, LIKE BLIND CUPID
LOVE MIND HAS JUDGEMENT NONE
CAN LOVE WITH CHILD
RHQ-WHY? CHOICE HAVE OFTEN
NOT THINK HOW DECISION AFFECT OTHERS
LIKE DEMETRIUS LOOKED HERMIA
TOLD ME HE ONLY EYES FOR ME
BUT STILL LOOK HERMIA
THEN DECIDE TO PERSUE HER, NOT ME
PRO-1 ME GO TELL DEMETRIUS, HERMIA PLAN
FOREST HE GO TOMORROW NIGHT
FOLLOW HERMIA
IF ME INFORM HIM, MAYBE HE THANK ME
THAT THANK YOU WORTH HIM PAIN
MAYBE COME BACK TO ME AFTER
ACT 1, Scene 2

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

QUINCE Is all our company here?
BOTTOM You were best to call them generally, man by man, according to the scrip.
QUINCE Here is the scroll of every man's name which is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess on his wedding day at night.
BOTTOM First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.
QUINCE Marry, our play is “The most lamentable comedy and most cruel death of Pyramus and Thisbe."
BOTTOM A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.
QUINCE Answer as I call you. Nick Bottom, the weaver.
BOTTOM Ready. Name what part I am for, and proceed.
QUINCE You, Nick Bottom, are set down for Pyramus.
BOTTOM What is Pyramus—a lover or a tyrant?
QUINCE A lover that kills himself most gallant for love.
BOTTOM That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split:

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

This was lofty. Now name the rest of the players. This is Ercles' vein, a tyrant's vein. A lover is more condoling.
QUINCE Francis Flute, the bellows-mender.
ACT 1, SCENE 2

QUINCE
   ALL GROUP HERE?
BOTTOM
   YOU SHOULD CALL NAME EACH, EASIER
QUINCE
   HERE PAPER WITH NAME ALL PEOPLE FROM ATHENS
   THINK SHOULD PARTICIPATE IN PLAY
   FOR DUKE, DUCHESS AT WEDDING
BOTTOM
   FIRST, Q-U-I-N-C-E [NAME-SIGN]. SAY WHAT PLAY ABOUT
   THEN SAY NAME ACTORS
QUINCE
   OUR PLAY ABOUT RHQ-WHAT?
BOTTOM
   GOOD PLAY, AND FUNNY
   NOW, QUINCE, CALL ACTORS NAME
QUINCE
   ANSWER IF CALL NAME.
   N-I-C-K B-O-T-T-O-M [NAME-SIGN], WEAVER
BOTTOM
   READY. WHICH CHARACTER?
QUINCE
   YOU WILL PLAY PYRAMUS
BOTTOM
   PYRAMUS LOVER OR TYRANT WHICH?
QUINCE
   LOVER WHO KILLS HIMSELF FOR LOVE
BOTTOM
   SOME TEARS HAPPEN DURING FINAL PERFORMANCE
   SUPPOSE ME DO, AUDIENCE NEED LOOK WITH EYES
   PRO-1 ME WILL ACT PART OF GRIEVING LOVER
   FOR REST OF PLAY, MY HUMOR PERFECT
   WOULD BE AMAZING
      ROCKS ANGRY
      SHIVER SHOCK
      BREAK LOCKS
      PRISON GATES
      CHARIOT OF PHIBBUS
      SHINE FROM FAR
      AND MAKES FATES FOOLIGH
   SEE, THAT WONDERFUL. NOW NAME OTHER ACTORS
QUINCE
   F-R-A-N-C-I-S F-L-U-T-E [NAME-SIGN], BELLOWS MENDER
FLUTE Here, Peter Quince.
QUINCE Flute, you must take Thisbe on you.
FLUTE What is Thisbe—a wand’ring knight?
QUINCE It is the lady that Pyramus must love.
FLUTE
   Nay, faith, let not me play a woman. I have a beard coming.
QUINCE
   That’s all one. You shall play it in a mask, and
   you may speak as small as you will.
BOTTOM
   An I may hide my face, let me play Thisbe too.
   I’ll speak in a monstrous little voice: “Thisne,
   Thisne!”—“Ah Pyramus, my lover dear! Thy Thisbe
dear and lady dear!”
QUINCE No, no, you must play Pyramus—and, Flute,
you Thisbe.
BOTTOM Well, proceed.
QUINCE Robin Starveling, the tailor.
STARVELING Here, Peter Quince.
QUINCE
   Robin Starveling, you must play Thisbe’s
   mother.—Tom Snout, the tinker.
SNOUT Here, Peter Quince.
QUINCE
   You, Pyramus’ father.—Myself, Thisbe’s
   father.—Snug the joiner, you the lion’s part.—
   And I hope here is a play fitted.
SNUG
   Have you the lion’s part written? Pray you, if it
   be, give it me, for I am slow of study.
QUINCE You may do it extempore, for it is nothing but
   roaring.
BOTTOM
   Let me play the lion too. I will roar that I will
   do any man’s heart good to hear me. I will roar that
   I will make the Duke say “Let him roar again. Let
   him roar again!”
QUINCE
   An you should do it too terribly, you would
   fright the Duchess and the ladies that they would
   shriek, and that were enough to hang us all.
ALL That would hang us, every mother’s son.
FLUTE
   HERE
QUINCE
   YOU PLAY T-H-I-S-B-E [NAME-SIGN] WILL
FLUTE
   WHO THISBE? WANDERING KNIGHT?
QUINCE
   NO. LADY PYRAMUS MUST LOVE
FLUTE
   NOT-WANT PLAY WOMAN, HAVE BEARD SOON.
QUINCE
   MASK WILL HAVE, CAN SPEAK LITTLE
BOTTOM
   PRO-1 ME CAN HIDE FACE. WANT ACT THISBE TOO
   SPEAK LITTLE VOICE: “THISBE, THISBE”
   “PYRAMUS, MY LOVER. PRO-1 ME YOUR THISBE HERE”
QUINCE
   NO! YOU PLAY PYRAMUS WILL, FLUTE, YOU THISBE
BOTTOM
   CONTINUE
QUINCE
   R-O-B-I-N S-T-A-R-V-E-L-I-N-G [NAME-SIGN], TAILOR
STARVELING
   HERE
QUINCE
   YOU PLAY THISBE MOTHER
   NOW, T-O-M S-N-O-U-T [NAME-SIGN], TINKER
SNOUT
   HERE
QUINCE
   YOU WILL PYRAMUS FATHER, ME THISBE FATHER.
   S-N-U-G [NAME-SIGN], JOINER. YOU PLAY LION
   PRO-1 ME HOPE ACTORS FIT PLAY
SNUG
   LION PART FINISH WRITE?
   PRO-1 ME SLOW READ, NEED TIME STUDY LINES
QUINCE
   YOU FINE. ONLY ROARINGBOTTOM
   WANT PLAY LION TOO.
   PRO-1 ME ROAR
   MAKE DUKE SAY, “WANT HEAR ROAR AGAIN”
QUINCE
   YOU SHOULD ROAR WOULD SCARE DUCHESS AND WOMAN THERE
   HANG US ALL WOULD
ALL
   THAT WOULD HAVE GROUP KILLED
BOTTOM I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us. But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

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

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

QUINCE Why, what you will.

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

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

BOTTOM We will meet, and there we may rehearse most obscenely and courageously. Take pains. Be perfit. Adieu.

QUINCE At the Duke’s Oak we meet.

BOTTOM Enough. Hold, or cut bowstrings.
BOTTOM
  FRIENDS, IF YOU SCARE WOMEN, THEY WILL HAVE OTHER DECISION NONE
  SO HAPPEN, THEY HANG US.
  PRO-1 ME CHANGE VOICE SO ROAR GENTLE
  SCARE NONE
QUINCE
  YOU PLAY PYRAMUS ONLY
  HE GOOD LOOKING PROPER, GENTLEMAN
  YOU MUST PLAY THAT CHARACTER
BOTTOM
  WILL DO! WHICH BEARD BEST?
QUINCE
  WHY?
BOTTOM
  PRO-1 ME WILL DYE WHATEVER COLOR WANT.
  MAYBE TAN, ORANGE, PURPLE, GOLD, OR YELLOW
QUINCE
  YOU WILL PLAY BEARD NONE.
  FRIENDS, HERE YOUR CHARACTERS
  PLEASE MEMORIZE PARTS, MEET ME TOMORROW NIGHT
  MILE OUTSIDE TOWN, WITH MOONLIGHT
  WE PRACTICE THERE RHQ-WHY? MEET IN CITY, PEOPLE KNOW WHAT GROUP
DO
  DON'T FORGET
BOTTOM
  MEET THERE WILL
  PRACTICE, AGAIN AND AGAIN
  PERFECT WILL
QUINCE
  DUKE'S OAK WILL MEET
BOTTOM
  ENOUGH. MEET TOMORROW.
ACT 2, Scene 1

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;
I do wander everywhere, swifter than the moon’s sphere.

And I serve the Fairy Queen,

To dew her orbs upon the green. The cowslips tall her pensioners be;
In their gold coats spots you see; Those be rubies, fairy favors;
In those freckles live their savors.

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

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 tonight.

Take heed the Queen come not within his sight,
For Oberon is passing fell and wrath
Because that she, as her attendant, hath
A lovely boy stolen from an Indian king;
She never had so sweet a changeling.
And jealous Oberon would have the child
Knight of his train, to trace the forests wild.

But she perforce withholds the lovèd boy,

Crowns him with flowers, and makes him all her joy.

And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,

But they do square, that all their elves for fear
Creep into acorn cups and hide them there.

FAIRY Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are not you he
That frights the maidens of the villagery,

Skim milk, and sometimes labor in the quern
And bootless make the breathless huswife churn,
And sometime make the drink to bear no barm,
Mislead night wanderers, laughing at their harm?
Those that “Hobgoblin” call you, and “sweet Puck,”
You do their work, and they shall have good luck. Are not you he?

ROBIN Thou speakest aright.

I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,

Neighing in likeness of a filly foal.

And sometime lurk I in a gossip’s bowl
In very likeness of a roasted crab,
And, when she drinks, against her lips I bob
ACT 2, SCENE 1

ROBIN
  YOU, SPIRIT. DO-DO?
FAIRY
  TRAVEL OVER HILL
  THROUGH BUSH, B-R-I-E-R
  THROUGH FLOOD, FIRE
  PRO-1 ME WANDER
  FASTER THAN MOON
  PRO-1 ME SERVE FAIRY QUEEN
  FIND THE FAIRY CIRCLE IN GRASS
  TALL GRASS BEST
  BEAUTIFUL FLOWERS HAVE THERE
  PRO-1 ME MUST FIND WATER DROPS
  FOR HANG LIKE PEARL ON FLOWERS
GOODBYE O-A-F
OUR QUEEN WILL ARRIVE SOON
ROBIN
  KING COME HERE FOR CELEBRATION TONIGHT
  TELL QUEEN NOT COME WHERE KING CAN SEE
  O-B-E-R-O-N [NAME-SIGN] ANGRY RHQ-WHY?
  QUEEN HAVE NEW BABY BOY FROM INDIAN KING
  NOW OBERON JEALOUS, WANT HAVE THAT CHILD
  TRAIN BOY LIKE KNIGHT, LIVE WITH KING
  BUT, QUEEN KEEPS BOY, CROWNS WITH FLOWERS, MAKES HIM HAPPY
  NOW ON, KING, QUEEN NEVER MEET IN GROVE
  CLOSE-TO WATER SPRING, UNDER STAR
  TWO-OF-THEM ARGUE, E-L-V-E-S AFRAID HIDE IN ACORN CUPS
FAIRY
  MAYBE PRO-1 ME MISTAKE BUT YOU LOOK LIKE SHREWD SPRITE
  NAME R-O-B-I-N G-O-O-D-F-E-L-L-O [NAME-SIGN]
  YOU SCARE WOMEN FROM VILLAGES
  STEAL CREAM FROM MILK
  MAKE NO BUTTER FORM FROM WOMAN CHURN
  MAKE BEER NOT TASTE RIGHT
  LEAD PEOPLE WRONG PLACE AT NIGHT, LAUGH AT THEM
  THOSE PEOPLE CALL YOU “H-O-B-G-O-B-L-I-N”, “SWEET P-U-C-K”
  YOU DO THEIR WORK, HAVE GOOD LUCK
  YOU HE?
ROBIN
  YOU SPEAK CORRECT
  PRO-1 ME THAT HAPPY WANDERER OF NIGHT
  PRO-1 ME MAKE OBERON LAUGH, SMILE
  SOMETIMES, TRICK, PRETEND BE HORSE, NEIGH
  SOMETIMES LURK WHERE WOMEN GOSSIP
  LIKE A CRAB APPLE IN A DRINK, WOMEN LIPS PRO-1 ME TOUCH
And on her withered dewlap pour the ale.
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 choir hold their hips and loffe
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.
But room, fairy. Here comes Oberon.

FAIRY And here my mistress. Would that he were gone!
Enter Oberon the King of Fairies at one door, with his train, and Titania the Queen at another, with hers.

OBERON Ill met by moonlight, proud Titania.
TITANIA What, jealous Oberon? Fairies, skip hence.
I have forsworn his bed and company.
OBERON Tarry, rash wanton. Am not I thy lord?
TITANIA Then I must be thy lady. But I know
When thou hast stolen away from Fairyland
And in the shape of Corin sat all day
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India,
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?
OBERON How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst not thou lead him through the glimmering night
From Perigouna, whom he ravishèd,
And make him with fair Aegles break his faith,
With Ariadne and Antiopa?
TITANIA These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By pavèd fountain or by rushy brook,
Or in the beachèd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge have sucked up from the sea
Contagious fogs, which, falling in the land,
Hath every pelting river made so proud
That they have overborne their continents.
WISE WOMAN CAN TELL SAD STORY
SHE MAY THINK ME SEAT, AND SIT
THEN, ME MOVE, SHE FALLS, CRIES OUT
GROUP LAUGH WILL
ALL HAPPY ENJOY TIME TOGETHER
NOW, MOVE FAIRY. OBERON APPROACH

FAIRY
MY QUEEN HERE TOO. WISH KING GONE

OBERON

TITANIA
YOU JEALOUS OBERON? FAMES, COME HERE
PRO-1 ME HAVE REJECTED HIS BED, COMPANY

OBERON
YOU FOOLISH REBEL. [GESTURE-SELF] NOT YOUR HUSBAND?

TITANIA
GUESS PRO-1 ME YOUR WIFE.
BUT, PRO-1 ME KNOW YOU LEAVE FAIRYLAND
BECOME PRETEND SHEPARD, SIT ALL-DAY
PLAY MUSIC ON WHEAT STRAWS, TELL LOVE STORIES FOR SHEPARDRESS'
WHY YOU HERE?
COME FROM FAR INDIA
BUT TRULY FOR YOUR MISTRESS FROM AMAZON, WARRIOR LOVE
SHE WHO THESEUS MARRY SOON
YOU COME, GIVE THAT MARRIAGE JOY AND PROSPERITY?

OBERON
HOW YOU SAY THAT, TITANIA
LOOK-AT MY REPUTATION WITH HIPPOLYTA
PRO-1 ME KNOW YOU LOVE THESEUS.
YOU LEAD HIM THROUGH NIGHT
FROM WOMAN HE LOVE
MAKE BREAK PROMISE

TITANIA
YOU TRY MAKE-UP JEALOUSY
LET-YOU-KNOW NEVER MEET AGAIN SINCE
MIDDLE SUMMER
NOT ON HILL, IN FOREST, BY BROOK, OR SEA
DANCE CIRCLIES IN BLOWING WIND
BUT YOU INTERRUPT WITH YOUR FIGHTING
AFFECT OUR FUN
WIND MAKES MUSIC TO COVER SOUND FIGHT
LIKE REVENGE FROM SEA
FOG FALL ON LAND
EVERY SMALL RIVER BECOME HAPPY
FOG HAVE COVER ALL LAND CONTINENTS
The ox hath therefore stretched his yoke in vain,
The plowman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drownèd field,
And crows are fatted with the murrain flock.
The nine-men’s-morris is filled up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.
The human mortals want their winter here.
No night is now with hymn or carol blessed.
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems’ thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set. The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazèd world
By their increase now knows not which is which.
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

OBERON Do you amend it, then. It lies in you. Why should Titania cross her Oberon?
I do but beg a little changeling boy to be my henchman.

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

OBERON
How long within this wood intend you stay?
O-X WORK FOR RHQ-WHAT? NOTHING
P-L-O-W-M-A-N WORK FOR NOTHING, GREEN CORN ROTTED
SHEEP PEN NOW EMPTY
BIRD C-R-O-W FAT FROM EAT DEAD SHEEP
OUTDOOR SPORT FIELD FILL WITH MUD
INTRICATE MAZES IN THICK GRASS
WITHOUT PEOPLE WALK SEE PATH NONE
HUMAN M-O-R-T-A-L-S HAVE WINTER NONE HERE
NO NIGHT BLESSED
BECAUSE YOU OBERON, DISTURB DANCES, NOW MOON CONTROLLER OF
FLOODS
SHOW HER ANGER
SPREAD SICKNESS IN AIR
BECAUSE OF BAD TEMPER
SEASONS CHANGE
FROST FALLS ON RED ROSE
OLD MAN WINTER'S CROWN NOW HAVE SWEET SMELL FLOWER
SPRING, SUMMER, FALL, WINTER ALL CHANGE
NOW CONFUSED WORLD NOT-KNOW SEASON WHICH-IS-WHICH
THAT EVIL HAPPEN FROM TWO-OF-US FIGHT
TWO-OF-US PARENTS OF WORLD
OBERON
YOU PLAN FIX? YOU CAN.
BUT WHY SHOULD YOU RESIST ME?
PRO-1 ME ONLY WANT THAT BOY
BECOME MY H-E-N-C-H-M-A-N
TITANIA
CALM YOURSELF
YOU CAN’T BUY CHILD
HIS MOTHER VOW SERVE PRO-1 ME
DURING NIGHT IN INDIA
OF TEN SHE GOSSIP WITH ME
SIT WITH ME ON YELLOW SAND BY SEA
WATCHING MERCHANT SHIPS SAIL OCEAN
TWO-OF-US LAUGH WHEN WIND FILL SAILS
LOOK LIKE PREGNANT WOMAN
WITH PRETTY WALK, SHE, WHO NOW PREGNANT WITH CHILD
PRETEND SAIL ON LAND LIKE SHIPS WITH WIND IN SAILS
GET THINGS FOR PRO-1 ME
LIKE FROM TRAVEL COLLECT THINGS
BUT, SAD, SHE MORTAL, GIVE BIRTH, DIE
FOR HER, PRO-1 ME RAISE BOY
FOR HER, PRO-1 ME NOT GIVE YOU BOY
OBERON
HOW-LONG, YOU PLAN STAY IN FOREST?
TITANIA Perchance till after Theseus’ wedding day.
    If you will patiently dance in our round
    And see our moonlight revels, go with us.
    If not, shun me, and I will spare your haunts.
OBERON Give me that boy and I will go with thee.
TITANIA Not for thy fairy kingdom. Fairies, away.
    We shall chide downright if I longer stay. Titania and her fairies exit
OBERON Well, go thy way. Thou shalt not from this grove
    Till I torment thee for this injury.—
    My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory
    And heard a mermaid on a dolphin’s back
Uttering such dulcet and harmonious breath
    That the rude sea grew civil at her song
    And certain stars shot madly from their spheres
To hear the sea-maid’s music.
ROBIN I remember.
OBERON That very time I saw (but thou couldst not),
    Flying between the cold moon and the earth,
Cupid all armed. A certain aim he took
    At a fair vestal thronèd by the west,
    And loosed his love-shaft smartly from his bow
As it should pierce a hundred thousand hearts.
But I might see young Cupid’s fiery shaft
Quenched in the chaste beams of the wat'ry moon,
    And the imperial vot'ress passèd on
In maiden meditation, fancy-free.
Yet marked I where the bolt of Cupid fell.
    It fell upon a little western flower,
Before, milk-white, now purple with love’s wound,
    And maidens call it “love-in-idleness.”
Fetch me that flower; the herb I showed thee once.
The juice of it on sleeping eyelids laid
    Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.
ROBIN I'll put a girdle round about the Earth In forty minutes. He exits
OBERON Having once this juice,
    I'll watch Titania when she is asleep
And drop the liquor of it in her eyes.
The next thing then she, waking, looks upon
    (Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape)
She shall pursue it with the soul of love.
    And ere I take this charm from off her sight
TITANIA
    MAYBE UNTIL DAY AFTER THESEUS WEDDING
    IF YOU PATIENT, DANCE CIRCLE WITH US
    SEE OUR MOONLIGHT EVENTS
    IF NOT, GO. PRO-1 ME NOT GO-TO PLACES YOU GO-OFTEN
OBERON
    GIVE-ME BOY, PRO-1 ME GO WITH
TITANIA
    NEVER. FAIRIES, GO
    WE WILL FIGHT HERE IF STAY
OBERON
    GO. BUT NOT FROM THIS GROVE
    UNTIL PRO-1 ME TORMENT YOU FOR MISTAKE
PUCK, COME
    REMEMBER BEFORE, PRO-1 ME SAT
    HEAR MERMAID ON DOLPHIN BACK
    SINGING BEAUTIFUL MUSIC, SEA BECAME CALM
    STARS SHOOT ABOVE
    WANT HEAR MUSIC
ROBIN
    PRO-1 ME REMEMBER
OBERON
    THAT TIME, PRO-1 ME SAW
    ARMED C-U-P-I-D [NAME-SIGN] FLY BETWEEN MOON, EARTH
    ARROW AIM VIRGIN ROYAL IN WEST
    LOVE ARROW LOOSED FROM BOW
    IT PLAN PIERCE HUNDRED THOUSAND HEART
    PRO-1 ME SEE ARROW IN MOONLIGHT
    PASS WOMAN UNDER VOW OF CHASITY
    FELL ON SMALL FLOWER IN WEST
    BEFORE, MILK-WHITE, NOW PURPLE FROM LOVE
    WOMAN LABEL-IT “LOVE-IN-IDLENESS”
    GET FLOWER FOR PRO-1 ME, PLANT YOU SEE BEFORE
    JUICE FROM FLOWER ON SLEEPING EYES
    MAKE THAT MAN OR WOMAN FALL-IN-LOVE-WITH
    NEXT CREATURE ALIVE SEE
    GET PRO-1 ME PLANT, MEET HERE AGAIN
ROBIN
    PRO-1 ME CIRCLE EARTH, FORTY MINUTES
OBERON
    HAVE JUICE, PRO-1 ME WATCH TITANIA SLEEP
    DROP ON HER EYES
    NEXT THING SEE WHEN WAKE UP
    MAYBE LION, BEAR, WOLF, BULL, MONKEY, OR APE
    SHE FALL-IN-LOVE-WITH
    IF TAKE SPELL AWAY
(As I can take it with another herb),
I'll make her render up her page to me.
But who comes here? I am invisible,
And I will overhear their conference.

DEMETRIUS
I love thee not; therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll stay; the other stayeth me.
Thou told'st me they were stol'n unto this wood,
And here am I, and wood within this wood
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

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

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

HELENA And even for that do I love you the more.
I am your spaniel, and, Demetrius,
The more you beat me I will fawn on you.
Use me but as your spaniel: spurn me, strike me,
Neglect me, lose me; only give me leave
(Unworthy as I am) to follow you.
What worser place can I beg in your love
(And yet a place of high respect with me)
Than to be usèd as you use your dog?

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

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

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

HELENA
Your virtue is my privilege. For that
It is not night when I do see your face,
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then, how can it be said I am alone
When all the world is here to look on me?
CAN WITH OTHER PLANT
PRO-1 ME MAKE HER GIVE-ME BOY
WHO APPROACH? CAN'T SEE PRO-1 ME
PRO-1 ME HEAR CONVERSATION

DEMETRIUS
PRO-1 ME NOT LOVE YOU, FOLLOW STOP
WHERE LYSANDER, HERMIA?
ONE, PRO-1 ME STOP, OTHER HOLD ME
YOU INFORM-ME THEY IN FOREST
PRO-1 ME HERE NOW CRAZY
BECAUSE CAN'T MEET HERMIA
SO, GO AWAY, FOLLOW ME STOP

HELENA
YOU PULL PRO-1 ME LIKE MAGNET
BUT YOU ATTRACT MY HEART, NOT IRON
MY HEART LIKE STEEL
GIVE-UP MAGNET PULL, PRO-1 ME NOT FOLLOW

DEMETRIUS
PRO-1 ME FLATTER YOU?
OR PRO-1 ME NOT HONEST TELL YOU, NOT LOVE YOU?

HELENA
BECAUSE NOT SAY, LOVE YOU MORE
LIKE DOG, DEMETRIUS
MORE YOU BEAT-ME-DOWN, MORE PRO-1 ME LOVE YOU
USE PRO-1 ME LIKE DOG, HURT-ME, HIT-ME
ONLY, ALLOW PRO-1 ME, NOT WORTHY, FOLLOW YOU
HOW CAN BEG RESPECT
THEN USE PRO-1 ME LIKE DOG

DEMETRIUS
DON'T TEMPT PRO-1 ME
PRO-1 ME FEEL SICK LOOK YOU

HELENA
PRO-1 ME SICK WHEN NOT LOOK YOU

DEMETRIUS
YOU MAKE-ME QUESTION YOUR FEMALE BEHAVIOR
LEAVE CITY, WITH PERSON NOT LOVE YOU
TRUST WHAT HAPPENS NIGHT
WITH EVIL IN PLACE EMPTY
WITH RICH WORTH YOU VIRGINTY

HELENA
YOU GOOD, MEANS PRO-1 ME SAFE
WHEN SEE YOUR FACE, NOT SEE NIGHT
IN FOREST NOT ALONE
BECAUSE YOU EQUAL ALL WORLD
HOW CAN PRO-1 ME ALONE?
ALL WORLD HERE, LOOK-AT PRO-1 ME
DEMETRIUS I’ll run from thee and hide me in the brakes
And leave thee to the mercy of wild beasts.
HELENA The wildest hath not such a heart as you.
Run when you will. The story shall be changed:
Apollo flies and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger. Bootless speed
When cowardice pursues and valor flies!
DEMETRIUS I will not stay thy questions. Let me go,
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.
HELENA Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.
I’ll follow thee and make a heaven of hell
To die upon the hand I love so well.
Demetrius exits
HELENA You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.
I’ll follow thee and make a heaven of hell
To die upon the hand I love so well.
Helena exits

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

ROBIN Ay, there it is.
OBERON I pray thee give it me. [Robin gives him the flower]
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet muskroses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight.
And there the snake throws her enameled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I’ll streak her eyes
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove [He gives Robin part of flower]
A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes,
But do it when the next thing he espies
May be the lady. Thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care, that he may prove
More fond on her than she upon her love.
And look thou meet me ere the first cock crow
ROBIN
Fear not, my lord. Your servant shall do so.
DEMETRIUS
RUN FROM YOU, HIDE IN BUSHES
LEAVE-YOU, WILD BEAST EAT YOU
HELENA
BEASTS NOT HAVE HEART SAME YOU
LEAVE NOW, STORY CHANGE WILL
NOW COWARD CHASE BRAVE WILL
LIKE A-P-O-L-L-O FLIES, D-A-P-H-N-E CHASE
DOVE FOLLOWS GRIFFIN
DEER CHASE TIGER
DEMETRIUS
PRO-1 ME NOT STAY FOR YOU QUESTION
IF FOLLOW-ME, PRO-1 ME MAKE SURE
HARM HAPPEN YOU IN FOREST
HELENA IN TEMPLE, TOWN, FIELD
HURT-ME DEMETRIUS
YOU MISTAKES MAKE SCANDAL FOR WOMEN
WOMAN FIGHT FOR LOVE SAME MEN, CAN'T
SHOULD WAIT LOVE FIND US, NOT FIND LOVE
PRO-1 ME FOLLOW-YOU, MAKE HELL BECOME HEAVEN
DIE BECAUSE PERSON, PRO-1 ME LOVE
OBERON
GOODBYE NYMPH, BECAUSE MAN LEAVE GROVE
NOW YOU RUN FROM HIM, HE FOLLOW-YOU FOR LOVE
WELCOME, HAVE FLOWER?
ROBIN HAVE
OBERON GIVE-ME
KNOW PLACE WHERE PLANT NAME T-H-Y-M-E GROWS
WHERE OTHER FLOWERS FROW TOO
COVERED WITH H-O-N-E-Y-S-U-C-K-L-E
WITH OTHER SWEET FLOWER
SOMETIMES NIGHT, TITANIA SLEEP THERE
DRAWN BECAUSE FLOWERS, WITH DANCE, HAPPINESS
THERE THAT SNAKE REMOVES SKIN
LARGE ENOUGH WRAP FAIRY IN
WITH JUCE, PRO-1 ME STREAK HER EYES
MAKE FULL FANTASIES, HATE, NOT HAPPY
NOW, HAVE LITTLE-BIT
ATHEN-AGENT WOMAN IN-LOVE-WITH RUDE MAN
STREAK EYES, HIS
MAKE SURE NEXT THING SEE WILL, WOMAN
YOU KNOW MAN WILL, HAVE ATHEN-AGENT CLOTHS
TAKE CARE, MAYBE HAPPEN HE FALL-IN-LOVE MORE THAN WOMAN
OKAY? MEET-ME MORNING
ROBIN
FEAR NONE, PRO-1 ME DO THAT
ACT 2, Scene 2
Enter Titania, Queen of Fairies, with her train.

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

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

CHORUS Philomel, with melody
    Sing in our sweet lullaby. Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.
FIRST FAIRY Weaving spiders, come not here.
    Hence, you long-legged spinners, hence.
Beetles black, approach not near.
Worm nor snail, do no offence.

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

SECOND FAIRY Hence, away! Now all is well.
One aloof stand sentinel. Fairies exit

OBERON Enter Oberon, who anoints Titania's eyelids with the nectar

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

LYSANDER Enter Lysander and Hermia

Fair love, you faint with wand'ring in the wood.
And, to speak troth, I have forgot our way.
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.
ACT 2, SCENE 2

TITANIA
COME, TIME SING
THEN WAIT
SOME KILL C-A-N-K-E-R-S IN FLOWER BUDS
SOME GET BAT WINGS FOR-FOR MAKE ELVE COATS
KEEP LOUD OWL WHO HOOTS QUIET
SING PRO-1ME ASLEEP
THEN LEAVE, PRO-1 ME REST

{FIRST FAIRY}
SAW SNAKE SPOTTED WITH TONGUE DOUBLE
HEDGEHOGS THORNS HAVE NOT SEE
POISONOUS SALAMANDERS
NOT COME NEAR FAIRY QUEEN

{CHORUS}
NIGHTINGALE SING SWEET MUSIC
NEVER HURT, OR CHARM
COME OUR LADY
GOOD NIGHT WITH MUSIC

{FIRSY FAIRY}
SPIDERS WEAVING, NOT COME
LEAVE SPINNERS
BEETLES BLACK APPROACH NOT
WORM OR SNAIL NOT BOTHER

{CHORUS}
NIGHTINGALE SING SWEET MUSIC
NEVER HURT, OR CHARM
COME OUR LADY
GOOD NIGHT WITH MUSIC

SECOND FAIRY
GO. NOW EVERYTHING FINE
SOMEONE STAND GUARD

OBERON
WHEN WAKE-UP, WHAT SEE
YOU FALL-IN-LOVE WILL
LOVE EVERYTHING ABOUT
MAYBE LYNX, LION, BEAR, LEOPARD, OR BOAR
YOU SEE WILL
WHEN WAKE-UP, MUST HAPPEN
SOMETHING VILE NEAR

LYSANDER
MY LOVE, YOU FAINT IF CONTINUE WILL
PRO-1 ME HONEST, FORGOT WAY
REST WILL, IF THINK GOOD IDEA HERMIA
WAIT FOR DAY FEEL COMFORTABLE
HERMIA  Be it so, Lysander. Find you out a bed,
    For I upon this bank will rest my head.
LYSANDER  One turf shall serve as pillow for us both;
    One heart, one bed, two bosoms, and one troth.
HERMIA  Nay, good Lysander. For my sake, my dear,
    Lie further off yet. Do not lie so near.
LYSANDER  O, take the sense, sweet, of my innocence!
    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.
    Then by your side no bed-room me deny,
    For lying so, Hermia, I do not lie.
HERMIA  Lysander riddles very prettily.
    Now much beshrew my manners and my pride
    If Hermia meant to say Lysander lied.
    But, gentle friend, for love and courtesy,
    Lie further off in human modesty.
    Such separation, as may well be said,
    Becomes a virtuous bachelor and a maid.
    So far be distant; and good night, sweet friend.
    Thy love ne'er alter till thy sweet life end!
LYSANDER  "Amen, amen" to that fair prayer, say I,
    And then end life when I end loyalty!
    Here is my bed. Sleep give thee all his rest!
HERMIA  With half that wish the wisher's eyes be pressed!
ROBIN  Through the forest have I gone, Enter Robin
    But Athenian found I none
    On whose eyes I might approve
    This flower's force in stirring love. [He sees Lysander]
    Night and silence! Who is here?
    Weeds of Athens he doth wear.
    This is he my master said
    Despisèd the Athenian maid.
    And here the maiden, sleeping sound
    On the dank and dirty ground.
    Pretty soul, she durst not lie
    Near this lack-love, this kill-courtesy.—
    Churl, upon thy eyes I throw
    All the power this charm doth owe. [He anoints Lysander’s eyelids with nectar]
    When thou wak'st, let love forbid
    Sleep his seat on thy eyelid.
    So, awake when I am gone,
    For I must now to Oberon.  
    They sleep
    Enter Robin
    He exits
HERMIA
FINE. SEARCH FIND BED FOR YOURSELF
PRO-1 ME SLEEP HERE

LYSANDER
ONE GRASS BECOME PILLOW FOR TWO-OF-US
ONE HEART, ONE BED, TWO PEOPLE, ONE VOW

HERMIA
NO LYSANDER, FOR PRO-1 ME
LAY THERE, NOT CLOSE

LYSANDER
HEAR MY INNOCENT WORDS
WHEN LOVERS SPEAK, LOVE LISTENS, UNDERSTAND
PRO-1 ME MEAN, MY HEART CONNECT YOUR HEART
SO, MAKE ONE HEART
TWO PEOPLE CONNECT WITH PROMISE
BY-YOUR-SIDE, MY DON'T-WANT LEAVE
HERMIA, PRO-1 ME COULD LIE, BUT NOT

HERMIA
LYSANDER, YOU WORDS PRETTY
PRO-1 ME CURSE-MY MANNERS, PRIDE BOTH
IF PRO-1 ME MEAN SAY YOU LIE
MY FRIEND, FOR LOVE, COURTSEY
LAY AWAY FOR MODESTY
SEPARATION LIKE, BACHELOR AND MAID
SO, SLEEP AWAY. GOOD NIGHT SWEET FRIEND
HOPE YOUR LOVE NEVER CHANGE UNTIL LIFE FINISH, DIE

LYSANDER
AMEN, THAT PRAYER
UNTIL LIFE END, PRO-1 ME LOYAL
HERE MY BED. HOPE YOU SLEEP, FEEL REST

HERMIA
WITH THAT WISH, SLEEP

ROBIN
THROUGH FOREST TRAVEL
FIND ATHEN-AGENT NONE
WITH EYES ALLOW FLOWER LOVE FORCE-UPON
NIGHT, SILENT. WHO HERE?
ATHENS CLOTHES HAS
THIS MAN MY MASTER SAID NOT-LIKE ATHEN-AGENT WOMAN
HERE, WOMAN SLEEP ON DIRTY LAND
PRETTY, SHE NOT LAY NEAR MAN NOT LOVE HER
ON YOUR EYES, PRO-1 ME GIVE ALL POWER FROM FLOWER
WHEN WAKE-UP LOVE NOT ALLOW YOU CLOSE EYES
BANISH SLEEP
PRO-1 ME GONE, YOU WAKE-UP
NOW, NEED GO-TO OBERON
HELENA Enter Demetrius and Helena, running

Stay, though thou kill me, sweet Demetrius.

DEMETERIUS

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

HELENA

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

DEMETERIUS

Stay, on thy peril. I alone will go.

HELENA 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,
For she hath blessèd and attractive eyes.
How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener washed than hers.
No, no, I am as ugly as a bear,
For beasts that meet me run away for fear.
Therefore no marvel though Demetrius
Do as a monster fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia’s sphery eyne?
But who is here? Lysander, on the ground!
Dead or asleep? I see no blood, no wound.

—

LYSANDER, [waking up]

And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

HELENA Do not say so. Lysander, say not so.
What though he love your Hermia? Lord, what though?
Yet Hermia still loves you. Then be content.

LYSANDER

Content with Hermia? No, I do repent
The tedious minutes I with her have spent.
Not Hermia, but Helena I love.
Who will not change a raven for a dove?
The will of man is by his reason swayed,
And reason says you are the worthier maid.
Things growing are not ripe until their season;
So I, being young, till now ripe not to reason.
And touching now the point of human skill,
Reason becomes the marshal to my will
And leads me to your eyes, where I o’erlook
Love’s stories written in love’s richest book.
HELENA
  STAY. DOESN’T-MATTER IF KILL ME DEMETRIUS
DEMETERIUS
  PRO-1 ME COMMAND YOU GO
HELENA
  YOU PLAN LEAVE-ME IN DARK? PLEASE, NO
DEMETERIUS
  STAY! PRO-1 ME GO ALONE
HELENA
  HAVE BREATHE NONE FROM CHASE
  MORE PRO-1 ME PRAY, LESS REWARD HAVE
  HERMIA HAPPY, WHERE SHE LAY
  SHE HAVE BLESSED, ATTRACTIVE EYES
  HOW HER EYES SO BRIGHT? NOT WITH TEARS
  IF THAT, MY EYES CRY MORE THAN HER
  NO, NO, PRO-1 ME UGLY LIKE BEAR
  SCARY ANIMALS MEET-ME RUN AFRAID
  NOT SURPRISE DEMETRIUS RUN
  SEE-ME LIKE MONSTER
  WHAT WICKED MIRROR LIKE MY EYE
  MADE PRO-1 ME COMPARE HERMIA EYE WITH MINE
  WAIT, WHIO HERE? LYSANDER, ON GROUND
  DEAD, ASLEEP? SEE BLOOD, WOUND NONE
  LYSANDER, IF ALIVE, WAKE-UP
LYSANDER
  PRO-1 ME WIL RUN THROUGH FIRE FOR YOU
  DEAR HELENA, NATURE SHOW BEAUTY
  THROUGH YOUR CHEST, PRO-1 ME SEE HEART
  WHERE DEMETRIUS?
  THAT VILE MAN DIE WILL WITH MY SWORD
HELENA
  LYSANDER, DON’T SAY THAT
  YOU LOVE HERMIA, RIGHT?
  HERMIA STILL LOVE YOU, BE HAPPY
LYSANDER
  HAPPY WITH HERMIA? NO, NOT-AGREE
  TEDIOUS MINUTES TOGETHER
  PRO-1 ME LOVE HELENA, NOT HERMIA
  WHO NOT CHANGE RAVEN BECOME DOVE
  MAN WILL SWAY BECAUSE REASON
  MY REASON SAY YOU BETTER WOMAN
  PLANTS NOT RIPE IF NOT SEASON
  PRO-1 ME YOUNG, RIPE DOESN’T-MATTER
  FOCUS NOW HUMAN SKILL
  REASON CONTROL MY WILL
  LEAD ME LOOK YOUR EYES WHERE SEE LOVE STORIES
HELENA
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
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.
But fare you well. Perforce I must confess
I thought you lord of more true gentleness.
O, that a lady of one man refused
Should of another therefore be abused!

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

HERMIA, [waking up]
Help me, Lysander, help me! Do thy best
To pluck this crawling serpent from my breast.
Ay me, for pity! What a dream was here!
Lysander, look how I do quake with fear.
Methought a serpent ate my heart away,
And you sat smiling at his cruel prey.
Lysander! What, removed? Lysander, lord!
What, out of hearing? Gone? No sound, no word?
Alack, where are you? Speak, an if you hear.
Speak, of all loves! I swoon almost with fear.—
No? Then I well perceive you are not nigh.
Either death or you I’ll find immediately.

She exits
HELENA
WHY MOCK-ME?
WHY DESERVE?
NOT ENOUGH PRO-1 ME NEVER CAN DESERVE DEMETRIUS
YOU EMPHASIZE MY FAULT
YOU DO PRO-1 ME WRONG
WHAT WAY TRY WOO PRO-1 ME
PRO-1 ME HONEST THOUGHT YOU MORE GENTLEMAN
WOMAN HAVE MAN REFUSE, NOW ABUSE FROM OTHER MAN
LYSANDER
SHE NOT SEE HERMIA SLEEP THERE
NEVER COME NEAR
NOT SHOW SWEET THINGS RHQ-WHY? MAKE FEEL SICK
MEN WHO MISTAKE BELIEVE IN H-E-R-E-S-Y HATE FROM OTHERS
PRO-1 ME SHOULD BE HATED
WITH ALL MY LOVE, WANT HONOR HELENA BECOME KNIGHT
HERMIA
LYSANDER, HELP ME!
REMOVE CREATURE FROM MY CHEST
OH, POOR-ME, MY DREAM AWFUL
LYSANDER, PRO-1 ME AFRAID
THOUGHT SNAKE ATE MY HEART
YOU SAT, SMILE WATCH C-R-U-E-L
LYSANDER! GO WHERE? LYSANDER!
GONE? SOUND, WORD, NONE
WHERE? SPEAK IF HEAR PRO-1 ME
SPEAK! PRO-1 ME MAYBE FAINT BECAUSE AFRAID
NO? MAYBE NOT HERE
MY CHOICE, DIE OR FIND SOON
ACT 3, Scene 1
With Titania still asleep onstage, enter the Clowns, Bottom, Quince, Snout, Starveling, Snug, and Flute.

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

BOTTOM Peter Quince?
QUINCE What sayest thou, bully Bottom?
BOTTOM There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that?
SNOUT By ’r lakin, a parlous fear.
STARVELING I believe we must leave the killing out, when all is done.
BOTTOM Not a whit! I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not killed indeed. And, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear.
QUINCE Well, we will have such a prologue, and it shall be written in eight and six.
BOTTOM No, make it two more. Let it be written in eight and eight.
SNOUT Will not the ladies be afeard of the lion?
STARVELING I fear it, I promise you.
BOTTOM Masters, you ought to consider with yourself, to bring in (God shield us!) a lion among ladies is a most dreadful thing. For there is not a more fearful wildfowl than your lion living, and we ought to look to ’t
SNOUT Therefore another prologue must tell he is not a lion.
BOTTOM Nay, you must name his name, and half his face must be seen through the lion’s neck, and he himself must speak through, saying thus, or to the same defect: “Ladies,” or “Fair ladies, I would wish you,” or “I would request you,” or “I would entreat you not to fear, not to tremble! My life for yours. If you think I come hither as a lion, it were pity of my life. No, I am no such thing. I am a man as other men are.” And there indeed let him name his name and tell them plainly he is Snug the joiner.
ACT 3, SCENE 1

BOTTOM
   ALL HERE?
QUINCE
   PLACE PERFECT FOR MEET
   GRASS WILL BE STAGE
   TREE WILL BE HOUSE
   WILL PRACTICE LIKE FOR DUKE
BOTTOM
   QUINCE?
QUINCE
   YES BOTTOM?
BOTTOM
   PART PYRAMUS AND THISBE NOT SATISFY
   START, PYRAMUS NEED DRAW-SWORD FOR KILL SELF
   WOMAN NOT-LIKE, HOW YOU PLAN THAT?
SNOUT
   TRUE, THAT FEAR
STARVELING
   PRO-1 ME THINK SHOULD ELIMINATE DEATH
BOTTOM
   NO, HAVE BETTER IDEA
   PRO-1 ME WRITE PROLOGUE EXPLAIN WE NOT HURT WITH SWORD
   SO PYRAMUS NOT REALLY DEAD
   MEAN PRO-1 ME WHO CHARACTER PLAY, NOT DEAD
   HELP FEAR DISSOLVE
QUINCE
   HAVE PROLOGUE WILL
   WRITE WITH EIGHT, SIX SYLABLE LINE
BOTTOM
   NO, MORE. WRITE EIGHT, EIGHT
SNOUT
   LION NOT SCARE WOMEN?
STARVELING
   PRO-1 ME THINK MAYBE
BOTTOM TRUE, MUST THINK
   IF BRING LION, AROUND WOMEN, AWFUL
   NOTHING SCARIER THAN LION
SNOUT
   WRITE PROLOGUE EXPLAIN THAT TOO
BOTTOM
   NO, MUST EXPLAIN MAN NAME
   PLUS, HAVE PART FACE SHOW THROUGH MASK
   HE MUST SAY: "LADIES", "LADIES, WISH YOU", "LADIES ASK YOU"
   "PLEASE FEAR NONE, PRO-1 ME NOT REAL LION HERE, BUT MAN"
   ALLOW HIM, SAY NAME, SNUG
QUINCE 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 Thisbe meet by moonlight.

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

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

Quince takes out a book.

QUINCE Yes, it doth shine that night.

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

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

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

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

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

ROBIN, [aside] What hempen homespuns have we swagg'ring here So near the cradle of the Fairy Queen? What, a play toward? I'll be an auditor—An actor too perhaps, if I see cause.

QUINCE Speak, Pyramus.—Thisbe, stand forth.

BOTTOM, as Pyramus

Thisbe, the flowers of odious savors sweet—

QUINCE Odors, odors!

BOTTOM, as Pyramus

...odors savors sweet. So hath thy breath, my dearest Thisbe dear.—But hark, a voice! Stay thou but here awhile, And by and by I will to thee appear.

ROBIN, aside

A stranger Pyramus than e'er played here.

FLUTE Must I speak now?
QUINCE
  WILL HAPPEN. BUT NOW, TWO THINGS HARD
  HOW BRING MOONLIGHT FOR PYRAMUS, THISBE MEET
SNOUT
  MOON SHINE NIGHT PERFORM?
BOTTOM
  LOOK CALENDAR! FIND ALMANAC. SEE IF MOON SHINE
QUINCE
  YES, SHINE
BOTTOM
  LEAVE WINDOW OPEN
  HAVE LIGHT SHINE THROUGH
QUINCE
  SOMEONE NEED COME-IN WITH STICKS AND LANTERN
  SHOW PERSON LABEL MOON
  BUT OTHER THING, NEED WALL FOR PYRAMUS, THISBE TALK THROUGH
SNOUT
  NEVER BRING WALL CAN, BOTTOM, WHAT THINK?
BOTTOM
  SOMEONE MUST HAVE CHARACTER WALL
  HAVE PLASTER OR SOMETHING SHOW WALL
  OR HOLD FINGERS [HOLD IN SHAPE OF V] SO PRYAMUS, THISBE WISPER CAN
QUINCE
  OKAY, GOOD. NOW, SIT. PRACTICE LINES
  PYRAMUS, YOU START.
  ENTER SPACE WHEN SPEAK, GROUP DO SAME
ROBIN
  WHAT GROUP COUNTRY BUMPKIN HAVE HERE?
  CLOSE BED TITANIA SLEEP
  WHAT PLAY FOR? PRO-1 ME WATCH
  MAYBE ACT TOO
QUINCE
  PRYAMUS, SPEAK, THISPE, STAND
BOTTOM, AS PYRAMUS
  THISBE, FLOWERS SMELL SWEET
QUINCE
  SMELL
BOTTOM, AS PYRAMUS
  SMELL SWEET
  SAME-AS YOUR BREATHE, MY DEAR THISBE
  WHAT VOICE! STAY FOR TIME SHORT
  PRO-1 ME WILL WAIT YOU APPEAR
ROBIN
  STRANGE PYRAMUS THAN PLAY HAVE
FLUTE
  SPEAK NOW?
QUINCE Ay, marry, must you, for you must understand he goes but to see a noise that he heard and is to come again.

FLUTE, as Thisbe

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

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

FLUTE O! As Thisbe.

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

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

BOTTOM, as Pyramus

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

QUINCE O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help! Quince, Flute, Snout, Snug, and Starveling exit

ROBIN

I'll follow you. I'll lead you about a round,
Through bog, through bush, through brake, through brier.
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire,
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

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

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

BOTTOM What do you see? You see an ass-head of your own, do you?

QUINCE Bless thee, Bottom, bless thee! Thou art translated!

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

The ouzel cock, so black of hue,
With orange-tawny bill,
The thrrostle with his note so true,
The wren with little quill—

TITANIA, [waking up] What angel wakes me from my flow'ry bed?
QUINCE
   REALLY, MUST. HE LEAVE, HEAR NOISE, COME BACK
FLUTE, AS THISBE
   RADIENT PYRAMUS, SKIN SHINE
   COLOR SAME-AS RED ROSE ON BRIER
   BRISK YOUTH AND LOVELY JEW
   TRUE AS HORSE, NEVER TIRE
   PRO-1 ME MEET YOU N-I-N-N-Y-S TOMB WILL
QUINCE
   N-I-N-U-S TOMB. BUT DON’T SAY NOW.
   THAT ANSWER PYRAMUS.
   YOU NOW SPEAK. ALL LINES, WAIT.
   PYRAMUS, ENTER. PAST CUE.
FLUTE
   OH!
   TRUE AS HORSE, NEVER TIRE
BOTTOM, AS PYRAMUS
   IF PRO-1 ME HANDSOME, BEAUTIFUL THISBE, PRO-1 ME ONLY YOURS
QUINCE
   OH, SCARY. OH STRANGE. SOMETHING HERE
   LEAVE GROUP! HELP!
ROBIN
   FOLLOW YOU WILL. LEAD YOU IN CIRCLE.
   THROUGH BOG, BUSH, GRASS, BRIER
   SOMETIMES PRO-1 ME HORSE, DOG, PIG, BEAR HEAD NONE, FIRE
   NEIGH, BARK, GRUNT, ROAR, BURN
   SAME-AS HORSE, DOG, PIG, BEAR, FIRE, EACH TIME
BOTTOM
   WHY RUN? THIS JOKE MAKE ME AFRAID. SNOUT
   BOTTOM, YOU CHANGE. WHAT PRO-1 ME SEE
BOTTOM
   SEE WHAT? SEE ASS-HEAD SAME-AS YOU?
QUINCE
   BOTTOM, BLESS YOU. YOU CHANGE HAVE.
BOTTOM
   PRO-1 ME SEE JOKE. TRY MAKE ME SAME-AS DONKEY, SCARE ME
   NOT MOVE DOESN’T-MATTER WHAT THEY DO.
   WALK UP, DOWN, SING WILL. HEAR PRO-1 ME AFRAID NOT.
        BIRD COLOR BLACK
        HAVE BILL ORANGE
        HEAR MUSIC CLEAR
        SMALL BIRD VOICE SMALL
TITANIA
   ANGEL WHO WAKE-UP PRO-1 ME?
BOTTOM sings

_The finch, the sparrow, and the lark,_
_The plainsong cuckoo gray,_
_Whose note full many a man doth mark_
And dares not answer “nay”—
for, indeed, who would set his wit to so foolish a
bird? Who would give a bird the lie though he cry
“cuckoo” never so?

TITANIA
I pray thee, gentle mortal, sing again.
Mine ear is much enamored of thy note,
So is mine eye enthrallèd to thy shape,
And thy fair virtue’s force perforce doth move me
On the first view to say, to swear, I love thee.

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

TITANIA
Thou art as wise as thou art beautiful.
BOTTOM Not so neither; but if I had wit enough to get
out of this wood, I have enough to serve mine own
turn.

TITANIA
Out of this wood do not desire to go.
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee. Therefore go with me.
I’ll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep
And sing while thou on pressèd flowers dost sleep.
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.—
Peaseblossom, Cobweb, Mote, and Mustardseed!

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

PESEBLOSSOM Ready.
COBWEB And I.
MOTE And I.
MUSTARDSEED And I.
ALL Where shall we go?
FINCH, SPARROW, LARK
CUCKOO SONG PLAIN
MUSIC RHQ-WHICH MAN NOTICE
NOT ANSWER, NO
REALLY, WHICH MAN FOOL
WHO LIE, NOT TELL BIRD HE SING

TITANIA
OH, MORTAL. SING AGAIN.
MY EAR LOVE YOU SING
MY EYE LOVE HOW YOU FACE LOOK-LIKE
YOUR VIRTUE FORCE AFFECT-ME
SEE FIRST TIME, THINK LOVE YOU

BOTTOM
THINK YOU HAVE REASON NONE FOR THAT. BUT, HONEST, REASON, LOVE
TOGETHER NOT MUCH NOW
PITY, SOME NEIGHBOR NOT BECOME FRIEND
NO, PRO-1 ME LOOK DOWN ON THAT HAPPEN

TITANIA
YOU SMART EQUAL YOU BEAUTY

BOTTOM
NO, NOT AGREE.
BUT IF HAD SMART COULD KNOW HOW LEAVE FOREST.

TITANIA
LEAVE FOREST, DON'T-WANT GO
STAY HERE, DOESN'T-MATTE IF WANT STAY OR NOT
PRO-1 ME NOT COMMON FAIRY
SUMMER STILL HERE
PRO-1 ME LOVE YOU. COME WITH-ME
GIVE-YOU FARIES, WILL SERVE YOU
GET JEWELS FROM DEEP
SING FOR-YOU, SLEEP FLOWER BED
REMOVE MORTAL HABITS
YOU ACT LIKE SPIRIT, WILL
M-O-T-E [NAME-SIGN], MUST-A-R-D-S-E-E-D [NAME-SIGN]

PEASEBLOSSOM
READY
COBWEB
PRO-1 ME
MOTE
PRO-1 ME
MUSTARDSEED
PRO-1 ME
ALL
GO WHERE?
TITANIA
   Be kind and courteous to this gentleman.  
   Hop in his walks and gambol in his eyes;  
   Feed him with apricocks and dewberries,  
   With purple grapes, green figs, and mulberries;  
   The honey-bags steal from the humble-bees,  
   And for night-tapers crop their waxen thighs  
   And light them at the fiery glowworms' eyes  
   To have my love to bed and to arise;  
   And pluck the wings from painted butterflies  
   To fan the moonbeams from his sleeping eyes.  
   Nod to him, elves, and do him courtesies.

PEASEBLOSSOM Hail, mortal!  
COBWEB Hail!  
MOTE Hail!  
MUSTARDSEED Hail!  
BOTTOM I cry your Worships mercy, heartily.—I beseech your Worship's name.
   COBWEB Cobweb.  
BOTTOM I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you.—Your name, honest gentleman?
   PEASEBLOSSOM Peaseblossom.
BOTTOM I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance, too.—Your name, I beseech you, sir?
   MUSTARDSEED Mustardseed.
BOTTOM Good Master Mustardseed, I know your patience well. That same cowardly, giantlike ox-beef hath devoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

TITANIA
   Come, wait upon him. Lead him to my bower.  
   The moon, methinks, looks with a wat'ry eye,  
   And when she weeps, weeps every little flower,  
   Lamenting some enforced chastity.  
   Tie up my lover's tongue. Bring him silently.
TITANIA
    KIND CURTIOUS TO MAN
    FOLLOW HIM, AMUSE HIM
    FEED A-P-R-I-C-O-T-S, BLACK-B-E-R-R-I-E-S,
    PURPLE GRAPES, GREEN F-I-G-S, M-U-L-B-E-R-R-I-E-S
    STEAL HONEY FROM BEES
    NIGHT T-A-P-E-R-S, WAX LIKE THIGHS CUT OFF
    LIGHT, LIKE FIREY GLOWWORM
    SERVE MY LOVE TO SLEEP, WAKE-UP
    BUTTERFLIES PLUCK WINGS
    FOR-FOR FAN MOON LIGHT FROM EYES SLEEP
    NOD FOR HIM, ELVES, SHOW RESPECT

PEASEBLOSSOM
    HAIL, MORTAL

COBWEB
    HAIL

MOTE
    HAIL

MUSTARDSEED
    HAIL

BOTTOM
    PARDON PRO-1 ME! WHAT NAME YOU?

COBWEB
    COBWEB

BOTTOM
    WISH BECOME AQUAINTED MORE, MASTER COBWEB.
    NAME YOU?

PEASEBLOSSOM
    PEASEBLOSSOM

BOTTOM
    PRO-1 ME WANT THANK YOUR MOTHER, FATHER UNRIPE, RIPE PEA POD
    GOOD MASTER PEASEBLOSSOM, WISH BECOME AQUAINTED MORE.
    NAME YOU?

MUSTARDSEED
    MUSTARDSEED

BOTTOM
    GOOD MASTER MUSTARDSEED, KNOW PATIENCE HAVE,
    MANY PEOPLE EAT YOU WITH FOOD, BUT PROMISE, PRO-1 ME NOT EAT
    WISH BECOME AQUAINTED MORE

TITANIA
    COME, SERVE HIM. LEAD TO BED
    PRO-1 ME THINK MOON WATCH, EYE WATER
    WHEN CRY, ALL FLOWER CHASTITY REMOVE HAVE
    QUIET MY LOVER, BRING SILENT
ACT 3, Scene 2

OBERON I wonder if Titania be awaked; Then what it was that next came in her eye, Which she must dote on in extremity. Here comes my messenger. How now, mad spirit? What night-rule now about this haunted grove?

ROBIN My mistress with a monster is in love. Near to her close and consecrated bower, While she was in her dull and sleeping hour, A crew of patches, rude mechanicals, That work for bread upon Athenian stalls, Were met together to rehearse a play Intended for great Theseus' nuptial day. The shallowest thick-skin of that barren sort, Who Pyramus presented in their sport, Forsook his scene and entered in a brake. When I did him at this advantage take, An ass's noll I fixèd on his head. Anon his Thisbe must be answerèd, And forth my mimic comes. When they him spy, As wild geese that the creeping fowler eye, Or russet-pated choughs, many in sort, Rising and cawing at the gun's report, Sever themselves and madly sweep the sky, So at his sight away his fellows fly, And, at our stamp, here o'er and o'er one falls. He "Murder" cries and help from Athens calls. Their sense thus weak, lost with their fears thus strong, Made senseless things begin to do them wrong; For briers and thorns at their apparel snatch, Some sleeves, some hats, from yielders all things catch. I led them on in this distracted fear And left sweet Pyramus translated there. When in that moment, so it came to pass, Titania waked and straightway loved an ass.

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

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

OBERON Stand close. This is the same Athenian.

ROBIN This is the woman, but not this the man.
ACT 3, SCENE 2

OBERON
CURIOUS IF TITANIA WAKE-UP
WHAT NEXT-THING SEE
WHO SHE OBSESS, LOVE
MESSENGER, COME. NOW WHAT SPIRIT?
WHAT HAPPEN IN GROVE?

ROBIN
TITANIA, MONSTER FALL-IN-LOVE WITH
CLOSE-TO HIDDEN PLACE SHE SLEEP
GROUP SIMPLE PEOPLE, HUMBLE WORKERS
IN ATHENS WORK
MET FOR-FOR PRACTICE PLAY
PLAN PERFORM FOR THESEUS WEDDING
SHALLOW, THICK SKIN, DULL PEOPLE
PRESENT PYRAMUS
START SCENE, ENTERED GRASS
PRO-1 ME DO WHAT?
CHANGE HEAD BECOME DONKEY HEAD, HAHA
SOON THISBE NEED ANSWER
MY COMIC MAN ENTER, GROUP SEE HIM
BECOME LIKE HUNTED BIRDS
RUN, FLAP, CAW
SPLIT UP, LEAVE FAST BECAUSE SEE MAN
MAN YELL MURDER, ASK ATHENS HELP
BECOME WEAK, HAVE FEAR, LOST
THINGS START FEEL WRONG
ALL PLANTS TRY GRAP CLOTHS
SLEEVES, HATS, ALL GRAB
LEAD WITH FEAR DISTRACT
LEAVE PYRAMUS TRANSFORMED
THAT MOMENT, HAPPEN, TITANIA WAKE-UP
FELL-IN-LOVE WITH ASS

OBERON
HAPPEN BETTER THAN EXPECT
BUT YOU CAUGHT EYES ATHENS-AGENT?
WITH JUICE, LOVE, PRO-1 ME WANT?

ROBIN
YES, HE SLEEP, PRO-1 ME FINISH
WOMAN ATHENS-AGENT SLEEP SIDE
SO, MAN WAKE-UP, HAPPEN SEE WOMAN

OBERON
STEP HIDE SELF, SAME ATHENS-AGENT

ROBIN
SAME WOMAN, YES. MAN SAME? NO
DEMETRIUS
O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe!

HERMIA Now I but chide, but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep
And kill me too.
The sun was not so true unto the day
As he to me. Would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole Earth may be bored, and that the moon
May through the center creep and so displease
Her brother's noontide with th' Antipodes.
It cannot be but thou hast murdered him.
So should a murderer look, so dead, so grim.

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

HERMIA
What's this to my Lysander? Where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS
I had rather give his carcass to my hounds.

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

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

HERMIA
I pray thee, tell me then that he is well.

DEMETRIUS
An if I could, what should I get therefor?

HERMIA
A privilege never to see me more.
And from thy hated presence part I so.
See me no more, whether he be dead or no. She exits
DEMETRIUS
   WHY UPSET MAN WHO LOVE YOU?
   SAY WORDS BITTER FOR ENEMY

HERMIA
   NOW PRO-1 ME JOKE, BUT SHOULD BECOME WORSE
   YOU GIVE-ME REASON SPEAK CURSE THINK
   IF YOU KILL LYSANDER SLEEP
   YOU HAVE BLOOD UP-TO-ANKLES
   KILL-ME TOO
   SUN NOT FEEL SAME AS PRO-1 ME FEEL ABOUT LYSANDER
   WHY LEAVE ME?
   THINK WORLD MAYBE PEIRCED COULD, MOON LIGHT SHINE THROUGH
   AFFECT SUN, MAKE CITY ANTIPODES NIGHT, NOT NOON
   THAT HAPPEN CAN'T ONLY WAY EXPLAIN, YOU MURDER HIM
   LOOK LIKE KILL-AGENT, DEAD, GRIM

DEMETRIUS
   PERSON DEAD SHOULD LOOK LIKE THAT, PRO-1 ME TOO
   STICK-TO-HEART YOU LOOK STERN
   BUT YOU, KILLER, LOOK BRIGHT, CLEAR
   SAME-AS V-E-N-U-S IN GLITTER SPHERE

HERMIA
   HOW CONNECT MY LYSANDER, WHERE?
   DEMETRIUS, GIVE-ME LYSANDER

DEMETRIUS
   PREFER DEAD BODY GIVE-TO DOGS

HERMIA
   LEAVE! YOU MAKE MY ANGER RISE MORE THAN WOMAN PATIENCE HAVE
   YOU KILL LYSANDER?
   NOW-ON NEVER COUNT YOURSELF WITH MEN
   TELL-ME TRUTH!
   YOU SEE LYSANDER AWAKE?
   OR KILL WHEN SLEEP? HOW BRAVE
   SNAKE COULD DO SAME.

DEMETRIUS
   YOU USE TIME FOCUS MISTAKE ANGER
   PRO-1 ME NOT GUILTY KILL LYSANDER
   HE NOT DEAD, WHAT PRO-1 ME KNOW

HERMIA
   PLEASE, TELL-ME HE FINE

DEMETRIUS
   IF TELL YOU, WHAT GIVE-ME?

HERMIA
   GIVE CHANCE NEVER SEE-ME AGAIN
   PRO-1 ME LEAVE YOU
   SEE-ME NO MORE, DOESN'T-MATTER DEAD OR NOT
DEMETRIUS There is no following her in this fierce vein.
   Here, therefore, for a while I will remain.
   So sorrow’s heaviness doth heavier grow
   For debt that bankrout sleep doth sorrow owe,
   Which now in some slight measure it will pay,
   If for his tender here I make some stay. He lies down and falls asleep

OBERON, [to Robin]
   What hast thou done? Thou hast mistaken quite
   And laid the love juice on some true-love’s sight.
   Of thy misprision must perforce ensue
   Some true-love turned, and not a false turned true.

ROBIN Then fate o’errules, that, one man holding troth,
   A million fail, confounding oath on oath.

OBERON About the wood go swifter than the wind,
   And Helena of Athens look thou find.
   All fancy-sick she is and pale of cheer
   With sighs of love that costs the fresh blood dear.
   By some illusion see thou bring her here.
   I’ll charm his eyes against she do appear.

ROBIN I go, I go, look how I go,
   Swifter than arrow from the Tartar’s bow.

OBERON, applying the nectar to Demetrius’ eyes
   Flower of this purple dye,
   Hit with Cupid’s archery,
   Sink in apple of his eye.
   When his love he doth espy,
   Let her shine as gloriously
   As the Venus of the sky.—
   When thou wak’st, if she be by,
   Beg of her for remedy. Enter Robin

ROBIN Captain of our fairy band,
   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!

OBERON 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
   That befall prepost’rously.

He exits

They step aside
DEMETRIUS
  CAN'T FOLLOW HER WITH ATTITUDE
  SO, STAY HERE LITTLE BIT
  SADNESS BECOME HEAVY WHEN SLEEP
  LIKE PERSON BROKE CAN'T PAY
  IF HAVE OFFER, PRO-1 ME STAY WAIT
OBERON
  YOU DO-DO? BIG MISTAKE
  JUICE DRIP EYE SOMEONE TRUE LOVE
  BECAUSE MISTAKE, NEED TRUE LOVE CHANGE BACK, NOT FALSE LOVE
ROBIN
  FATE RULE, ONE MAN CONTINUE OATH
  BUT FAIL, BREAKING OATH AGAIN, AGAIN
OBERON
  GO-THROUGH FOREST FASTER THAN WIND
  SEARCH HELENA FROM ATHENS, MAKE SURE FIND
  HAVE LOVESICK FACE
  LOVE SIGH THOUGHT MAKE BLOOD DRAIN
  MAKE SEE ILLUSION, BRING HERE
  CHARM MAN EYES PREPARE FOR SHE APPEAR
ROBIN
  PRO-1 ME GO, GO
  FASER THAN ARROW SHOOT POWERFUL BOW
OBERON
  FLOWER COLOR PURPLE
  HIT FROM CUPID ARROW
  SINK IN PUPIL EYE
  WHEN SEE WOMAN LOVE
  SHE SHINE BEAUTIFUL
  SAME-AS PLANET V-E-N-U-S
  WHEN WAKE-UP, IF SHE HERE
  BEG HER FORGIVE
ROBIN
  CAPTAIN FAIRY GROUP
  HELENA HERE
  YOUNG WOMAN MISTAKE ME
  BEG FOR LOVE-AGENT REWARD
  WILL TWO-OF US WATCH FOOLISH SCENE?
  LORD THESE MORTALS ACT FOOLS
OBERON
  STAND ASIDE. NOISE MAKE DEMETRIUS WAKE-UP WILL
ROBIN
  THEN HAPPEN, TWO MEN WOO ONE WOMAN
  THAT ALONE ENTERTAIN
  MAKE-ME HAPPY
  WHEN HAPPEN REDICULOUS
LYSANDER

Why should you think that I should woo in scorn?
Scorn and derision never come in tears.
Look when I vow, I weep; and vows so born,
In their nativity all truth appears.
How can these things in me seem scorn to you,
Bearing the badge of faith to prove them true?

HELENA
You do advance your cunning more and more.
When truth kills truth, O devilish holy fray!
These vows are Hermia’s. Will you give her o’er?
Weigh oath with oath, and you will nothing weigh.
Your vows to her and me, put in two scales,
Will even weigh, and both as light as tales.

LYSANDER
I had no judgment when to her I swore.

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

LYSANDER
Demetrius loves her, and he loves not you.

DEMETRIUS, waking up
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!
That pure congealèd white, high Taurus’ snow,
Fanned 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!

HELENA
O spite! O hell! I see you all are bent
To set against me for your merriment.
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,
But you must join in souls to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so,
To vow and swear and superpraise my parts,
When, I am sure, you hate me with your hearts.
You both are rivals and love Hermia,
And now both rivals to mock Helena.
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid’s eyes
With your derision! None of noble sort
Would so offend a virgin and extort
A poor soul’s patience, all to make you sport.
LYSANDER
    WHY THINK PRO-1 ME WOO WITH SCORN?
    SCORN NEVER HAVE TEARS
    SEE, WHEN PROMISE, WEEP, THAT PROMISE START
    HOW YOU THINK THAT MEANS SCORN
    MY TEARS SHOW FEELINGS TRUE
HELENA
    YOUR DISPLAY SHOW YOU SMART, MORE, MORE
    YOU USE TRUTH WITH-ME KILL TRUTH WITH HERMIA, MAKE FIGHT
    YOU PROMISE HERMIA, ABANDON HER WILL?
    COMPARE PROMISE WITH HER, WITH-ME,
    SINCE EMPTY PROMISE, MEAN NOTHING
LYSANDER
    JUDGEMENT NONE WHEN MADE PROMISE
HELENA
    NO, PRO-1 ME THINK YOU ABANDON HER
LYSANDER
    DEMETRIUS LOVE HER, NOT YOU
DEMETRIUS
    HELENA, BEAUTIFUL, PERFECT, GODDESS
    WHAT CAN COMPARE MY LOVE, EYES
    CRYSTAL, MUDDY
    LIPS RIPE LIKE CHERRIES
    PURE WHITE SNOW FROM MOUNTAIN NAME TAURUS
    BLOW EASTERN WIND BECOMES CROW
    HOLD-UP-HAND, ALLOW ME KISS
    PLEDGE BLISS
HELENA
    HELL. PRO-1 ME SEE YOU ALL OFF
    ATTACK-ME FOR FUN
    IF YOU CIVIL
    NOT HURT-ME THAT WAY
    CAN’T YOU HATE-ME LIKE PR-1 ME KNOW TRUE
    BUT TWO-OF YOU UNITE FOR MOCK-ME
    IF TWO-OF-YOU REALLY MEN, NOT USE WOMAN LIKE THIS
    PROMISE, SWEAR, PRAISE MY QUALITIES
    PRO-1 ME SURE HATE ME WITH HEARTS
    BOTH RIVALS, LOVE HERMIA
    NOW BOTH MOCK HELENA
    FINE ACTIVITY
    MAKE POOR WOMAN CRY
    BECAUSE TEASE. NOBLE PERSON NOT OFFEND WOMAN
    WRING OUT PATIENCE WITH TORTURE
    POOR SOUL, PATIENCE FOR RHQ-WHAT? SPORT
LYSANDER
You are unkind, Demetrius. Be not so,
For you love Hermia; this you know I know.
And here with all goodwill, with all my heart,
In Hermia’s love I yield you up my part.
And yours of Helena to me bequeath,
Whom I do love and will do till my death.

HELENA
Never did mockers waste more idle breath.

DEMETRIUS
Lysander, keep thy Hermia. I will none.
If e’er I loved her, all that love is gone.
My heart to her but as guest-wise sojourned,
And now to Helen is it home returned,
There to remain.

LYSANDER Helen, it is not so.

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

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

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

HERMIA
What love could press Lysander from my side?

LYSANDER
Lysander’s love, that would not let him bide,
Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light.
Why seek’st thou me? Could not this make thee know
The hate I bear thee made me leave thee so?

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

HELENA
Lo, she is one of this confederacy!
Now I perceive they have conjoined all three
To fashion this false sport in spite of me.—
Injurious Hermia, most ungrateful maid,
LYSANDER
    DEMETRIUS, YOU NOT NICE
    YOU LOVE HERMIA, YOU KNOW PRO-1 ME KNOW THAT
    HERE WITH HEART GIVE-YOU HERMIA LOVE
    YOUR LOVE HELENA, GIVE-ME
    WHO PRO-1 ME LOVE UNTIL DAY DIE
HELENA
    PEOPLE MOCK WASTE BREATHE
DEMETRIUS
    LYSANDER, KEEP HERMIA, PRO-1 ME WANT NONE HER
    IF BEFORE LOVE HER, LOVE ALL GONE
    MY HEART STAY WITH-HER VISITOR
    NOW, HELENA RETURN
    STAY
LYSANDER
    HELENA, SAY NOT TRUE
DEMETRIUS
    DON'T FEEL BAD, FOR WHAT YOU NOT-KNOW
    UNLESS PAY FOR YOUR PERIL
    LOOK, YOUR LOVE COME
HERMIA
    NIGHT DARK, HIS EYES NOT WORK
    EAR QUESTION MORE
    SEEING IMPARED
    MAKE HEARING BETTER
    MY EYE NOT FIND LYSANDER
    THANK MY EAR, BRING-ME SOUND
    WHY LEAVE ME?
LYSANDER
    WHY STAY, LOVE URGE GO?
HERMIA
    WHY LOVE UEGE-YOU LEAVE?
LYSANDER
    LYSANDER LOVE NOT ALLOW STAY
    BEAUTIFUL HELENA, LIGHTS NIGHT
    MORE THAN ALL STARS
    WHY SEARCH FOR-ME?
    THIS MAKE-YOU UNDERSTAND PRO-1 ME HATE YOU.
    MADE-ME LEAVE
HERMIA
    YOU SPEAK, THINK DIFFERENT. NOT RIGHT
HELENA
    SHE MUST INVOVED ACT
    NOW PRO-1 ME THINK THREE-OF-YOU WORK TOGETHER
    MAKE-UP GAME FOR TEASE-ME
    HERMIA, YOU UNGRATEFUL WOMAN
Have you conspired, have you with these contrived,
To bait me with this foul derision?
Is all the counsel that we two have shared,
The sisters’ vows, the hours that we have spent
When we have chid the hasty-footed time for parting us—O, is all forgot?
All schooldays’ friendship, childhood innocence?
We, Hermia, like two artificial gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices, and minds
Had been incorporate. So we grew together
Like to a double cherry, seeming parted, but yet an union in partition,
Two lovely berries molded on one stem;
So with two seeming bodies but one heart,
Two of the first, like coats in heraldry,
Due but to one, and crownèd with one crest.
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?
It is not friendly; ’tis not maidenly.
Our sex, as well as I, may chide you for it,
Though I alone do feel the injury.

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

HELENA Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face,
And made your other love, Demetrius,
Who even but now did spurn me with his foot,
To call me goddess, nymph, divine and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? And wherefore doth Lysander
Deny your love (so rich within his soul)
And tender me, forsooth, affection,
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.

HERMIA I understand not what you mean by this.

HELENA Ay, do. Persever, counterfeit sad looks,
Make mouths upon me when I turn my back,
Wink each at other, hold the sweet jest up.
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare you well. ’Tis partly my own fault,
Which death or absence soon shall remedy.
YOU WORK WITH MEN PLAN HARASS-ME?
ALL STORIES, SECRETS, ADVICE, TWO-OF-US SHARE
PROMISE OF SISTERS, HOURS TOGETHER
WHEN TWO-OF-US SCOLD TIME MAKE US PART
FORGOT EVERYTHING?
ALL SCHOOL DAYS, FRIENDSHIP, CHILDHOOD
HERMIA, TWO-OF-US SAME-AS SKILLFUL GODS
TOGETHER BOTH CREATE ONE FLOWER, ONE SAMPLER, SIT ONE CUSHION
BOTH SING ONE SONG, TWO-OF-US HARMONY PERFECT
LIKE TWO-OF-US HANDS, SIDES, VOICES, MINDS TOGETHER
ONE BODY GROW TOGETHER LIKE DOUBLE CHERRY, SEEM SEPARATE
ONE UNION, TWO BERRIES CONNECT ONE STEM
SEEM TWO BODIES, ONE HEART
WILL YOU TEAR-APART OLD LOVE?
JOIN MEN TEASE POOR FRIEND?
NOT FRIENDLY, NOT LIKE WOMAN
ALL WOMAN, WITH-ME, WARN-YOU WILL
BUT, PRO-1 ME FEEL HURT ALONE
HERMIA
  PRO-1 ME CONFUSED WITH WHAT SAY
  PRO-1 ME NOT SCORN YOU, SEEM YOU SCORN PRO-1 ME
HELENA
  YOU NOT TELL LYSANDER
  FOLLOW-ME, PRAISE MY EYES, FACE
  MAKE OTHER LOVE, DEMETRIUS
  WHO BEFORE KICK ME
  PRECIOUS STAR? WHY SPEAK LIKE THAT TO PERSON HATE
  AND, YOUR LYSANDER, SPEAK DENY LOVE YOU
  NOW OFFER, WANT AFFECTION PRO-1 ME
  FROM YOU ENCOURAGE, YOU ALLOW?
  PRO-1 ME KNOW NOW FAVORED SAME-AS YOU
  STUCK WITH LOVE, FORTUNATE
  MISERABLE MOST, LOVE PERSON UNLOVED
  PITY SHOULD, NOT DESPISE
HERMIA
  DON'T UNDERSTAND MEAN
HELENA
  OH, YOU CONTINUE, FAKE SAD LOOKS
  MAKE FACES WHEN PRO-1 ME NOT LOOKING
  WINK OTHER, CONTINUE JOKE
  THIS GAME, MANAGED, WRITTEN IN HISTORY WILL
  IF YOU PITY, GRACE, MANNERS HAVE
  NOT MAKE-ME DESERVE ACTION
  YOU DO GOOD, BUT ALSO MY FAULT
  DEATH, OR LEAVE SOON FIX
LYSANDER
   Stay, gentle Helena. Hear my excuse,
   My love, my life, my soul, fair Helena.

HELENA
   O excellent!

HERMIA, [to Lysander]
   Sweet, do not scorn her so.

DEMETRIUS, [to Lysander]
   If she cannot entreat, I can compel.

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

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

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

DEMETRIUS
   Quick, come.

HERMIA Lysander, whereto tends all this? She takes hold of Lysander

LYSANDER
   Away, you Ethiop!

DEMETRIUS, [to Hermia]
   No, no. He'll
   Seem to break loose. [To Lysander]
   Take on as you
   would follow,
   But yet come not. You are a tame man, go!

LYSANDER, [to Hermia]
   Hang off, thou cat, thou burr! Vile thing, let loose,
   Or I will shake thee from me like a serpent.

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

LYSANDER Thy love? Out, tawny Tartar, out!
   Out, loathèd me’d’cine! O, hated potion, hence!

HERMIA
   Do you not jest?

HELENA Yes, sooth, and so do you.

LYSANDER Demetrius, I will keep my word with thee.

DEMETRIUS
   I would I had your bond. For I perceive
   A weak bond holds you. I’ll not trust your word.
LYSANDER
   CALM, HELENA. HEAR MY DEFENSE
   MY LOVE, LIFE, SOUL, BEAUTIFUL HELENA
HELENA
   WONDERFUL
HERMIA
   LOVE, DON'T SCORN HER
DEMETRIUS
   IF HERMIA CAN'T LEAVE, PRO-1 ME BEG CAN
LYSANDER
   YOU CAN'T BEG, SHE WILL PERSUADE YOU PLEAD
   THREATS MEAN NOTHING
   HELENA, PRO-1 ME LOVE YOU, SWEAR MY LIFE
   PRO-1 ME LOSE EVERYTHING FOR YOU WILL
   PROVE DEMETRIUS FALSE, SAY PRO-1 ME NOT LOVE YOU
DEMETRIUS
   PRO-1 ME LOVE YOU MORE-TAN HE
LYSANDER
   IF SAY THAT, PROVE WITH DUEL
DEMETRIUS
   COME-ON
HERMIA
   LYSADNER, WHY DO THIS?
LYSANDER
   LEAVE WOMAN
DEMETRIUS
   NO, HE BREAK LOOSE
   ACT IF FOLLOW, BUT NOT COME. TAME MAN
LYSANDER
   GET OFF CAT. VILE THING, LET-GO
   OR SHAKE YOU OFF LIKE SNAKE
HERMIA
   WHY BECOME RUDE? WHAT CHANGE, MY LOVE?
LYSANDER
   YOUR LOVE? OUT WOMAN!
   OUT DISGUSTING MEDICINE, HATED POTION
HERMIA
   YOU JOKE NOT?
HELENA
   YES, SAME-AS YOU
LYSANDER
   DEMETRIUS, KEEP PROMISE WITH YOU
DEMETRIUS
   IF PRO-1 ME HAD PROMISE, WOULD KEEP.
   BUT THINK WEAK BOND CONNECT YOU. PRO-1 ME NOT TRUST PROMISE
LYSANDER What? Should I hurt her, strike her, kill her dead?
    Although I hate her, I’ll not harm her so.
HERMIA What, can you do me greater harm than hate?
    Hate me? Wherefore? O me, what news, my love?
    Am not I Hermia? Are not you Lysander?
    I am as fair now as I was erewhile.
    Since night you loved me; yet since night you left me.
    Why, then, you left me—O, the gods forbid!—
    In earnest, shall I say?
LYSANDER Ay, by my life, And never did desire to see thee more.
    Therefore be out of hope, of question, of doubt.
    Be certain, nothing truer, ’tis no jest
    That I do hate thee and love Helena. [Hermia turns him loose]
HERMIA O me! [To Helena.] You juggler, you cankerblossom,
    You thief of love! What, have you come by night
    And stol’n my love’s heart from him?
HELENA Fine, i’ faith.
    Have you no modesty, no maiden shame,
    No touch of bashfulness? What, will you tear
    Impatient answers from my gentle tongue?
    Fie, fie, you counterfeit, you puppet, you!
HERMIA
    “Puppet”? Why so? Ay, that way goes the game.
    Now I perceive that she hath made compare
    Between our statures; she hath urged her height,
    And with her personage, her tall personage,
    Her height, forsooth, she hath prevailed with him.
    And are you grown so high in his esteem
    Because I am so dwarfish and so low?
    How low am I, thou painted maypole? Speak!
    How low am I? I am not yet so low
    But that my nails can reach unto thine eyes.
HELENA
    I pray you, though you mock me, gentlemen,
    Let her not hurt me. I was never curst;
    I have no gift at all in shrewishness.
    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.
HERMIA “Lower”? Hark, again!
HELENA
    Good Hermia, do not be so bitter with me.
    I evermore did love you, Hermia,
    Did ever keep your counsels, never wronged you—
    Save that, in love unto Demetrius,
LYSANDER
   WHAT? SHOULD HURT, STRIKE, KILL HER?
   HATE HER, TRUE, BUT PHYSICAL HARM, NOT
HERMIA
   HURT WHAT GREATER THAN HATE-ME?
   HATE-ME? WHY? INFORM-ME
   PRO-1 ME NOT HERMIA? YOU, NOT LYSANDER?
   PRO-1 ME SAME-AS BEFORE
   SINCE NIGHT TOLD-ME LOVE PRO-1 ME, NIGHT LEAVE-ME
   WHY LEAVE-ME, HEVEN FORBID
   PLEASE, TELL ME
LYSANDER
   PRO-1 ME NEVER WANT SEE-YOU AGAIN
   NO HOPE, QUESTION, DOUBT
   NOTHING TRUE THAN THIS
   PRO-1 ME HATE YOU, LOVE HELENA
HERMIA
   OH! YOU TRICK-AGEN, YOU WORM
   STEAL LOVE-AGENT. HAPPEN WHAT?
   COME NIGHT, STEAL HEART MY LOVE?
HELENA
   HAVE MODESTY, SHAME NONE?
   NOT BASHFUL? TRY PULL ANSWERS FROM MY MOUTH
   YOU FAKE. CONTROL LIKE PUPPET.
HERMIA
   PUPPET? HOW? NOW GAME START.
   PRO-1 ME THINK YOU START COMPARE BETWEEN TWO-OF-US LEVELS
   PUT FORWARD, TALL PERSON.
   BECAUSE TALL, THAT REASON NOW HAVE LYSANDER
   BECAUSE, PRO-1 ME SHORT
   HOW SHORT, TALL PAINTED MAYPOLE. TELL-ME
   HOW SHORT?
   PRO-1 ME NOT SHORT ENOUGH CAN'T SCRATCH EYES
HELENA
   PLEASE, YOU MOCK ME, YES
   ALLOW HER HURT ME, NOT. PRO-1 ME NEVER WANT START FIGHT
   PRO-1 ME SISSY
   ALLOW HER HIT ME, NOT. YOU MAYBE THINK BECAUSE SHE SHORTER
   FIGHT EQUAL WOULD
HERMIA
   SHORTER? SAY AGAIN.
HELENA
   HERMIA, STOP UPSET WITH-ME
   PRO-1 ME ALWAYS LOVE YOU
   ALWAYS KEEP YOU SECRETS, NEVER DO WRONG
   UNTIL, PRO-1 ME IN-LOVE-WITH DEMETRIUS
I told him of your stealth unto this wood.
He followed you; for love, I followed him.
But he hath chid me hence and threatened me
To strike me, spurn me, nay, to kill me too.
And now, so you will let me quiet go,
To Athens will I bear my folly back
And follow you no further. Let me go.
You see how simple and how fond I am.

HERMIA
Why, get you gone. Who is 't that hinders you?

HELENA
A foolish heart that I leave here behind.

HERMIA
What, with Lysander?

HELENA With Demetrius.

LYSANDER
Be not afraid. She shall not harm thee, Helena.

DEMETRIUS
No, sir, she shall not, though you take her part.

HELENA
O, when she is angry, she is keen and shrewd.
She was a vixen when she went to school,
And though she be but little, she is fierce.

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

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

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

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

DEMETRIUS
“Follow”? Nay, I’ll go with thee, cheek by jowl.

HERMIA
You, mistress, all this coil is long of you.
Nay, go not back.

Demetrius and Lysander exit
Helena retreats
PRO-1 ME TOLD-HIM YOU GO-TO FOREST
HE FOLLOW YOU, PRO-1 ME FOLLOW HIM
HE TRY MAKE PRO-1 ME LEAVE WITH THREATS
PLAN HIT-ME, KILL-ME
NOW, PLEASE ALLOW PRO-1 ME LEAVE
GO-TO ATHENS, ACCEPT MY MISTAKE
FOLLOW YOU MORE, NO. ALLOW PRO-1 ME GO
YOU SEE HOW FOOLISH [GESTURE SELF]

HERMIA
   WHY NOT GO. WHAT REASON KEEP YOU HERE

HELENA
   FOOLISH HEART PRO-1 ME LEAVE

HERMIA
   WITH LYSANDER?

HELENA
   WITH DEMETRIUS

LYSANDER
   AFRAID NOT, HERMIA NOT HURT HELENA

DEMETRIUS
   NO, WILL NOT.

HELENA
   WHEN SHE ANGRY, SHE CRUEL, SHREWD
   WHEN GO-TO SCHOOL, SHE VIXEN
   SHE SMALL, YES, BUT FIERCE

HERMIA
   "SMALL", AGAIN? SAY NOTHING SHORT, SMALL
   WHY YOU ALLOW HER PICK-ON-ME?
   ALLOW PRO-1 ME GET HER

LYSANDER
   LEAVE, D-W-A-R-F
   YOU SMALL CREATURE, MADE FROM WEED

DEMETRIUS
   YOU TOO OFFICIAL
   BECAUSE HER, AFFECT YOUR ACTIONS
   TALK NOT ABOUT HELENA
   INVOLVE NOT IN GAME
   IF YOU PLAN NOT SHOW HER LOVE, YOU PAY FOR IT WILL

LYSANDER
   SHE DOESN’T HOLD-ME
   NOW, FOLLOW-ME IF YOU DARE, SEE WHO HAS RIGHT-TO HELENA
   YOU OR PRO-1 ME

DEMETRIUS
   FOLLOW? NO. PRO-1 ME GO WITH YOU SIDE-BY-SIDE

HERMIA
   ALL CHAOS HAPPEN BECAUSE YOU
   NO, DON’T GO
HELENA I will not trust you, I, nor longer stay in your curst company.
Your hands than mine are quicker for a fray.
My legs are longer though, to run away. She exits

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

OBERON, [to Robin] This is thy negligence. Still thou mistak’st,
Or else committ’st thy knaveries willfully.

ROBIN Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise
That I have 'nointed an Athenian’s eyes;
And so far am I glad it so did sort, as this their jangling I esteem a sport.

OBERON Thou seest these lovers seek a place to fight.
Hie, therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another’s way.
Like to Lysander sometime frame thy tongue;
Then stir Demetrius up with bitter wrong.
And sometime rail thou like Demetrius.
And from each other look thou lead them thus,
Till o’er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep.
Then crush this herb into Lysander’s eye, [He gives a flower to Robin]
Whose liquor hath this virtuous property,
To take from thence all error with his might
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision.
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I’ll to my queen and beg her Indian boy;
And then I will her charmèd eye release
From monster’s view, and all things shall be peace.

ROBIN My fairy lord, this must be done with haste,
For night’s swift dragons cut the clouds full fast,
And yonder shines Aurora’s harbinger,
At whose approach, ghosts wand’ring here and there
Troop home to churchyards. Damnèd spirits all,
That in crossways and floods have burial,
Already to their wormy beds are gone.
For fear lest day should look their shames upon,
They willfully themselves exile from light
And must for aye consort with black-browed night.
HELENA
   PRO-1 ME NOT TRUST YOU
   NOT-WANT STAY NEAR YOU
   YOUR HANDS FASTER IN FIGHT
   BUT MY LEGS LONGER, RUN AWAY

HERMIA
   PRO-1 ME AMAZED, DON'T-KNOW SAY

OBERON
   THIS YOUR FAULT. YOU ALWAYS MISTAKE, MISTAKE
   OR CHOOSE HAVE MISTAKES HAPPEN

ROBIN
   BELIEVE ME, KING OF SPIRITS, MY MISTAKE
   YOU TOLD-ME KNOW MAN FROM ATHEN-AGENT CLOTHES, RIGHT?
   HAVE REASON BLAME FOR ACTION NONE
   PRO-1 ME JUICE DROP EYE ATHENS-AGANT
   HAPPY THIS HOW HAPPEN
   SEE GROUP FIGHT SAME-AS SPORT

OBERON
   SEE GROUP SEARCH PLACE FIGHT
   NOW, PUCK, MAKE NIGHT OVERCAST
   STARRY SKY COVER IMMEDIATELY
   WILL FOG BLACK LIKE HELL
   LEAD RIVALS ASTRAY
   SO HAPPEN, NOT COME NEAR OTHER
   MAKE-UP SOMETHING FOR LYSANDER
   DEMETRIUS, MAKE ANGRY, WITH WORDS WRONG
   LEAD BOTH FROM OTHER MAN
   UNTIL BOTH FALL ASLEEP- HARD
   WITH LEGS HEAVY, BAT LIKE WINGS, CREEP
   THEN, CRUSH FLOWER LYSANDER EYE
   JUICE HAVE POWER POTENT
   FOR-FOR RHQ-WHAT? MAKE ALL MISTAKE ERASE
   MAKE EYES HAVE VISION NORMAL AGAIN
   WHEN WAKE-UP, ALL EVENT FEEL LIKE DREAM
   GO-TO ATHENS AGAIN LOVERS, MARRY
   UNITED UNTIL DEATH
   WHILE YOU DO THAT, PRO-1 ME GO-TO MY WIFE, BEG HAVE BOY
   THEN MAKE BEWITCHED EYES NORMAL AGAIN, NOT-WANT MONSTER
   THINGS BECOME PEACEFUL AGAIN

ROBIN MY KING, MUST HAPPEN FAST
   NIGHT APPROACH FAST
   DISTANCE SHINE MORNING STAR, BRING SUNRISE
   WHEN GHOSTS WANDER GROUND GO HOME CHURCHYARD
   CURSED SPIRITS WHO NOT BURRIED SACRED GROUND
   TOUCH FINISH NIGHT, GO BED AGAIN
   FEAR SEE DAY, NOT-WANT SEE LIGHT, MUST TIME WITH NIGHT
OBERON
But we are spirits of another sort.
I with the Morning's love have oft made sport
And, like a forester, the groves may tread
Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessèd beams,
Turns into yellow gold his salt-green streams.
But notwithstanding, haste! Make no delay.
We may effect this business yet ere day.

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

LYSANDER
Where art thou, proud Demetrius? Speak thou now.

ROBIN, [in Demetrius' voice]
Here, villain, drawn and ready. Where art thou?

LYSANDER I will be with thee straight.

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

DEMETRIUS Lysander, speak again.
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?

ROBIN, [in Lysander's voice]
Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant! Come, thou child!
I'll whip thee with a rod. He is defiled
That draws a sword on thee.

DEMETRIUS Yea, art thou there?

ROBIN, [in Lysander's voice]
Follow my voice. We'll try no manhood here.

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

He exits
He exits
Enter Lysander
Enter Demetrius
Lysander exits
They exit
Enter Lysander
He lies down and sleeps
OBERON
  TWO-OF-US SPIRITS DIFFERENT
  NOT NEED RUN FROM DAYLIGHT
  PRO-1 ME BEFORE HAVE LOVE WITH MORNING
  UNTIL PLACE SUN RISES, RED LIKE FIRE
  OPENING ON OCEAN, BEAMS
  GREEN WATER-STREAM BECOME YELLOW, GOLD COLOR
  NOW, HAVE DELAY NONE.
  NEED CHANGE ACTION HAPPEN TODAY WILL
ROBIN
  UP, DOWN, UP, DOWN
  LEAD MEN UP, DOWN
  PEOPLE FEAR PRO-1 ME FIELD, TOWN
  GOBLIN, LEAD UP, DOWN
  HERE APPROACH MAN
LYSANDER
  PROUD DEMETRIUS, WHERE YOU? SPEAK NOW
ROBIN, IN DEMETRIUS' VOICE
  HERE VILLIAN, SWORD OUT, READY. WHERE YOU?
LYSANDER
  PRO-1 ME THERE IMMEDIATELY
ROBIN, IN DEMETRIUS' VOICE
  FOLLOW-ME, MORE LEVEL GROUND
DEMETRIUS
  LYSANDER, SPEAK AGAIN.
  YOU RUN AWAY, YOU COWARD, WHERE RUN?
  SPEAK! HIDE-IN BUSH? WHERE HIDE YOURSELF?
ROBIN, IN LYSANDER'S VOICE
  COWARD, YOU BRAG FOR STARS
  TELL PLANTS, YOU SEARCH-FOR FIGHT
  YOU NOT COME? COME-ON COWARD. COME-ON CHILD
  PRO-1 ME WHIP-YOU ROD. YOU GREAT COWARD
  SHAMEFUL IF FIGHT LIKE MAN
DEMETRIUS
  YEAH? YOU THERE?
ROBIN, IN LYSANDER'S VOICE
  FOLLOW VOICE. TWO-OF-US NOT FIGHT HERE
LYSANDER
  HE WALK BEFORE-ME, STILL ENCOURAGE-ME FOLLOW
  COME WHEN CALL, THEN GONE
  VILLIAN HAVE FEET LIGHT
  PRO-1 ME FOLLOW FAST, BUT HE FASTER
  SO, SLEEP HERE, REST WILL
  MORNING, COME, WHEN HAVE FIRST LIGHT
  PRO-1 ME FIND DEMETRIUS WILL, REVENGE HAPPEN
ROBIN, [in Lysander’s voice] Enter Robin and Demetrius

Ho, ho, ho! Coward, why com’st thou not?

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

ROBIN, [in Lysander’s voice] Come hither. I am here.

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

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

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

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

ROBIN On the ground
Sleep sound.
I’ll apply
To your eye,
Gentle lover, remedy. [Robin applies the nectar to Lysander’s eyes]
When thou wak’st,
Thou tak’st
True delight
In the sight
Of thy former lady’s eye.
And the country proverb known,
That every man should take his own,
In your waking shall be shown.
Jack shall have Jill;
Naught shall go ill;
The man shall have his mare again, and all shall be well.

He exits
ROBIN, IN LYSANDER’S VOICE
HO, COWARD, WHY NOT COME?

DEMETRIUS
WAIT, IF YOU DARE, PRO-1 ME KNOW, YOU RUN AHEAD-ME
CHANGE PLACE, PLACE
NOT DARE STAND, LOOK-ME FACE
WHERE NOW?

ROBIN, IN LYSANDER’S VOICE
COME, PRO-1 ME HERE

DEMETRIUS
MOCK-ME, PAY-FOR-THAT WILL
IF SEE YOU DAYLIGHT
NOW, LEAVE. PRO-1 ME TIRED
WILL SLEEP COLD GROUND
DAY BREAK HAPPEN, PRO-1 ME FIND YOU WILL

HELENA
NIGHT EXHAUSTING, LONG, STRETCH NIGHT
HOURS CUT SHORT. SHINE COMFORT, EAST
SO PRO-1 ME GO-TO ATHENS, DAYLIGHT
FROM GROUP PEOPLE COMPANY POOR NOT-LIKE
SLEEP HELP FEEL BETTER
WANT FEEL ALONE, NOT WITH GROUP

ROBIN
ONLY THREE? COME ONE MORE
TWO BOTH KINDS, MAN, WOMAN MAKE FOUR
SHE COME HERE, ANGRY, SAD
CUPID, SILLY BOY, MAKE POOR WOMAN CRAZY

HERMIA NEVER BEFORE SO TIRED, UPSET
COVERED WITH DEW, TORN FROM BRIER
CAN’T CRAWL FURTHER
LEGS NOT WALK FAST, DESIRES WANT
HERE REST WILL UNTIL SUN RISE
HEAVENS, PROTEXT LYSANDER IF FIGHT HAPPEN

ROBIN ON GROUND
SLEEP GOOD
PRO-1 ME APPLY, JUICE, EYE
LOVER REMEDY
WHEN WAKE-UP
TALK, TRUE HAPPINESS
SEE WOMAN LOVE BEFORE
COUNRTY HAVE POEM KNOWN
ALL MEN SHOULD HAVE OWN
IN WAKING-UP, HAPPEN WILL
MEN HAVE WOMAN
NOTHING HAPPEN WRONG
MEN HAVE WOMAN AGAIN, ALL GOOD.
ACT 4, Scene 1

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

TITANIA

Come, sit thee down upon this flow'ry bed,
While I thy amiable cheeks do coy,
And stick muskroses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOTTOM Where's Peaseblossom?

PEASEBLOSSOM Ready.

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

COBWEB Ready.

BOTTOM Monsieur Cobweb, good monsieur, get you your weapons in your hand and kill me a red-hipped humble-bee on the top of a thistle, and, good monsieur, bring me the honey-bag. Do not fret yourself too much in the action, monsieur, and, good monsieur, have a care the honey-bag break not; I would be loath to have you overflown with a honey-bag, signior. Cobweb exits

Where's Monsieur Mustardseed?

MUSTARDSEED Ready.

BOTTOM Give me your neaf, Monsieur Mustardseed.

Pray you, leave your courtesy, good monsieur.

MUSTARDSEED What's your will?

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

TITANIA

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

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

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow.
ACT 4, SCENE 1

TITANIA
   SIT BED FLOWER HERE
   PRO-1 ME CARESS YOUR LOVEABLE CHEEKS
   PUT M-U-S-K-R-O-S-E-S IN HAIR
   KISS LARGE EARS, MY GENTLE LOVE
BOTTOM
   PEASEBLOSSOM WHERE?
PEASEBLOSSOM
   READY
BOTTOM
   PEASEBLOSSOM, SCRATCH-HEAD, MINE. COBWEB, WHERE?
COBWEB
   READY
BOTTOM
   COBWEB, GOOD MAN, GET WEAPONS
   KILL RED-HIPPED BEE SIT TOP THISTLE
   GOOD MAN, BRING-ME HONEY BAG
   NOT A LOT ACTION, WORRY NOT, GOOD MAN
   NOT-WANT HONEY BAG BREAK
   PRO-1 ME FEEL BAD IF YOU COVERED WITH HONEY
   MUSTARDSEED, WHERE?
MUSTARDSEED
   READY
BOTTOM
   GIVE-ME HAND, MUSTARDSEED
   PLEASE, STOP BOWING SIR
MUSTARDSEED
   WANT WHAT?
BOTTOM
   NOTHING MORE, GOOD MAN, BUT HELP COBWEB SCRATCH
   BARBER, NEED GO-TO, THINK HAVE HAIR AROUND FACE
   IF PRO-1 ME KIND DONKEY, IF HAIR TICKLE-ME, SCRATCH MUST
TITANIA
   YOU WANT HEAR MUSIC, MY LOVE
BOTTOM
   HAVE GOOD EAR UNDERSTAND MUSIC
   MUSIC HAVE T-O-N-G-S, BONE
TITANIA
   OR, MY LOVE, WANT EAT?
BOTTOM
   YES, HAY PLEASE, OR DRY OATS
   THINK HAVE DESIRE FOR BUNDLE OF HAY
   GOOD, SWEET HAY HAVE EQUAL NONE
TITANIA I have a venturous fairy that shall seek
The squirrel’s hoard and fetch thee new nuts.
BOTTOM I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me; I have an exposition of sleep come upon me.
TITANIA Sleep thou, and I will wind thee in my arms.—
Fairies, begone, and be all ways away.
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! How I dote on thee!
Faries exit

Enter Robin Goodfellow

OBERON
Welcome, good Robin. Seest thou this sweet sight?
Her dotage now I do begin to pity.
For, meeting her of late behind the wood,
Seeking sweet favors for this hateful fool,
I did upbraid her and fall out with her.
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;
And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flouriets’ eyes,
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her,
And she in mild terms begged my patience,
I then did ask of her her changeling child,
Which straight she gave me, and her fairy sent
To bear him to my bower in Fairyland.
And now I have the boy, I will undo
This hateful imperfection of her eyes.
And, gentle Puck, take this transformèd scalp
From off the head of this Athenian swain,
That he, awaking when the other do,
May all to Athens back again repair
And think no more of this night’s accidents
But as the fierce vexation of a dream.
But first I will release the Fairy Queen. [He applies the nectar to her eyes]
Be as thou wast wont to be.
See as thou wast wont to see.
Dian’s bud o’er Cupid’s flower
Hath such force and blessèd power.
Now, my Titania, wake you, my sweet queen.
TITANIA, [waking] My Oberon, what visions have I seen!
Methought I was enamored of an ass.
OBERON
There lies your love.
TITANIA
HAVE FAIRY WILLING SEEK
SQUIRREL HOARD NUTS, FETCH FOR-YOU
BOTTOM
PREFER HAVE HANDFUL, DRIED PEAS
BUT, PLEASE, NOT-ALLOW YOUR PEOPLE WAKE-UP PRO-1 ME
FEEL SLEEP HAPPEN SOON
TITANIA
SLEEP, WILL HOLD-YOU-IN-MY-ARMS
FAIRIES, AWAY
SO, FLOWERS, PLANTS GROW TOGETHER
TWIST LIKE FEMALEIVY CIRCLE BRANCHES OF ELM
OH, PRO-1 ME LOVE YOU.
OBERON
WELCOME PUCK, SEE THIS?
HER INFATUATION PRO-1 ME PITY
MEET-HER RECENT BEHIND FOREST
SEARCH FOR SWEET THINGS GIVE FOOL
PRO-1 ME FOLLOW-HER
SHE CIRCLE HIS HEAD WITH FLOWER CROWN
SAME DEW ON FLOWER, BEFORE ON B-U-D-S
LOOK-LIKE ROUND BRIGHT PEARLS
STAY NOW IN LITTLE FLOWER EYES
LIKE TEARS, FEEL DISGRACE
WHEN PRO-1 ME HAD PLEASURE BEFORE TAUNT HER
SHE BEG PATIENCE
THEN, PRO-1 ME ASK FOR HER CHILD
WHO SHE GAVE-ME, AND SENT FAIRY BRING HIM MY HOME FAIRYLAND
NOW PRO-1 ME HAVE BOY, WILL UNDO
IMPERFECTION OF EYES, HATEFUL
PUCK, TAKE CHANGED HEAD FROM ATHENS-AGENT MAN
WHEN HE WAKE-UP, GO BACK ATHENS AGAIN
THINK HAPPEN ONLY DREAM
BUT, PRO-1 ME RELEASE FAIRY QUEEN FIRST
YOU WILL BE SAME-AS BEFORE
SEE SAME-AS BEFORE
FLOWER FROM CUPID, DIANA
HAVE FORCE, POWER
NOW, TITANIA, WAKE-UP, MY SWEET QUEEN
TITANIA
OBERON, VISIONS HAVE
PRO-1 ME THINK ATTRACTION TO DONKEY
OBERON
YOUR LOVE, SLEEP THERE
TITANIA How came these things to pass?
    O, how mine eyes do loathe his visage now!
OBERON Silence awhile.—Robin, take off this head.—
    Titania, music call; and strike more dead
    Than common sleep of all these five the sense.
TITANIA Music, ho, music such as charmeth sleep!
ROBIN, [removing the ass-head from Bottom]
    Now, when thou wak'st, with thine own fool's eyes peep.
OBERON
    Come, my queen, take hands with me,
    And rock the ground whereon these sleepers be. [Titania and Oberon dance]
    Now thou and I are new in amity,
    And will tomorrow midnight solemnly
    Dance in Duke Theseus' house triumphantly,
    And bless it to all fair prosperity.
    There shall the pairs of faithful lovers be
    Wedded, with Theseus, all in jollity.
ROBIN Fairy king, attend and mark.
    I do hear the morning lark.
OBERON
    Then, my queen, in silence sad
    Trip we after night's shade.
    We the globe can compass soon,
    Swifter than the wand'ring moon.
TITANIA
    Come, my lord, and in our flight
    Tell me how it came this night
    That I sleeping here was found
    With these mortals on the ground. Oberon, Robin, and Titania exit
THESEUS Enter Theseus and all his train, Hippolyta, Egeus
    Go, one of you, find out the Forester.
    For now our observation is performed,
    And, since we have the vaward of the day,
    My love shall hear the music of my hounds.
    Uncouple in the western valley; let them go.
    Dispatch, I say, and find the Forester.
A Servant exits
    We will, fair queen, up to the mountain's top
    And mark the musical confusion
    Of hounds and echo in conjunction.
HIPPOLYTA
    I was with Hercules and Cadmus once,
    When in a wood of Crete they bayed the bear
    With hounds of Sparta. Never did I hear
TITANIA
  HOW HAPPEN?
  MY EYES HATE HE LOOK-LIKE
OBERON
  QUIET NOW, ROBIN CHANGE HEAD
  TITANIA, START MUSIC
  MAKE GROUP FIVE, SLEEP HARD
TITANIA
  MUSIC, YES, MUSIC CHARM FOR SLEEP
ROBIN
  WHEN WAKE-UP, SEE WITH OWN EYES AGAIN
OBERON
  START MUSIC
  MY QUEEN, TAKE MY HAND
  DANCE ON GROUND WHERE GROUP SLEEP
  NOW, TWO-OF-US START NEW
  TOMORROW NIGHT CELEBRATE WILL
  DANCE IN DUKE THESEUS HOUSE FESTIVELY
  BLESS FOR PROSPER FAIR
  THERE, PAIRS LOVERS MARRY, WITH THESEUS, ALL HAPPY
ROBIN
  FAIRY KING, PAY ATTENTION, NOTICE
  HEAR MORNING BIRD
OBERON
  THEN, MY QUEEN, WITH SILENCE SERIOUS
  TRAVEL AFTER NIGHT DARK FALL
  TWO-OF-US CIRCLE EARTH SOON
  FASTER THAN MOON
TITANIA
  COME MY LORD, WHEN TRAVEL
  INFORM-ME HOW NIGHT HAPPEN
  REASON FOUND SLEEP HERE
  WITH MORTALS ON GROUND
THESEUS
  GO, FIND F-O-R-E-S-T-E-R
  NOW WE PERFORM OBSERVATION
  SINCE DAY STILL EARLY
  MY LOVE, HEAR CRY OF DOGS WILL
  UNLEASH IN WESTERN VALLEY
  GO, SAID FIND F-O-R-E-S-T-E-R
  UP-TO MOUNTAIN TOP WE GO, BEAUTIFUL QUEEN
  LISTEN TO CRY OF DOGS, ECHO FROM MOUNTAIN
HIPPOLYTA
  PRO-1 ME BEFORE WITH H-E-R-C-U-L-E-S, C-A-D-M-U-S
  WHEN IN C-R-E-T-E FOREST, BROUGHT BEAR TO BAY
  WITH S-P-A-R-T-A DOGS. NEVER BEFORE HEAR
Such gallant chiding, for, besides the groves,
The skies, the fountains, every region near
Seemed all one mutual cry. I never heard
So musical a discord, such sweet thunder.

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

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

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

**EGEUS** It is, my lord.

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

**THESEUS**
Good morrow, friends. Saint Valentine is past.
Begin these woodbirds but to couple now?

**LYSANDER**
Demetrius, Helena, Hermia, and Lysander kneel
Pardon, my lord.

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

**LYSANDER**
My lord, I shall reply amazèdly,
Half sleep, half waking. But as yet, I swear,
I cannot truly say how I came here.
But, as I think—for truly would I speak,
And now I do bethink me, so it is:
I came with Hermia hither.
BARK LIKE THAT IN FOREST
SKY, FOUNTAIN, ALL AREA NEAR
SEEM LIKE ONE BARK TOGETHER. NEVER HEAR
MUSIC THAT NOISE, SWEET THUNDER

THESEUS
MY DOGS BREAD FROM SPARTA KIND
HAVE FOLDS OF FLESH AROUND MOUTH, SANDY-COLORED
HAVE LONG EARS, SWEEP MORNING DEW
SLOW WHEN RUN, BUT BARK LIKE BELLS
NOTES TOGETHER, PACK HAVE TUNE
NEVER HAVE HORN CHEER
JUDGE WHEN HEAR
WAIT, WHAT PEOPLE THESE?

EGEUS
MY LORD, MY DAUGHTER SLEEP HERE
AND LY桑DER, DEMETRIUS
THAT HELENA, OLD N-E-D-A-R-S DAUGHTER
CURIOUS WHY HERE TOGETHER

THESEUS
MY GUESS GET-UP EARLY CELEBRATE
MAY DAY, HEAR OUR PLAN
COME-HERE HONOR OUR OBSERVANCE
BUT WAIT, EGEUS. TODAY DAY
HERMIA TELL ANSWER OF CHOICE

EGEUS
TRUE, MY LORD

THESEUS
GO, HAVE HUNTSMAN WAKE WITH HORMS

THESEUS
GOOD MORNING FRIENDS. VALENTINES DAY FINISH
START THESE PEOPLE COUPLE NOW?

LYSANDER
SORRY MY LORD

THESEUS
PLEASE, ALL STAND-UP
KNOW TWO-OF-YOU ENEMIES
HOW HAPPEN, IN WORLD
HATE FAR FROM NOT TRUST
SLEEP CLOSE-TO HATE, FEAR NONE

LYSANDER
MY LORD, TELL-YOU WITH CONFUSION
HALF SLEEP, WAKE, BUT PROMISE NOT REALLY SAY HOW COME HERE
PRO-1 ME WISH, SPEAK HONEST, THINK BEST
PRO-1 ME COME WITH HERMIA HERE
Our intent was to be gone from Athens, where we might,
Without the peril of the Athenian law—

Egeus

Enough, enough!—My lord, you have enough.
I beg the law, the law upon his head.
They would have stol'n away.—They would, Demetrius,
Thereby to have defeated you and me:
You of your wife and me of my consent,
Of my consent that she should be your wife.

Demetrius

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

Theseus

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

Demetrius

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

Hermia

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

Helena

And I have found Demetrius like a jewel,
Mine own and not mine own.
PLAN LEAVE ATHENS
WHERE TOGETHER OUTSIDE ATHENS-AGENT LAW
EGEUS
FINISH, FINISH! MY LORD, YOU HEAR ENOUGH
PRO-1 ME BEG HE REPORT-TO LAW
THEY PLAN LEAVE SECRET
DEMETRIUS, THEY DEFEAT YOU, PRO-1 ME BOTH
YOU YOUR WIFE, PRO-1 ME MY DECISION
MY DECISION, SHE BECOME YOUR WIFE
DEMETRIUS
MY LORD, HELENA INFORM-ME OF TWO-OF-THEM PLAN
COME HERE HIDE FOREST
BECAUSE PRO-1 ME UPSET, FOLLOW HERE
HELENA, BECAUSE FANCY-ME, FOLLOW-ME
BUT SIR, PRO-1 ME DON’T-KNOW WHAT POWER
BUT REASON SOME POWER, MY LOVE HERMIA
MELT SAME-AS SNOW, SEEM LIKE REMEMBER TRINKET
WHICH DOTE ON AS CHILD
ALL POWER MY HEART
FOCUS, PLEASURE MY EYE HELENA
PRO-1 ME ENGAGED HER BEFORE SEE HERMIA
BUT LIKE PERSON SICK, NOT-LIKE FOOD
NOW, HEALTHY AGAIN, LIKE TASTE AGAIN
NOW WISH, LOVE, LONG FOR
WILL FOREVER
THESEUS
LOVERS, YOU MEET FORTUNATELY
THIS PLAN HAPPEN HEAR MORE
EGEUS, PRO-1 ME OVERRULE YOUR PLAN WILL
IN TEMPLE, SOON WITH US
THESE COUPLES MARRY WILL, BOUND FOREVER
NOW, BECAUSE MORNING START
HUNTING WILL HAPPEN LATER
AWAY TO ATHENS, THREE AND THREE
HAVE FEAST GREAT CEREMONY
COME HIPPOLYTA
DEMETRIUS
THINGS SEEM SMALL, HARD DISTINGUISH
SAME-AS MOUNTAINS BECOME CLOUDS
HERMIA
PRO-1 ME THINK SEE THINGS NOT FOCUS
EVERYTHING SEEM DOUBLE
HELENA
THINK SAME. FOUND DEMETRIUS LIKE JEWEL
MY OWN, BUT NOT
DEMETRIUS Are you sure
   That we are awake? It seems to me
   That yet we sleep, we dream. Do not you think
   The Duke was here and bid us follow him?
HERMIA
   Yea, and my father.
HELENA And Hippolyta.
LYSANDER
   And he did bid us follow to the temple.
DEMETRIUS
   Why, then, we are awake. Let’s follow him,
   And by the way let us recount our dreams
Lovers exit
BOTTOM, [waking up] When my cue comes, call me,
   and I will answer. My next is “Most fair Pyramus.”
   Hey-ho! Peter Quince! Flute the bellows-mender!
   Snout the tinker! Starveling! God’s my life! Stolen
   hence and left me asleep! I have had a most rare
   vision. I have had a dream past the wit of man to say
   what dream it was. Man is but an ass if he go about
   to expound this dream. Methought I was—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
   man hath not heard, the ear of man hath not seen,
   man’s hand is not able to taste, his tongue to
   conceive, nor his heart to report what my dream
   was. I will get Peter Quince to write a ballad of this
   dream. It shall be called “Bottom’s Dream” because
   it hath no bottom; and I will sing it in the
   latter end of a play, before the Duke. Peradventure,
   to make it the more gracious, I shall sing it at her
   death.
   He exits
DEMETRIUS
  YOU SURE WE AWAKE? SEEM WE SLEEP, DREAM
  YOU NOT THINK DUKE HERE, WANT US FOLLOW HIM?
HERMIA
  YES, MY FATHER TOO
HELENA
  AND HIPPOLYTA
LYSANDER
  WANT FOUR-OF-US FOLLOW TEMPLE
DEMETRIUS
  YES, WE AWAKE. FOLLOW HIM
  DURING WALK, TALK ABOUT DREAMS
BOTTOM
  WHEN CUE HAPPENS, REMIND-ME, ANSWER WILL
  NEXT LINE, “MOST HANDSOME PYRAMUS”.
  HO! QUINCE! FLUTE! SNOUT! STARVELING! LEAVE-ME HERE SLEEP
  HAVE VISION STRANGE. HAVE DREAM MORE THAN MAN THINK
  MAN LIKE DONKEY IF GO AROUND TELL ABOUT DREAM
  THOUGHT PRO-1 ME...NO MAN TELL CAN WHAT THINK
  PRO-1 ME LOOK LIKE, HAVE
  BUT, MAN FOOL IF WILLING SAY WHAT PRO-1 ME HAVE
  EYE MAN HEAR NOT, EAR MAN NOT SEE
  MAN HAND TASTE NONE, TONGUE THINK, HEART TELL HAPPEN DREAM
  PRO-1 ME HAVE QUINCE WRITE SONG ABOUT WILL
  TITLE, “BOTTOMS DREAM” BECAUSE HAVE END NONE
  WILL SING END PLAY, STAND BEFORE DUKE
  MAKE MORE GRACIOUS, SING AT DEATH WILL
ACT 4, Scene 2
Enter Quince, Flute, Snout, and Starveling.

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

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

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

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

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

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

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

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

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

BOTTOM Where are these lads? Where are these hearts?

QUINCE Bottom! O most courageous day! O most happy hour!

BOTTOM Masters, I am to discourse wonders. But ask me not what; for, if I tell you, I am not true Athenian. I will tell you everything right as it fell out.

QUINCE Let us hear, sweet Bottom.

BOTTOM Not a word of me. All that I will tell you is that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps. Meet presently at the palace. Every man look o’er his part. For the short and the long is, our play is preferred. In any case, let Thisbe have clean linen, and let not him that plays the lion pare his nails, for they shall hang out for the lion’s claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath, and I do not doubt but to hear them say it is a sweet comedy. No more words. Away! Go, away!

They exit
ACT 4, SCENE 2

QUINCE
GO-TO BOTTOM HOUSE? COME HOME?

STARVELING
NOT HEARD OF, THINK HE TRANSFORMED

FLUTE
IF COME BACK NOT, PLAY RUINED. NOT GO ON, RIGHT?

QUINCE
NOT POSSIBLE. NOT HAVE MAN IN ALL ATHENS ABLE PLAY PYRAMUS BUT HIM

FLUTE
NO. HE HAVE WIT BEST HANDICRAFTMAN IN ATHENS.

QUINCE
YES. BEST PERSON TOO, HAVE P-A-R-A-M-O-U-R SWEET VOICE

FLUTE

SNUG
MEN, DUKE COME FROM TEMPLE THERE TWO, THREE MEN WOMAN MORE, NOW MARRIED OUR PLAY HAPPEN, OUR FORTUNES MADE

FLUTE
OH DEAR BULLY BOTTOM. HE MADE SIX PENCE DAY DURING LIFE. DUKE NOT GIVE HIM SIX PENCE DAY PLAY PYRAMUS PRO-1 ME SURPRISED HE DESERVE HAVE. SIX PENCE DAY FOR PYRAMUS, OR NOTHING.

BOTTOM
WHERE MEN? WHERE MY FRIENDS?

QUINCE
BOTTOM! WONDERFUL DAY! HAPPY HOUR NOW!

BOTTOM
MEN PRO-1 ME KNOW WONDERS. BUT NOT ASK-ME, IF TELL, NOT TRUE ATHENS-AGENT TELL YOU EVERYTHING JUST HAPPENED WILL

QUINCE
WANT HEAR DEAR BOTTOM

BOTTOM
NOT HEAR WORD FROM PRO-1 ME ALL TELL-YOU, DUKE DINE FINISH. GET CLOTHES TOGETHER GOOD STRINGS TIE FALSE BEARD, NEW RIBBONS FOR SHOES MEET PALACE QUICK. EACH MAN LOOK-LIKE CHARACTER OUR PLAY PREFERRED ALLOW THISBE HAVE CLEAN LINEN ALLOW MAN PLAY LION CUT NAILS NOT, WANT LOOK-LIKE CLAWS ACTORS, EAT ONION, GARLIC NONE. WANT SPEAK SWEET BREATH NOT QUESTION HEAR THEM SAY SWEET COMEDY.

MORE WORDS, NONE. GO AWAY
ACT 5, Scene 1

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

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

THESEUS More strange than true. I never may believe

These antique fables, nor these fairy toys.

Lovers and madmen have such seething brains,

Such shaping fantasies, that apprehend

More than cool reason ever comprehends.

The lunatic, the lover, and the poet

Are of imagination all compact.

One sees more devils than vast hell can hold:

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

Sees Helen’s beauty in a brow of Egypt.

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

Doth glance from heaven to Earth, from Earth to heaven,

And as imagination bodies forth

The forms of things unknown, the poet’s pen

Turns them to shapes and gives to airy nothing

A local habitation and a name.

Such tricks hath strong imagination

That, if it would but apprehend some joy,

It comprehends some bringer of that joy.

Or in the night, imagining some fear,

How easy is a bush supposed a bear!

HIPPOLYTA But all the story of the night told over,

And all their minds transfigured so together,

More witnesseth than fancy’s images

And grows to something of great constancy,

But, howsoever, strange and admirable.

Enter Lovers: Lysander, Demetrius, Hermia, and Helena

THESEUS Here come the lovers full of joy and mirth.—

Joy, gentle friends! Joy and fresh days of love

Accompay your hearts!

LYSANDER More than to us

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

THESEUS Come now, what masques, what dances shall we have

To wear away this long age of three hours

Between our after-supper and bedtime?

Where is our usual manager of mirth?

What revels are in hand? Is there no play

To ease the anguish of a torturing hour?

Call Philostrate.

PHILOSTRATE, [coming forward] Here, mighty Theseus.

THESEUS Say what abridgment have you for this evening,

What masque, what music? How shall we beguile

The lazy time if not with some delight?
ACT 5, SCENE 1

HIPPOLYTA
THESEUS, STRANGE STORY LOVERS TELL

THESEUS
THINK STRANGE MORE THAN TRUE.
PRO-1 ME NEVER BELIEVE OLD FAIRY TALES
LOVERS, MADMEN AFECTED BRAINS HAVE
L-U-N-A-T-I-C-, LOVE-AGENT, POEM-AGENT
CONNECT WITH IMAGINATION
PERSON IMAGINE CAN DEVILS MORE THAN HELL HAVE
SEE ONLY BEAUTY
POEM-AGENT, EYE
LOOK HEAVEN, LOOK EARTH, LOOK EARTH, LOOK HEAVEN
IMAGINATION MAKES THINGS NOT KNOW, POEM-AGENT, PEN
GIVE SHAPE, FORM, FROM NOTHING
PLACE LIVE, NAME
IMAGINATION TRICKS HAVE
BUT IF BRING JOY
MAKE SOMETHING BRING JOY
OR DURING NIGHT, FEAR IMAGINE
HOW EASY BUSH SUPPOSE BUSH

HIPPOLYTA
BUT STORY OF NIGHT TOLD AGAIN, AGAIN
ALL MINDS MAKE-UP TOGETHER
MORE THAN ONLY SEE BEAUTIFUL IMAGINATION
BECOMES SOMETHING CONSTANT
WELL, STRANGE AND ADMIRABLE

THESEUS
COME LOVE-AGENT, FULL JOY, EXCITEMENT
DEAR FRIENDS! HAPPY AND FRESH DAY LOVE, FILL YOUR HEARTS

LYSANDER
MORE JOY THAN US, WAIT FOR YOUR ROYAL WALK TO YOUR TABLE, BED

THESEUS
COME NOW, WHAT M-A-S-Q-U-E-S, DANCES HAVE WILL?
MAKE TIME PASS THREE HOURS, BETWEEN AFTER DINNER, BEDTIME
WHERE OUR CONTROL-AGENT OF FUN?
WHAT ENTERTAINMENT HAPPEN? NO PLAY HELP PAST TIME?
CALL PHILOSTRATE

PHILOSTRATE
YES THESEUS

THESEUS
TELL-ME, WHAT ENTERTAINMENT YOU PLAN FOR EVENING
WHAT M-A-S-Q-U-E? MUSIC? HOW WILL WE ACT WITH LAZY TIME
WITHOUT EVENT?
PHILOSTRATE, [giving Theseus a paper]

There is a brief how many sports are ripe.
Make choice of which your Highness will see first.

THESEUS “The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.”
We’ll none of that. That have I told my love
In glory of my kinsman Hercules.
“The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.”
That is an old device, and it was played
When I from Thebes came last a conqueror.
“The thrice-three Muses mourning for the death
Of learning, late deceased in beggary.”
That is some satire, keen and critical,
Not sorting with a nuptial ceremony.
“A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth.”
“Merry” and “tragical”? “Tedious” and “brief”?
That is hot ice and wondrous strange snow!
How shall we find the concord of this discord?

PHILOSTRATE A play there is, my lord, some ten words long
(Which is as brief as I have known a play),
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play,
There is not one word apt, one player fitted.
And tragical, my noble lord, it is.
For Pyramus therein doth kill himself,
Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

THESEUS What are they that do play it?

PHILOSTRATE Hard-handed men that work in Athens here,
Which never labored in their minds till now,
And now have toiled their unbreathed memories
With this same play, against your nuptial.

THESEUS And we will hear it.

PHILOSTRATE No, my noble lord,
It is not for you; I have heard it over,
And it is nothing, nothing in the world,
Unless you can find sport in their intents,
Extremely stretched and conned with cruel pain
To do you service.

THESEUS I will hear that play,
For never anything can be amiss
When simpleness and duty tender it.
PHILOSTRATE
  HERE LIST HOW-MANY EVENTS READY.
  MAKE CHOICE WHICH HAPPEN FIRST
THESEUS
  “BATTLE WITH CENTAURS SUNG
  WITH ATHENS-AGENT GROUP WITH HARP”
  NONE THAT. THAT WILL TELL MY LOVE GLORY MY FRIEND HERCULES
  TEAR T-R-A-C-I-A-N SINGER BECAUSE ANGRY”
  THAT OLD STORY, PLAYED BEFORE
  WHEN PRO-1 ME CAME AFTER T-H-E-B-E-S CONQUER
  “THREE MUSES MOURN DEATH, FOR LEARN, LATE DECEASE BEGGARY”
  THAT MORE SATIRE, NOT FOR NUPTIAL CEREMONY
  “TEDIOUS, BRIEF SCENE, YOUNG PYRAMUS AND LOVE THISBE,
  TRAGICAL MIRTH”
  HAPPY AND SAD? DRAWN OUT AND BRIEF?
  THAT SAME-AS HOT ICE AND STRANGE SNOW!
  HOW WE FIND THIS HAPPEN?
PHILOSTRATE
  PLAY, MY LORD, TEN WORDS LONG
  (THAT SHORTEST PLAY PRO-1 ME KNOW)
  BUT, TEN WORDS, MY LORD, TOO LONG
  WHICH MAKE TEDIOUS, FOR INCLUDED-IN PLAY
  NOT ONE WORD APT, ONE PERFORMER FIT
  BUT TRAGIC, MY LORD
  PYRAMUS KILS HIMSELF
  WHEN PRO-1 ME SAW PRACTICE, PRO-1 ME HONEST
  MY EYES WATER, BUT MORE HAPPY TEARS
  PASSION FROM LOUD LAUGHTER NOT SHED
THESEUS
  WHO PERFORM?
PHILOSTRATE
  HARD WORK MEN FROM ATHENS
  WHO NEVER WORKED ON MINDS UNTIL NOW
  NOW WORK WITH NOT EXPLAINED MEMORIES
  WITH SAME PLAY, FOR YOUR WEDDING
THESEUS
  SEE PERFORM WILL
PHILOSTRATE
  MT LORD, PLAY NOT FOR YOU.
  PRO-1 ME HEAR PERFORM, NOTHING IN WORLD
  UNLESS YOU FIND SPORT FROM PERFORMANCE
  VERY STRETCHED, CONNED WITH PAIN CRUEL
THESEUS
  PRO-1 ME HEAR PLAY WILL.
  NOTHING CAN BE BAD IF CARED FOR WITH SIMPLENESS, DUTY
Go, bring them in—and take your places, ladies.

HIPPOLYTA I love not to see wretchedness o’ercharged,
And duty in his service perishing.

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

HIPPOLYTA He says they can do nothing in this kind.

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

Our sport shall be to take what they mistake;
And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have purposèd
To greet me with premeditated welcomes,
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practiced accent in their fears,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I picked a welcome,
And in the modesty of fearful duty,
I read as much as from the rattling tongue
Of saucy and audacious eloquence.

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

Enter Philostrate

PHILOSTRATE
So please your Grace, the Prologue is addressed.

THESEUS Let him approach.

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

THESEUS This fellow doth not stand upon points.

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

HIPPOLYTA Indeed he hath played on this prologue like
a child on a recorder—a sound, but not in
government.

THESEUS His speech was like a tangled chain—nothing
impaired, but all disordered. Who is next?

Enter Pyramus (Bottom), and Thisbe (Flute), and Wall (Snout), and Moonshine (Starveling), and Lion (Snug), and Prologue (Quince).
BRING GROUP IN, SIT DOWN LADIES

HIPPOLYTA
NOT-WANT SEE AWFUL PERFORMANCE

THESEUS
MY SWEET, SEE THING LIKE THAT, NOT

HIPPOLYTA
HE SAYS GROUP CAN'T DO

THESEUS
WE KIND GIVE THANKS FOR NOTHING?
OUR GAME FIND WHERE THEY MISTAKE
WHAT POOR JOB CAN'T DO, MUST RESPECT, NOBLE,
TAKE MIGHT, NOT M-E-R-I-T
WHERE PRO-1 ME FROM, CLERKS PLAN GREET ME, PERCISE WELCOME
SEEN THEM, SHIVER, BECOME PALE
MAKE PERIODS, SENTENCE IN MIDDLE
PRACTICED ACCENT QUIVER
IN END, DUMBLY BROK OFF, NOT WELCOME PRO-1 ME
TRUST PRO-1 ME, SWEET, FROM SILENCE, PICK WELCOME
FROM MODESTY OF DUTY FEAR
PRO-1 ME UNDERSTAND MUCH FROM TONGUE RATTLE
SAUCY AND AUDACIOUS ELOQUENCE
SO, LOVE, TONGUE-TIE HAPPEN
AT LEAST, HAPPEN PEOPLE SPEAK MOST TO PRO-1 ME

PHILOSTRATE
YOUR GRACE, P-R-O-L-O-G-U-E READY SPEAK

THESEUS
ALLOW APPROACH

PROLOGUE
IF GROUP OFFEND, WITH GOODWILL
YOU THINK WE NOT COME OFFEND SHOULD
BUT, WITH GOODWILL, SHOW SKILL SIMPLE
THAT REAL START OF END
THINK-ABOUT, WE NOT COME PLAN CONTENT YOU
TRUE INTENT FOR YOU DELIGHT WE NOT HERE
HERE YOU SHOULD REPENT YOU, ACTORS AT HAND, FROM SHOW
KNOW AL YOU WANT KNOW WILL

THESEUS
GOOD MAN NOT FOCUS SPECIFIC POINTS

LYSANDER
HE RODE PROLOGUE SAME-AS COLT, NOT KNOW STOP.
MY LORD, GOOD MORAL, NOT ENOUGH SPEAK, BUT SPEAK TRUE

HIPPOLYTA
TRUE. HE PLAYED PROLOGUE SAME-AS CHILD PLAY RECORDER
SOUND HAVE, YES, BUT MEANING, NONE.

THESEUS
SPEECH SAME-AS CHAIN TANGLED, HAVE ORDER NONE. WHO NEXT?
QUINCE, [as Prologue] Gentles, perchance you wonder at this show.
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know.
This beauteous lady Thisbe is certain.
This man with lime and roughcast doth present
“Wall,” that vile wall which did these lovers sunder;
And through Wall’s chink, poor souls, they are content
To whisper, at the which let no man wonder.
This man, with lantern, dog, and bush of thorn,
Presenteth “Moonshine,” for, if you will know,
By moonshine did these lovers think no scorn
To meet at Ninus’ tomb, there, there to woo.
This grisly beast (which “Lion” hight by name)
The trusty Thisbe coming first by night
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisbe’s mantle slain.
Whereat, with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast.
And Thisbe, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.
THESEUS I wonder if the lion be to speak.
DEMETRIUS No wonder, my lord. One lion may when many asses do.
SNOUT, [as Wall] In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall as I would have you think
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisbe,
Did whisper often, very secretly.
This loam, this roughcast, and this stone doth show
That I am that same wall. The truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.
THESEUS Would you desire lime and hair to speak better?
DEMETRIUS It is the wittiest partition that ever I heard discourse, my lord.
THESEUS Pyramus draws near the wall. Silence.
BOTTOM, [as Pyramus] O grim-looked night! O night with hue so black!
O night, which ever art when day is not!
O night! O night! Alack, alack, alack!
QUINCE, AS PROLOGUE
GENTLE PEOPLE, IF YOU CURIOUS ABOUT SHOW, TRUTH MAKE CLEAR
YOU KNOW WILL, MAN PYRAMUS, BEAUTIFUL LADY THISBE
MAN WITH LIME AND ROUGHCAST SHOW
“WALL” VILE WALL WHICH LOVERS USE
THROUGH WALL CHINK, POOR SOULS, CONTENT WHISPER
MAN, LANTERN, DOG, BUSH WITH THORN HAVE SHOW “MOONSHINE”,
YOU KNOW WILL FROM LIGHT LOVERS NOT THINK BAD
PLAN MEET N-I-N-U-S TOMB, WOO THERE
BEAST, NAME “LION”
THISBE COME TOMB FIRST
LION SCARE AWAY, SHE RAN, BUT FELL
LION HAVE BLOODY MOUTH, STAIN
PYRAMUS COME, YOUNG, TALL
FIND THISBE BODY SLAIN
WITH BLADE, BLOODY, BLADE BLAME
BRAVE APPROACH BOILING CHEST
THISBE LAY IN SHADE MULBERRY
DREW DAGGER, DIE
ALL OTHERS, LION, MOONSHINE, WALL, LOVERS TOGETHER
HERE AFTER ACTION STAY.
THESEUS
CURIOUS IF LION SPEAK
DEMETRIUS
QUESTION NONE, MY LORD.
ONE LION HAVE WHEN MANY DONKEY’S DO
SNOUT, AS WALL
IN STORY SAME, HAPPEN WILL
PRO-1 ME, SNOUT, PRESENT WALL
WALL THAT PRO-1 ME WANT YOU THINK
HAVE CRANNIED HOLE OR CHINK
THROUGH LOVERS PYRAMUS, THISBE WHISPER OFTEN SECRET
THIS ROUGHSACT, STONE SHOW WILL
PRO-1 ME SAME WALL
TRUTH SO, THIS CRANNY HERE
FEARFUL LOVERS WHISPER
THESEUS
YOU WISH LIME AND HAIR SPEAK BETTER?
DEMETRIUS
THIS SMARTEST PART HEAR SO FAR.
THESEUS
PYRAMUS NEARS WALL. QUIET.
BOTTOM, AS PYRAMUS
OH GRIM LOOK NIGHT! OH NIGHT COLOR BLACK!
OH NIGHT WHEN HAPPEN NOT DAY!
OH NIGHT! OH NIGHT!
I fear my Thisbe's promise is forgot.
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine,
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink to blink through with mine eyne.
Thanks, courteous wall. Jove shield thee well for this.
But what see I? No Thisbe do I see.
O wicked wall, through whom I see no bliss,
Cursed be thy stones for thus deceiving me!

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

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

Enter Thisbe (Flute)

FLUTE, [as Thisbe]
  O wall, full often hast thou heard my moans
  For parting my fair Pyramus and me.
  My cherry lips have often kissed thy stones,
  Thy stones with lime and hair knit up in thee.

BOTTOM, [as Pyramus]
  I see a voice! Now will I to the chink
  To spy an I can hear my Thisbe's face. Thisbe?

FLUTE, [as Thisbe]
  My love! Thou art my love, I think.

BOTTOM, [as Pyramus]
  Think what thou wilt, I am thy lover's grace,
  And, like Limander, am I trusty still.

FLUTE, [as Thisbe]
  And I like Helen, till the Fates me kill.

BOTTOM, [as Pyramus]
  Not Shafalus to Procrus was so true.

FLUTE, [as Thisbe]
  As Shafalus to Procrus, I to you.

BOTTOM, [as Pyramus]
  O kiss me through the hole of this vile wall.

FLUTE, [as Thisbe]
  I kiss the wall's hole, not your lips at all.

BOTTOM, [as Pyramus]
  Wilt thou at Ninny's tomb meet me straightway?

FLUTE, [as Thisbe]
  'Tide life, 'tide death, I come without delay.

Bottom and Flute exit

SNOUT, [as Wall]
  Thus have I, Wall, my part dischargèd so,
  And, being done, thus Wall away doth go.
PRO-1 ME FEAR THISBE PROMISE FORGOT
OH WALL. SWEET LOVELY WALL.
STAND BETWEEN HER FATHER LAND, MINE
OH WALL. SWEET LOVELY WALL
SHOW PRO-1 ME CHINK THROUGH BLINK WITH EYE
THANK-YOU WALL. J-O-V-E PROTECT YOU
WHAT SEE? SEE THISBE NOT.
OH WICKED WALL, NOT SEE BLISS
CURSE YOUR STONES FOR TRICK PRO-1 ME

THESEUS
PRO-1 ME THINK WALL SMART, CURSE AGAIN SHOULD

BOTTOM
HONEST SIR, SHOULD NOT. “TRICK PRO-1 ME” THISBE CUE.
SHE ENTER NOW WILL, PRO-1 ME SPY THROUGH WALL
YOU SEE HAPPEN SAME PRO-1 ME TOLD YOU WILL. SHE COME NOW.

FLUTE, AS THISBE
OH WALL, YOU OFTEN HEAR PRO-1 ME MOAN
FOR SEPARATE PYRAMUS AND ME
MY LIPS RED SAME-AS CHERRY KISS YOUR STONE OFTEN

BOTTOM, AS PYRAMUS
PRO-1 ME SEE VOICE. LOOK THROUGH CHINK WILL
SPY, HEAR MY THISBE FACE
THISBE?

FLUTE, AS THISBE
MY LOVE. YOU MY LOVE, PRO-1 ME THINK

BOTTOM, AS PYRAMUS
THINK WHATEVER YOU WANT, PRO-1 ME YOUR LOVER
SAME AS L-I-M-A-N-D-E-R, TRUSTY STILL

FLUTE, AS THISBE
PRO-1 ME SAME-AS HELEN, UNTIL F-A-T-E S KILL-ME

BOTTOM, AS PYRAMUS
NOT S-H-A-F-A-L-U-S TO P-R-O-C-R-U-S TRUE

FLUTE, AS THISBE
SAME-AS S-H-A-F-A-L-U-S TO P-R-O-C-R-U-S PRO-1 ME TO YOU

BOTTOM, AS PYRAMUS
KISS-ME THROUGH HOLE IN WALL

FLUTE, AS THISBE
PRO-1 ME KISS WALL HOLE, NOT YOUR LIPS

BOTTOM, AS PYRAMUS
WILL YOU MEET-ME N-I-N-N-Y-S TOMB?

FLUTE, AS THISBE
WITH LIFE, DEATH, PRO-1 ME GO WITH DELAY NONE

SNOUT, AS WALL
PRO-1 ME, WALL, PART HAPPEN SO
NOW, PRO-1 ME, WALL AWAY GO
THESEUS Now is the wall down between the two neighbors.
DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning.
HIPPOLYTA This is the silliest stuff that ever I heard.
THESEUS The best in this kind are but shadows, and the worst are no worse, if imagination amend them.
HIPPOLYTA It must be your imagination, then, and not theirs.
THESEUS If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.
SNUG, [as Lion] Enter Lion (Snug) and Moonshine (Starveling)
    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 Snug the joiner, am
    A lion fell, nor else no lion’s dam;
    For if I should as lion come in strife
    Into this place, ’twere pity on my life.
THESEUS A very gentle beast, and of a good conscience.
DEMETRIUS The very best at a beast, my lord, that e’er I saw.
LYSANDER This lion is a very fox for his valor.
THESEUS True, and a goose for his discretion.
DEMETRIUS Not so, my lord, for his valor cannot carry his discretion, and the fox carries the goose.
THESEUS His discretion, I am sure, cannot carry his valor, for the goose carries not the fox. It is well.
    Leave it to his discretion, and let us listen to the Moon.
STARVELING, [as Moonshine]
    This lanthorn doth the hornèd moon present.
DEMETRIUS He should have worn the horns on his head.
THESEUS He is no crescent, and his horns are invisible within the circumference.
THESEUS
   NOW WALL DOWN BETWEEN NEIGHBOR-AGENT
DEMETRIUS
   NO CURE, MY LORD
   WHEN WALLS WILFUL HEAR THINGS WITHOUT WARNING
HIPPOLYTA
   THIS SILLIEST THING HEAR
THESEUS
   BEST OF THIS PLAY ARE SHADOWS
   AND WORST, NOT WORST IF IMAGINATION FIX IT
HIPPOLYTA
   MUST BE YOUR IMAGINATION, NOT THEIRS
THESEUS
   SUPPOSE WE IMagine THEM NO WORSE THAN ALREADY
   MAYBE SHOW EXCELLENT MEN.
   HERE COME NOBLE BEASTS TWO, MAN, LION
SNUG, AS LION
   YOU WOMAN, WHO GENTLE HEARTS FEAR
   SMALEST LARGE MOUSE WALK FLOOR
   MAYBE NOW SHAKE WITH FEAR HERE
   WHEN LION ROAR WITH RAGE
   PRO-1 ME INFORM YOU, PRO-1 ME SNUG, JOINER
   GENTLE LION, NOT SCARY. IF COME SCARY, PITY ON MY LIFE
THESEUS
   BEAST GENTLE. HAVE GOOD CONSCIENCE
DEMETRIUS
   BEST BEAST PRO-1 ME SEE BEFORE
LYSANDER
   THIS LION VERY FOX FOR VALOR
THESEUS
   TRUE, AND GOOSE FOR DISCRETION
DEMETRIUS
   NOT TRUE, MY LORD, VALOR CARRY DISCRETION CAN’T.
   AND FOX CARRY GOOSE.
THESEUS
   HIS DISCRETION, PRO-1 ME SURE CARRY VALOR CAN’T
   RHQ WHY? GOOSE CARRY FOX CAN’T. ALL GOOD. LEAVE DISCRETION
   LISTEN MOON
STARVELING, AS MOONSHINE
   THIS L-A-N-T-H-O-R-N SHOW HORNED MOON HERE
DEMETRIUS
   SHOULD WEAR HORNS ON HEAD
THESEUS
   HE NOT CRESCENT, HIS HORNs INVISIBLE IN CIRCUMFERENCE
STARVELING, [as Moonshine]
This lanthorn doth the hornèd moon present.
Myself the man i’ th’ moon do seem to be.
THESEUS This is the greatest error of all the rest; the man should be put into the lanthorn. How is it else “the man i’ th’ moon”?
DEMETRIUS He dares not come there for the candle, for you see, it is already in snuff.
HIPPOLYTA I am aweary of this moon. Would he would change.
THESEUS It appears by his small light of discretion that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.
LYSANDER Proceed, Moon.
STARVELING, as Moonshine All that I have to say is to tell you that the lanthorn is the moon, I the man i’ th’ moon, this thornbush my thornbush, and this dog my dog.
DEMETRIUS Why, all these should be in the lanthorn, for all these are in the moon. But silence. Here comes Thisbe.
FLUTE, [as Thisbe ]
This is old Ninny’s tomb. Where is my love?
SNUG, [as Lion] O!
[The Lion roars. Thisbe runs off, dropping her mantle.]
DEMETRIUS Well roared, Lion.
THESEUS Well run, Thisbe.
HIPPOLYTA Well shone, Moon. Truly, the Moon shines with a good grace.
THESEUS Well moused, Lion.
DEMETRIUS And then came Pyramus.
LYSANDER And so the lion vanished.
BOTTOM, [as Pyramus]
Sweet Moon, I thank thee for thy sunny beams.
I thank thee, Moon, for shining now so bright,
For by thy gracious, golden, glittering gleams,
I trust to take of truest Thisbe sight.—
STARVELING, AS MOONSHINE
    THIS L-A-N-T-H-O-R-N SHOW HORNED MOON HERE
    PRO-1 ME MAN, THOUGH SEEM LIKE MOON
THESEUS
    THIS MISTAKE MORE THAN OTHER
    MAN SHOULD PUT INTO LAND
    HOW HAPPEN, “MAN IN MOON”?
DEMETRIUS
    HE NOT GO THERE BECAUSE CANDLE
    ALREADY IN S-N-U-F-F
HIPPOLYTA
    PRO-1 ME TIRED OF MOON. WILL HE CHANGE?
THESEUS
    LOOKS LIKE FROM SMALL LIGHT, HE WANE, BUT FOR POLITE,
    ALL REASON, MUST STAY TIME
LYSANDER
    PROCEED MOON
STARVELING, AS MOONSHINE
    ALL NEED SAY, L-A-N-T-H-O-R-N REPRESENT MOON.
    PRO-1 ME MAN IN MOON.
    THAT T-H-O-R-N-B-R-U-S-H MY T-H-O-R-N-B-R-U-S-H
    THAT DOG MY DOG
DEMETRIUS
    WHY ALL THESE SHOULD IN L-A-N-T-H-O-R-N, FOR ALL IN MOON.
    BUT QUIET, THISBE COME.
FLUTE, AS THISBE
    HERE OLD N-I-N-Y-S TOMB. WHERE MY LOVE?
SNUG, AS LION
    ROAR!
DEMETRIUS
    GOOD ROAR LION
THESEUS
    GOOD RUN THISBE
HIPPOLYTA
    GOOD LIGHT MOON. TRUE, MOON SHINES WELL.
THESEUS
    GOOD MOUSED LION
DEMETRIUS
    NOW COME PYRAMUS
LYSANDER
    AND LION VANISH
BOTTOM AS PYRAMUS
    SWEET MOON, PRO-1 ME THANK-YOU FOR LIGHT BEAMS
    THANK-YOU FOR SHINE BRIGHT
    GRACIOUS, GOLD, GLITTER GLEAMS
    PRO-1 ME TRUST SEE THISBE
But stay! O spite!
But mark, poor knight,
What dreadful dole is here!
Eyes, do you see!
How can it be!
O dainty duck! O dear!
Thy mantle good—
What, stained with blood?
Approach, ye Furies fell!
O Fates, come, come,
Cut thread and thrum,
Quail, crush, conclude, and quell!
THESEUS This passion, and the death of a dear friend,
would go near to make a man look sad.
HIPPOLYTA Beshrew my heart but I pity the man.
BOTTOM, [as Pyramus] O, wherefore, Nature, didst thou lions frame,
Since lion vile hath here deflowered my dear,
Which is—no, no—which was the fairest dame
That lived, that loved, that liked, that looked with cheer?
Come, tears, confound!
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop. [Pyramus stabs himself]
Thus die I, thus, thus, thus.
Now am I dead;
Now am I fled;
My soul is in the sky.
Tongue, lose thy light!
Moon, take thy flight! Moonshine exits
Now die, die, die, die, die. [Pyramus falls]
DEMETRIUS No die, but an ace for him, for he is but one.
LYSANDER Less than an ace, man, for he is dead, he is nothing.
THESEUS With the help of a surgeon he might yet
recover and yet prove an ass.
HIPPOLYTA How chance Moonshine is gone before
Thisbe comes back and finds her lover?
THESEUS She will find him by starlight. Enter Thisbe (Flute)
Here she comes, and her passion ends the play.
HIPPOLYTA Methinks she should not use a long one for
such a Pyramus. I hope she will be brief.
DEMETRIUS A mote will turn the balance, which Pyramus,
which Thisbe, is the better: he for a man, God
warrant us; she for a woman, God bless us.
BUT STAY, OH NO. POOR NIGHT, WHAT HAPPEN HERE.
EYES, YOU SEE, HOW HAPPEN
DAINTY DUCK! MY DEAR, YOUR BODY MANTLED
STAINED WITH BLOOD?
APPROACH F-U-R-I-E-S!
OH, COME F-A-T-E-S
CUT THREAD, T-H-R-U-M
Q-U-A-I-L, CRUSH, CONCLUDE, Q-U-E-L!
THESEUS
PASSION, AND DEATH OF FRIEND DEAR
MAKE MANE LOOK SAD
HIPPOLYTA
MY POOR HEART. PRO-1 ME PITY MAN
BOTTOM, AS PYRAMUS
OH, NATURE. YOU FRAME LION COME HERE
VILLE LION WHO DEFLOWER MY LOVE
WHO, HERSELF, MOST BEAUTIFUL WOMAN
WHO LIVE, LOVE, LIKE, LOOKED WITH CHEER?
COME TEARS, HAPPEN
OUT SWORD, WOUND PYRAMUS
LEFT SIDE WHERE HEART BEAT
NOW, PRO-1 ME DIE
NOW PRO-1 ME DEAD
NOW PRO-1 ME LEAVE
MY SOUL RISE-TO SKY
TONGUE LOSE LIGHT
MOON, LEAVE
NOW, DIE, DIE, DIE, DIE, DIE
DEMETRIUS
NO DIE, BUT A-C-E FOR HIM, HE ONLY ONE
LYSANDER
LESS THAN A-C-E-MAN, RHQ-WHY? HE DEAD, NOTHING.
THESEUS
WITH HELP SURGEON, MAYBE RECOVER
HIPPOLYTA
WHY MOONSHINE LEAVE BEFORE THISBE COME FIND LOVER?
THESEUS
FIND FROM STAR LIGHT
SHE COME, PASSION END PLAY WILL
HIPPOLYTA
PRO-1 ME THINK SHE WILL. BRIEF HOPE.
DEMETRIUS
M-O-T-E SHOW BALANCE WILL, WHICH BETTER PYRAMUS, THISBE
HE FOR MAN, GOD W-A-R-R-A-N-T
SHE FOR WOMAN, GOD BLESS
LYSANDER She hath spied him already with those sweet eyes.

DEMETRIUS And thus she means, videlicet—

FLUTE, [as Thisbe] Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead? Dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone!
Lovers, make moan;
His eyes were green as leeks.
O Sisters Three,
Come, come to me
With hands as pale as milk.
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! [Thisbe stabs herself]
And farewell, friends.
Thus Thisbe ends.
Adieu, adieu, adieu. [Thisbe falls]

THESEUS Moonshine and Lion are left to bury the dead.

DEMETRIUS Ay, and Wall too.

BOTTOM 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 company?

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

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

The iron tongue of midnight hath told twelve.
Lovers, to bed! ’Tis almost fairy time.
I fear we shall outsleep the coming morn
As much as we this night have overwatched.
This palpable-gross play hath well beguiled
LYSANDER
   SHE SEE HIM WITH EYES SWEET
DEMETRIUS
   MEAN SHE V-I-D-E-L-I-C-E-T
FLUTE, AS THISBE
   ASLEEP MY LOVE?
   WHAT, DEAD MY DOVE?
   PYRAMUS, WAKE UP!
   SPEAK, SPEAK.
   DEAD? DEAD? A TOMB
   COVER SWEET EYES MUST
   LILY LIPS
   CHERRY NOSE
   YELLOW COWSLIP CHEEKS
   GONE, GONE!
   LOVERS MAKE MOAN
   EYES BEFORE GREEN LIKE LEEKS
   SISTERS THREE
   COME TO PRO-1 ME
   HANDS PALE LIKE MILK
   LAY IN GORE
   SINCE YOU WITH SHEARS THREAD OF SILK CUT
   TONGUE, NOT WORD
   COME BLADE, MY BREAST I-M-B-R-U-E
   GOODBYE FRIENDS
   NOW THISBE ENDS
   GOODBYE
THESEUS
   MOONSHINE, LION LEFT BURY DEAD
DEMETRIUS
   WALL ALSO
BOTTOM
   NO, PROMISE YOU. WALL FALL DOWN THAT SEPARATE FATHERS.
   PLEASE YOU SEE E-P-I-L-O-G-U-E
   OR B-E-R-G-O-M-A-S-K DANCE WHICH?
THESEUS
   NO E-P-I-L-O-G-U-E, PLEASE. YOU PLAY NEEDS EXCUSE NONE.
   WHEN PLAYERS DEAD, NEED BLAME NONE.
   MARRY, IF PLAY WRITTEN PYRAMUS HANG HIMSELF THISBE GARTER
   TRAGEDY SHOW AND HAPPEN TRUE
   CLOCK SHOW MIDNIGHT
   LOVERS, GO-TO BED. ALMOST TIME FAIRY WAKE-UP
   PRO-1 ME WORRY WE WILL SLEEP LONGER THAN MORNING
   SINCE WATCHED PLAY LONG TIME
   THIS DULL PLAY FIT GOOD WITH SLOW APPROACH NIGHT
The heavy gait of night. Sweet friends, to bed.
A fortnight hold we this solemnity
In nightly revels and new jollity.

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

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

TITANIA First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing and bless this place. [Oberon leads the Fairies in song and dance]

OBERON Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessèd be,
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be,
And the blots of Nature’s hand
Shall not in their issue stand.
Never mole, harelip, nor scar,
Nor mark prodigious, such as are
SWEET FRIENDS, GO-TO BED.
NIGHT HOLD THIS FEELING, BUT FEEL REVELS AND JOY.

ROBIN
NOW LION HUNGRY ROAR
WOLF HOWL MOON
PLOWMAN SNORE AFTER WORK FINISH
WASTED BRANDS GLOW
SCREECH OWL, LOUD SCREECH
WRETCH LIES SAD, REMBERANCE OF SHROUD
NOW TIME NIGHT, GRAVES OPEN WIDE
EVERYONE ALLOWS INNER SPIRIT GLIDE ON PATHS
FAIRIES RUN, ADD H-E-C-A-T-E-S TEAM
START WITH SUN, FOLLOW DREAM DARKNESS
NOW FROLIC. NOT DISTURB HAUNTED HOUSE, LIKE MOUSE.
GO WITH BROOM, DUST BEHIND DOOR SWEEP

OBERON
DEAD, SLEEPY FIRE GIVE HOUSE LIGHT
ELF, FAIRY SPRITE, LIGHT LIKE BIRD, HOP ON BUSH
SKIP AFTER ME
SING, DANCE TRIPPINGLY

TITANIA
PRACTICE SONG WRITTEN
EACH WORD HAVE NOTE
HAND-IN-HAND TOGETHER
BLESS PLACE WITH FAIRY GRACE

OBERON
NOW UNTIL SUN RISE
THROUGH HOUSE FAIRY WALK
GO-TO BRIDE-BED BEST WILL
FORTUNATE BLESS
TRUE LOVE DOTS NATURE HAND
NOT LOOK DOWN ON SAME-AS MOLE, HARELIP, SCAR
MARK NONE COMPARE
Despisèd in nativity,
Shall upon their children be.
With this field-dew consecrate
Every fairy take his gait,
And each several chamber bless,
Through this palace, with sweet peace.
And the owner of it blest,
Ever shall in safety rest.
Trip away. Make no stay.
Meet me all by break of day.

ROBIN
If we shadows have offended,
Think but this and all is mended:
That you have but slumbered here
While these visions did appear.
And this weak and idle theme,
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 unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long.
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.

All but Robin exit

He exits
Theatrical Interpreting: An Explanation of the Process

NOT-LIKED DURING N-A-T-I-V-I-T-Y
UPON CHILDREN HAPPEN
FIELD-DEW START, EVERY FAIRY WALK
EACH ROOM BLESS PALACE WITH PEACE
OWNER BLEST, ALWAYS DAIFE
LEAVE, NOT STAY
MEET-ME SUN RISE

ROBIN
SUPPOSE SHADOW OFFEND
THINK ALL FIXED
YOU SLEEP HERE, VISIONS APPEAR
WEAK IDLE THEME, ONLY DREAM
PEOPLE, NOT FEAR, IF YOU PARDON MEND WILL
PRO-1 ME HONEST PUCK
IF HAVE LUCK EARN NOT
ESCAPE SNAKE TONGUE, AMEND BEFORE LONG
OR PUCK, CALL LIAR, GOOD NIGHT ALL
YOUR HANDS, GIVE-ME, SUPPOSE WE FRIENDS
ROBIN MAKE AMENDS WILL.
Observation Notes:

Viewing A Midsummer Night’s Dream at the Oregon Shakespeare Festival.

A Midsummer Night’s Dream- 9/27/13

Pre-Performance
- 2 male and one female interpreter
- 10-12 rows dedicated to the Deaf and hard of hearing audience
- The interpreters walked up from the walkway under the seats

First Half
- Gestures to other interpreters but doesn’t move feet
- Mainly one male/one female interpreter. The other male will stand up for characters that are not the main two speaking
- Other interpreters have facial expressions following the characters
- When there is a monologue, only one interpreter is standing
- Amber “became” the stool Puck talked about
- Todd doesn’t sign the names of flowers, but uses CL
- First example of Role Shift with Helena waking Lysander
- Oderous (smell bad), Odorus (smell)
- Interpreters looked at stage:
  - Robin scream
  - Titania stripping
  - Fairies leading Bottom away
  - Dew in Demetrius’ eyes
  - Men posing
  - Helena as puppeteer
  - Lysander/Demetrius walk with ___
  - Oberon and Titania make up
  - Bottom waking up
  - Theseus kiss Hyppolita
  - End of prologue
  - Wall standing up
  - Lion running around
  - Banana as sword
  - Pyramus’ death
  - Kisses

Intermission Notes
- Sign coach sitting in the row behind the interpreters
- Todd: mostly NMS, some mouthing of signs. Amber and Jim: mouth the signs, not the dialogue.
- Very smooth transitions between interpreter switches

Second Half
- Todd (Oberon) beckoned to Amber (Puck) when Oberon said “Come here”.
  Amber had sat down and then stood up again when beckoned.
- Todd as Lysander stepped toward Jim as Helena when Lysander kept trying to get off of the rock and Helena kept making him sit. Jim put his hand out similar to Helena.
- Amber made the “Up and down, up and down” like a puppeteer. Good facial expressions for that section.
- Todd gestures to Puck when she stood in the isle
- Todd fingerspelled A-S-S
- Amber acts nerdy and awkward for Flute
- Todd went on tip toes when Bottom was said to be tall
- Mimic hitting chest and extending arms that finished prologue
- Todd moves Jim to become the chink in the wall. Then Amber moved him when Wall was finished on stage.
- Amber leaves hand up to represent the lamp
- Sit down for champagne poison, chainsaw, boomerang, sand/vultures, cutting with razor, gun.
- Todd whistled!
- Seemed improved because Todd signed “Still?”
- Amber gesture for Todd stop wake up

Character Splits
- Todd:
  - First Half: Graduation→Theseus→Lysander→Bottom→Oberon→Lysander→Bottom
  - Second Half: Oberon→Lysander→Oberon→Lysander→Bottom→Oberon→Theseus→Theseus/Lysander (RS)→Theseus→Bottom→Snout→Bottom→Theseus→Pyramus→Oberon
- Amber:
  - First Half: Hyppolita→Hermia→Flute→Robin→Snout→Snug→Puck→Titania→Helena→Puck→Hermia→Puck→Hermia→Snug→Robin→Snout→Puck→Flute→Titania
  - Second Half: Puck→Hermia→Puck→Hermia→Puck→Hermia→Puck→Titania→Hyppolita→Flute→Snout→Hyppolita→Wall→Theseus→Lion→Moon→Puck→Titania
- Jim:
  - First Half: Egeus→Helena→Demetrius→Quince→Fairies from Titania→Demetrius→Fairy song→Helena/Demetrius (RS)→Helena→Quince→Fairies of the Queen (Cobweb, Peaseblossom, Mustardseed...)
  - Second Half: Demetrius→Helena→Demetrius/Helena (RS)→Demetrius→Quince→Phillostrate→Prologue→Quince (giving lines)
Interview

What got you into theatrical interpreting?

Todd: I had always liked theatre. A woman named Julie Gebron presented to my class and I became interested in theatrical interpreting. There was also a women named Jean Miller who I saw interpret a Broadway play in Portland who inspired me. In about 1995ish I started interpreting at Portland Center Stage.

Jim: I would have to say it was the Deaf community in L.A. When I went to my first Deaf event I was lost in the language, the seemlessness of it. It seemed so natural. I volunteered with Deaf Entertainment Foundation and my first play was Philadelphia Story in 2010 in Sacramento, CA. I learned the language from the community rather than in a class. I saw that theatre isn’t very accessible to the Deaf community. The interpreters I saw were like college courses interpreters, the type that sit down, stand up, and interpret. I worked with a summer reparatory and interpreted A Chorus Line, Peter Pan and others, but I wasn’t not certified at the time. One thing you need to make sure is that you are with someone who is skilled at interpreting, so you can learn from them.

What about interpreting Shakespeare?

Todd: Newcomers normally don’t get to interpret Shakespeare. There is an additional layer that adds a challenge. You are going from Shakespeare to English to ASL. This makes it a double translation. You really need to know the themes, points, story to tell, foretelling, and how to hint. In general the comedies are easier to understand because they are fluffy but tragedies have more of a story.

Jim: There are more complex words and multiple layers of meaning. You need to think, do I need to tie this moment now in later? Replicating it later is a visual rhyme. Remember the moment from before and look back on.

Todd: Yes, like the lines that everyone knows. How do you keep that intact for the audience to know and how do you carry through and make it recognizable for them.

What helps you to decide to interpret a play?

Jim: I have a checklist that I go through:
  - How much prep time will I have?
  - Who will you work with?
  - Type of prep provided? Or are you allowed to have (script, view show)? It might be given the night of.
  - Will I have access to: internet, director, crew?
  - Money: how much will I be paid?
  - What show is it?
Is it a typical theatre?
Is it a deaf show?
Is it a fundraiser? You must give back.

Todd: Yes, OSF gives you more prep materials than other theatres. They give you a script, DVD, CD, access to the dramaturge and access to their library of text. Also, it is who you know in a company can help you find more materials.

Jim: Sign coach! It is important to know that you will probably need to hire one if you are working in community theatre. Usually there are teams of two or three interpreters to one sign coach. Now, the word is out internationally about the benefits of sign coaches for interpreters.

Todd: Also, is it a hearing team? Are there Deaf interpreters on the team? Is the sign coach Deaf?

What is your process after receiving a theatrical interpreting assignment?

Todd: Everyone approaches it differently. Some people read the script and listen to DVD then watch DVD to figure out how to translate it. Seeing it performed live is different than watching the DVD though. Also, writing out the translation and signing it different ways can be a part of someone’s process. It can be a unique challenge with a team because interpreters are often in different cities with time zones. There is a different expectation here at OSF. You don’t need to have a set translation, but interpret the flow of the story. It depends if you need a translation that is more set.

Jim: I generally start organic. It depends on the team you have. Sometimes you are allowed to go in blind, but it is still important to know the story, see the story. For instance, the different ways a story is portrayed, such as a Disco verses Catholic school version.

Todd: Once Bill Rauch came to OSF, the plays began to have a twist on them to appeal to a more modern audience.

What is it like working with a sign coach?

Todd: Phenomenal! It makes me never want to do a performance without a sign coach.

Jim: It is very revealing for oneself, when working with a team. They really help you in understanding the script. And are willing to work with everyone. Sign coaches can see if there is a cohesive tie in with the line and the teams’ interpretation.

Todd: It is important to know how to maximize time with sign coach. For instance Amber [the other interpreter for the show] was engaged by the dialogue with the
coach and they work together on that. It is good to know how to draw out information with questions to your coach. I’ve had the same sign coach for all the shows so far here at OSF. We had social friendship before coaching, which worked well that way.

**How do you and your team decide who signs which character?**

Todd: {Told me that Jim split the script} You need to figure out who are the lead characters? And assign them out. Go through DVD and see who interacts with whom. Also, is the gender of the characters and interpreters taken into account? For instance, know who is going to interpret Kate from Taming of the Shrew, and who would interpret the other characters.

Jim: I received feedback for my split of the script. I looked at who played off of who and how often. If it was a role shifting situation, how often did this occur? Then, what roles need to be taken on by the other interpreters.

Todd: Taming of the Shrew was my first time splitting the script. It was a lot of work

Jim: What I did was I make a list of characters and mapped out a timeline of interaction between them. Also, I draw out who is on stage at each time.

Todd: Three is the magical number in theatre. It depends on the company though. Sometimes the interpreters you work with have more of a say of who they want to interpret.

Jim: Watch out for egos.

Todd: This really was a great team. We got to see their personalities projected into their characters.

*What is your favorite part of interpreting theatre?*

Todd: Interpreting theatre!

Jim: The energy from the show and being able to connect with the audience

Todd: Magic things happen when interpreting a live performance. Just being there in the space

Jim: As interpreters we are a conduit. A foundation that feeds an energy push through us. Once it is set into motion, it is moving, fluid, bleeding into the audience. You don’t want to represent bad theatre, you want things to work together.

*What do you find most challenging in interpreting theatre?*
Jim: The magic and challenge. I always feel butterflies and my nervous thoughts beforehand.

Todd: It can be hard to bring your “A” game. There are so many amazing interpreters out there, it is unreal to see what they sign.

Jim: But they are not arrogant, and they know how to support. Your interpretation is for the audience, never loose that perspective. You need to think: how much do I want to invest in it?

Todd: Trust that the magic will happen. I am always cynical before the lights are on, after that I know I will succeed.

Jim: It is good to check in where you are at that time, if you need support from your team or space.
Reflection

The process of this project has been a long, but very rewarding. In the beginning it took me a while to figure out what I wanted the focus of my thesis to be. Ultimately, I decided to go with my passions, which made this process much easier than it would have been if I found no interest in what I would in turn be working on for over a year. To start, I knew that I would choose a topic that coincided with my major, American Sign Language Studies as the case may be. Shakespeare has also been a passion of mine for many years. I was nine years old when my parents took me to see *A Midsummer Night’s Dream* at the Oregon Shakespeare Festival in Ashland, Oregon. Now, I am not ashamed to admit that I did not understand what was happening on stage at that time, but I will tell you that I enjoyed it. From that point on, my family made it a regular vacation, attending plays one, two, sometimes three times a year. Since then, I have seen over 35 plays, some separate form my parents. After all this time, *A Midsummer Night’s Dream* has always had a special place in my heart. This was why I decided to focus my interpretation on *A Midsummer Night’s Dream*, for this project.

The summer between my junior and senior year was one that I won’t forget. Not because of vacations or fun memories, but rather the sheer amount of my thesis that I completed. As the key focus of my project, I took the Old English play of *A Midsummer Night’s Dream*, and I translated it into GLOSS, which is the written form of ASL. This took more time to complete than I could even imagine. My finished script may have only been 55 pages long, but looking back at the amount of time and effort it took into completing it, I was proud of what I had accomplished. I am
thankful that my parents took me to so many Shakespearian performances, because I could understand the language that was being used. This being said, there were still times when I became confused or doubted my interpretation. I went back time and time again to make sure what I had written was as perfect as it could be. Now, I can say that I am happy and satisfied with what I expressed in my interpretation, and I am ready to show it off.

At the end of the summer, my parents and I were able to attend OSF and view *A Midsummer Night's Dream*, for the fourth time, but this time was different. We planned to see the interpreted version so I could observe and see the play performed in that manner. I was so excited, and contacted the interpreting services and OSF to inquire if I could interview one of the interpreters. I was so lucky that they got back to me, and I was able to interview not just one, but two of the phenomenal interpreters from the show. It was such a wonderful experience to ask them about their process, and learn how they each went about interpreting in a different way.

This whole experience has been enlightening for me. I have learned that I have found a way for two of my passions to go hand in hand. I have learned that if I set my mind to completing something, I can do it, even if it takes time. Overall, I learned that I can complete something great, that makes me proud of my accomplishments, and that makes me happy.
**Works Cited**


