

CA 1697

Shakespeare Plays in the Classroom



Grades 6-9

# *A Midsummer Night's Dream*



## CAST OF CHARACTERS

- Theseus** Duke of Athens
- Hippolyta** Queen of the Amazons, engaged to Theseus
- Egeus** Father of Hermia
- Demetrius** In love with Hermia
- Lysander** In love with Hermia
- Philostrate** Theseus' entertainment advisor
- Hermia** Daughter of Egeus, in love with Lysander
- Helena** In love with Demetrius
- Quince** a Carpenter
- Snug** a Joiner
- Bottom** a Weaver
- Flute** a Bellows-Mender
- Snout** a Tinker
- Starveling** a Tailor
- Oberon** King of the fairies
- Titania** Queen of the fairies
- Puck** a Sprite, also known as Robin Goodfellow
- Peaseblossom, Cobweb, Moth, Mustardseed** Fairies
- Other fairies attending their king and queen*
- Attendants to Theseus and Hippolyta*

# A Midsummer Night's Dream

## Setting

*This story begins in Classical Greece, in the city of Athens. It then moves to an enchanted wood on the city's outskirts. Here, surrounded by fairies and sprites, the structured lives of the Athenians become surreal and magical.*

## ACT ONE

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**SCENE ONE** *The city of Athens. A room in the palace of Theseus.*

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*Enter Theseus, Hippolyta, Philostrate, and attendants.*

**Theseus** Four days, Hippolyta, four more days! The new moon then brings us a our wedding. The time cannot pass fast enough.

**Hippolyta** Four days will quickly become nights; four nights will quickly dream away the time.

**Theseus** Hippolyta, I woo'd thee with my sword, and won thy love. But now I will wed thee with festivities and merriment.

*Enter Egeus, Hermia, Lysander, and Demetrius.*

**Egeus** Happy be Theseus, our renowned duke!

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

**Egeus** Full of vexation I come, with complaint against my daughter Hermia. Stand forth, Demetrius. (*Demetrius moves forward.*) My noble lord, this man has my consent to marry Hermia. Stand forth, Lysander. (*Lysander moves forward.*) This man has bewitched the heart of my daughter, and she has fallen in love with him. He has tricked her with trinkets and baubles, bracelets and sweetmeats. Lysander turned her obedience to me into stubborn harshness. The ancient law of Athens gives me the right to demand she marry Demetrius or have her put to death.

**Theseus** What say you, Hermia? I know Demetrius is a worthy gentleman.

**Hermia** I wish for a moment my father could see with my eyes!

**Theseus** It is your duty to look through his eyes, fair maid.

**Hermia** I entreat your grace to pardon me. I ask that you tell me the worst thing that may befall me if I refuse to wed Demetrius.

**Theseus** Either to die the death or to live forever without a husband in a nunnery.

**Hermia** So will I grow, so live, so die, my lord.

**Theseus** Take some time to pause; and by the next new moon, the wedding day of my love and me, upon that day either prepare to die for disobedience to your father's will, wed Demetrius as he wishes, or agree to live as a nun for the rest of your life.

**Demetrius** Relent, sweet Hermia; and Lysander, yield thy crazed title to my certain right.

**Lysander** I am, my lord, as well possessed as he; my fortunes are just as great; and my love is more than his. Demetrius himself once loved Nedar's daughter, Helena, and won her soul. She now dotes upon this inconstant man.

**Theseus** I must confess that I have heard of this, and thought to speak of it with Demetrius; but I did not remember. But now, Demetrius and Egeus, both of you come with me, and I will counsel you privately. And you, fair Hermia, look to fit your fancies to your father's will.

**Egeus** With duty and desire we follow you.

*Exit all but Lysander and Hermia.*



**Lysander** How now, my love! Why is your cheek so pale? The course of true love never did run smooth. Hear me, Hermia. I have a widow aunt with great revenue, and she has no child. Her house is only seven leagues from Athens, and she respects me as her only son. There, gentle Hermia, may I marry thee, where Athenian law cannot pursue us. Steal forth from thy father's house tomorrow night, and meet me in the woods.

**Hermia** My good Lysander! I swear to thee, by Cupid's strongest bow, yes!



**Lysander** Keep promise, love. Look, here comes Helena.

*Enter Helena.*

**Hermia** Greetings, fair Helena!

**Helena** Call you me fair? If only I were as fair as thee. Demetrius loves your fairness. If only my ear should catch your voice, my eye your eye. 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.

**Helena** O that your frowns would teach my smiles such a skill!

**Hermia** I give him curses, yet he gives me love. The more I hate, the more he follows me.

**Helena** The more I love, the more he hates me.

**Hermia** Take comfort, Helena. He no more shall see my face; Lysander and myself will leave this place.

**Lysander** Helena, we will tell you our secret. Tomorrow night, under full moon, Hermia and I will steal through Athens' gates.

**Hermia** We will meet in the woods and be gone from Athens forever. *(She turns to Lysander, taking his hands.)* Until tomorrow, Lysander.

**Lysander** Until then, my love.

*Exit Lysander and Hermia.*

**Helena** How happy others can be! Through Athens I am thought as fair as she. But what of that? Demetrius thinks not so. Love can transpose form and dignity. Love looks not with the eyes, but with the mind. But wait! I will tell Demetrius of



Hermia's plans, then to the woods he will go tomorrow night after her. If he only thanks me, that is the price I must pay; but I mean to have his love when he returns.

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**SCENE TWO** *Quince's house in the city of Athens.*

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*Enter Quince, Snug, Bottom, Flute, Snout, and Starveling.*

**Quince** Is all our company here?

**Bottom** Call everyone's name, man by man, according to the script.

**Quince** I have searched for the finest masters of acting in Athens. Here is the scroll of every man's name in our play to be performed before the duke and duchess on their wedding day.

**Bottom** First, good Peter Quince, tell us what the play is about, then read the names of the actors.

**Quince** Our play is called *The Most Lamentable Comedy, and Most Cruel Death of Pyramus and Thisby*.

**Bottom** A very good piece of work, I assure you, and very funny. Now, good Peter Quince, call forth your actors by the scroll.

**Quince** Answer as I call you.—Nick Bottom, the weaver.

**Bottom** Ready. Name what part I am for, and proceed.

**Quince** You, Nick Bottom, will play Pyramus.

**Bottom** Who is Pyramus?

**Quince** A lover who kills himself most gallantly for love.—Francis Flute, the bellows-mender.

**Flute** Here, Peter Quince.

**Quince** Flute, you must be Thisby.

**Flute** Who is Thisby? A wandering knight?

**Quince** It is the lady who Pyramus loves.

**Flute** O, no. Let me not play a woman; I have a beard coming.

**Quince** It matters not; you shall play it in a mask, and you may speak as small as you can in a woman's voice.

**Bottom** Proceed, Peter Quince.

**Quince** Robin Starveling, the tailor.

**Starveling** Here, Peter Quince.

**Quince** Robin Starveling, you must play Thisby's mother.—Tom Snout, the tinker.

**Snout** Here, Peter Quince.

**Quince** You will play Pyramus' father; and I, Thisby's father. Snug, the joiner, you play the lion. And that, I hope, is the making of a play.

**Snug** Have you written the lion's part yet? If you have, please let me have a copy, for I am slow of study and need plenty of time to memorize.

**Quince** You may do it without a written script, for it is nothing but roaring.

**Bottom** Let me play the lion, too. I will roar, and do every man's heart good to hear me. I shall roar, and I will make the duke say, "Let him roar again, let him roar again!"

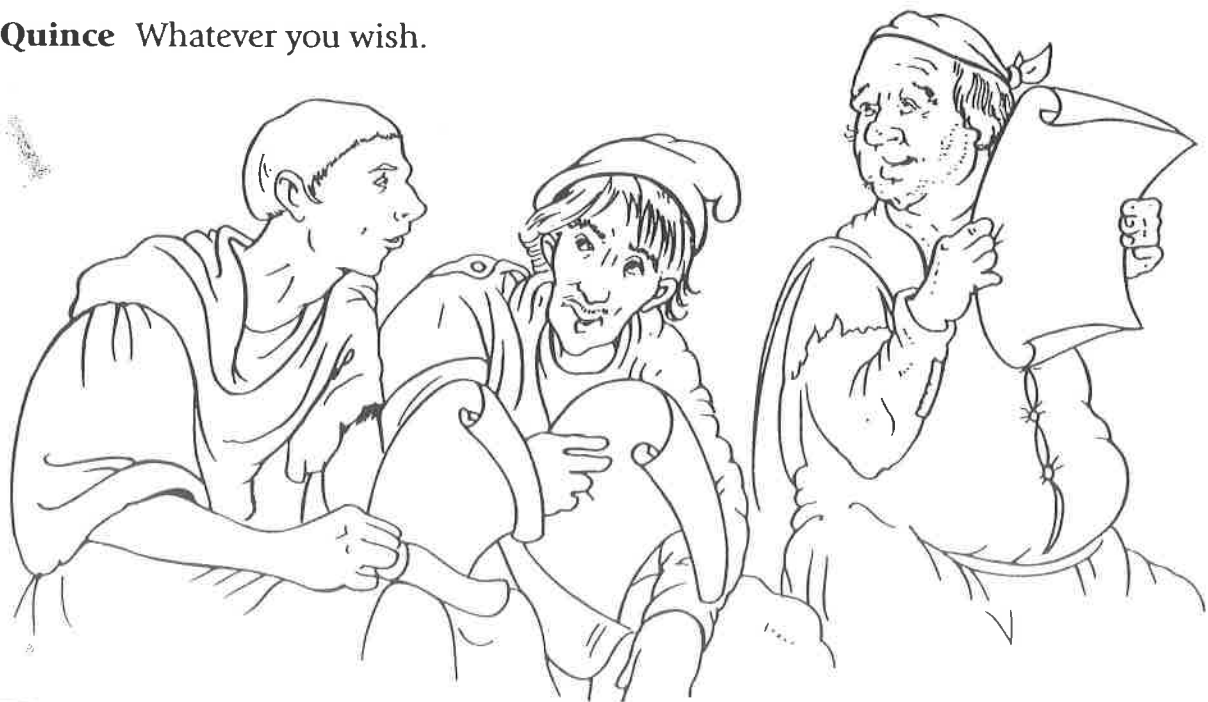
**Quince** And you will do it too terribly, and frighten the duchess and ladies that they would shriek; and that would be enough to hang us all.

**All** That would hang us, every mother's son.

**Quince** Bottom, you can play no part but Pyramus; for Pyramus is a sweet-faced man, a proper man, a most gentleman-like man; therefore, you must play Pyramus.

**Bottom** Well, I will undertake it. What color beard would I best play it in?

**Quince** Whatever you wish.



**Bottom** I will color it in either straw color, orange tawny, purple-in-grain, or perfect yellow.

**Quince** Very well. Masters, here are your parts. (*He hands them each a script.*) I request that you memorize them by tomorrow night, and meet me in the palace wood where we can rehearse by moonlight. If we meet in the city, we will have many onlookers and our play will be known to all. I ask you, fail me not.

**Bottom** We will meet, and there we may rehearse most courageously. Take pains; be perfect. Adieu.

**Quince** At the duke's oak we meet.

## ACT TWO

### SCENE ONE *The wood near Athens.*

*Enter, from opposite sides, a fairy and Puck.*

**Puck** How now, fairy! From where do you wander?

**Fairy** Over hill, over dale, over park, over pale, through flood, through fire, I do wander everywhere. I serve the fairy queen. But farewell, thou lob of spirits. I'll now be gone; our queen and all her elves come here anon.

**Puck** The fairy king Oberon will come here for a celebration tonight; take care the queen comes not within his sight. Oberon is angry at the queen. She has with her a child stolen from an Indian king. She never had so sweet a changeling, and jealous Oberon wants the child for his servant. But the queen will not give him to Oberon. She loves him like her own child.

**Fairy** Are you not that knavish sprite named Robin Goodfellow, the one who frightens young maidens in the village? the one who misleads people traveling at night, laughing at their harm? Those that know you call you Puck.





**Puck** Thou speak'st right; I am that merry wanderer of the night. I jest with Oberon and make him smile with the pranks I play on others. Sometimes an old woman mistakes me for a stool, and I slip from under her and down she topples. Other times I lurk in a gossip's soup bowl, looking like a roasted crab, and when she drinks, against her lips I pinch! A merrier hour was never wasted there. But beware, fairy! Here comes Oberon.

**Fairy** And here comes my mistress, the queen! I wish that he were gone!

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**SCENE TWO** Enter Oberon with his servants from one side, and Titania with her servants from the other.

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**Oberon** Ill met by moonlight, proud Titania.

**Titania** What, jealous Oberon! Do you still want the child?

**Oberon** Am I not thy king?

**Titania** Then I must be thy lady; but I do not live as such.

**Oberon** 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 fairy land buys not the child from me. His mother was my friend, but being mortal, of that boy she did die; and for her sake I do rear up her boy. I will not part with him.

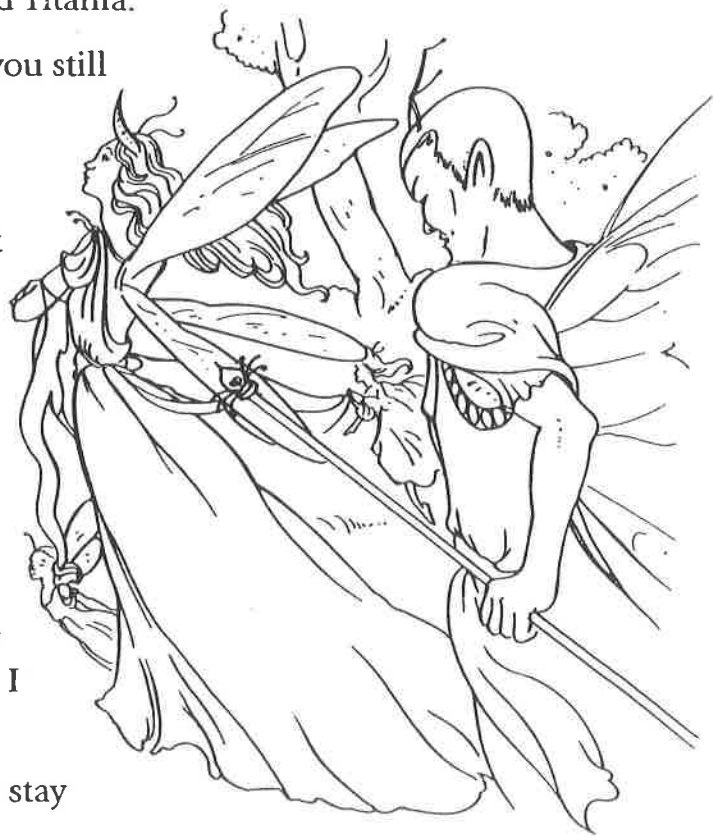
**Oberon** How long do you intend to stay in these woods?

**Titania** Perchance, till after Theseus' wedding day. If you wish, dance patiently in our round, and you may go with us. If not, shun me, and I will avoid thee as well.

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

**Titania** Not for thy fairy kingdom. Fairies, away!

*Exit Titania, with her train.*



**Oberon** Well, go thy way. Thou shall not leave these woods till I torment thee for this injury. Puck, come hither. (*Puck moves close to Oberon.*) Does thou remember once at the sea, I heard a mermaid on a dolphin's back making such sweet sounds with her voice that the rude sea grew calm at her song?

**Puck** I remember.

**Oberon** On that night, Cupid shot an arrow and missed. I know where it landed—on a little purple flower. The maidens call it Love-in-idleness. Fetch me that flower, Puck. The juice of that flower on sleeping eyelids will make any man or woman fall madly in love with the next live creature it sees.

**Puck** I'll have it for you in forty minutes.

*Exit Puck.*

**Oberon** Having this juice from the purple flower, I'll watch Titania when she is asleep, and drop the liquid in her eyes. The first thing she looks upon when she wakes, be it lion, bear, wolf, or bull, or meddling monkey, or busy ape—she shall pursue it with the soul of love. And when I break the spell, I will make her give the child to me. But who comes here? I shall be invisible and overhear their conference.

*Enter Demetrius, and Helena, following him.*

**Demetrius** I do not love you, so follow me not.

**Helena** You draw me here, I cannot help it. My heart is as true as steel.

**Demetrius** Do I entice you? Do I say nice things to you? Do I pretend to love you? Or do I speak the truth and tell you that I cannot love you?

**Helena** And for that I love you all the more.

**Demetrius** I shall run from thee and hide in the darkness, and leave you to the mercy of the wild beasts.

**Helena** Run when you will; I will follow.

**Demetrius** Let me go. Or, if you follow me, do not believe but I shall do thee mischief here in the wood.

**Helena** I'll follow thee and make a heaven of the underworld, to die upon the hand I love so well.

*Exit Demetrius, with Helena following.*

**Oberon** Fare thee well, nymph.  
Though he leaves this grove, thou  
shall find him and he shall seek  
thy love.

*Re-enter Puck, holding the  
purple flower.*

**Oberon** Welcome,  
wanderer. Hast thou the  
flower?

**Puck** Ay, here it is.

**Oberon** Good, give it to  
me. Now listen carefully.  
There is a bank where wild  
thyme grows; there  
Titania sleeps during the  
night. I'll streak her eyes  
with the juice of this flower  
and make her full of fantasies. Take thou some of it, and look through this grove.  
A sweet Athenian lady is in love with a disdainful youth. Anoint his eyes with the  
flower juice, but only when you are certain that the lady is the next thing he sees.  
You will know the man by the Athenian clothing he wears. Take care, and meet me  
here at dawn.

**Puck** Fear not, my lord, your servant shall do so.

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**SCENE THREE** *Another part of the wood.*

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*Enter Titania, with her train of servants.*

**Titania** Come now fairies, sing me asleep; then to your offices, and let me rest.

*The fairies hum a lullaby until Titania falls asleep. Exit fairies. Enter Oberon, who  
squeezes the flower juice on the sleeping Titania's eyelids.*



**Oberon** What you see when you wake, it shall be thy true love. Be it cat, of bear, or boar with bristled hair, when you wake, it is thy dear. Wake when something vile is near.

*Exit Oberon. Enter Lysander and Hermia.*

**Lysander** Fair love, you are tired from this long walk. And truth be told, I have lost our way. Let us rest here.

**Hermia** I shall sleep upon this bank of flowers.

**Lysander** And I, under this tree. Good-night!

**Hermia** Until tomorrow.

*They lie down and fall sleep. Enter Puck.*

**Puck** Through the forest I have gone. But wait! Who is this? Clothing of Athens doth he wear. This is he, my master said, who despised the Athenian maid who sleeps nearby. Upon thy eyes I throw all the power this charm doth owe. When you wake, let love set his seat on thy eyelid. So awake when I am gone, for I must return to Oberon.

*Puck places the flower juice on Lysander's eyelids, and exits. Enter Demetrius and Helena, running.*



**Helena** Stay, even if thou kill me, sweet Demetrius.

**Demetrius** I charge thee, do not haunt me thus.

**Helena** O, will thou leave me? Do not so.

**Demetrius** Stay, on thy peril; I alone will go.

*Exit Demetrius.*

**Helena** O, I am out of  
breath in this fond chase!  
But who is here?  
Lysander?

**Lysander** (*awakening and  
seeing Helena*) And run  
through fire I will for thy  
sweet sake! Helena, it is  
you! You are the one I  
have always loved. Where  
is Demetrius? That vile  
name will perish on my  
sword!

**Helena** Do not say so,  
Lysander; say not so.  
Though he loves your  
Hermia, she loves only  
you. Be content.

**Lysander** Content with Hermia? It is not Hermia but Helena I love. Who will not  
range a chicken for a dove?

**Helena** Why do you tease me so? When did I deserve this scorn? Is it not enough  
that I never can deserve a sweet look from Demetrius' eye, but you must flout my  
insufficiency? Farewell, Lysander. I must confess I thought you a more gentle man.

*Exit Helena.*

**Lysander** She sees not Hermia. Hermia, sleep thou there and never come near  
me again!

*Exit Lysander.*

**Hermia** (*awakening*) Help me, Lysander, help me! Do thy best to pluck this  
crawling serpent from my chest! O, me! It was just a dream. Methought a serpent  
ate my heart away, and you were smiling at his cruel prey. Lysander, where are you?  
I swoon almost with fear. I must find you!

*Exit Hermia.*





## ACT THREE

*SCENE ONE The same wood. Titania is lying asleep.*

*Enter Quince, Snug, Bottom, Flute, Snout, and Starveling.*

**Bottom** Are we all here?

**Quince** Here's a marvelous convenient place for our rehearsal! This green plot shall be our stage, and we will do it in action as if before the duke.

**Bottom** Peter Quince?

**Quince** What say you, bully Bottom?

**Bottom** There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself, which the ladies in the audience will not like. How do you answer that?

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

**Bottom** Not necessary; I know how to fix this. Write me a prologue saying that we will do no harm with our swords, and that Pyramus is not really killed. And 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.

**Snout** Will not the ladies be afraid of the lion?

**Starveling** I fear it, I promise you.

**Bottom** Masters, you ought to consider that bringing a lion among ladies is a most dreadful thing; for there is none more fearful animal than a living lion, and we ought to look to it.

**Snout** Therefore, another prologue must tell that he is not a lion.

**Bottom** You must say his name, and half his face must be seen through the lion's neck; and he himself must speak through the mask, saying, "Fair ladies, I request you not tremble or fear. I am not really a lion, but a man as other men are."

**Quince** Well it shall be so.

**Snug** Does the moon shine the night we do our play?

**Quince** Yes. We must have someone come in with a lantern and say he comes to represent moonshine.

**Bottom** And some man or other must represent a wall. Let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

**Quince** Very well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin. When you have spoken your speech, enter into that hedge, and so everyone according to his cue.

*Enter Puck, who hides behind a tree.*

**Puck** What home-spuns have we swaggering here, so near the cradle of the fairy queen? What, a play! I'll be an auditor; and an actor too, perhaps, if I see cause!

**Quince** Speak, Pyramus. Thisby, stand forth.

**Pyramus** "Thisby, the flowers of odious savours sweet . . ."

**Quince** Odors, odors—not odious!

**Pyramus** ". . . odors savours sweet.  
So hath thy breath, my dearest Thisby.  
But hark! A voice!"

*Exit Bottom into the hedge.*

**Puck** A stranger Pyramus than ever played here!

*Exit Puck, following Bottom.*

**Flute** Must I speak now?

**Quince** Aye, you must; for you must understand he goes to see a noise he heard, and will come again.

**Thisby** "Most radiant Pyramus, most lily-white of hue; I'll meet thee, Pyramus, at Ninny's tomb."

**Quince** Ninus' tomb, not Ninny's tomb! And you say that part after you answer to Pyramus. Wait for your cue!



*Re-enter Puck, and Bottom with a donkey's head in place of his own.*

**Pyramus** "If I were fair, Thisby, I were only yours."

**Quince** O monstrous! O strange! We are haunted! Run, everyone! Help!

*Exit Quince; Snug; Flute; Snout; Starveling; and Puck, who is laughing.*

**Bottom** Why do they run away? This is knavery of them to scare me so.

*Re-enter Snout.*

**Snout** O Bottom, thou art changed! What is that on your shoulders?

**Bottom** What do you see?



*Exit Snout. Re-enter Quince.*

**Quince** Bless thee, Bottom! Thou art translated!

*Exit Quince.*

**Bottom** I see their knavery. This is to make an ass of me, to frighten me. They shall hear that I am not afraid. *(He sings.)* "The ousel rooster so black of hue, with orange-tawny bill; the throstle with his note so true, the wren with little quill . . ."

**Titania** *(awakening)* What angel wakes me from my flowery bed? Gentle mortal, sing again. Mine ear is much enamored of thy note. On first view, to swear, I love thee!

**Bottom** I do not deserve your love. I only wish to escape from this wood.

**Titania** Do not desire to go out of this wood. Thou shall remain here, as I do love thee. Therefore, go with me; I'll give thee fairies to attend to thee. Peaseblossom! Cobweb! Moth! Mustardseed!

*Enter Peaseblossom, Cobweb, Moth, and Mustardseed.*

**Peaseblossom** Ready.

**Cobweb** And I.

**Moth** And I.

**Mustardseed** And I.

**All Fairies** Where shall we go?

**Titania** Be kind and courteous to this gentleman. Feed him with honey, apricots, and dewberries. Nod to him, elves, and do him courtesies.

**All Fairies** Hail, mortal!

**Bottom** I am pleased to meet you all.

**Titania** Come, wait upon him, and lead him to my bower.

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**SCENE TWO** *Another part of the wood.*

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*Enter Oberon.*

**Oberon** I wonder if Titania is awake, and what it was that first came to her eye.

*Enter Puck.*

**Oberon** Here comes my messenger. How now, mad spirit?

**Puck** The queen is in love with a monster. I affixed an ass's head to an actor in the forest, and she, upon awakening, saw him first.

**Oberon** This has turned out better than I had hoped! Hast thou also fixed the eyes of the young Athenian that I bid thee do?

**Puck** Yes, while he was sleeping near the Athenian woman.

*Enter Hermia and Demetrius.*

**Oberon** Stand close; this is the same Athenian we speak of.

**Puck** This is the woman, but not the man.

**Hermia** Where is my Lysander? What have you done to him? Ah, good Demetrius, will thou give him to me?

**Demetrius** I would rather give his carcass to my hounds.

**Hermia** Hast thou slain him then? Hast thou killed him sleeping? O, henceforth be never numbered among men!

**Demetrius** You are wasting your breath; I am not guilty of Lysander's blood.

**Hermia** Tell me then that he is well.

**Demetrius** And if I could, what will I get?

**Hermia** The privilege to see me no more. See me no more, whether he be dead or not!

*Exit Hermia.*

**Demetrius** There is no following her in this fierce mood. Therefore, for a while I will remain here. *(He lies down and falls asleep.)*

**Oberon** What have you done? You have mistakenly placed the love juice on the wrong man! Go and find Helena of Athens; she is likely sick and pale. I'll charm this man's eyes when she appears.

**Puck** I go, I go; look, how I go.

*Exit Puck.*

**Oberon** Flower of this purple die, hit with Cupid's archery, sink in the apple of his eye. When his love he doth espy, let her shine as gloriously as the Venus of the sky.





*Re-enter Puck.*

**Puck** Sir, Helena is here at hand; and the youth, pleading for her love.

**Oberon** Stand aside. The noise they make will cause Demetrius to wake.

*Enter Lysander and Helena.*

**Lysander** Why should you think I woo in jest? I speak the truth; I love you.

**Helena** Those vows are Hermia's; will you give them to her?

**Lysander** I had no judgment when to her I swore. Demetrius loves her, and not you.

**Demetrius** (*awakening and seeing Helena*) O Helena, goddess, you are perfect, divine! To what, my love, shall I compare thine eyes? O, let me kiss thy hand!

**Helena** O spite! I see you are all bent to set against me for your merriment. If you were civil and knew courtesy, you would not do me this much injury.

**Lysander** You are unkind, Demetrius; be not so. You love Hermia, this you know I know.

**Demetrius** Lysander, keep thy Hermia; I will not. If ever I loved her, all that love is gone. My heart is now with Helena, and there it will remain.

*Re-enter Hermia.*



**Hermia** Lysander, why did thou leave me so?

**Lysander** Why should I stay, when love told me to go?

**Hermia** What love stole you from my side?

**Lysander** My love for fair Helena. The hate I bear you made me leave you so.

**Hermia** You speak not as you think. It cannot be!

**Helena** Lo, she is one of this confederacy! Injurious Hermia! Most ungrateful maid! Have you conspired with these two men to bait me with this foul derision?

**Hermia** I am amazed at your passionate words. I scorn you not. It seems that *you* scorn *me*. You thief of love! Have you come by night and stolen my love's heart from him?

**Helena** Fie, fie! Will you tear impatient answers from my tongue? You counterfeit, you puppet!

**Hermia** Puppet? Why so? How did you prevail? Because I am shorter than you, thou painted maypole? I am not so low that my nails would fail to reach your eyes!

**Helena** I will take my leave of you, my former friend. To Athens I will return.

**Hermia** Get you gone, then. Who keeps you here?

**Helena** A foolish heart that I leave here behind.

**Hermia** What? With Lysander?

**Helena** With Demetrius.

**Lysander** (*to Hermia*) Get you gone, dwarf; you minimus, of knot-grass made. You bead, you acorn.

**Demetrius** Let her alone, Lysander. Let the two of us depart together. We can settle this matter quickly.

*Exit Lysander and Demetrius.*

**Hermia** You, mistress, all this trouble is because of you! Go not back.

**Helena** I will not trust you here alone, nor can I stay in your company. Farewell.

*Exit Helena.*

**Hermia** I am amazed, and know not what to say.

*Exit Hermia.*

**Oberon** (*to Puck*) This is your fault. Did you make a mistake, or did you do this on purpose?

**Puck** Believe me, king of shadows, I made a mistake. Did you not tell me I would know the man by the Athenian garment he had on?

**Oberon** Thou now see'st two men seeking a place to fight. Therefore, Robin, overcast the night with drooping black fog to lead them astray from one another. Then, tired with wandering, they will sleep. Crush this flower juice into Lysander's eye, to take from him all error with his might. When they next awake, this derision shall seem a dream.

**Puck** I shall. Here comes one.

*Re-enter Lysander.*

**Lysander** Where art thou, proud Demetrius? Speak now.

**Puck** (*imitating Demetrius*) Here, villain; drawn and ready. Where art thou?

**Lysander** I will be with thee straight.

**Puck** Follow me then, to plainer ground.

*Exit Lysander, following the voice. Re-enter Demetrius.*

**Demetrius** Lysander! Where are you? Thou runaway, thou coward, art thou fled?

**Puck** (*imitating Lysander*) Thou coward! Art thou bragging to the stars? Come, little child, I'll whip thee with a stick. I need draw no sword on thee.



*Exit Demetrius. Re-enter Lysander.*

**Lysander** He goes before me and still dares me on. When I come where he calls, then he is gone. I am tired, and will rest here for awhile. *(He lies down and falls asleep.)*

**Puck** *(as Lysander)* Ho, ho! Coward, why comest thou not?

*Re-enter Demetrius.*

**Demetrius** Where art thou now? Thou dare not stand, nor look me in the face.

**Puck** *(as Lysander)* Come hither! I am here.

**Demetrius** Thou mock'st me. Thou shall pay dearly if ever I see thy face by daylight. Now, go thy way. Faintness keeps me from following thee. *(He lies down and falls asleep.)*

*Re-enter Helena.*

**Helena** O weary night! O long and tedious night, abate thy hours! Upon daylight, I will find my way back to Athens, away from these whose company I detest. And sleep, steal me away from my own company. *(She lies down and falls asleep.)*

**Puck** Yet but three? Just one more I need, to finish my deed.

*Re-enter Hermia.*

**Hermia** Never so weary, never so in woe, I can no further crawl, no further go. Here I will rest till the break of day. Heavens shield Lysander if they mean a fray! *(She lies down and falls asleep.)*

**Puck** On the ground, sleep sound. I'll apply to your eye, gentle lover, a remedy. *(He squeezes the flower juice on Lysander's eyes.)* When thou wake'st, thou will take true delight in the sight of thy former lady's eye. And all shall be well.

*Exit Puck.*



## ACT FOUR

**SCENE ONE** *The same. Lysander, Demetrius, Helena, and Hermia are lying asleep.*

*Enter Titania and Bottom; Peaseblossom, Cobweb, Moth, Mustardseed, and other fairies; and Oberon behind, unseen.*

**Titania** Come, sit thee down on this flowery bed, while I kiss thy fair large ears.

**Bottom** Where's Peaseblossom?

**Peaseblossom** Ready.

**Bottom** Scratch my head, Peaseblossom.

**Titania** Will you hear some music, my sweet love?

**Bottom** Let's have the tongs and the bones.

**Titania** Or, sweet love, say what you desire to eat.

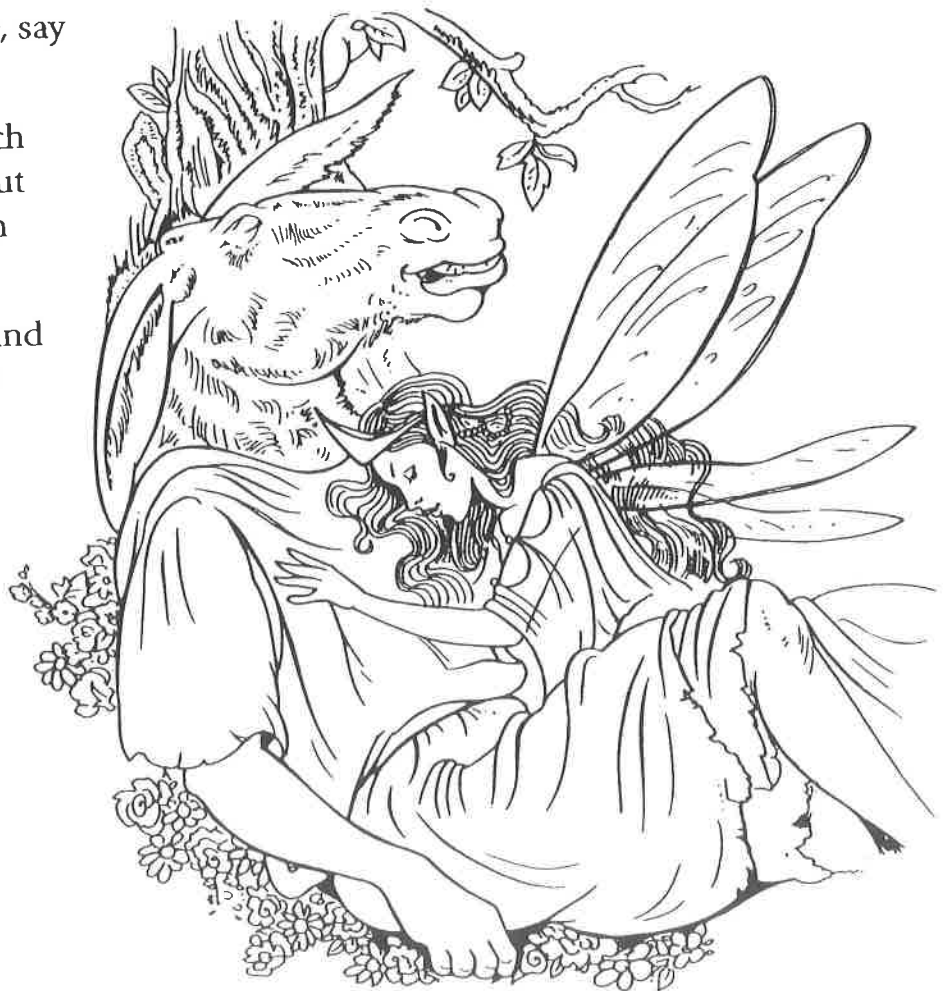
**Bottom** I could munch some good dry oats. But first, sleep comes upon me. *(He falls asleep.)*

**Titania** Sleep, thou, and I will wind thee in my arms. Fairies, be gone.

*Exit fairies.*

**Titania** O, how I love thee! How I dote on thee! *(She falls asleep next to Bottom.)*

*Enter Puck.*







**Oberon** (*advancing*) Welcome, good Robin. Do you see this sweet sight? But now her dotage I begin to pity. She has fallen so deeply in love with this creature that she agreed to give me the child I sought. Now I can remove the spell, and you must remove the head from this Athenian. Now, my Titania, wake you, my sweet queen.

**Titania** My Oberon! What visions I have seen! Methought I was in love with an ass.

**Oberon** There lies your love, next to you.

**Titania** How came these things to pass? O, how mine eyes loathe his visage now!

**Oberon** Silence awhile. Robin, take off his head.

**Puck** Now, Athenian, when thou wakest, with thine own fool's eyes peep.

**Oberon** Then, my queen, in silence sad, trip we after the night's shade.

**Titania** Come, my lord; and in our flight, tell me how it came this night, that I was sleeping here was found with these mortals on the ground.

*Horns sound in the distance.*

*Exit Puck, Oberon, and Titania. Enter Theseus, Hippolyta, Egeus, and attendants.*

**Theseus** Where is the forester? We shall hunt for a large boar for our feast. (*He notices the four sleeping Athenians.*) But soft! What nymphs are these?

**Egeus** My lord, this is my daughter Hermia, here asleep; and this, Lysander; this Demetrius is; this, Helena. I wonder how they got here together.

**Theseus** Speak, Egeus; is this not the day that Hermia should give answer of her choice?

**Egeus** It is, my lord.

*Lysander, Demetrius, Helena, and Hermia wake up, startled.*

**Lysander** Pardon, my lord.

**Theseus** All of you, please rise. How came you here together? I know you two are rival enemies.

**Lysander** My lord, I shall reply amazedly, still half asleep, but I cannot truly say how I came here. But I think I came with Hermia to escape the peril of Athenian law.

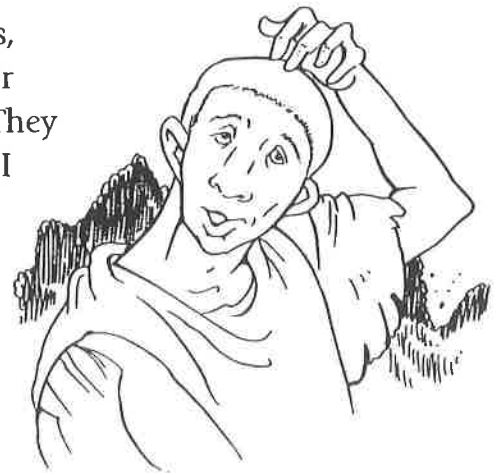
**Egeus** Enough, enough! My lord, you have enough; I beg the law upon his head. My daughter is to be Demetrius' wife.

**Demetrius** My lord, fair Helena told me of their plans, and I followed them into the woods. I cannot say by what power, my lord, but my love to Hermia seems to be melted as the snow. My heart belongs to Helena.

**Theseus** Fair lovers, what fortunate circumstance! Of this discourse we will hear more. Egeus, I will overbear your will. For in the temple by and by with us, these couples shall be married. Away with us to Athens, and we'll hold a feast. Come, Hippolyta.

*Exit Theseus, Hippolyta, Egeus, the four young Athenians, and attendants.*

**Bottom** (*awakening, confused*) When my cue comes, call me, and I will answer. My next line is, "Most fair Pyramus." Heigh, ho! Peter Quince! Flute! Snout! They left, and I fell 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 on his dream. I will get Peter Quince to write a ballad of this dream. It shall be called Bottom's Dream, because it has no bottom; and I will sing it at the end of the play.



---

**SCENE TWO** *Athens. A room in Quince's house.*

---

*Enter Quince, Flute, Snout, and Starveling.*

**Quince** Have you searched at Bottom's house? Is he home yet?

**Starveling** He cannot be heard of.

**Flute** If he doesn't come, the play is marred!

**Quince** He is the best actor of any man in Athens; only he can play Pyramus.

**Flute** O sweet bully Bottom! Where has he gone?

*Enter Bottom.*

**Quince** Bottom! O most courageous day! O most happy hour! Tell us what happened!

**Bottom** Not a word of me. All I will tell you is the duke has dined. Get your costumes together, good strings to your beards, and meet presently at the palace. Every man look over his part; and most dear actors, eat no onions nor garlic, for we are to utter sweet breath, and they will say it is a sweet comedy. Away! Away!

## ACT FIVE

---

**SCENE ONE** *Athens. The palace of Theseus.*

---

*Enter Theseus, Hippolyta, Philostrate, Egeus, lords, and attendants.*

**Theseus** Here come the lovers, full of joy and mirth. Call Philostrate.

*Enter Lysander, Demetrius, Hermia, and Helena.*

**Philostrate** Here, mighty Theseus.

**Theseus** What is planned for our entertainment this evening?

**Philostrate** There is a play, my lord. But it is not for you. It is nothing, unless you can find sport in their intents, extremely stretched to do you service.

**Theseus** I will hear that play; for never can anything be amiss, when simpleness and duty tender it. Go, bring them in; and take your places, ladies.

*Exit Philostrate. Enter Bottom, Flute, Snug, Snout, and Starveling as Pyramus, Thisby, Lion, Wall, and Moonshine.*

**Pyramus** "O, what a grim night! O wall; O sweet wall that stands between her father's ground and mine! Show me a crack through which I can look!"

*Wall holds up his fingers.*

**Pyramus** (*looking through Wall's fingers*) "Thanks, courteous wall. But what see I? No Thisby do I see. O wicked wall, through whom I see no bliss!"

*Enter Thisby.*

**Thisby** "O wall, often you have heard my cries, for parting my Pyramus and me!"

**Pyramus** "I see a voice. I will return to the crack to spy. Thisby! O Thisby, kiss me through the crack in the wall."

**Thisby** "I kiss the wall's crack, not your lips at all."

**Pyramus** "Will you meet me at Ninny's tomb, right away?"

**Thisby** "I come without delay."

*Exit Pyramus and Thisby.*

**Wall** I have done my part, and now be done, away Wall doth go.

*Exit Wall.*

**Hippolyta** This is the silliest stuff I ever heard.

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

*Enter Lion and Moonshine.*



**Lion** "Ladies, do not fear. Know that I am Snug the joiner, only a man."

**Moonshine** "I am the man in the moon; that is all I have to say."

*Enter Thisby.*

**Thisby** "This is old Ninny's tomb. Where is my love?"

**Lion** (*He stands a moment, confused.*) "Oh."

*Lion roars and Thisby runs away.*

**Demetrius** Well roared, Lion.

**Theseus** Well run, Thisby.

**Hippolyta** Well shone,  
Moon.

*Exit Lion.*

**Demetrius** And then  
came Pyramus.

**Lysander** And so the lion vanished.

*Re-enter Pyramus.*

**Pyramus** "What dreadful dole is here? How can it be? O dainty duck! O dear! Thy mantle, stained with blood! Since the lion has here devoured my dear, that lived, that loved, that looked with cheer. Out sword, and wound the heart of Pyramus! (*He stabs himself.*) Thus I die, thus, thus! Now I am dead! My soul is in the sky. Moon, take they flight! Now I die, die, die!" (*He dies.*)

*Exit Moonshine.*

**Hippolyta** How chance Moonshine is gone before Thisby comes back and finds her lover?

**Theseus** She will find him by starlight, and her passion ends the play.

*Enter Thisby.*





**Hippolyta** Methinks, she should not use a long one for such a Pyramus. I hope she will be brief.

**Thisby** "Asleep, my love? What, dead, my dove? O Pyramus, arise! Speak, speak! Dead? A tomb must cover thy sweet eyes. Come, trusty sword, my breast imbrue. *(She stabs herself.)* And farewell, friends; thus Thisby ends. Adieu, adieu, adieu." *(She dies.)*

**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?

**Theseus** No epilogue, I pray you. Your play needs no excuse. Never excuse, for when the players are all dead, there need none to be blamed. Let your epilogue alone; it's now midnight. Sweet friends, to bed.

---

**SCENE TWO** *The same, after everyone has gone to bed.*

---

*Enter Puck.*

**Puck** Now it is the time of night, that the graves, all gaping wide, every one lets forth its sprite. And we fairies, that do run from the presence of the sun, following darkness like a dream. Not a mouse shall disturb this hallowed house.

*Enter Oberon and Titania with their train.*

**Titania** Hand in hand, with fairy grace, we will sing, and bless this place.

**Oberon** Now until the break of day, through this house each fairy stray. So shall all the couples three, ever true in loving be. Through this palace with sweet peace, ever shall in safety rest, and the owner of it blest. Trip away! Make no stay; meet me all by break of day.

*Exit Oberon, Titania, and their train.*

**Puck** 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. So, good-night unto you all. Give me your hands, if we be friends, and Robin shall restore amends.



***A Midsummer Night's Dream*** is a play that was written by William Shakespeare. It is believed to have been written between 1590 and 1596. It portrays the events surrounding the marriage of the Duke of Athens, Theseus, and the Queen of the Amazons, Hippolyta. These include the adventures of four young Athenian lovers and a group of amateur actors, who are manipulated by the fairies who inhabit the forest in which most of the play is set. The play is one of Shakespeare's most popular works for the stage and is widely performed across the world.

### Characters

#### ▪ The Athenians:

- Theseus, Duke of Athens
- Hippolyta, Queen of the Amazons, betrothed of Theseus
- Egeus, father of Hermia, forces Hermia to marry Demetrius
- Lysander, in love with Hermia and Helena at different times of the play.
- Helena, in love with Demetrius
- Demetrius, in love with Hermia and Helena at different times of the play.
- Hermia, in love with Lysander
- Philostrate, Master of the Revels for Theseus

#### The supernatural characters:

- Oberon, King of the Fairies
- Titania, Queen of the Fairies
- Puck, a.k.a. Robin Goodfellow, servant to Oberon
- Titania's fairy servants (her "train", who wait on Bottom):
  - Peaseblossom, fairy
  - Cobweb, fairy
  - Moth, fairy
  - Mustardseed, fairy

(unnamed) Fairy (Act II, Scene 1)





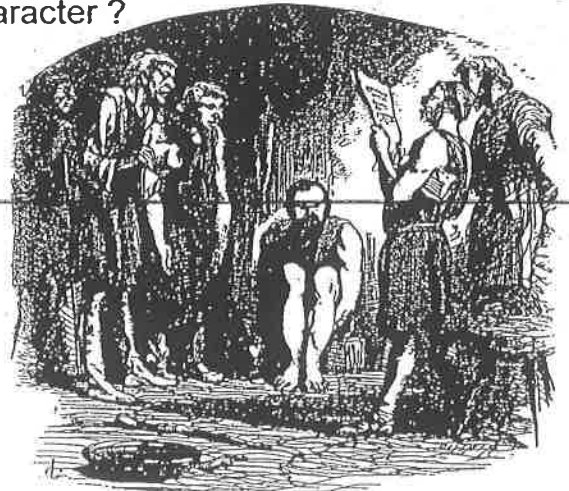
## A Midsummer Night's Dream

### Act 1

1. As a class, illustrate the relationships between Hermia, Helena, Lysander and Demetrius using the character drawings provided. Be sure to title it Act I.
2. What is Egeus' complaint to Theseus ?
3. What does the ancient law of Athens give him the right to do ?
4. Theseus concludes that, by his wedding day, Hermia must make her decision. Briefly outline her three choices.
5. Explain what Lysander and Hermia intend to do.
6. At the end of Act I scene I , Helena explains her view of love in the following lines:  
Through Athens I am thought as fair as she. But what of that?  
Demetrius thinks not so. Love can transpose form and dignity.  
Love looks not with the eyes, but with the mind.

Explain, in your own words, what you think she is saying.

7. Helena decides to tell Demetrius of Lysander and Hermia's plan. What is she hoping will happen ? What does this reveal about her character ?



# The workmen's play

The workmen decide to perform a play to celebrate the wedding of Duke Theseus and Hippolyta.



- Read or watch Act I scene ii. Complete the chart below.

Athens Workmen's Guild • Peter Quince • Vat No: 07145

*Name of play:*

<i>Name of character</i>	<i>Job</i>	<i>Part to be played</i>
	Joiner	
Snout		
		Thisby
Bottom		
	Tailor	
		Director of play

*Meeting place for rehearsal:*

*Special instructions for the cast:*

- This is a comic scene. What do you think makes it funny?

- Which character is the funniest. Why?



- Make a list of the props the workmen need for their play. You could check in Act V scene i to see if you were correct.





∞ ACT ONE ∞

☒ According to Lysander, "The course of true love never did run smooth." Agree or disagree with this quote by providing supporting evidence from the play, real life, TV shows, and/or movies.

☒ Helena tells her best friend's secret to Demetrius—that Hermia and Lysander are eloping. Was it wrong of her to do this? Write about a time you told a secret. How did you feel? Did the person whose secret you told find out? What were the consequences of this act?

☒ Hermia and Lysander believe they have no choice except to run away together so they can get married. Discuss the pros and cons of running away from a problem. What would you do in Hermia's and Lysander's situation? Do you think they're making the right choice? What are some other options they could consider, if any?

☒ Hermia takes control over her life when she refuses to marry Demetrius and runs away with Lysander. Helena, on the other hand, follows Demetrius, hoping he will return her affections after hearing of the elopement. Discuss these two women according to their decisions. Is it better to make your own fate or trust that things will eventually turn out the way you want them? What do Hermia's and Helena's actions reveal about their personalities?

☒ Hermia takes a big risk by running away with Lysander. Under Athenian law, she could be put to death by disobeying her father! Write a letter from either Hermia or Lysander to Egeus, Hermia's father, trying to convince him to let Hermia and Lysander marry. In the play, Demetrius had formerly "wooded" Helena, and then deserted her. Can this information be used as a way to make Egeus realize that perhaps Lysander is a better match for his daughter?

## A Midsummer Night's Dream

### Act II



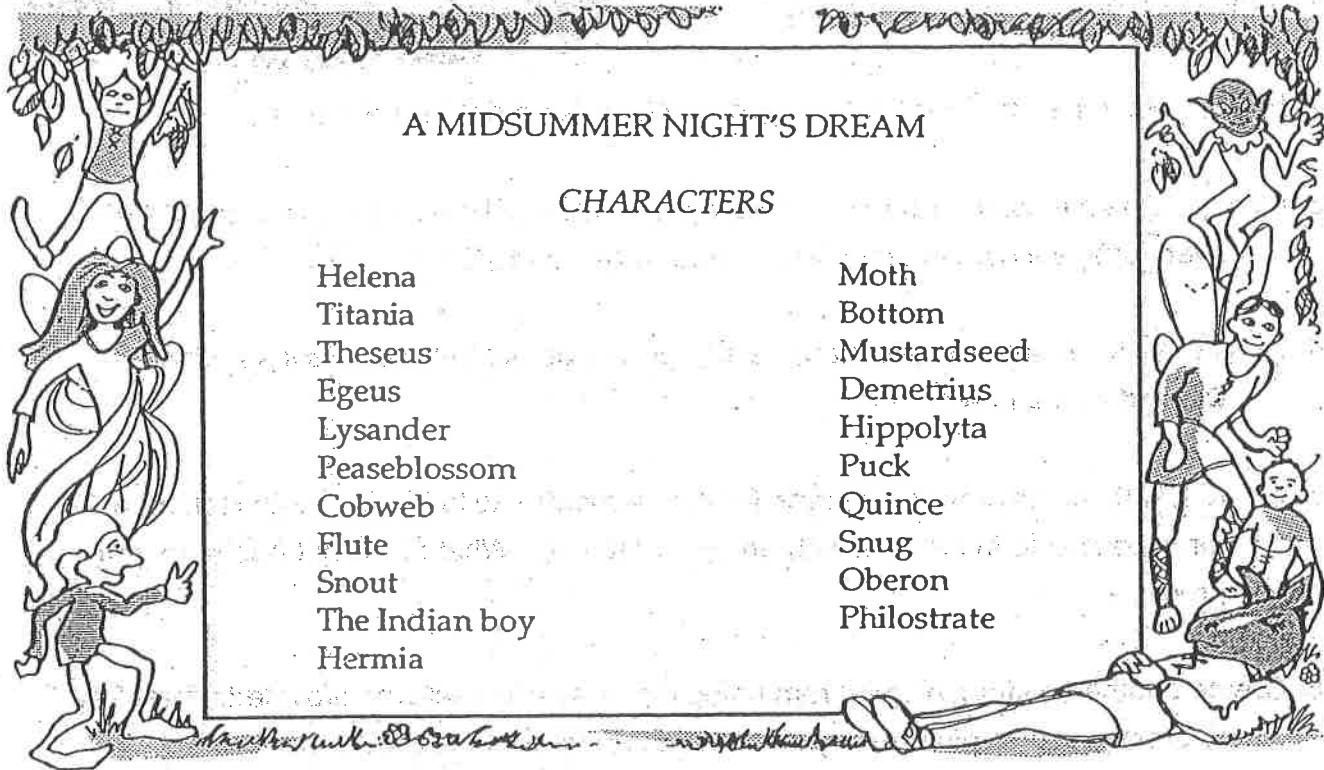
1. Why is Oberon upset with Titania ?
2. What does Oberon send Puck to get ? What is so special about it ?
3. Love potions are used throughout the play. The idea of love potions is ancient, but even today we connect love and magic. Why is this ?
4. Do you think it is safe for the characters to go out at night alone ? Is it safe today ?  
**Defend your answer.**
5. Oberon, with the help of Puck, plans for the Demetrius to fall in love with Helena and for his queen to fall in love with an ugly creature. What kinds of trouble do you predict ?
6. Create another relationship diagram using the character pictures provided. Feel free to draw your own pictures if you'd like. Remember to title it Act II.



# The fairy world

Read this list of characters in *A Midsummer Night's Dream*.

- Cross out the characters who do not belong in the fairy world.



A MIDSUMMER NIGHT'S DREAM  
CHARACTERS

<p>Helena Titania Theseus Egeus Lysander Peaseblossom Cobweb Flute Snout The Indian boy Hermia</p>	<p>Moth Bottom Mustardseed Demetrius Hippolyta Puck Quince Snug Oberon Philostrate</p>
--	--

- Oberon and Titania are having an argument. What is it about?
- Put the fairy characters into their opposing sides.



Oberon's side	Titania's side



- Oberon wants revenge. In groups, decide upon the answers to the following questions:
  - What does he ask Puck to do to Titania?
  - What does Puck have to fetch?

## ∞ ACT TWO ∞

✱ Puck possesses the magic flower that has the power to make someone fall in love with the first person he or she sees. What would you do with such a flower? Write the different ways you could use this flower for fun, pranks, or to heal broken hearts. Choose one scenario and write a dialogue between the lover and the recipient.

✱ "Be it cat, or bear, or boar with bristled hair . . . wake when something vile is near." These words are spoken by Oberon out of spite and jealousy as he places the "love potion" on Titania's eyelids. How do you feel about Oberon playing this trick to get what he wants? Have you ever tried to manipulate someone to get what you wanted? How did you feel, and what were the consequences of your actions?

✱ Pretend you are one of the fairies attending to Titania's sleep. Write a lullaby for the queen using images from nature that are soft, soothing, and serene. Include metaphors and similes that complement your wooded surroundings. Remember, you must impress the queen!

✱ Oberon plans for Demetrius to fall in love with Helena, but it is Lysander who awakens bewitched. We've all had experiences where something we planned didn't work out how we wanted. While Oberon had the magic flower to remedy his situation, real life doesn't offer such simple solutions. Write about a time when something didn't work out for you as planned. What caused your plans to fail? Did things eventually turn out better or worse? Looking back, is there another plan of action you could have taken? If you had the magic flower to fix your situation, how would you have used it?

✱ Though it is clear Demetrius loves Hermia and not Helena, Helena continues to pursue him. Even after Demetrius tells Helena he will leave her alone in the woods "at the mercy of the wild beasts," she still follows him. Human nature sometimes makes us want things we can't have. Why do you think not being able to have something makes it more desirable?



## A Midsummer Night's Dream

### Act III

1. As a class, define the term **IRONY**.
2. One of the four plots of *A Midsummer Night's Dream* is the "play within the play". How does this become part of the main story?
3.
  - a) Describe the changed Bottom.
  - b) How does Titania describe him?
4. How is it ironic that both men now love Helena?



## ∞ ACT THREE ∞

✱ Puck joyously turns Bottom into a creature with the head of an ass. If you had the power to turn people into creatures, animals, or plants, how would you use it? Who would you change, and into what would you change him or her? Write a short fictional account of one magical change you would make and its comical consequences.

✱ There are many, many stories and fairy tales of a "beauty" falling in love with a handsome prince, but there are fewer about a "beauty" falling in love with a "beast," like Titania and Bottom. Compare and contrast the first type of story to the second. Though Titania is meant to look silly by falling in love with the "lowly" mortal, is there a message in this that goes beyond the comic element? If so, what do you think that message is?

✱ Titania falls hopelessly in love with Bottom after Oberon places the flower juice on her eyelids. What would happen if Oberon refused to release Titania from the spell, or if he lost the flower and couldn't change her new love interest? Write what might happen between Titania and Bottom if their love endured. Would they marry? What difficulties might they face? Would they be accepted among the fairies?

✱ Hermia feels great anguish and jealousy because Lysander suddenly proclaims his love for Helena. Write about a time you felt jealous over a friend's or family member's attention. What makes people jealous? What are the best ways to deal with jealous feelings?

✱ In order to decide who gets to be with Helena, Demetrius and Lysander challenge each other to a duel. Do you think this is a logical way to make a decision? What are its advantages? disadvantages? What other ways could they have come to a decision? Demetrius and Lysander never stop to ask Helena whom she prefers. What does this say about the status of women in Athenian society?



## A Midsummer Night's Dream

### Act IV & V



1. What does Bottom do and say to make himself look silly?
2. Why does Oberon release Bottom and Titania from the spell?
3. How do Egeus and Theseus react when they find the young lovers in the woods.?
4. Pretend you are one of the lovers leaving the woods at the end of Act IV. In a paragraph explain the dream you have just had. Write this from your point of view.
5. As a class discuss why Shakespeare includes the story of Pyramus and Thisbe in Act V.
6. Give three examples of "happily ever after" from Act V.



## ∞ ACT FOUR ∞

☒ Oberon decides to repair the "mistakes" he and Puck made with the magic flower. If you had a magic flower that could correct the problems of the world, what would you fix? Discuss two or three changes you would make and how they would affect society.

☒ Lysander and Hermia disobey Athenian law by running away to get married. Is it ever okay to break the law? If so, under what circumstances? Were Lysander and Hermia justified in their actions? If you were a judge, would you convict them? Why or why not?

☒ Egeus is very angry with his daughter for disobeying him. Think about and write down his reasons for being angry, and then discuss whether these reasons are justified. How did the status of women during this period in Athens affect the course of women's lives? How might the father/daughter relationship be different today?

☒ When Titania refuses to give Oberon the Indian child, Oberon manipulates her in order to get his own way, and places her in an awkward, embarrassing situation. List several compromises and/or solutions Titania and Oberon could develop to solve their dilemma.

☒ In all respects, Titania and Bottom are opposites. Bottom is a common, uneducated Athenian citizen, and Titania is a beautiful fairy queen, capable of supernatural powers. Yet, because of the magic flower, Titania falls in love with Bottom. Do you believe that opposites attract, or do you think people who fall in love are very similar? Which type of relationship do you think is better? more exciting? comfortable? Which might last longer?

∞ ACT FIVE ∞

☒ The “actors” in the play *The Most Lamentable Comedy, and Most Cruel Death of Pyramus and Thisby* are extremely nervous about performing for the duke and duchess. Write about a time you had to perform or speak in front of an audience. How did it feel to be in front of a crowd? Is there a “secret” you can share that could help others cope with this situation?

☒ Of the three marriages that take place at the end of the play, which do you see as being the most stable? Why? Considering the events and dialogue between these characters in the story, list the positive and negative qualities of all three future marriages.

☒ It is obvious throughout the play that *Pyramus and Thisby* will be a hilarious, amateurish production. Write a review of the worst movie, TV show, or book you have seen or read. Discuss the characters, situations, and settings, and how they contributed to making the story so disappointing. When finished, share your review with the class. Do any of your classmates share your opinion?

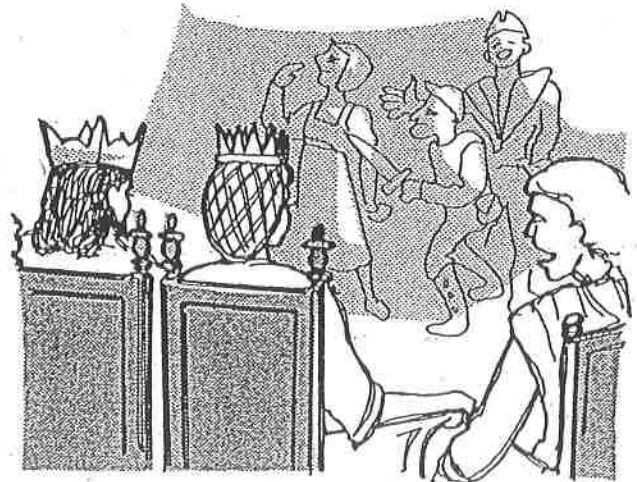
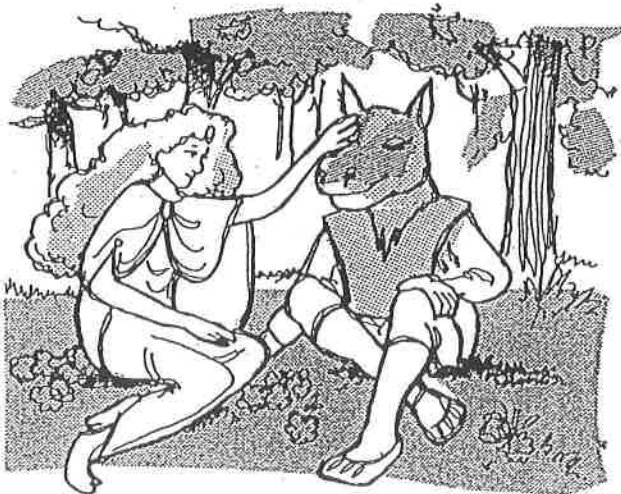
☒ Write a dialogue of the cast of *Pyramus and Thisby* after they perform their play and are on their way home from the palace. Will their interpretation of the play’s success be different from that of the duke and duchess? What will each character say about his or her individual performance?

☒ The wedding guests make fun of the play *Pyramus and Thisby* because it is melodramatic and ridiculous, yet the “lovers” in the play aren’t much more ridiculous than those in the audience. Referring back to particular events in the story, discuss which lovers appear the funniest and why. Why do you think love makes people do funny, outrageous things?



# What scene?

- Match the pictures below with the four stories in the play.
- Talk about what is happening in each scene.
- Are there any pictures that are in more than one story? Which ones?



<p><b>Story 1:</b> The wedding of the Duke of Athens to the Queen of the Amazons.</p>	<p><b>Story 3:</b> The quarrel amongst the fairy characters.</p>
<p><b>Story 2:</b> The muddled love affairs of four young people.</p>	<p><b>Story 4:</b> The workmen of Athens attempt to put on a play.</p>



- Draw four scenes of your own that show different aspects of the four plots. Test them on a friend.



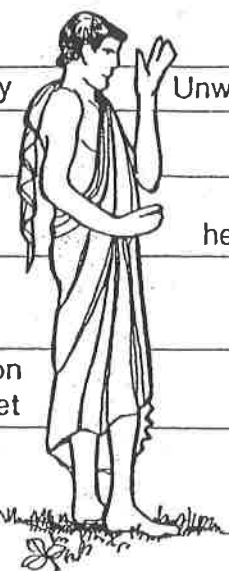


# The lovers

The lovers are easy to confuse. Use this page to sort out the differences between them.

- Look at the opposites given below for each character. Which word is correct?
- Use the clues to help you. Add two adjectives of your own.

**Demetrius**



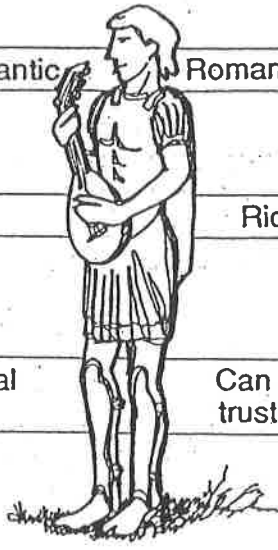
**Clue**

Worthy      Unworthy      (Act I scene i)

Kind      Hard-hearted      (Act II scene i)

Fast on his feet      Slow      (Act III scene ii)

**Lysander**



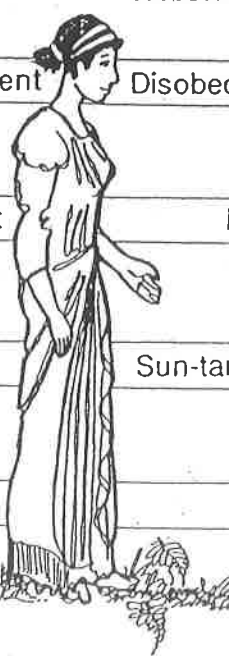
**Clue**

Unromantic      Romantic      (Act I scene i)

Poor      Rich      (Act I scene i)

Disloyal      Can be trusted      (Act II scene ii)

**Helena**



**Clue**

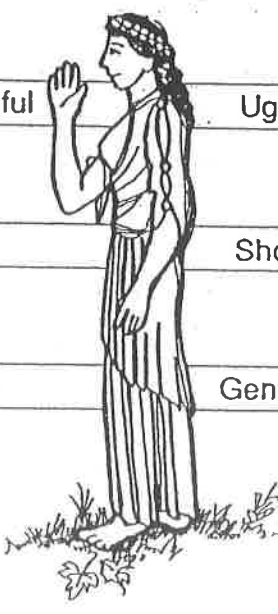
Obedient      Disobedient      (Act II scene i)

Sweet      Nasty      (Act II scene i)

Pale      Sun-tanned      (Act III scene ii)

Short      Tall      (Act III scene ii)

**Hermia**



**Clue**

Beautiful      Ugly      (Act I scene i)

Tall      Short      (Act III scene ii)

Fierce      Gentle      (Act III scene ii)

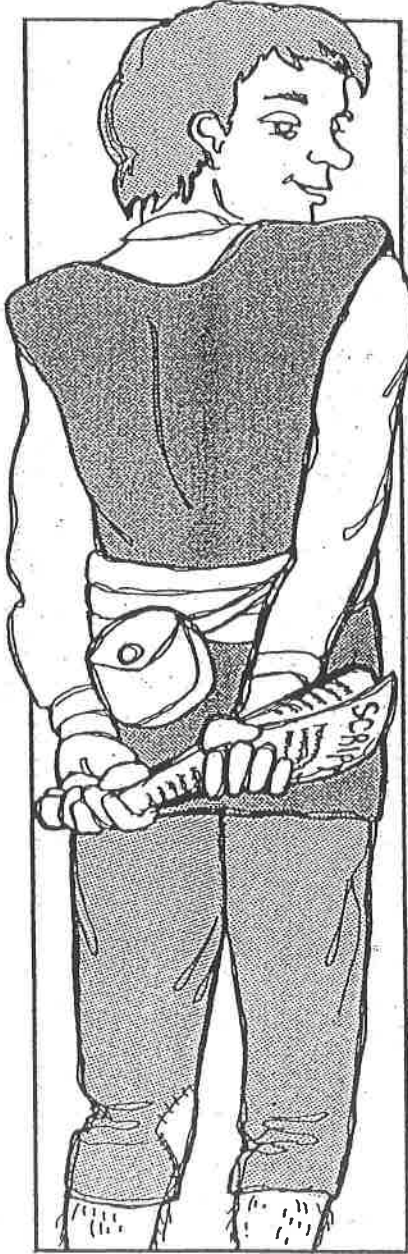


# Bottom

- Write a character study of Bottom.

What we find out

The evidence



- Summarise what you have learned about Bottom.

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## The Love Story of Pyramus and Thisbe

“Pyramus was the most handsome of young men and Thisbe was the fairest beauty of the East.” ~*Ovid in Metamorphoses*

Pyramus and Thisbe lived in Babylonia and from the time they were young, were neighbors. They played together daily as children and fell in love as they grew older. Although neighbors, their families were hostile to one another so the love between Pyramus and Thisbe remained a secret. They had a special meeting place at a wall between their houses. This particular wall bore a scar. A large crack marred its smooth surface as a result of an earthquake long ago. Pyramus and Thisbe communicated through this crack when it was risky to see one another. One particularly magnificent day, they arrived at their usual meeting place. The beauty of the day made them lament their situation all the more. They cried as they watched two hummingbirds fly over the wall together. Suddenly they came to the decision that they would not be stopped from being together any longer. They decided to meet that night outside the city gates under a mulberry tree filled white fruit. This particular tree grew near a stream next to the local cemetery. Thisbe, hidden by a veil, arrived at the appointed spot first and waited patiently for Pyramus to come. All of a sudden, a lioness fresh from a kill, her jaws covered in blood, slunk out of the brush to satisfy her thirst at the stream. Thisbe, frightened by this disturbance, ran to a nearby cave. In her haste, she dropped her veil and the lioness grabbed it and shredded it with her bloody jaws. Meanwhile, Pyramus had arrived at the meeting place. As he approached the tree he could not help but notice the large paw prints of the lioness. His heart beat faster. As he approached the stream, his fears were confirmed upon seeing Thisbe's veil torn and bloodstained. Unable to find Thisbe and fearing that she was dead, Pyramus was unable to contain his sorrow. He

drew his sword and plunged it deeply into his side. As he removed the sword from his side, blood sprayed the white fruit on the tree, turning it a dark purple color.

Meanwhile, Thisbe, recovered from her fright, came back to the meeting place by the stream. There she saw Pyramus' body lying in a crumpled heap on the ground. Racked with uncontrollable agony, she took his sword and threw her body onto it. With her dying breath, she pleaded with the gods that their bodies be buried in a single tomb and that the tree in the special meeting place would always bear fruit in the color of a dark and mournful color in memory of their unrequited love. To this day, the berries of the mulberry tree always turn dark purple in color when they are ripe.

Story Location Clue: The story of Pyramus and Thisbe is remembered in the mosaic displays of Paphos. This city is located west of the Troodos Mountains on the coast of Cyprus.