



Sharing Shakespeare

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The Palm Beach Shakespeare Festival

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A Midsummer Night's Dream

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Palm Beach Shakespeare Festival's
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A MIDSUMMER NIGHT'S DREAM - PALM BEACH SHAKESPEARE FESTIVAL

Character Descriptions

Theseus - Duke of Athens. Recently returned from his conquest of the Amazons, he has come back with a bride named Hippolyta. They are to be married by the next new moon.

Hippolyta - Queen of the Amazons. Royal in her own right, Hippolyta was the queen of the mythical tribe of warrior women. Now she is to wed Theseus, Duke of Athens, as a result of his overthrow of her people.

Egeus - A nobleman of Theseus' court. The intolerant father of Hermia, he wants to see her marry Demetrius. He is so insistent that Hermia obey him, he is willing to put her to death if she defies him.

Hermia - Daughter of Egeus. She is noted for her beauty, but she is a bold and strong-willed young woman who is in love with Lysander. Her father is insistent that she marry Demetrius.

Lysander - A young nobleman of Athens. Made desperate by Egeus' decree that Hermia marry Demetrius, the passionate and idealistic Lysander devises a plan to run away from Athens with Hermia and be married.

Demetrius - A young nobleman of Athens. Though he is favored to marry Hermia by Egeus, Demetrius is not loved by Hermia. In fact, his reputation is tarnished by how he broke the heart of her best friend Helena.

Helena - A young woman of Athens. She has been led on and rejected by Demetrius, but she is still hopelessly in love with him. Heartbroken, Helena wishes she could be more like her friend Hermia.

Robin Goodfellow - A mischievous spirit known as a "puck." Servant of Oberon, King of the Fairyland, Robin delights in playing pranks and tormenting mortals.

Character Descriptions

Oberon - King of the Fairies. Oberon is a bitter and jealous king that is feuding with his wife, Queen Titania. He wants to have her new "changeling" boy for his henchman and devises a plan with his "gentle puck," Robin Goodfellow, to exact his revenge.

Titania - Queen of the Fairies. Spiteful and rash, Titania is feuding with her husband, King Oberon. She has in her possession a changeling boy that she obtained from an Indian Princess who died in childbirth.

Peaseblossom, Cobweb, Moth, and Mustardseed - Fairies in the service of Queen Titania.

Nick Bottom - A weaver and amateur actor. Bottom foolishly believes he can play every part in Peter Quince's play about Pyramus and Thisbe. His head is eventually transfigured into that of a donkey and he becomes entangled in Oberon's plan for revenge on Titania.

Peter Quince - A carpenter, amateur actor, and the playwright of *Pyramus and Thisbe*.

Francis Flute - A bellows-mender and amateur actor. He plays the role of Thisbe in *Pyramus and Thisbe*.

Robin Starveling - A tailor and amateur actor. He was originally asked to perform the role of Thisbe's mother, but ends up playing the role of Moonshine in the final performance of *Pyramus and Thisbe*.

Tom Snout - A tinker and amateur actor. He was originally asked to perform the part of Pyramus' father, but ends up playing the role of the Wall in the final performance of *Pyramus and Thisbe*.

Snug - A joiner and amateur actor. He plays the role of the Lion in *Pyramus and Thisbe*.

Act I – Summary

Scene 1

Theseus and Hippolyta have returned to Athens and are preparing for their wedding celebration, which is to take place at the next new moon. Egeus, a nobleman of Athens, comes with a complaint against his daughter, Hermia. He has betrothed Hermia to a man named Demetrius, but she stubbornly refuses because she is in love with a man named Lysander. Egeus reminds the Duke that the law says that he may “dispose of her” as he sees fit, which is either to the man he has chosen, or to death. Lysander accuses Demetrius of making love to a woman named Helena who is now hopelessly in love with him. Theseus decides that Hermia is to marry Demetrius, or spend the rest of her life unmarried. Once Lysander and Hermia are alone, they devise a plan to steal away from Athens and meet in the woods. Helena enters and they tell her what they plan to do. In order to win Demetrius’ love, Helena decides to betray their trust and tell Demetrius where they are going.

Scene 2

Peter Quince gathers a group of amateur actors to assist him with a play that he has written to be performed at Duke Theseus’ wedding entitled *Pyramus and Thisbe*. Though these craftsmen are unskilled performers, they are enthusiastic about this anticipated honor. The arrogant Nick Bottom boasts of his abilities and can see himself playing all of the parts. After some persuasion, he is convinced that he needs to play the leading man, Pyramus. The “mechanicals” (craftspeople) decide that they will meet in the woods to prevent anyone from seeing their rehearsals.

Act I – Vocabulary

nuptial: relating to a marriage or wedding

wane: (of the moon) have a progressively smaller part of its visible surface illuminated, so that it appears to decrease in size

pomp: ceremony and splendid display, especially at a public event

vexation: irritation, annoyance, or distress

feign: to represent or imitate fictitiously

conceit: a fanciful notion

knacks: toys or tricks

trifles: cheap or invaluable gifts

nosegays: small bouquets of flowers

filch: to steal

entreat: to ask (a person) earnestly; to beseech, implore, or beg

befall: to happen or occur

abjure: to renounce or give up under oath

cloister: a place of religious seclusion

austerity: behavior that is grave, sober, or solemn

relent: to soften, give up, slacken, or abate

extenuate: to represent (a fault or offense) as less serious

edict: a decree, proclamation, or command issued by an authority

waggish: jocular, roguish, mischievous behavior or wit

forswear: to reject or renounce under oath

interlude: a short intermediate performance or entertainment that happens between the acts of a longer play

condole: to express sympathy

lofty: of high moral or intellectual value

ex tempore: an unplanned improvisational performance

device: a convention of an artistic performance, designed to have a specific effect

Act I – Discussion

1. Athens is called the birthplace of democracy, but it didn't offer freedoms for all of its people. Women were denied the rights that Athenian men enjoyed, like political influence, access to education, and the choice of a marital partner. Hippolyta, however, is not from Athens. She is from a mythical tribe of warrior women, known as the Amazons. In her society, women had all of the power and men weren't even allowed to set foot on their land.

How might Hippolyta feel as she watches this scene unfold? Why does Shakespeare choose to start his play with this cultural contrast?

2. Actors in the Elizabethan era were not highly regarded. Even Shakespeare, an actor himself, pokes fun at the conditions of his art form. For instance, throughout his plays, he seems to criticize the competency and skill of actors (*Coriolanus*, *Macbeth*, *Hamlet*). When Shakespeare's company performed *A Midsummer Night's Dream*, the role of the "mechanicals" would have been played by the clowns of the company.

After reading the scene, what are some of the exaggerated qualities of these amateur actors that might be veiled criticisms of the actors of Shakespeare's time? Have fun hypothesizing, and use your imagination.

Act I – Notes



A MIDSUMMER NIGHT'S DREAM - PALM BEACH SHAKESPEARE FESTIVAL

Act II – Summary

Scene 1

Two fairies meet in the woods. One is a servant of Titania, the fairy queen. The other is a mischievous sprite known as a “puck,” named Robin Goodfellow. Puck serves Oberon, the fairy king, and does his bidding. The fairies warn each other that their feuding masters, Oberon and Titania, should keep away from one another. Oberon and Titania enter and are quarreling over a baby boy that Titania has taken from an Indian princess. Titania claims that the baby’s mother died in childbirth and that she intends to raise the boy. Oberon is jealous and wants the boy to be his henchman. He devises a plan with Puck to enchant Titania with a magic purple flower, called “love-in-idleness”, that will make her fall in love with the next live creature that she sees. While the queen is distracted, he will steal the baby. Puck sets off to find the magic flower. While he is gone, Oberon spies on two Athenians walking through the woods. Demetrius is searching for Hermia but is being chased by the dotting Helena. She throws herself at his feet. Demetrius coldly refuses her and storms off. Helena pursues him. Overhearing this, Oberon decides to send Puck after them with some of the magic flower. He instructs him to streak Demetrius’ eyes with the flower so that he will fall in love with Helena. Puck sets off to do his master’s bidding.

Scene 2

Titania instructs her fairies to sing her to sleep. Once she is asleep, Oberon squeezes the juice of the flower in her eyes and he leaves. Lysander and Hermia enter. They have been walking for a long time and now they are lost. Lysander suggests that they should rest for the night. Hermia insists that they sleep separately and sends him away to find another place to lay. Once asleep, Puck enters and spots Lysander on the ground. He assumes that Lysander is the Athenian that Oberon was talking about and squeezes the juice of the flower on his eye and leaves. Helena, chasing after Demetrius, spots Lysander on the ground and thinks he is dead. She shakes him, and when he wakes, Lysander falls instantly in love with Helena. Frightened by his ungentlemanly advances, she runs away. He follows, leaving Hermia on the ground.

Act II – Vocabulary

anon: an old fashioned term for something that is to come; in a little while

wrath: extreme anger

changeling: from fairy lore; a human baby that is exchanged for a fairy baby

knave: a dishonest scoundrel

beguile: to trick, charm, or enchant with craftiness

tarry: forestall or stay

wanton: an insult; someone who is promiscuous, or sexually reckless

progeny: the offspring or descendants

gait: a person's stride or manner of walking

shun: to stay away or avoid

chide: to punish or scold

promontory: a cliff or high overlook

dulcet: sweet, gentle, and pleasing

chaste: pure or virginal

leviathan: an enormous sea monster from Judeo-Christian lore

entice: to persuade or lure

fawn: to gain favor through flattery

spurn: to reject with contempt

impeach: to call into question the integrity of an individual

anoint: to apply oil or ointment by rubbing or smearing; associated with ceremony

clamorous: making a loud and confused noise

quaint: attractively unusual or old-fashioned

nigh: nearby; relating to a near time, place, or relationship

sentinel: an employed watchman

languish: to lose vitality; to grow feeble or weak

dissembling: disguised with the intention of deception

tedious: long, slow, and dull; causing mental weariness

surfeit: being overly full

heresy: a belief that rejects the tenets of a religion

Act II – Discussion

1. The most common type of verse used by Shakespeare is

iambic pentameter

iamb: two syllables, known as a foot; one that is a short syllable (unstressed) and another that is long syllable (stressed).

[For example: hel-LO; to-DAY; i-AMB]

pentameter: a verse line that consists of five two-syllable “feet”.

[For example: Who would/not change/a ra/ven for/a dove]

Shakespeare gives each of his characters unique voices by giving their text unique shapes. Most of Shakespeare’s lines do not fit neatly into the iambic pentameter formula. In some ways, he promotes the rules of poetry only to break them. Some lines have eleven syllables, some lines have seven syllables, some characters speak in prose (poetry with no meter).

Turn to the excerpts on the next page. Read them aloud, counting the syllables as you go. Next to the line, write how many syllables you counted. How does the number of syllables in the verse line give the character a unique sound? Make a special mark next to lines with more than ten syllables. We can assume it’s not a mistake, so what sets that line apart from the others? Make a note of the lines with less than ten syllables and try to identify patterns.

Keep in mind - some words and names can be pronounced with three syllables or two, depending on the line.

[For example: Her-mi-a vs. Herm-ia or Ob-er-on vs. Obe-ron]

Act II – Discussion Activity

Lysander

**Fair love, you faint with wandering 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.**

Titania

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

Fairy

**Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,**

Oberon

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

Act III – Summary

Scene 1

The amateur actors meet in the woods and find a place to rehearse their play. Nick Bottom raises concerns that there are aspects of their play that will not be appropriate for ladies, such as Pyramus drawing a sword to kill himself and the depiction of a frightening lion. He suggests that a prologue should be written to assuage their fears. The actors then start to fret over how they are going to bring a wall and moonlight into the chamber where they will be performing the play. Nick Bottom suggests that actors must dress as a wall and moonshine. Satisfied with this, they start to rehearse the play. Puck wanders upon them and decides to play a trick. When Bottom exits, he transforms his head into that of a donkey. The ass-headed Bottom returns to deliver his line and scares his compatriots. They run away, leaving him alone. He sings to prove he is not afraid, but his singing wakes Titania from her sleep. She is under the spell of the love-in-idleness flower and falls instantly in love with the transformed Nick Bottom.

Scene 2

Puck reports back to Oberon about their plan. He tells him that he laid the love potion on the Athenian's eyes, and that, best of all, Titania woke up and fell in love with an ass. Demetrius follows Hermia onto the stage and Puck and Oberon realize that Puck put the potion on the wrong Athenian's eyes. Demetrius falls asleep and Oberon puts the love-in-idleness on his eyes while Puck conjures Helena. Lysander is following Helena and their argument causes Demetrius to awake. Now both Lysander and Demetrius are trying to outdo the other in their professions of love for Helena. Hermia enters and Helena believes that they are all teasing her, and Hermia is in on the joke. Lysander and Demetrius insult Hermia and challenge the other to a duel. They storm off, and after some name calling, Hermia and Helena exit too. Oberon scolds Puck for this mistake and orders him to track down the couple and set it right. The four young Athenians separately wander back into the glen and fall asleep. Puck squeezes a magical flower known as Dian's Bud over Lysander's eyes to restore him to pure sight, thus ensuring he will love Hermia in the morning, and Demetrius will still be in love with Helena.

Act III – Vocabulary

abide: to tolerate something or someone who is unpleasant

parlous: dangerous

auditor: someone who listens attentively

odious: extremely unpleasant or repulsive

enthralled: spellbound, fascinated, attending

gambol: a playful or boisterous run

beseech: to request or beg

rebuke: express harsh disapproval or criticism

cur: an undesirable dog; a mongrel

troth: a solemn pledge of fidelity

confound: to confuse one thing for another

derision: to treat someone with contempt

nativity: the event of birth

bequeath: to leave by will to someone else

sojourn: to reside temporarily

disparage: to express a negative opinion

recompense: make a payment to

confederacy: a group of conspirators banded together

heraldry: the classification of the coat of arms associated with certain surnames

asunder: into pieces

officious: meddling or interfering

fray: a fight

rail: to criticize unrelentingly

wend: to guide one's way

harbinger: something indicating the approach of someone

consort: to keep company with

recreant: a coward

Act III – Discussion

1. There are many silly things about the amateur actors in *A Midsummer Night's Dream*, but one of the things that makes them so amusing is how they misuse language. They often mistakenly say a word that sounds like the word that they mean, but doesn't mean what they intend. This is known as a **malapropism**. **Take a look at these lines and try to identify what words are being misused and what they meant to say.**

"... for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't."

"... saying thus, or to the same defect,—"

"... and say he comes to disfigure, or to present, the person of Moonshine."

"Thisby, the flowers of odious savours sweet,—"

2. Helena has had her heartbroken by Demetrius before. The play implies that Demetrius and Helena were romantically involved before Egeus offered Hermia's hand in marriage. Helena was so desperate for Demetrius' approval that she betrayed the trust of Hermia and Lysander, and told Demetrius their plans to run away.

In Act 3, she is not only being pursued by the charmed Lysander, but now even Demetrius is confessing his love for her. What seems like moments ago, she would have done anything to get Demetrius to like her, but now she's not so sure. **How does the ironic twist affect her? Can you imagine how she is feeling?**

Act III – Notes



A MIDSUMMER NIGHT'S DREAM - PALM BEACH SHAKESPEARE FESTIVAL

Act IV – Summary

Scene 1

The four Athenian lovers are sleeping on the ground. Titania enters with Bottom and begins doting on her donkey-headed love. She sends her attending fairies to fetch him honey and nuts, but strangely, Bottom would rather have hay and dried peas. Titania sends her fairies away and she and Bottom fall fast asleep. Oberon and Puck enter and recount the success of Oberon's revenge. Oberon tells Puck that he confronted the spellbound Titania elsewhere in the woods. He ridiculed her affection for Bottom and asked her for the Indian child. She gave him the child and he suddenly felt pity for Titania. He decides to undo the spell that Titania has been under and wakes her. She wakes, as from a dream, and Oberon explains what has transpired. Oberon instructs Puck to undo the transfiguration of Bottom's head.

Duke Theseus and his hunting party arrive and find the four Athenian lovers on the ground. When they awake, the last night's events feel like a dream. Lysander explains why he and Hermia set off into the woods. Demetrius confesses that he is inexplicably in love with Helena.

Theseus decides to go around Egeus' will and decrees that Lysander would marry Hermia and Demetrius would marry Helena in the temple, alongside Hippolyta and himself.

As they leave, Bottom awakes, and says, "I have had a dream past the wit of man" and that "Man is but an ass if he go about t'expound this dream."

Scene 2

The amateur actors have gathered at Peter Quince's house. They have all been searching for Bottom and no one has seen him. They think he is the only man who can perform Pyramus in all Athens, and, if they don't find him, their play cannot go on. Bottom triumphantly enters bearing news that their play is preferred and implores the actors to "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'."

Act IV – Vocabulary

amiable: warm, friendly, or goodnatured

loath: to hate or be strongly opposed

provender: food for livestock

hoard: a secret stock of something valuable; storage of something private

dote: a shower of affection

upbraid: an expression of criticism; to point out faults

bewail: to express sorrow or regret; lament

swain: a young male suitor or lover

enamor: to inflame with love; to charm or captivate

visage: the face; the likeness or essence of a person

amity: friendship

rite: a formal ceremony or practice

concord: a harmonious or peaceful agreement

enmity: a feeling of hatred or hostility

hither: to this place

idle: silly or trivial

betroth: promised in marriage

loathe: intense dislike or disgust

solemnity: characterized by dignified formality; serious, grave, or mirthless

expound: to set forth or state in greater detail

conceive: judge or regard

gracious: characterized by charm and good taste

mar: cause something to become imperfect

paramour: an illicit lover

paragon: the model of excellence

discourse: to talk at length about a topic

pare: to trim the edges; cut down to a desired size

Act IV – Discussion

1. At the end of Act III scene 2, Puck removes the spell from Lysander's eyes with the magic herb known as Dian's bud, restoring his affection with Hermia. Puck does not use the flower to restore Demetrius. In Act IV scene 1, Demetrius wakes and can't explain how or why, but confesses that he is deeply in love with Helena. Demetrius is still under the enchantment of "Love-in-Idleness," Of course this is good news for Helena, but will Demetrius be under the flower's spell forever? Is this fair to him?

What do you think will become of their relationship? There are no wrong answers here. How does this parallel the betrothal of Hermia in Act I?

2. In Act 2, we met the quarreling Oberon and Titania. Oberon's anger with Titania inspired the complicated revenge plot that we see unfold in the woods over the course of the play. In Act 4, we see a very different Oberon. We see him pity Titania; he even seems to cherish her.

Oberon seems to have experienced a change of heart and vengeance seems to have transformed into forgiveness. Titania and Oberon's relationship is restored ("Now thou and I are in new amity...").

What changed in Oberon? He gets what he wants in the end, so why does he change? Do you think he feels guilty about the trick he played on Titania, or do you think he feels satisfied that his trick worked? Do you think he feels remorse or justification?

Titania wakes from the spell she was under and her love for Oberon is renewed. What caused this change? How do "this night's accidents" change her from the angry Titania in the earlier part of the play?

Act IV – Notes



A MIDSUMMER NIGHT'S DREAM - PALM BEACH SHAKESPEARE FESTIVAL

Act V – Summary

Scene 1

Duke Theseus and Hippolyta are married along with Lysander and Hermia, and Demetrius and Helena. The three married couples attend a reception that follows the wedding. There are a series of entertainments offered by the Master of Revels, but Theseus chooses “a tedious brief scene of young Pyramus and his love Thisbe.” Peter Quince, Francis Flute, Nick Bottom, Tom Snout, Robin Starveling and Snug are brought in and begin their performance with a wordy prologue that gives away the entire story. Throughout the “play-within-a-play,” the nobles make comments and remarks about their homespun costumes and ridiculous performances.

Pyramus (Bottom) and Thisbe (Flute) meet at the wall (Snout) that divides their fathers’ two properties. They talk through a “chink” in the wall, that is really just Tom Snout’s spread fingers. The lovers decide to meet by moonlight at Ninus’ tomb. They depart. Since the wall’s part is no longer necessary, Snout bows and leaves. Next, we are introduced to a lion (Snug) who wants to remind everyone that he is not really a lion,

but is actually Snug the Joiner. The absurdity continues as a man depicting moonshine (Starveling) enters with a lantern, a bush of thorns, and a dog. When Thisbe arrives at Ninus’ Tomb, she is scared away by a lion. The lion tears her mantle and stains it with blood in a very silly chase scene. Enter Pyramus searching for his love. He notices Thisbe’s mantle on the ground stained with blood, and, after a dramatic monologue, kills himself in an indulgent and silly death scene. When Thisbe returns, she sees Pyramus dead and draws his sword to kill herself.

The actors spring back to their feet and begin bowing, and Nick Bottom asks if they would like to see the epilogue or to hear a Bergomask dance. Theseus insists that they have seen enough. The clock tolls midnight and Theseus sends everyone to bed.

Epilogue

Oberon and Titania sing a blessing over all three couples. They bless their bed, their marriage, and their children. Puck finishes the play with an appeal to the audience that, if the play has offended, Robin will make amends.

Act V – Vocabulary

apprehend: to understand the meaning of something

constancy: enduring and free from change

revel: enjoying oneself in a rowdy way

eunuch: a man who has been castrated and is unable to reproduce

apt: appropriate or suitable

toil: work hard

amiss: not quite right; inappropriate or out of place

tender: to offer or formally present

saucy: flippant, brash, or bold

audacious: bold or fearless; willing to take risks

flourish: a lively tune played on brass instruments

mantle: a sleeveless garment worn on the shoulders

twain: two of the same kind

sinister: something evil or harmful; something left-handed

courteous: characterized by politeness or good manners

strife: bitter conflict

valor: courage when facing danger

dainty: delicate and beautiful

quell: to put an end to

mote: a tiny piece of something

palpable: a feeling so intense that it feels tangible

wretch: someone you feel sorry for

prodigious: great in size

consecrate: to make holy

amends: to make right; to make up for wrongs

Act V – Discussion Activity

1. The best way to experience Shakespeare is to play it. **In groups of six, cast the roles and perform the “play-with-in-a-play” for each other. Gather props and costume pieces and make your performance as silly as you can. Once you have had a chance to rehearse, perform your play for the class.**

The Most Lamentable Comedy and Cruel Death of Pyramus and Thisbe

Characters:

Prologue Wall Pyramus Thisbe Lion Moonshine

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 Thisby is certain.
This man, with lime and rough-cast, 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.
By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

Exeunt Prologue, Thisbe, and Lion.

Act V – Discussion Activity

Wall

In this same interlude it doth befall
That I, one Snout by name, present a wall;
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.
Enter Pyramus.

Pyramus

O grim-look'd night! O night with hue so black!
O night, which ever art, when day is not:
O night, O night! alack, alack, alack,
Thou wall, O wall, O sweet and lovely wall,
That stands between her father's ground and mine,
Show me thy chink, to blink through with mine eyne!

Wall holds up his fingers.

Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisby do I see.
Tis Thisby's cue: she is to enter now, and I am to
spy her through the wall. You shall see.
Yonder she comes.

Enter Thisbe.

Thisbe

O wall, full often hast thou heard my moans,
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

Pyramus

I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face. Thisby!
O kiss me through the hole of this vile wall!

Thisbe

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

Pyramus

Wilt thou at Ninny's tomb meet me straightway?

Thisbe

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

Exeunt Pyramus and Thisbe.

Act V – Discussion Activity

Wall

Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go.

Exit Wall. Enter Lion and Moonshine.

Lion

You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one 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.

Moonshine

This lanthorn doth the horned moon present;
Myself the man i' the moon do seem to be.
This thorn-bush, my thorn-bush; and this dog, my dog.

Enter Thisbe.

Thisbe

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

Lion

Oh— [Roaring]

Thisbe runs off. The Lion shakes Thisbe's mantle, and exits.

Enter Pyramus.

Pyramus

Sweet Moon, I thank thee for thy sunny beams;
For, by thy gracious, golden, glittering gleams...
But stay, O spite!
But mark, poor knight, Eyes, do you see?
How can it be?
Thy mantle good,
What, stain'd with blood!

Act V – Discussion Activity

Pyramus (Cont.)

Come, tears, confound;
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop:

Stabs himself.

Thus die I, thus, thus, thus.
Now die, die, die, die, die.
Now am I dead

Dies. Enter Thisbe.

Thisbe

Asleep, my love?
What, dead, my dove?
These My lips,
This cherry nose,
These yellow cowslip cheeks,
His eyes were green as leeks.
O Sisters Three,
Come, come to me,
With hands as pale as milk;
That shore his thread of silk.
Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:

Stabs herself.

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

Dies.

END OF PLAY.

Act V – Notes



A MIDSUMMER NIGHT'S DREAM - PALM BEACH SHAKESPEARE FESTIVAL