

RSC ASSOCIATE SCHOOLS
PROGRAMME

PLAYMAKING
FESTIVAL

**A MIDSUMMER
NIGHT'S DREAM**
WILLIAM SHAKESPEARE

EDITED BY MILES TANDY

IN COLLABORATION WITH REGIONAL THEATRES

The Core
at Corby Cube

Mayflower

THE GRAND
THEATRE | BLACKPOOL

BELGRADE
THEATRE
COVENTRY

EMBASSY
THEATRE
Skegness

ALHAMBRA
THEATRE

NEW VIC THEATRE

N
NORTHERN
STAGE

Theatre Royal
Newcastle upon Tyne

Hull Truck
THEATRE

N Norwich
Theatre

**THE
MARLOWE**

THEATRE
ROYAL
ROYAL CONCERT
HALL

HALL
for CORNWALL

SILHOUETTE YOUTH THEATRE

Y
YORK
THEATRE
ROYAL

The Associate Schools programme is our partnership programme with regional theatres and schools across England. It is built around the principle of schools working in local partnerships to develop communities of practice inspired by Shakespeare's work. Each local partnership consists of a theatre partner (either the RSC or the school's local theatre) and a Lead Associate School who in turn recruits a number of Associate Schools. The programme aims to enrich the teaching, learning and enjoyment of Shakespeare's work across the country.

The Associate Schools programme also supports young people to perform Shakespeare's plays, engaging with his work as actors and theatre makers; exploring character and staging, making interpretive choices and speaking the language with understanding and confidence.

This Playmaking pack – an abridged version of William Shakespeare's *A Midsummer Night's Dream* – has been created for young people and teachers. It is designed to support performances that will take place across the country through the Associate Schools programme and with our Stratford Schools partnership.

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This Playmaking Pack is an abridged version of *A Midsummer Night's Dream*.

As well as the usual scene divisions, this script has been broken down further into units of action for ease in rehearsals.

Dramatis Personae

THESEUS, Duke of Athens

HIPPOLYTA, Queen of the Amazons

EGEUS, Father to Hermia

HERMIA

DEMETRIUS

LYSANDER

HELENA

QUINCE

BOTTOM

FLUTE

SNUG

STARVELING

PHILOSTRATE, an official in the court of Athens

TITANIA, Queen of the fairies

OBERON, King of the fairies

PUCK, or Robin Goodfellow

FAIRIES, PEASEBLOSSOM, COBWEB, MOTH and MUSTARDSEED

Other fairies attending Titania and Oberon and attendants on Theseus and Hippolyta

1

ACT 1, SCENE 1.

*Athens. The palace of THESEUS.
Enter THESEUS, HIPPOLYTA, and Attendants.*

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace. Four happy days bring in
Another moon.

HIPPOLYTA

Four days will quickly steep themselves in nights,
Four nights will quickly dream away the time.

2

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 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 bewitch'd the bosom of my child.

THESEUS

Demetrius is a worthy gentleman.

HERMIA

So is Lysander.
I would my father look'd but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

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
For ever the society of men.

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.

THESEUS

Demetrius, come.
And come, Egeus; you shall go with me.
I have some private schooling for you both.

Exeunt all but LYSANDER and HERMIA.

3

LYSANDER

The course of true love never did run smooth.

HERMIA

O hell! To choose love by another's eyes.

LYSANDER

Hear me, Hermia. If thou lov'st me then
Steal forth thy father's house to-morrow night,
And in the wood, a league without the town,
There will I stay for thee.

HERMIA

My good Lysander!
I swear to thee, by Cupid's strongest bow.

LYSANDER

Keep promise, love. Look, here comes Helena.

4

Enter HELENA.

HERMIA

God speed fair Helena, whither away?

HELENA

Call you me fair? That fair again unsay.
Demetrius loves your fair: O happy fair!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

Take comfort: he no more shall see my face;
Lysander and myself will fly this place.

LYSANDER

Helen, to you our minds we will unfold:
Through Athens' gates have we devised to steal.

Exit HERMIA and LYSANDER.

HELENA

How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so:
He will not know what all but he doth know.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense.

Exit.

5

ACT 1, SCENE 2.

Athens.

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING.

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.

QUINCE

Marry, our play is 'The most lamentable comedy, and most cruel death of Pyramus and Thisbe'.
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. Flute, you must take Thisbe on you. It is the lady that Pyramus must love.

FLUTE

Nay, faith, let me not 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. Robin Starveling, the tailor, you must play Thisbe's mother. Tom Snout, the tinker, you, Pyramus' father; myself, Thisbe's father; Snug the joiner, you, the lion's part.

SNUG

Have you the lion's part written? 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.

QUINCE

You can play no part but Pyramus. Masters, here are your parts. Meet me in the palace wood a mile without the town by moonlight. There will we rehearse.

Exeunt.

6

ACT 2, SCENE 1.

A wood near Athens.

Enter, from opposite sides, a FAIRY, and PUCK.

PUCK

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.

PUCK

The king doth keep his revels here tonight:
Take heed the queen come not within his sight,
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, room, fairy! Here comes Oberon.

FAIRY

And here my mistress. Would that he were gone!

Exit.

7

Enter OBERON, with his train; and TITANIA with hers.

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon? Fairies, skip hence.

OBERON

Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman.

TITANIA

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

Exit TITANIA with her train.

8

OBERON

Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
(*To Puck*) Fetch me that flower; the herb I showed thee once:
The juice of it on sleeping eye-lids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.

PUCK

I'll put a girdle round about the earth
In forty minutes.

Exit.

OBERON

But who comes here? I am invisible,
And I will overhear their conference.

9

Enter DEMETRIUS, HELENA, following him.

DEMETRIUS

I love thee not, therefore pursue me not.
Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant.

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 thee the more.

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.

Exit DEMETRIUS.

I'll follow thee and make a heaven of hell,
 To die upon the hand I love so well.

Exit.

10

OBERON

Fare thee well, nymph: ere he do leave this grove,
 Thou shalt fly him and he shall seek thy love.

Re-enter PUCK.

Hast thou the flower there? Welcome, wanderer.

PUCK

Ay, there it is.

OBERON

I pray thee, give it me.
 I know a bank where the wild thyme blows,
 Where oxlips and the nodding violet grows,
 Quite over-canopied with luscious woodbine,
 With sweet musk-roses and with eglantine:
 There sleeps Titania sometime of the night,
 Lulled in these flowers with dances and delight.
 And with the juice of this I'll streak her eyes,
 And make her full of hateful fantasies.
 Take thou some of it, and seek through this grove:
 A sweet Athenian lady is in love
 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.

Exeunt.

11

ACT 2, SCENE 2.

*Another part of the wood.
Enter TITANIA, with her train.*

TITANIA

Come, now a roundel and a fairy song:
Sing me now asleep.

FAIRIES

(singing)

You spotted snakes with double tongues,
Thorny hedgehogs, be not seen.
Newts and blind-worms, do no wrong,
come not near our fairy queen.

FAIRY

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

Exeunt Fairies. TITANIA sleeps.

12

Enter OBERON and squeezes the flower on TITANIA's eyelids.

OBERON

What thou see'st when thou dost wake,
Do it for thy true-love take,
Be it ounce or cat or bear,
In thy eye that shall appear
When thou wak'st, it is thy dear.
Wake when some vile thing is near.

Exit.

13

Enter LYSANDER and HERMIA

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.

HERMIA

Be it so, Lysander; find you out a bed;
For I upon this bank will rest my head.

They sleep.

14

Enter PUCK.

PUCK

Through the forest have I gone,
But Athenian found I none.
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.
When thou wak'st, let love forbid
Sleep his seat on thy eyelid.

Exit.

15

Enter DEMETRIUS and HELENA, running.

DEMETRIUS

Stay, on thy peril: I alone will go.

Exit.

HELENA

O, I am out of breath in this fond chase!
But who is here? Lysander, on the ground:
Dead, or asleep? I see no blood, no wound.
Lysander if you live, good sir, awake.
(*Wakes him*).

LYSANDER

(*Waking*)
And run through fire I will for thy sweet sake.
Not Hermia but Helena now I love:
Who will not change a raven for a dove?

HELENA

Wherefore was I to this keen mockery born?

Exit.

LYSANDER

She sees not Hermia. Hermia, sleep thou there,
And never mayst thou come Lysander near.

Exit.

HERMIA

(*Waking*)
Lysander! What, removed? Lysander! Lord!

Exit.

16

ACT 3, SCENE 1.

The wood. TITANIA lying asleep.

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING.

BOTTOM

Are we all met?

QUINCE

Here's a marvellous convenient place
for our rehearsal.

Enter PUCK behind.

PUCK

What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward?

QUINCE

Speak, Pyramus. – Thisbe, stand forth.

BOTTOM

Thisbe, the flowers of odours savours 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.

Exit.

PUCK

A stranger Pyramus than e'er played here.

FLUTE

Most radiant Pyramus.

Re-enter PUCK, and BOTTOM with an ass's head.

QUINCE

O monstrous! O strange! We are haunted. Fly, masters! Help!

Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING.

Exit PUCK.

BOTTOM

I see their knavery: this is to make an ass of me; to fright me. I will walk up and down here, and I will sing, that they shall hear I am not afraid.

BOTTOM sings.

Exit.

17

TITANIA

(Waking) What angel wakes me from my flow'ry bed?

BOTTOM continues to sing.

TITANIA

I pray thee, gentle mortal, sing again:
Mine ear is much enamoured of thy note.

BOTTOM

If I had wit enough to get out of this wood...

TITANIA

Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
And I do love thee: therefore, go with me.
I'll give thee fairies to attend on thee.
Peaseblossom! Cobweb! Moth! Mustardseed!

18

Enter FAIRIES (PEASEBLOSSOM, COBWEB, MOTH, and MUSTARDSEED).

FAIRIES

Where shall we go?

TITANIA

Be kind and courteous to this gentleman.

PEASEBLOSSOM

Hail, mortal!

COBWEB

Hail!

MOTH

Hail!

MUSTARDSEED

Hail!

TITANIA

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

Exeunt.

19

ACT 3, SCENE 2.

*Another part of the wood.
Enter OBERON.*

OBERON

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

Enter PUCK.

PUCK

My mistress with a monster is in love.
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?

PUCK

I took him sleeping – that is finished too –.

20

Enter HERMIA and DEMETRIUS.

OBERON

Stand close. This is the same Athenian.

PUCK

This is the woman, but not this the man.

OBERON and PUCK stand aside.

DEMETRIUS

O, why rebuke you him that loves you so?

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!

Exit.

DEMETRIUS

There is no following her in this fierce vein:
Here therefore for a while I will remain.
(Lies down and sleeps)

OBERON

What hast thou done? Thou hast mistaken quite
 And laid the love-juice on some true love's sight:
 About the wood go swifter than the wind,
 And Helena of Athens look thou find.

PUCK

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

Exit.

21

OBERON

(Squeezing juice on DEMETRIUS' eyes)
 Flower of this purple dye,
 Hit with Cupid's archery,
 Sink in apple of his eye.
 When his love he doth espy,
 When thou wak'st, if she be by,
 Beg of her for remedy.

Re-enter PUCK.

PUCK

Captain of our fairy band,
 Helena is here at hand,
 And the youth, mistook by me.
 Lord, what fools these mortals be!

OBERON

Stand aside: the noise they make
 Will cause Demetrius to awake.

22

Enter LYSANDER and HELENA.

LYSANDER

Why should you think that I should woo in scorn?

HELENA

These vows are Hermia's. Will you give her o'er?

DEMETRIUS

(Waking) O Helen, goddess, nymph, perfect, divine!
 To what, my love, shall I compare thine eyne?

HELENA

O spite! O hell! I see you all are bent
 To set against me for your merriment.

LYSANDER

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

DEMETRIUS

Lysander, keep thy Hermia; I will none:
If e'er I loved her, all that love is gone.

Re-enter HERMIA.

HERMIA

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

You speak not as you think: it cannot be.

HELENA

Lo, she is one of this confederacy!
Injurious Hermia, most ungrateful maid.

HERMIA

I am amazèd at your passionate 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,
To call me goddess, nymph, divine and rare?

HERMIA

I understand not what you mean by this.

LYSANDER

Stay, gentle Helena; hear my excuse:
My love, my life, my soul fair Helena!

HELENA

O excellent!

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

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

HERMIA

Lysander, whereto tends all this?
Am not I Hermia? Are not you Lysander?

LYSANDER

Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.

HERMIA

O me! You juggler, you canker-blossom!
You thief of love! What, have you come by night
And stolen my love's heart from him?

HELENA

Fie, fie! You counterfeit, you puppet, you!

LYSANDER

Be not afraid; she shall not harm thee, Helena.

HELENA

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

LYSANDER

Get you gone, you dwarf;
You minimus, of hindering knot-grass made!
You bead, you acorn.

DEMETRIUS

You are too officious
In her behalf that scorns your services.

LYSANDER

Now follow, if thou darest, to try whose right,
Of thine or mine, is most in Helena.

HELENA

Your hands than mine are quicker for a fray,
My legs are longer though, to run away.

HERMIA

I am amazed, and know not what to say.

Exeunt LYSANDER and DEMETRIUS.

Exit.

Exit.

23

OBERON

This is thy negligence: still thou mistakest,
Or else committ'st thy knaveries wilfully.

PUCK

Did not you tell me I should know the man
By the Athenian garments he hath on?

OBERON

Thou see'st these lovers seek a place to fight:
[Whispers his plan to PUCK and gives him another herb]
Whiles I in this affair do thee employ,
I'll to my queen and beg her Indian boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.

Exit.

24

PUCK

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

*Enter LYSANDER.
LYSANDER lies down and sleeps.
Enter DEMETRIUS.
DEMETRIUS lies down and sleeps.
Enter HELENA.
HELENA lies down and sleeps.*

PUCK

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

*Enter HERMIA.
HERMIA lies down and sleeps.*

PUCK

(Squeezing the juice on LYSANDER's eyes)
When thou wak'st,
Thou tak'st
True delight
In the sight
Of thy former lady's eye.

Exit.

25

ACT 4, SCENE 1.

The same. LYSANDER, DEMETRIUS, HELENA, and HERMIA are lying asleep.

Enter TITANIA and BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other Fairies attending; OBERON behind unseen.

TITANIA

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

BOTTOM

Where's Peaseblossom?

PEASEBLOSSOM

Ready.

BOTTOM

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

COBWEB

Ready.

BOTTOM

Where's Monsieur Mustardseed?

MUSTARDSEED

Ready. What's your will?

TITANIA

Say, sweet love, what thou desirest to eat.

BOTTOM

I could munch your good dry oats. Methinks I have a great desire to a bottle of hay.

TITANIA

O, how I love thee! How I dote on thee!

Exeunt fairies.

TITANIA and BOTTOM sleep.

26

Enter PUCK.

OBERON

(Putting the herb on TITANIA'S eyes)

Be as thou wast wont to be;
See as thou wast wont to see.

TITANIA

(Waking) My Oberon! What visions have I seen!
Methought I was enamoured of an ass.

OBERON

There lies your love.
Silence awhile – Robin, take off this head.

PUCK

Now, when thou wak'st, with thine own fool's eyes peep.
Fairy king, attend, and mark:
I do hear the morning lark.

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.

Exeunt.

27

*Horns sound within.
Enter THESEUS, HIPPOLYTA, EGEUS, and their train.*

THESEUS

But, soft! What nymphs are these?
Go, bid the huntsmen wake them with their horns.

*Horns and shout within. LYSANDER, DEMETRIUS, HELENA,
and HERMIA wake and start up.*

THESEUS

I pray you all, stand up.

LYSANDER

I cannot truly say how I came here.

EGEUS

I beg the law, the law, upon his head.

DEMETRIUS

The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betrothed ere I saw Hermia.

THESEUS

Egeus, I will overbear your will;
For in the temple, by and by with us,
These couples shall eternally be knit:
Away with us to Athens; three and three,
We'll hold a feast in great solemnity.

Exeunt THESEUS, HIPPOLYTA, EGEUS, and train.

DEMETRIUS

Why, then, we are awake: let's follow him
And by the way let us recount our dreams.

Exeunt DEMETRIUS, HELENA, HERMIA, LYSANDER.

BOTTOM

(Awaking) I have had a most rare
vision. I will get Peter Quince to write a ballad of
this dream: it shall be called 'Bottom's Dream'.

Exit.

28

ACT 4, SCENE 2.

Athens.

Enter QUINCE, FLUTE, SNOUT, and STARVELING.

QUINCE

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

Enter SNUG.

SNUG

Masters, the duke is coming!

FLUTE

O sweet bully Bottom!

Enter BOTTOM.

BOTTOM

Where are these lads?

QUINCE

Bottom! O most happy hour!

BOTTOM

Masters, I am to discourse wonders. All that I will tell you is, that the duke hath dined. And our
play is preferred!

Exeunt.

29

ACT 5, SCENE 1.

Athens. The palace of THESEUS.

*Enter THESEUS, HIPPOLYTA, PHILOSTRATE, LYSANDER,
DEMETRIUS, HERMIA, and HELENA.*

Lords and Attendants.

THESEUS

Come now; what masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?

Flourish of trumpets.

Enter QUINCE for the Prologue. As he reads the prologue, BOTTOM (Pyramus), FLUTE (Thisbe), SNUG (Lion), SNOUT (Wall) and STARVELING (Moonshine) enact the play as a dumbshow.

QUINCE

Gentles, perchance you wonder at this show,
 But wonder on, till truth make all things plain.
 This man is Pyramus, if you would know;
 This beauteous lady Thisbe 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.
 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.

THESEUS

Moonshine and Lion are left to bury the dead.

DEMETRIUS

Ay, and Wall too.

BOTTOM

Will it please you to see the
 epilogue, or to hear a Bergomask dance?

THESEUS

No epilogue, I pray you.

*A dance.
 Exeunt.*

Enter PUCK and fairies.

PUCK

Now the hungry lion roars,
And the wolf howls the moon.
Whilst the heavy ploughman snores,
All with weary task fordone.
Now are frolic: not a mouse
Shall disturb this hallowed house.
I am sent with broom before,
To sweep the dust behind the door.

Enter OBERON and TITANIA with their train.

TITANIA

First, rehearse this song by rote
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing and bless this place.

Song and dance.

Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessed be.
And the issue there create
Ever shall be fortunate.
Trip away; make no stay;
Meet me all by break of day.

Exeunt OBERON, TITANIA, and 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.