

ACT TWO

SCENE 1

Enter a FAIRY at one side and ROBIN (ROBIN GOODFELLOW) at another

ROBIN
How now, spirit? Whither wander you?

FAIRY
Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire.
I do wander everywhere
Swifter than the moon's sphere.
And I serve the fairy queen
To dew her orbs upon the green.
The cowslips tall her pensioners be.
In their gold coats spots you see.
Those be rubies, fairy favors.
In those freckles live their savors.
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits. I'll be gone.
Our queen and all our elves come here anon.

ROBIN
The king doth keep his revels here tonight.
Take heed the queen come not within his sight.
For Oberon is passing fell and wrath
Because that she, as her attendant hath
A lovely boy stolen from an Indian king.
She never had so sweet a changeling.
And jealous Oberon would have the child
Knight of his train, to trace the forests wild.
But she perforce withholds the loved boy,
Crowns him with flowers, and makes him all her joy.

ACT TWO

SCENE 1

A FAIRY and ROBIN GOODFELLOW (a "puck" or mischievous spirit) meet onstage.

ROBIN
Hello, spirit! Where are you going?

FAIRY
I go over hills and valleys, through bushes and thorns,
over parks and fenced-in spaces, through water and
fire. I wander everywhere faster than the moon
revolves around the Earth. I work for Titania, the
Fairy Queen, and organize fairy dances for her in the
grass. The cowslip flowers are her bodyguards. You'll
see that their petals have spots on them—those are
rubies, fairy gifts. Their sweet smells come from those
little freckles. Now I have to go find some dewdrops
and hang a pearl earring on every cowslip flower.
Goodbye, you dumb old spirit. I've got to go. The
queen and her elves will be here soon.

ROBIN
The king's having a party here tonight. Just make sure
the queen doesn't come anywhere near him, because
King Oberon is extremely angry. He's furious because
she stole an adorable boy from an Indian king. She's
never kidnapped such a darling human child before,
and Oberon's jealous. He wants the child for himself,
to accompany him on his wanderings through the
wild forests. But the queen refuses to hand the boy
over to Oberon. Instead, she puts flowers in the boy's
hair and makes a fuss over him. And now Oberon and
Titania refuse to speak to each other, or meet each

And now they never meet in grove or green,
By fountain clear or spangled starlight sheen.
But they do square, that all their selves for fear
Creep into acorn cups and hide them there.

FAIRY

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are not you he
That frights the maidens of the villagery,
Skin, milk, and sometimes labor in the quern
And bootless make the breathless housewife churn,
And sometime make the drink to bear no harm,
Mislead night-wanderers, laughing at their harm?
Those that "Hobgoblin" call you, and "sweet Puck,"
You do their work, and they shall have good luck.
Are not you he?

ROBIN

Thou speak'st a-right.
I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal.
And sometime lurk I in a gossip's bowl
In very likeness of a roasted crab
And when she drinks, against her lips I bob
And on her withered dewlap pour the ale.
The wisest aunt telling the saddest tale
Sometime for three-foot stool mistaketh me.
Then slip I from her bum, down topples she,
And "Tailor!" cries, and falls into a cough,
And then the whole quire hold their hips and laugh,
And waxen in their mirth, and neeze, and swear
A merrier hour was never wasted there.
But, ~~reem~~ fairy! Here comes Oberon.
And here my mistress. Would that he were gone!

FAIRY

ACT 2, SCENE 1
NO FEAR SHAKESPEARE

other anywhere—neither in the forest nor on the plain, nor by the river nor under the stars. They always argue, and the little fairies get so frightened that they hide in acorn cups and won't come out.

FAIRY

Unless I'm mistaken, you're that mischievous and naughty spirit named Robin Goodfellow. Aren't you the one who goes around scaring the maidens in the village, stealing the cream from the top of the milk, screwing up the flour mills, and frustrating housewives by keeping their milk from turning into butter? Aren't you the one who keeps beer from foaming up as it should, and causes people to get lost at night, while you laugh at them? Some people call you "Hobgoblin" and "sweet Puck," and you're nice to them. You do their work for them and give them good luck. That's you, right?

ROBIN

What you say is true. That's me you're talking about, the playful wanderer of the night. I tell jokes to Oberon and make him smile. I'll trick a fat, well-fed horse into thinking that I'm a young female horse. Sometimes I hide at the bottom of an old woman's drink disguised as an apple. When she takes a sip, I bob up against her lips and make her spill the drink all over her withered old neck. Sometimes a wise old woman with a sad story to tell tries to sit down on me, thinking I'm a three-legged stool. But I slip from underneath her and she falls down, crying, "Ow, my butt!" and starts coughing, and then everyone laughs and has fun. But step aside, fairy! Here comes Oberon.

FAIRY

And here's my mistress, Titania. I wish he'd go away!

Enter OBERON, the King of Fairies, at one side with his train, and TITANIA, the Queen, at the other, with hers

60 OBERON Ill met by moonlight, proud Titania.

TITANIA What, jealous Oberon?—Fairies, skip hence.
I have forsworn his bed and company.

OBERON Tarry, rash wanton. Am not I thy lord?

TITANIA Then I must be thy lady. But I know
65 When thou hast stolen away from Fairyland,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest step of India?
70 But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity.

OBERON How canst thou thus for shame, Titania,
75 Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst thou not lead him through the glimmering night
From Perigouna, whom he ravished?
And make him with fair Ægles break his faith,
80 With Ariadne and Antiopa?

TITANIA These are the forgeries of jealousy.
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,

NO FEAR SHAKESPEARE

ACT 2, SCENE 1

OBERON, the Fairy King, and his followers enter. On the opposite side of the stage, TITANIA, the Fairy Queen, and her followers enter.

OBERON How not nice to see you, Titania.

TITANIA What, are you jealous, Oberon?—Fairies, let's get out of here. I've sworn I'll never sleep with him or talk to him again.

OBERON Wait just a minute, you brazen hussy. Aren't you supposed to obey me, your lord and husband?

TITANIA If you're my lord and husband, I must be your lady and wife, so you're supposed to be faithful to me. But I know for a fact that you snuck away from Fairyland disguised as a shepherd, and spent all day playing straw pipes and singing love poems to your new girlfriend. The only reason you left India was to come here and see that butch Amazon Hippolyta. She was your boot-wearing mistress and your warrior lover, and now that she's getting married to Theseus, you've come to celebrate their marriage.

OBERON How can you stand there shamelessly talking about me and Hippolyta, when you know that I know about your love for Theseus? Weren't you the one who made him desert Perigouna in the middle of the night, right after he'd raped her? And weren't you the one who made him cheat on all of his other girlfriends, like Ægles, Ariadne, and Antiopa?

TITANIA These are nothing but jealous lies. Since the beginning of midsummer, my fairies and I haven't been able to meet anywhere to do our dances in the wind without being disturbed by you and your arguments.

85 By paved fountain, or by rushy brook,
Or in the beached margent of the sea,

To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.

Therefore the winds, piping to us in vain,
As in revenge, have sucked up from the sea

90 Contagious fogs, which falling in the land
Have every pelling river made so proud

That they have overcome their continents.

The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat, and the green corn

95 Hath rotted ere his youth attained a beard.

The fold stands empty in the drowned field,

And crows are fattened with the murrain flock.

The nine-men's-morris is filled up with mud,
And the quaint mazes in the warren green

For lack of tread are undistinguishable.

The human mortals want their winter here.

No night is now with hymn or carol blessed.

Therefore the moon, the governess of floods,

Pale in her anger, washes all the air,

105 That rheumatic diseases do abound.

And thorough this distemperature we see

The seasons alter: hoary-headed frosts

Fall in the fresh lap of the crimson rose,

And on old Hiems' thin and icy crown

110 An odorous chaplet of sweet summer buds

Is, as in mockery, set. The spring, the summer,

The chiding autumn, angry winter change

Their wonted liveries, and the mazed world,

By their increase, now knows not which is which.

115 And this same progeny of evils comes

From our debate, from our dissension.

We are their parents and original.

ACT 2, SCENE 1
NO FEAR SHAKESPEARE

We haven't been able to meet on a hill or in a valley, in the forest or a meadow, by a pebbly fountain or a rushing stream, or on the beach by the ocean without you disturbing us. And because you interrupt us so that we can't dance for them, the winds have made fogs rise up out of the sea and fall down on the rivers so that the rivers flood, just to get revenge on you. So all the work that oxen and farmers have done in plowing the fields has been for nothing, because the unripe grain has rotted before it was ripe. Sheep pens are empty in the middle of the flooded fields, and the crows get fat from eating the dead bodies of infected sheep. All the fields where people usually play games are filled with mud, and you can't even see the elaborate mazes that people create in the grass, because no one walks in them anymore and they've all grown over. It's not winter here for the human mortals, so they're not protected by the holy hymns and carols that they sing in winter. So the pale, angry moon, who controls the tides, fills the air with diseases. As a consequence of this bad weather and these bad moods the seasons have started to change. Cold frosts spread over the red roses, and the icy winter wears a crown of sweet summer flowers as some sick joke. Spring, summer, fertile autumn and angry winter have all changed places, and now the confused world doesn't know which is which. And this is all because of our argument. We are responsible for this.

OBERON

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

TITANIA

Set your heart at rest.

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

OBERON

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding day.
If you will patiently dance in our round
And see our moonlight revels, go with us.
If not, shun me, and I will spare your haunts.

OBERON

Give me that boy and I will go with thee.

TITANIA

Not for thy fairy kingdom.—Fairies, away!
We shall chide downright, if I longer stay.
Exeunt TITANIA and her train

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ORIGINAL TEXT

OBERON

Do something about it, then. You have the power to fix it. Why would Titania want to argue with her Oberon? All I'm asking for is to have that little human boy as part of my crew.

TITANIA

Get over it. I won't give up this child for all of Fairyland. His mother was one of my worshippers, and we always used to gossip together at night in India, sitting together by the ocean and watching the merchant ships sailing on the ocean. We used to laugh to see the sails fill up with wind so that they looked like they had big, pregnant bellies, as if the wind had gotten them pregnant. She would imitate them—since she was already pregnant with the little boy—and she would go sailing over the land herself to go get me little presents, and come back carrying gifts like she was a ship coming back from a voyage. But since she was a mortal, she died giving birth to that boy, and for her sake I'm raising him and will not give him up.

OBERON

How long do you plan to stay here in this forest?

TITANIA

Maybe until after Theseus's wedding day. If you behave yourself and join us in our circle dance and moonlight celebrations, then you can come with us. If not, leave me alone, and I'll stay away from your turf.

OBERON

Give me that boy and I'll come with you.

TITANIA

Not for your entire fairy kingdom.—Come, fairies, let's go. We're going to have an out-and-out brawl if I stay any longer.

TITANIA and her FAIRIES exit.

MODERN TEXT

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OBERON

Well, go thy way. Thou shalt not from this grove
 Till I torment thee for this injury—*(to ROBIN GOODFELLOW)*
 My gentle Puck, come hither. Thou rememberest
 Since once I sat upon a promontory
 And heard a mermaid on a dolphin's back
 Uttering such dulcet and harmonious breath
 That the rude sea grew civil at her song
 And certain stars shot madly from their spheres
 To hear the sea-maid's music?

ROBIN

I remember.

OBERON

That very time I saw (but thou couldst not)
 Flying between the cold moon and the Earth,
 Cupid all armed. A certain aim he took
 At a fair vestal throned by the west,
 And loosed his love shaft smartly from his bow
 As it should pierce a hundred thousand hearts.
 But I might see young Cupid's fiery shaft
 Quenched in the chaste beams of the watery moon,
 And the imperial votaress passed on,
 In maiden meditation, fancy-free.
 Yet marked I where the bolt of Cupid fell.
 It fell upon a little western flower,
 Before milk-white, now purple with love's wound.
 And maidens call it "love-in-idleness."
 Fetch me that flower. The herb I showed thee once.
 The juice of it on sleeping eyelids laid
 Will make or man or woman madly dote
 Upon the next live creature that it sees.
 Fetch me this herb, and be thou here again
 Ere the leviathan can swim a league.

ROBIN

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

OBERON

Well, go on your way, then. You won't leave this grove
 until I've paid you back for this insult. *(to ROBIN GOODFELLOW)* My dear Puck, come here. You remember the
 time when I was sitting on a cliff, and I heard a mer-
 maid sitting on a dolphin's back sing such a sweet and
 harmonious song that it calmed the stormy sea and
 made stars shoot out of the sky so they could hear her
 better?

ROBIN

Yes, I remember.

OBERON

That same night, I saw Cupid flying from the moon to
 the earth, with all of his arrows ready. (You couldn't
 see him, but I could.) He took aim at a beautiful young
 virgin who was sitting on a throne in the western part
 of the world, and he shot his arrow of love well enough
 to have pierced a hundred thousand hearts. But I
 could see that Cupid's fiery arrow was put out by
 watery, virginal moonbeams, so the royal virgin con-
 tinued her virginal thoughts without being inter-
 rupted by thoughts of love. But I paid attention to
 where Cupid's arrow fell. It fell on a little western
 flower, which used to be white as milk but now has
 turned purple from being wounded by the arrow of
 love. Young girls call it "love-in-idleness." Bring me
 that flower. I showed it to you once. If its juice is put
 on someone's eyelids while they're asleep, that person
 will fall in love with the next living creature he or she
 sees. Bring me this plant, and get back here before the
 sea monster has time to swim three miles.

ROBIN

I could go around the world in forty minutes.

Exit ROBIN

OBERON

Having once this juice,

I'll watch Titania when she is asleep

And drop the liquor of it in her eyes,

The next thing then she waking looks upon—

Be it on lion, bear, or wolf, or bull,

On meddling monkey or on busy ape—

She shall pursue it with the soul of love.

And ere I take this charm from of her sight—

As I can take it with another herb—

I'll make her render up her page to me.

But who comes here? I am invisible.

And I will overhear their conference.

Enter DEMETRIUS, HELENA following him

DEMETRIUS

I love thee not, therefore pursue me not.

Where is Lysander and fair Hermia?

The one I'll stay, the other stayeth me.

Thou told'st me they were stol'n unto this wood.

And here am I, and wood within this wood,

Because I cannot meet my Hermia.

Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant.

But yet you draw not iron, for my heart

Is true as steel. Leave you your power to draw,

And I shall have no power to follow you.

DEMETRIUS

Do I entice you? Do I speak you fair?

Or rather, do I not in plainest truth

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

OBERON

When I have the juice of that flower, I'll trickle some drops of it on Titania's eyes while she's sleeping. She'll fall madly in love with the first thing she sees when she wakes up—even if it's a lion, a bear, a wolf, a bull, a monkey, or an ape. And before I make her normal again—I can cure her by treating her with another plant—I'll make her give me that little boy as my page. But who's that coming this way? I'll make myself invisible and listen to their conversation.

DEMETRIUS enters, followed by HELENA.

DEMETRIUS

Look, I don't love you, so stop following me around. Where are Lysander and beautiful Hermia? Lysander I want to stop, but Hermia stops my heart from beating. You told me they escaped into this forest. And here I am, going crazy in the middle of the woods because I can't find my Hermia. Go away, get out of here, and stop following me.

HELENA

You attract me to you, you cruel magnet! But you must not attract iron, because my heart is as true as steel. If you let go of your power to attract me, I won't have any power to follow you.

DEMETRIUS

Do I ask you to follow me? Do I speak to you kindly? Don't I tell you in the clearest terms that I do not and cannot love you?

ROBIN exits.

HELENA

And even for that do I love you the more.

I am your spaniel. And, Demetrius,

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

205 Use me but as your spaniel—spurn me, strike me,
Neglect me, lose me. Only give me leave,

Unworthy as I am, to follow you.

What worse place can I beg in your love—

210 And yet a place of high respect with me—
Than to be used as you use your dog?

DEMETRIUS

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

HELENA

And I am sick when I look not on you.

DEMETRIUS

You do impeach your modesty too much,
To leave the city and commit yourself

215 Into the hands of one that loves you not,
To trust the opportunity of night

And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA

Your virtue is my privilege. For that
It is not night when I do see your face.

Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,

For you in my respect are all the world.
Then how can it be said I am alone

225 When all the world is here to look on me?

DEMETRIUS

I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA

The wildest hath not such a heart as you.
Run when you will, the story shall be changed.

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HELENA

Yes, but that makes me love you even more. I'm your
little dog, Demetrius. The more you beat me, the

more I'll love you. Treat me like you would treat a
dog—kick me, hit me, neglect me, try to lose me. Just

let me follow behind you, even though I'm not good
enough for you. Could I ask for a worse place in your

heart than to be treated as you would treat a dog? And
yet I would consider it an honor to be your dog.

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DEMETRIUS

Don't push it. Just looking at you makes me sick.

HELENA

And I get sick when I can't look at you.

DEMETRIUS

You're risking your reputation by leaving the city and
stalking someone who doesn't love you. Standing

around alone in a deserted area in the middle of the
night isn't the best way to protect your virginity.

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HELENA

I rely on your virtue to protect me. And because I can
see your shining face, it doesn't feel like nighttime to

me. This forest doesn't seem deserted when you're
here, because you are all the world to me. So how can

anyone say I'm alone, when the whole world is here to
look at me?

225

DEMETRIUS

I'll run away from you and hide in the bushes, and
leave you to the mercy of wild animals.

HELENA

The wildest animal isn't as cruel as you are. Run
whenever you want to. The story of Daphne and

Apollo will be changed: the lustful god Apollo runs
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Apollo flies and Daphne holds the chase.
The dove pursues the griffin. The mild hind
Makes speed to catch the tiger—bootless speed,
When cowardice pursues and valor flies.

235 **DEMETRIUS**
I will not stay thy questions. Let me go.
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

240 **HELENA**
Ay, in the temple, in the town, the field
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.

Exit DEMETRIUS

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

Exit HELENA

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

Enter ROBIN

Hast thou the flower there? Welcome, wanderer.

ROBIN
Ay, there it is.

OBERON
I pray thee, give it me.

250 *(takes flower from ROBIN)*
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet musk roses and with eglantine.
There sleeps Titania sometime of the night,

away from the virginal nymph Daphne who pursues him, the dove chases after the griffin, which is usually its predator, and the gentle deer tries to hunt down the tiger—speed is useless when the cowardly person chases and the brave person runs away.

DEMETRIUS
I'm not sticking around to listen to you any longer. Leave me alone. Or if you follow me, you'd better understand that I'll do something bad to you in the forest.

HELENA
Yes, you already hurt me in the church, in the town, and in the fields. Shame on you, Demetrius! Your behavior is an insult to all women. We cannot fight for love as men can. We should be pursued and courted. We weren't made to do the pursuing.

DEMETRIUS exits.

I'll follow you and turn this hell I'm in into a kind of heaven. It would be heavenly to be killed by someone I love so much.

HELENA exits.

OBERON
Goodbye, nymph. Before he leaves this part of the forest, you'll change places: you'll be the one running away, and he'll be in love with you.

ROBIN enters.

Do you have the flower? Welcome, traveler.

ROBIN
Yes, here it is.

OBERON
Please, give it to me. *(he takes the flower from ROBIN)* I know a place where wild thyme blooms, and oxlips and violets grow. It's covered over with luscious hon-

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Lulled in these flowers with dances and delight.
And there the snake throws her enameled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.

(*gives ROBIN some of the flower*)

260

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.
Effect it with some care, that he may prove
More fond on her than she upon her love.
And look thou meet me ere the first cock crow.

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ROBIN

Fear not, my lord. Your servant shall do so.

Exeunt severally

50

ORIGINAL TEXT

eyesuckle, sweet muskroses and sweetbrier. Titania sleeps there sometimes at night, lulled to sleep among the flowers by dances and other delights. Snakes shed their skin there, and the shed skin is wide enough to wrap a fairy in. I'll put the juice of this flower on Titania's eyes, and fill her with horrible delusions and desires. (*he gives ROBIN part of the flower*) You take some of it too, and look around in this part of the forest. A sweet Athenian lady is in love with a young man who wants nothing to do with her. Put some of this flower's juice on his eyes, and make sure to do it in such a way that the next thing he sees will be the lady. You'll be able to tell it's him because he's wearing Athenian clothes. Do it carefully, so that he'll end up loving her more than she loves him. And then make sure to meet me before the rooster's first crow at dawn.

ROBIN

Don't worry, sir. I'm at your service.

They all exit, separately.

MODERN TEXT

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ACT 2, SCENE 2

Enter TITANIA, Queen of Fairies, with her train of FAIRIES

TITANIA

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

FAIRIES sing

FIRST FAIRY

(sings)

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen.
Newts and blindworms, do no wrong.
Come not near our fairy queen.

FAIRIES

(sing)

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

FIRST FAIRY

(sings)

Weaving spiders, come not here.
Hence, you long-legged spinners, hence!

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ORIGINAL TEXT

ACT 2, SCENE 2
NO FEAR SHAKESPEARE

ACT 2, SCENE 2

TITANIA, the Fairy Queen, enters with her following of FAIRIES.

TITANIA

Come, dance in a circle and sing a fairy song, and then
go off for a while to do your work. Some of you will kill
the worms infesting the rosebuds, some of you will
fight with bats to get their leathery wings, so we can
make coats for my small elves. Some of you will keep
that loud owl away, the one that hoots and wonders
every night at us dainty fairies. Sing me to sleep now,
and then go off to do your duties and let me rest.

The FAIRIES sing.

FIRST FAIRY

(singing)

Snakes with forked tongues,
And porcupines, don't be seen.
Deadly lizards, don't be mean.
Don't come near our fairy queen.

FAIRIES

(singing)

Nightingale, melodiously
Sing our sweet lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Let no harm
Or spell or charm
Come near our lovely lady.
Say good night with a lullaby.

FIRST FAIRY

(singing)

Spiders with your webs, stay away.
You long-legged things, begone!

MODERN TEXT

53

Beetles black, approach not near.
Worm nor snail, do no offense.

FAIRIES

(sing)

Philomel, with melody
Sing in our sweet lullaby.

Lulla, lulla, lullaby, lulla, lulla, lullaby.

Never harm

Nor spell nor charm

Come our lovely lady nigh.

So good night, with lullaby.

TITANIA sleeps

SECOND FAIRY

Hence, away! Now all is well.

One aloof stand sentinel.

Exit FAIRIES

Enter OBERON

OBERON

(squeezing flower juice on TITANIA's eyelids)

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.

Enter LYSANDER and HERMIA

Exit OBERON

LYSANDER

Fair love, you faint with wandering in the wood.

And to speak troth, I have forgot our way.

Black beetles, don't come near.
Worms and snails, don't be bad.

FAIRIES

(singing)

Nightingale, melodiously

Sing our sweet lullaby.

Lulla, lulla, lullaby, lulla, lulla, lullaby.

Let no harm

Or spell or charm

Come near our lovely lady.

Say good night with a lullaby.

TITANIA falls asleep.

SECOND FAIRY

Okay, let's go! Everything's fine now. One of us will
stay and stand guard.

The FAIRIES exit.

OBERON enters.

OBERON

(he squeezes flower juice on TITANIA's eyelids)

Whatever you see first when you wake up, think of it

as your true love. Love him and yearn for him, even if

he's a lynx, a cat, a bear, a leopard, or a wild boar.

Whatever's there when you wake up will be dear to

you. Wake up when something nasty is nearby.

LYSANDER and HERMIA enter.

OBERON exits.

LYSANDER

My love, you look like you're about to faint from wan-
dering in the woods for so long, and to tell you the
truth, I've gotten us lost. We'll take a rest, if you think

We'll rest us, Hermia, if you think it good.
And tarry for the comfort of the day.

HERMIA

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

LYSANDER

One turf shall serve as pillow for us both.
One heart, one bed, two bosoms, and one troth.

HERMIA

50 Nay, good Lysander. For my sake, my dear,
Lie further off yet. Do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence.
Love takes the meaning in love's conference.
I mean that my heart unto yours is knit
So that but one heart we can make of it.
55 Two bosoms interchain'd with an oath—
So then two bosoms and a single troth.
Then by your side no bed room me deny.
For, lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily.
60 Now much beshrew my manners and my pride
If Hermia meant to say Lysander lied.
But, gentle friend, for love and courtesy

65 Lie further off in human modesty.
Such separation as may well be said
Becomes a virtuous bachelor and a maid.
So far be distant. And, good night, sweet friend.
Thy love ne'er alter till thy sweet life end!

LYSANDER

70 Amen, amen to that fair prayer, say I.
And then end life when I end loyalty!
Here is my bed. Sleep give thee all his rest!

it's a good idea, and wait until daylight when things
will be easier.

HERMIA

Let's do that, Lysander. Find something to cushion
you while you sleep. I'm going to rest my head on this
little slope.

LYSANDER

We can both sleep together on the grass. We'll have
one heart, one bed, two bodies, and one faithful vow.

HERMIA

No, Lysander. Please, for my sake, sleep a little far-
ther away. Don't sleep so close to me.

LYSANDER

Oh, sweetheart, I didn't mean anything naughty
when I said that. When lovers talk to each other, their
hearts should understand each other. I just meant that
our hearts are joined, so we can almost think of them
as one heart. Our two bodies are linked together by the
promises we've made to each other, so there are two
bodies and one faithful vow. So let me sleep next to
you. If I lie next to you, I won't lie to you—I'll be faith-
ful and respect you.

HERMIA

Lysander's got a way with words. I would certainly be
rude and shameful if I had implied that you were a liar.
But please, darling, sleep a little farther away so we
can behave properly. It's only proper for a well-
behaved bachelor and a well-behaved girl to be phys-
ically separated like this. Stay away for now, and good
night, my sweet friend. I hope your love for me
remains this strong for your entire life!

LYSANDER

Amen to that. I hope my life ends before my loyalty to
you does. I'll sleep over here. Sleep well!

HERMIA

With half that wish the wisher's eyes be pressed!

*HERMIA and LYSANDER sleep**Enter ROBIN*

ROBIN

Through the forest have I gone.
But Athenian found I none,
On whose eyes I might approve
This flower's force in stirring love.

75
(sees LYSANDER and HERMIA)

Night and silence! Who is here?
Weeds of Athens he doth wear.
This is he, my master said,
Despised the Athenian maid.
And here the maiden, sleeping sound
On the dank and dirty ground.
Pretty soul! She durst not lie

80
Near this lack-love, this kill-courtesy.*(squeezes flower juice on LYSANDER's eyelids)*

Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wakest, let love forbid
Sleep his seat on thy eyelid.
So awake when I am gone,
For I must now to Oberon.

85

*Enter DEMETRIUS and HELENA, running**Exit ROBIN*

HELENA

90 Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

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

HELENA

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

58

ORIGINAL TEXT

HERMIA

You sleep well too.

HERMIA and LYSANDER sleep. ROBIN enters.

ROBIN

I've been through the entire forest, but I haven't
found any Athenian man to use the flower on. *(he sees*
LYSANDER and HERMIA) Wait a second, who's this?
He's wearing Athenian clothes. This must be the guy
who rejected the Athenian girl. And here's the girl,
sleeping soundly on the damp and dirty ground.
Pretty girl! She shouldn't lie near this rude and heart-
less man. *(he puts flower juice on LYSANDER's eyelids)*
Jerk, I throw all the power of this magic charm on your
eyes. When you wake up, let love keep you from going
back to sleep. Wake up when I'm gone, because now I
have to go to Oberon.

*ROBIN exits.**DEMETRIUS and HELENA enter, running.*

HELENA

Stop, Demetrius! Stop, even if only to kill me.

DEMETRIUS

I'm telling you, get out of here, and don't follow me
around like this.

HELENA

Oh, will you leave me alone in the dark? Don't.

MODERN TEXT

59

DEMETRIUS

Stay, on thy peril. I alone will go.

Exit DEMETRIUS

HELENA

Oh, I am out of breath in this fond chase.
The more my prayer, the lesser is my grace.

Happy is Hermia, wheresoe'er she lies,
For she hath blessed and attractive eyes.

How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener washed than hers.

No, no, I am as ugly as a bear,
For beasts that meet me run away for fear.

Therefore no marvel though Demetrius
Do, as a monster, fly my presence thus.

What wicked and dissembling glass of mine
Made me compare with Hermia's spheny eyne?

(*sees LYSANDER*) But who is here? Lysander, on the ground?
Dead or asleep? I see no blood, no wound.—
Lysander, if you live, good sir, awake.

LYSANDER

(*waking*) And run through fire I will for thy sweet sake.

Transparent Helena! Nature shows at
That through thy bosom makes me see thy heart.

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

HELENA

Do not say so, Lysander. Say not so.

What though he love your Hermia? Lord, what though?
Yet Hermia still loves you. Then be content.

LYSANDER

Content with Hermia? No. I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love.

Who will not change a raven for a dove?
The will of man is by his reason swayed,

DEMETRIUS

Stay here at your own risk. I'm going on alone.

DEMETRIUS exits

HELENA

Oh, I'm out of breath from this foolish chase. The
more I pray, the less I get out of it. Hermia is lucky,
wherever she is, because she has beautiful eyes. How
did her eyes get so bright? Not from crying. If that's
the case, tears wash my eyes more than hers. No, no,
I'm as ugly as a bear, since animals that see me run
away in terror. So it's no surprise that Demetrius runs
away from me as if I were a monster. What evil and
deceitful mirror made me think I could rival Hermia's
starry eyes? (*she sees LYSANDER*) But who's this here?
Lysander, on the ground? Is he dead or sleeping? I
don't see any blood or injuries—Lysander, if you're
alive, wake up.

LYSANDER

(*waking up*) I'd even run through fire if you told me to.
Radiant, beautiful Helena! I feel like Mother Nature
has allowed me to see into your heart, as if by magic.
Where is Demetrius? Oh, I'd kill that name with my
sword if I could!

HELENA

Don't say that, Lysander. Don't say that. Why do you
care that he loves Hermia? What does it matter? Her-
mia still loves you, so be happy.

LYSANDER

Happy with Hermia? No. I regret all the boring time
I wasted with her. I don't love Hermia; I love Helena.
Who wouldn't love a dove more than a crow? A man's
desires are influenced by his logical mind, and it's

And reason says you are the worthier maid.
 Things growing are not ripe until their season,
 So I, being young, till now ripe not to reason.
 And touching now the point of human skill,
 Reason becomes the marshal to my will
 And leads me to your eyes, where I o'erlook
 Love's stories written in love's richest book.

HELENA

Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn?
 Is 't not enough, is 't not enough, young man,
 That I did never, no, nor never can,
 Deserve a sweet look from Demetrius' eye,
 But you must flout my insufficiency?
 Good troth, you do me wrong, good sooth, you do,
 In such disdainful manner me to woo.
 But fare you well. Perforce I must confess
 I thought you lord of more true gentleness.
 Oh, that a lady of one man refused
 Should of another therefore be abused!

Exit HELENA

LYSANDER

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

Exit LYSANDER

simply logical that you're more worthy of love than Hermia is. Fruits and vegetables don't ripen until the right season of the year. Likewise, I'm young, and my sense of reason has just ripened. I can finally see the light. My logic has more control over my desires than it used to, and it's telling me to look into your eyes, where I see every love story ever told.

HELENA

Why does everyone always make fun of me? What have I done to deserve this kind of treatment from you? Is it not enough, is it not enough, young man, that I'll never be pretty enough to get a kind look from Demetrius? Do you have to harp on my inadequacy? My God, it's wrong for you to woo me in such a cruel, disdainful way. But goodbye. I have to tell you, I thought you were a much kinder person than this. Oh, how awful that a lady who's been rejected by one man should therefore be treated horribly by another one!

HELENA exits.

LYSANDER

She doesn't see Hermia—Hermia, keep sleeping, and don't come near me ever again! Eating too many sweets makes people sick to their stomachs, and people always hate the mistakes they made in the past worse than anyone else hates those mistakes. Hermia, you're the sweet I've had too much of, and the mistake I used to make, so I hate you more than anyone else does.—I'll use all my talents and efforts to serve Helen and bring her honor.

LYSANDER exits.

HERMIA

(waking) Help me, Lysander, help me! Do thy best
To pluck this crawling serpent from my breast.

Ay me, for pity! What a dream was here.

Lysander, look how I do quake with fear.

Methought a serpent eat my heart away,

And you sat smiling at his cruel pray.

Lysander!—What, removed?—Lysander, lord!—

What, out of hearing, gone? No sound, no word?—

Alack, where are you? Speak, an if you hear.

Speak, of all loves! I swoon almost with fear.

No? Then I well perceive you all not nigh.

Either death or you I'll find immediately.

Exit

HERMIA

(waking up) Help me, Lysander, help me! Get this
snake off of my chest. Oh, my God! What a terrible
dream I just had! Lysander, look how I'm shaking
from fear. I thought a snake was eating my heart while
you sat smiling and watching. Lysander!—What, is
he gone?—Lysander, my lord!—What, is he out of
earshot? Gone? No answer, nothing? Oh, God, where
are you? Say something if you can hear me. Say some-
thing, please! I'm almost fainting with fear. Nothing?
Then I guess you're nowhere nearby. I'll find you—or
die—right away.

HERMIA exits.