**A MIDSUMMER NIGHT’S DREAM**

**CLASS NOTES**

**Act 1 Scene 1 (p.17-23)**

* Setting: Ancient Athens, Greece
* Theseus and Hippolyta reveal that they will be married in 4 days.
* Line 8-11 (p.17) – “Four nights will quickly dream away the time, / and then the moon like to a silver bow, / new-bent in heaven, shall behold the night/ of our solemnities.”
* Theseus is impatient for the wedding, while Hippolyta is more relaxed. She tells Theseus to be patient.
* Line 4 – first introduction of the **moon symbol**.
* Theseus sends the Philostrate to go and stir up the celebrations throughout Athens
* Line 17-20 (p.17) – “Hippolyta, I woo’d thee with my sword, / and won thy love, doing thee injuries; / but I will wed thee in another key, / with pomp with triumph, and with revelling.”
* Egeus brings his daughter Hermia in front of the Duke in the hopes that Duke Theseus will force Hermia
* To marry Demetrius, the man who Egeus has chosen for her.
  + Egeus is extremely upset
  + Line 28 (p.18) – “This man hath bewitched the bosom of my child.”
    - With song, and fantasies, toys, trinkets, etc.
    - Egeus claims Lysander stole his daughter’s heart.
* Egeus’ character highlights how women were the **property** of their fathers until marriage, and then they were considered the property of their husbands.
  + Theseus says to Hermia – line 48 (p.18) – “To you, your father should be as a god,/ one that composed your beauties, yea and one,/ to whom you are but as a form in wax,/ by him imprinted, and within his power,/ to leave the figure, or disfigure it.”
    - This image of a statue of wax being molded and destroyed is extremely threatening.
* Egeus asks Theseus to fulfill the “ancient privilege of Athens” – force Hermia to marry Demetrius. If she doesn’t she would be forced to become a nun or she would be executed.
* Demetrius and Lysander are considered equal men in social standing, however, in order to fight for the right to marry Hermia, Lysander calls Demetrius out as cruel and of shallow moral character because he left Helena (after he had “wooed” her to chase after Hermia).
* Reference to Greek Goddess of virginity on p.19 – Diana/Athena – goddess of the nuns
  + Diana is associated with the moon
* Demetrius and Lysander argue over Hermia
  + Lysander, out of frustration says, “You have her father’s love, Demetrius. / Let me have Hermia. Do you marry him?”
    - The bond that Demetrius has is with Egeus and not Hermia…Lysander doesn’t see this as a fair type of love.
* The discussion over Hermia’s decision upsets Hippolyta
* All but Lysander and Hermia leave. They discuss their plans to run away together to ‘the wood’ 16 miles outside of Athens where the law cannot be upheld. They plan to live with Lysander’s widowed aunt.
* Theme: Complication of Love
  + P.20-21: Lysander and Hermia point out the complicated nature of love
    - Age, social status, war, obedience to family, etc. These are all complication for **true love**.
* Lysander and Hermia divulge the elopement plan to Helena.
* P.21-22 – Helena is portrayed as pathetic in her chase after Demetrius
  + She is **jealous** (theme) of Hermia’s beauty.
  + Very low self-confidence (in reality she is just as beautiful as Hermia)
  + Helena wishes she has Hermia’s looks, voice and mannerisms so that Demetrius would fall back in love with her.
* P.22 – Hermia discusses her frustration with Demetrius’ pursuit of her love.
  + Theme of the nature of love – Demetrius is a blind fool for loving someone who doesn’t love him back (foreshadows the incidents in the forest).
* P.22 (top half of page) – Juxtaposition (contrast) of Helena and Hermia’s characters
* P.23 –**soliloquy** – an act or instance of talking to oneself in a play; used in a play to allow the character to reveal his or her thoughts to the audience, but not to the other characters, by speaking as if to himself or herself.
  + Helena’s soliloquy reveals her jealousy of Hermia
  + It also reveals the hap-hazardous nature of love (**theme).** 
    - She indicates that Cupid is depicted as a child because his judgement in his love matches is left to chance. He matches people who should not be together, and thus he is not mature.
* P.23 – By telling Demetrius that Hermia plans to be unfaithful to him by running away with Lysander, Helena hoes he will turn his love back on her like he did before he met Hermia.

**Significant Quotes**

* Line 8-11 (p.17) – “Four nights will quickly dream away the time, / and then the moon like to a silver bow, / new-bent in heaven, shall behold the night/ of our solemnities.”
  + Moon symbolism
  + Hippolyta’s character is shown as patient in contrast to that of the impatient Theseus
* Line 17-20 (p.17) – “Hippolyta, I woo’d thee with my sword, / and won thy love, doing thee injuries; / but I will wed thee in another key, / with pomp with triumph, and with revelling.”
  + Atmosphere and mood are established … celebratory, light-hearted, etc.
* Line 28 (p.18) – “This man hath bewitched the bosom of my child.”
  + The word choice of ‘bewitched’ emphasizes the notion of magic within the play
    - Anything can happen
    - Also points to the idea that love can be controlled…but can it?
* Line 58 (p.18) – “I would my father looked but with my eyes.”
  + Hermia is desperate to marry Lysander. So much so that she is saucy with Theseus, and is willing to disobey her father to be with Lysander.
    - Line 64-66 (p.59) – “…that I may know the worst that may befall me in this case if I refuse to wed Demetrius.”
* Line 136 (p.20) – “The course of true love never did run smooth”
  + Theme – difficulty of love
* Line 204 (p.22) – “None, but your beauty. Would that fault were mine!”
  + Helena is superficial – she would settle for Demetrius to love her for her looks than for it to be true love.
* Line 237-242 (p.23) – “Love looks not with the eyes, but with the mind, / and therefore is winged Cupid painted blind. / Nor hath Love’s mind of any judgement taste. / Wings and no eyes figure unheedy haste. / And therefore is Love said to be a child, because in choice he is so oft beguiled.”

**Act 1 Scene 2 (p.24 -27)**

* Set in Athens at Peter Quince’s house
* A group of tradesmen, meeting as amateur actors
* They want to put off a play for Duke Theseus’ wedding.
* Peter Quince =carpenter = speaks the prologue of Pyramus and Thisbe (their play)
* Nick Bottom = weaver = plays Pyramus
* Francis Flute = bellows-mender = plays Thisbe (doesn’t want to play the girl)
* Snug = joiner = plays Lion (wants his lines right away because he is ‘slow’ … needs time to practice)
* Snout = tinker = plays Wall
* Starveling = tailor = plays Moonshine
* Peter Quince assigns the Bottom continues to interrupt him saying that he could play all of the parts of the play (Pyramus, Thisbe, Lion).
* Bottom is **extremely** egotistical/conceited.
  + Shows off by reciting the poem
  + Makes a big deal regarding the lion’s roar (so as not to “fright the ladies out of their wits”)
  + Concerned about the color of his beard, not the actual practice of the play
* The men plan to meet in the woods ‘tomorrow’ night…so they don’t have people watching their practice

**Act 2 Scene 1 (p.31 – 37)**

* Puck, in a conversation with a ‘fairy’, reveals to the audience his mischievous character as well as the argument that is taking place between the King and Queen of the fairies (Oberon and Titania)
  + The argument evolved through an argument over a ‘changeling boy’ who Titania swore to protect. Oberon, on the other hand, wants to make the boy his servant (‘knight of his train line 25).
  + Oberon and Titania have not been in each other’s presence since the argument started.
* Lines 32-60 - Puck is described through his pranks (i.e. taking the cream from milk so the workers couldn’t make butter, disorienting night wanderers, appearing as a footstool)
* Puck has many names – Puck Robin Goodfellow, Hobgoblin
  + This contributes to the **motif of mistaken identity**
* Oberon talks down to Titania
* P.32-33: Oberon and Titania fuel the argument as they discuss each other’s affairs
  + It is revealed that Titania once was romantically involved with Theseus, and Oberon was involved with Hippolyta (**theme of jealousy)**.
* Lines 88-119: Titania reveals that their argument has affected the weather.
* Line 123-124: Titania shows her character as a representative of a strong woman (stands up to Oberon)
* Line 123-139: Explains why Titania refuses to give up the changeling boy.
  + She has a fierce loyalty (character)
* Line 144: Moon imagery
* Line 146: Shows Titania’s strength of character
  + Incites Oberon’s rage and lust for revenge.
* Line 165: Moon symbol
* Line 168-177: Describes how the magic love potion is created by Cupid’s misguided arrow – from the flower known as love-in-idleness (pansy)
  + Symbolic name – a waiting love
* Line 180-191: Oberon reveals his plan to punish Titania (make her fall in love with a monster).
  + Oberon is cruel…he wants her to suffer and bend to his mercy (to admit defeat)
* Line 192: Indicates Helena’s pathetic character. Demetrius cannot get rid of her.
* Line 205: Irony – “And even for that do I love you the more.”
  + The less Demetrius loves Helena, the more she loves him.
    - This can also be seen as a form of juxtaposition – she follows him even though he threatens her.
* Line 206-214: Demetrius’ vow to abuse Helena.
* Line 241: When Demetrius says that he will do ‘mischief’ to Helena in the woods if she doesn’t stop following him (i.e. harm her), this **foreshadows** how Puck will eventually do mischief to the lovers in the forest.
* Line 242-246: This section is extremely telling of how women were perceived socially in ancient Athens. Women “cannot fight for love, as men may do.”
  + Women are limited and restricted in the ways that they can express their emotions and ideas.
* Line 247-248: These lines reveal how **naïve and stubborn** Helena’s character is when it comes to love.
  + She is willing to endure the fires of hell in her pursuit of Demetrius.
* Line 249-250, 251-273: These lines are important because it converges (joins) the plot of the fairies, the lovers, and the actors together.
  + Oberon decides to interfere with the lives of Demetrius and Helena, eventually causing mass confusion for the characters.

**Significant Quotes**

* Line 168-171 (p.35) – “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.”
* Line 205: Irony – “And even for that do I love you the more.”
* Line 206-214: Irony in Helena’s non-existent relationship with Demetrius
* Line 247-248 (p.37) “I’ll follow thee and make a heaven of hell,/ to die upon the hand I love so well.”
  + Helena is naïve
    - She will follow Demetrius and endure the repercussions

**Act Two, Scene 2:**

* Titania falls asleep to the sound of her fairy servants singing.
* The fairies leave and Oberon applies the magical juice of the flower to Titania’s eyelids.
  + This shows Oberon’s cruel nature and just how vindictive he is.
    - i.e. he wants her to fall in love with the most awful beast because Titania wouldn’t obey him and give up the young boy.
      * “Wake when some vile thing is near.” (ling 26-33 p.39)
      * This shows his excessive pride, vengefulness, and superiority complex
* Hermia and Lysander agree to rest in the wood until the next day.
* Hermia tells Lysander to find somewhere else to sleep because she wants to maintain her modesty/virtues (virginity).
  + This is a problem because they are not married yet.
  + With some hesitation Lysander agrees.
  + Line 40-41, 55-56: These lines show how the tradition of waiting till marriage to have sex is the ‘proper’ way to engage in a relationship.
    - This gives the audience some insight into how women were treated and supposed to act in Ancient Athenian Greece.
* The separation of Hermia and Lysander in the wood gives Puck the perfect opportunity to **mistake Lysander for Demetrius**.
  + Puck thinks that Hermia and Lysander are Helena and Demetrius because they are the only couple he has come across in the wood, and they are both wearing Athenian clothing as Oberon said they would be wearing.
* Line 59-60: Example of foreshadowing
  + When Hermia says, “Thy love ne’er alter till the sweet life end,” this is an example of irony as well because once the lovers fall asleep in this part of the scene, Hermia does in fact experience Lysander’s altered love because once he awakes he falls in love will Hermia.
* Puck places the flower juice on Lysander’s eyes (the wrong guy!)
* Line 87-101: This passage demonstrates Helena’s pathetic character, as well as the superficiality of her character.
  + Pathetic = She continues to put herself down by claiming that the only reason Demetrius loves Hermia is because of her beauty (a beauty that Helena does not see in herself).
    - i.e. “I am as ugly as a bear!” - line 93
  + Superficiality = Helena concentrates on the physical traits that separate her from Hermia instead of looking at the internal reasons why Demetrius does not love her.
* Helena enters the scene, and not seeing Hermia, runs to Lysander to see if he is sleeping, hurt (by Demetrius), etc. However, this causes Lysander to wake and fall in love with Helena!
* Line 110-113: Demonstrates the theme of the inconsistency of love
  + “CONTENT WITH Hermia? No, I do repent/The tedious minutes I with her have spent./ Not Hermia, but Helena I love).” (p.42)
* Line 121-137: This passage spoken by Helena demonstrates Helena’s low self-esteem. She thinks that Lysander is playing a trick on her (making fun of her when she is already heartbroken over Demetrius’ verbal abuse).
* Lines 144-155: This section reveals Hermia’s **dream** in which a snake eats her heart. This is ironic because little does Hermia know that Lysander has just left her for Helena. This is an action that will literally eat at her heart and torment her soul.

\*One major motif of this play that is also demonstrated in act two is the motif of **dreams**.

* Lysander is under a ‘spell’, as if it were a dream (also it took place while he was sleeping).
* Hermia’s nightmare
* Titania is sabotaged with the flower juice while asleep (you are vulnerable to the world when you sleep)

\*Major themes of this play are:

**Transformation, Illusion vs. Reality,** and the **Inconsistency of Love**

**Act Three Scene One**

* The actors meet in ‘the wood’ outside of Athens to rehearse.
* Bottom starts pointing out problems with the play
  + i.e. the ladies in the audience will not stand to see Pyramus draw his sword
  + i.e. the ladies will be afraid of the lion
  + i.e. Not possible to get moonshine on the stage
  + i.e. impossible to put a wall on stage
* Bottom, in order to fix the play’s problems, asks Quince to write him a prologue in which he will reveal the whole play to the audience before they even perform the play…
  + This shows that he wants all the attention for himself.
  + This prologue would force him to step out of character, and draw the audience’s attention to the fact that this is a play – this technique is known as metafiction.
* To fix the problem with the lion, Bottom suggests that half of Snug’s face be showing through the mask so they can see that he is not ‘real’.
* Moon symbol:
  + Pyramus and Thisbe must meet by moonlight
* Someone will act out the wall’s part
* Puck enters in and sees how foolish and embarrassing the play is.
  + This is played up by Bottom and Flute using malapropisms – replacing one word for a similar sounding word, however it has the opposite meaning.
    - i.e. p.49 – line 76 – odious vs. odorous
    - i.e. p.49 – line 90 – Ninny’s vs. Ninus
  + He sees and hears Bottom and thinks he is completely conceited
* Puck plays a trick on Bottom to teach him a lesson for being such an ‘ass’
  + Pun – play on words; using the same word but with a different meaning
    - i.e. ass=donkey
* Bottom is transformed into a man with a donkey’s head
* Line 107 – Irony: “O Bottom, thou art changed! What do I see on thee?” … Bottom: “You see an asshead of your own do you?”
  + Bottom doesn’t realize that he has been transformed
* All of the actors run away in fear of Bottom
  + Bottom says, “This is to make an ass of me, to fright me, if they could.”
    - Humorous pun
    - Irony
* Motif: Transformation
  + Can you list all of the ‘transformations’ that have occurred thus far in the play?
* Titania awakens to the sound of Bottom braying like a donkey, but she hears it as beautiful music.
  + She falls in love with Bottom.
  + At first he is taken by surprise, but because of his huge ego, he accepts her doting on him as true love.
* **Significant Quote** – p.51 lines 133-134 – “And yet, to say the truth, reason and love keep little company together, now-a-days.”
  + Love is not always governed by reason…the heart wants what the heart wants.
* Titania refuses to let Bottom leave the wood. Instead, she wants to love him and give him jewels, fairy attendants (servants), and promises to make him immortal.
* Bottom agrees to this plan
* P.52 line 190 – “The moon, methinks, looks with a watery eye, and when she weeps, weeps every little flower…”
  + Moon reference

**Act Three Scene Two**

* Oberon opens the scene wondering if Titania has woken up and fallen in love with a beast yet.
* Oberon asks Puck for an update on what he has been doing
* Puck informs Oberon that Titania is in love with a monster (Bottom)
* Puck , seeing Bottom make an ‘ass’ out of himself, decided to take advantage of this and turn his head into that of a donkey.
  + “The shallowest thick-skin of that barren sort,/ Who Pyramus presented in their sport…/When I did him at this advantage take./ An ass’s nole I fixed on his head.
    - Puck has created this cruel joke against Bottom, but at the same time Bottom deserved it.
  + Puck, continuing to frighten the actors away, stamps his feet, and they are so confused and frightened that they run into objects (effectively making fools out of themselves)
* Bottom has undergone a **transformation** (motif)
* P.54 – lines 33-34 – “When in that moment so it came to pass,/ Titania waked, and straightway loved an ass.”
  + Dual purpose: this act punished both Titania for her disobedience and Bottom for his ego.
* Puck reveals that he has also done his job by placing the love juice on the ‘Athenian man’s’ eyes…he doesn’t’ know that this is the wrong man.
  + P.54 - Puck and Oberon hide and eavesdrop on Demetrius’ and Hermia’s conversation.
    - Line 42 – “This is the woman nut not this the man” – realizes that there has been a mistake
    - Demetrius questions why Hermia is rejecting him
    - Hermia gets angry with Demetrius because she fears he has been the cause of Lysander’s disappearance (afraid he killed Lysander).
    - Demetrius, in his defense, says that he hasn’t hurt Lysander, but instead it is as if Hermia murdered him (Demetrius) because she has broken his heart.
    - Line 61 – Venus reference
    - Demetrius is painted as a cruel man – when Hermia questions what Demetrius has done with Lysander he says he wishes he had “give[n] his carcass to [his] hounds” (line 64 p.55)
    - Hermia calls Demetrius a coward for ‘killing’ Lysander in his sleep (lines 65-73). We know this is not what happened. (Dream motif)
    - Quote: “Could not a worm, an adder do so much?/An adder did it. For with doubler tongue/ Than thine, thou serpent never adder stung.”
      * Hermia calls Demetrius the snake from her dream that took Lysander away from her. (dream motif)
    - Hermia storms off in anger, and Demetrius decides to stay where he is to rest for the night to let her calm down.
    - Oberon calls Puck out on his foolish act of **mistaken identity**
      * Oberon tells puck he has turned a true love false (Lysander’s love for Hermia), and not a false love true (Demetrius’ lack of love for Helena).
    - Oberon send Puck to go find Helena and bring her back to where Demetrius lies. In the meantime Oberon will charm Demetrius’ eyes with the love juice and prepare him for Helena’s return.
      * Dream motif – Puck uses dream-like tricks to lure Helena back to where Demetrius lies.
* P.56 – lines 102-109: Shakespeare’s use of rhyming couplets
  + Typically used by the fairies…sounds more whimsical
* P.56 – Puck has let Helena and Lysander back to the clearing
* P.56 – “Then will two at once woo one;/ That must needs be sport alone./ And those things do best please me,/ That befall preposterously.”
  + Puck, instead of focusing on the seriousness of his mistake, he actually finds it quite humorous. He sees **love as a game** (theme).
* P.56 – Helena accuses Lysander’s vows of love as being shallow because his word means nothing.
* P.57 - Line 136 – “Demetrius loves her, and he loves not you.”
  + This is an ironic/farcical statement because just as Lysander tells Helena that Demetrius does not love her, Demetrius wakes up professing his undying love to her because of the love juice.
* P.57 – line 145-161:Helena is extremely hurt that Lysander and Demetrius seem to be playing a game on her. Little does she know that they are under the spell of the love potion.
  + “You both are rivals, and love Hermia;/And now both rivals to mock Helena.”
    - Helena’s poor self-esteem is showing through here
* P.57 – Theme of inconsistency of love
  + Lines 169-173: “Lysander, keep thy Hermia. I will none./If e’er I loved her, all that love is gone./ My heart to her, but as guest-wise sojourned,/ and now to Helen is it home returned,/ there to remain.”
    - Demetrius means that his heart left its ‘true’ home with Helena, wandered off to Hermia, but now his heart is back with Helena.
* P.58 - Hermia, by listening to the sound of Lysander’s voice has led her to him.
* P.58 - Lysander reveals to Hermia that he no longer loves her
  + Lysander goes so far as to say he hates her
* P.58 – Helena thinks Hermia is in on the ‘joke’ against her.
  + “Lo, she is one of this confederacy!/ Now I perceive, they have conjoined all three,/ to fashion this false sport, in spite of me./ Injurious Hermia, most ungrateful maid.”
    - As a result Helena turns on Hermia. She is insulted that Hermia could turn on their sisterly bond.
* P.59 – Hermia is insulted by Helena’s anger. It appears to Hermia that Helena hates her
  + **Dream motif – everything appears backwards in this dreamlike state (individual motives, friendships, lover relationships, identities) …also theme – nothing is as it appears to be**
* P.60 - Lysander and Demetrius are ready to fight over Helena’s love
* p.61 – theme of inconsistent love; Lysander professes his love for Helena
* p.61 – line 289-291 – Hermia accuses Helena of stealing Lysander’s love from her.
  + She is turning on her best friend.
    - Helena and Hermia argue and Hermia threatens to claw Helena’s eyes out (line 305-306)
* P.62 - Line 307-313: Helena is shown as cowardly, she asks the men to protect her
  + Line 323-326: Helena asks to be allowed to return to Athens in peace
  + Lin 333-335: Helena insults Hermia – “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.”
* P.63 – Lysander and Demetrius go off to find somewhere to fight
* P.63 – Helena runs away from Hermia.
  + Comedy
  + Character building of Helena as a coward, but possibly as wise as she avoids the fight.
* P.63 – Once again Oberon blames Puck
  + Puck finds his mistake hilarious!
* P.63-64: Oberon instructs Puck to ‘overcast the night” so that they lovers get lost and they prevent a fight. Puck will do this by throwing his voice to sound like the lovers.
  + Puck will do this till the lovers are tired and are lead in close proximity to one another. They will fall asleep, and then he will fix the mistake he made by giving Lysander the remedy/antidote.
    - Puck is responsible for **restoring reality**...
      * The nonsensical actions of this play are made possible because the play is masked as a dream.
  + When the lovers wake, the whole situation will seem as if it were a dream.
    - Lines 384-385 – “when they next wake, all this derision/ shall seem a dream, and fruitless vision...”
  + The lovers will then return to Athens
* P.64 – while Puck is fixing the lovers, Oberon will go to Titania, ask for the Indian boy (Titania will give him up because she is so distracted by love), and then Oberon will apply the antidote to release Titania from the spell.
* P.64 – Puck draws attention to the fact that night is ending, and as a result they need to hurry.
  + The ending of the night draws an end to the possibility that anything can happen.
* The disoriented lovers sleep.
* P.66 – lines 458-459: Irony – puck calls cupid a knavish lad, but in fact, so is Puck!

**Act Four Scene One**

* Oberon eavesdrops on Titania professing her love to Bottom.
  + Bottom has his fairy servants do his bidding (scratch his head (Peaseblossom and Mustardseed), kill a bumble-bee for its honey(Cobweb))
  + Lines 22-26 (p.71) – Irony
    - Bottom thinks his face is hairy because his beard hasn’t been shaved, but it is really the donkey’s fur…
      * “Must to the barber’s, monsieur, for methinks I am marvellous hairy about the face, and I am such a tender ass, if my hair do but tickle me, I must scratch.” – humour (‘tender ass’ – sensitive skinned individual…but instead is really an ass)
  + They fall asleep, and Oberon proceeds to remove the spell with the antidote (only after Titania has given up the young boy to him…she is too distracted by her love of Bottom to care what happens to the child)
    - P.72 –73 (lines 45-69) – Oberon pities Titania for making her undergo such humiliation.
      * “Her dotage now I do begin to pity…”
  + Titania wakes, and is disgusted at who she has been with
  + Puck transforms Bottom back into a full human (lines 63-64 p.72-73)
  + Theme of Dreams/Unreality – p.73
    - “…awaking when the others do, / may all to Athens back again repair, / and think no more of this night’s accidents, / but as the fierce vexation of a dream.” (lines 65-69)
    - Titania proclaims – “My Oberon! What visions have I seen! / Methought I was enamoured of an ass.”
      * Humour – she was in love with an ‘ass’.
* P.73 – lines 91-92 – Oberon foreshadows the triple marriage of both pairs of lovers along with Theseus and Hippolyta.
* Oberon and Titania leave
* Theseus, Hippolyta, and Egeus come upon the lovers asleep at the edge of the wood.
  + Out for a hunting trip in the wood
  + Egeus is furious when he sees his daughter in the wood
  + Theseus thinks that the couple went to the wood to greet them on the hunt.
  + Theseus points out that this is the day that Hermia is supposed to make her ultimate choice.
  + The lovers wake
  + Theseus questions why the couples seem so peaceful together, when before they were fighting over Hermia, and Helena was heartbroken
  + Dream theme – p.76 – lines 147-148: “My lord, I shall reply amazedly, / half sleep, half waking.”
  + Lysander reveals their plan to elope. Egeus is furious
  + P.76 – lines 165-172: Demetrius pledges his new ‘love’ to Helena
    - “I wot not by what power,-/ but by some power it is, - my love to Hermia, / melted as the snow, seems to me now/ as the remembrance of an idle gaud/ which in my childhood I did dote upon; / and all the faith, the virtue of my heart, / the object and the pleasure of mine eye, / is only Helena.”
      * Theme of inconsistent love
      * Role of magic/motif of magic
  + Theseus agrees to ignore Egeus, and all the couples to marry who they want.
    - P.76 - They will all be married together (lines 180-182)
* P.77 – The lovers discuss the fact that they don’t know what was real and what was a dream
  + Theme of illusion vs. reality
* P.77 – Bottom wakes
  + Theme of illusion vs. reality/dreams
    - “I have had a dream, past the wit of man, to say, what dream it was. Man is but an ass, if he go about to expound this dream…I will get Peter Quince to write a ballad of this dream. It shall be called “Bottom’s Dream,” because it hath no bottom; and I will sing it in the latter end of a play, before the Duke.” (p.77)
      * To prevent making himself look like an ass, he will tell his story as a ballad…

**Act Four Scene Two**

* The actors are frantically panicking about the fact that Bottom has not returned
  + Can’t do it without Bottom’s ‘great’ acting skills
* Malapropism – lines 12 and 13 : paramour vs. paragon
* Snug comes into the scene bringing disappointing news that they have lost a fortune because Bottom is not present to allow the plat to go ahead.
  + Line 16-17: “If our sport had gone forward, we had all been made men.”
* Bottom enters
  + Transformed back to normal
  + Gives the actors hope that they can pull the play off
  + He orders them to get ready to perform because their play is “preferred”.

**Act Five Scene 1**

* All characters have returned to Athens, and are celebrating at Theseus’ palace
* The 3 couples have been married
* Theseus and Hippolyta discuss the story of the lovers in the wood
  + Hippolyta finds their story unbelievable
  + Theseus claims that the story can’t be real
  + Lines 5-9: Theseus compares a poet, a lunatic, and a lover; they are all the same thing
  + Theseus (lines 3-22) claims that the story is just part of the lovers imaginations
    - Dream theme
* Hippolyta still finds it strange that all of their versions match up (they tell the exact same story…therefore, how it could be a dream!?!?)
* Theseus decides on what entertainment to see
  + Refuses the battle with the Centaurs because it would offend Theseus (he is Hercules’ cousin)
  + Refuses the riot of the Bacchanals because Theseus has seen it already
  + Refuses the three Muses because it is too depressing
* The Philostrate doesn’t seriously suggest the mechanicals’ play, because it is too ridiculous to watch (because they are amateurs)
  + Lines 58 – 62: Oxymorons
* P.85 – (Lines 85-88): Theseus argues that he will see the play of Pyramus and Thisbe because the actors tried so hard and with such care, that even if it is bad, it is worth watching.
* Hippolyta doesn’t want to see the mechanicals fail
* “Theseus suggests that they will appreciate what the actors might be able to do, rather than what they actually do.” (p.85 ) – it’s the effort that counts
  + Lines 93-96: “Our sport shall be to take what they mistake. / And what poor duty cannot do noble respect. Takes it in might, not merit.”
  + Line 96 – 108: Theseus explains to Hippolyta that it is fine for them to see the amateur actors’ play because in his presence he has seen even great scholars stumble over their lines and tremble.
* Quince reads the prologue – p.86
  + Says the actors are not there to offend, but instead to delight the crowd
  + Theseus points out that Quince is messing up the pauses and punctuation of his prologue…shows Quince is uneducated.
  + Hippolyta says that Quince is like a child, playing an instrument without any control
  + P.87 – Bottom’s prologue – Explains the play before acting it (ruins the fun for the audience…again, an amateur move)
  + Line 156-157: Demetrius makes fun of the tradesmen, calling them asses in their performance (The lion must be able to speak if such asses/fools are able too)
    - Irony – Bottom was, not too long ago, an ass
  + Snout, as the wall, speaks
    - Strange to have an inanimate object speak
  + Actors often step out of role (breaks the rules of the stage) - i.e. lines 186-189
  + The actors win their audience’s emotions over by the end of the play
  + At the end of the play (lines 348-353) Bottom starts to offer to perform an epilogue (used in plays to make apologies for the shortcomings of the play), however Theseus stops him and says there is no need. Though there were some problems, they won the audience over in the end.
* All are sent to bed by Theseus.
* Titania tells the fairies to dance on a round to bless the palace and all those in it.
* Dream Theme: Puck offers his own epilogue for the actual play *A Midsummer Night’s Dream*. This is a fitting technique of metafiction that Puck uses to draw the audience’s attention to the notion that if the play offended anyone, they should think of it as a dream from which they can wake from and move on. (lines 414-430) (Parallel between the end of Bottom’s play, and Shakespeare’s actual play)