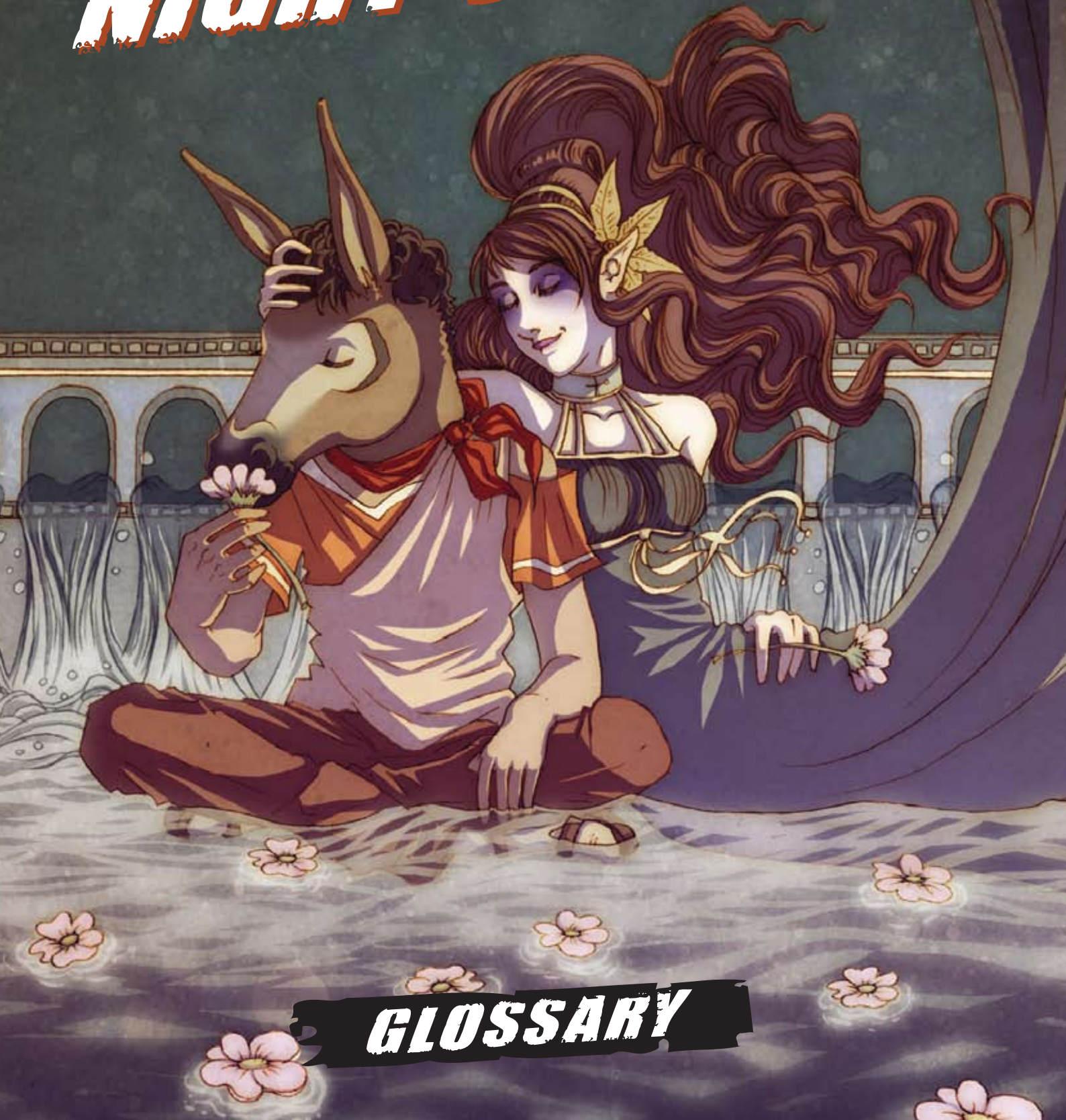


**MANGA SHAKESPEARE**<sup>®</sup>

# **A MIDSUMMER NIGHT'S DREAM**



**GLOSSARY**



**OUR NUPTIAL HOUR  
DRAWS ON APACE**

p. 12: Theseus  
*(Act 1, Scene 1)*  
'The hour of our wedding swiftly approaches'



**LINGERS**

p. 12: Theseus  
*(Act 1, Scene 1)*  
'delays'



**HIPPOLYTA, I WOODED  
THEE WITH MY SWORD  
AND WON THY LOVE  
DOING THEE INJURIES**

p. 14: Theseus  
*(Act 1, Scene 1)*  
In Greek legend, Hippolyta was the Queen of the Amazons, defeated in battle by the hero Theseus (as the couple later remember, pp. 162–3)



**YOU CAN ENDURE TO LIVE  
A BARREN SISTER ALL  
YOUR LIFE**

p. 22: Theseus  
*(Act 1, Scene 1)*  
'You can bear to live out the rest of your days as a chaste nun'



**MY VIRGIN PATENT**

p. 23: Hermia  
*(Act 1, Scene 1)*  
'my entitlement to virginity'



**PROTEST AUSTERITY  
AND SINGLE LIFE**

p. 23: Theseus  
*(Act 1, Scene 1)*  
'vow to lead the strictly cloistered life of a nun'



**THEN LET US TEACH  
OUR TRIAL PATIENCE,  
BECAUSE IT IS A  
CUSTOMARY CROSS,  
AS DUE TO LOVE AS...**

p. 29: Hermia  
*(Act 1, Scene 1)*  
'Let us therefore learn to patiently endure this test, since such painful tests are as common for lovers as...'



**AND THEREFORE  
IS WINGED CUPID  
PAINTED BLIND**

p. 37: Helena  
*(Act 1, Scene 1)*  
In Classical mythology, Cupid is the god of love, depicted as a winged and blindfold boy-archer, randomly firing his arrows into the hearts of lovers



**SCROLL**

p. 39: Peter Quince  
*(Act 1, Scene 2)*  
'script', 'theatrical part'



**TREATS ON**

p. 39: Bottom  
*(Act 1, Scene 2)*  
'describes', 'concerns', 'dramatizes'





### THE MOST LAMENTABLE COMEDY, AND MOST CRUEL DEATH OF PYRAMUS AND THISBE

p. 39: Peter Quince  
(Act 1, Scene 2)

In Classical legend, Pyramus and Thisbe are ill-fated lovers who, forbidden by their parents to meet, can only communicate through a chink in the wall dividing their two family homes. But having planned to run away together the following night, Thisbe arrives too early at the rendezvous, by the tomb of Ninus, and is chased away by a lion, losing her cloak as she flees – which the lion nuzzles with its bloody mouth before loping away. When Pyramus arrives, he sees Thisbe's torn and bloody cloak, deduces that she has been killed, and kills himself in despair with his sword – when Thisbe ventures back, and sees what has happened, she kills herself with the same sword. This is the 'lamentable' [= *sorrowful, tragic*] story which Peter Quince has dramatized – and the one thing it isn't is a 'comedy'! In fact, Shakespeare had just finished writing another play about 'star-crossed' lovers with an almost identical plot (although without the lion): 'The Most Excellent and Lamentable Tragedy of Romeo and Juliet'



### DO IT EXTEMPORE

p. 44: Peter Quince  
(Act 1, Scene 2)  
'improvise'

### WE SHALL BE DOGGED WITH COMPANY, AND OUR DEVICES KNOWN

p. 46: Peter Quince  
(Act 1, Scene 2)  
'We'll be surrounded and hassled by all sorts of people, and everyone will know the details of our planned entertainment'

### OBSCENELY

p. 46: Bottom  
(Act 1, Scene 2)  
Bottom means to say that they will rehearse in a most 'seemly' [= *decorous, appropriate, graceful*] manner – but manages to say exactly the opposite

### TAKE PAINS, BE PERFECT

p. 46: Bottom  
(Act 1, Scene 2)  
'Work hard [i.e. to memorize your parts], and so be word-perfect'



### TRAIN

p. 48: Puck  
(Act 2, Scene 1)  
'retinue'



### PELTING

p. 54: Titania  
(Act 2, Scene 1)  
'paltry', 'petty'



### CONTINENTS

p. 54: Titania  
(Act 2, Scene 1)  
'bounds', 'banks'



### HOARY-HEADED

p. 55: Titania  
(Act 2, Scene 1)  
'tipped with white'

**CHILDING**

p. 55: Titania  
*(Act 2, Scene 1)*  
 'pregnant', 'fertile'

**NOW PURPLE WITH LOVE'S WOUND**

p. 64: Oberon  
*(Act 2, Scene 1)*  
 The flower Oberon describes is the pansy, otherwise known as 'heart's-ease' or 'love-in-idleness'

**MAZED**

p. 55: Titania  
*(Act 2, Scene 1)*  
 'bewildered', 'amazed', 'terrified'

**MADLY DOTE UPON**

p. 64: Oberon  
*(Act 2, Scene 1)*  
 'fall madly in love with'

**CHANGELING**

p. 56: Oberon  
*(Act 2, Scene 1)*  
 A child stolen by fairies (and replaced with a substitute)

**ADAMANT**

p. 67: Helena  
*(Act 2, Scene 2)*  
 'magnet'

**VOTARESS**

p. 57: Titania  
*(Act 2, Scene 1)*  
 A woman who has sworn religious vows

**IMPEACH YOUR MODESTY**

p. 69: Demetrius  
*(Act 2, Scene 2)*  
 'scandalize your reputation'

**NEPTUNE'S YELLOW SANDS**

p. 57: Titania  
*(Act 2, Scene 1)*  
 The beaches of Neptune, the Roman god of the sea

**HE GRIFFIN**

p. 70: Helena  
*(Act 2, Scene 2)*  
 A fierce mythical beast with the upper half of an eagle and the hind parts of a lion

**A FAIR VESTAL**

p. 62: Oberon  
*(Act 2, Scene 1)*  
 A beautiful woman vowed to chastity

**ROUNDEL**

p. 75: Titania  
*(Act 2, Scene 2)*  
 A dance in a circle



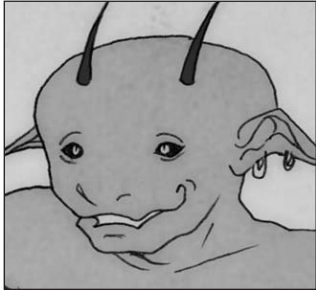
**QUAINT**

p. 75: Titania  
*[Act 2, Scene 2]*  
 'delicate', 'elegant', 'dainty', 'fine'



**FOND**

p. 84: Helena  
*[Act 2, Scene 2]*  
 'foolish', 'infatuated'



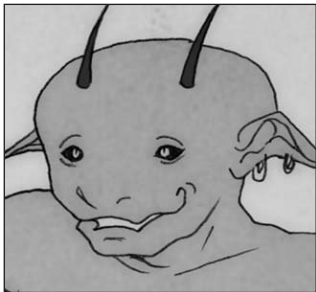
**CHURL**

p. 82: Puck  
*[Act 2, Scene 2]*  
 'base wretch', 'ignoble villain'



**A RAVEN FOR A DOVE**

p. 86: Lysander  
*[Act 2, Scene 2]*  
 'a black and ugly bird for a fair and gentle one'



**OWE**

p. 82: Puck  
*[Act 2, Scene 2]*  
 'own', 'possess'



**FLOUT MY INSUFFICIENCY**

p. 87: Helena  
*[Act 2, Scene 2]*  
 'insult me by parading my inadequacies'



**PARLOUS**

p. 91: Tom Snout  
*[Act 3, Scene 1]*  
 'extremely hazardous'



**BRAKE**

p. 97: Peter Quince  
*[Act 3, Scene 1]*  
 'forest-thicket'



**DREADFUL**

p. 93: Bottom  
*[Act 3, Scene 1]*  
 'frightening'



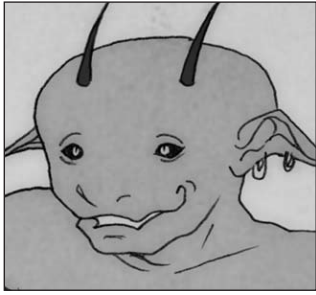
**"ODIOUS SAVOURS SWEET—"**

p. 99: Bottom  
*[Act 3, Scene 1]*  
 Bottom (who has told his fellow actors to 'be perfect' in their parts) misremembers his own rôle as Pyramus, transforming 'odorous savours sweet' [= *fragrant and sweet perfumes*] into 'odious' [= *contemptible*] ones. Flute, as Thisbe, makes a similar mistake over the page when 'Ninus' tomb' becomes 'Ninny's' [= *the idiot's*]



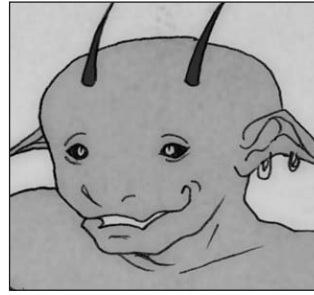
**WILD-FOWL**

p. 93: Bottom  
*[Act 3, Scene 1]*  
 What Bottom means to say is that the lion is a wild beast – but a 'fowl', of course, is another word for 'bird'



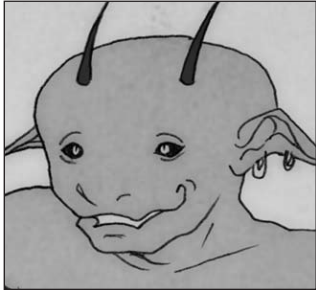
**RUDE MECHANICALS**

p. 110: Puck  
 (Act 3, Scene 2)  
 'unsophisticated workmen'



**PREPOSTEROUSLY**

p. 126: Puck  
 (Act 3, Scene 2)  
 'in a manner contrary to the natural order', therefore 'absurdly'



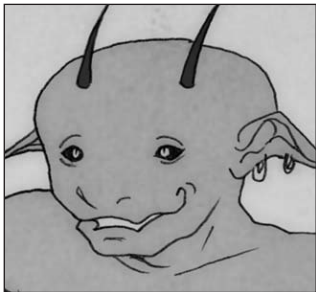
**NOLE**

p. 111: Puck  
 (Act 3, Scene 2)  
 'head'



**EYNE**

p. 128: Demetrius  
 (Act 3, Scene 2)  
 An archaic form – appropriate to a lover's worship – of the plural 'eyes'



**MIMIC**

p. 111: Puck  
 (Act 3, Scene 2)  
 'actor'



**CONGEALED**

p. 129: Demetrius  
 (Act 3, Scene 2)  
 i.e. pure as frozen snow



**VENUS IN HER GLIMMERING SPHERE**

p. 118: Demetrius  
 (Act 3, Scene 2)  
 Demetrius refers both to the planet Venus, glinting in the sky ('glimmering sphere') and to Venus the beautiful Roman goddess of love. [Compare with Oberon's 'Venus of the sky' on p. 124]



**PRESS**

p. 133: Lysander  
 (Act 3, Scene 2)  
 'conscript', 'enlist', 'urge'



**FANCY-SICK**

p. 123: Oberon  
 (Act 3, Scene 2)  
 'lovelorn'



**THE TARTAR'S BOW**

p. 123: Puck  
 (Act 3, Scene 2)  
 i.e. the superior three-ply longbow used in the Oriental world



**ETHIOPE**

p. 138: Lysander  
*(Act 3, Scene 2)*  
Elizabethan conventions of beauty praised fair complexions over tanned ones, largely for reasons of class (because to be sunburnt implied agricultural labour), so Lysander's description of Hermia (= African, Moor) is designed as an insult, as is his later cry, 'Out, tawny Tartar!' (= dusky-skinned Oriental, p. 139). In fact, Shakespeare himself seems to have flouted these conventions by loving a dark-skinned beauty: the so-called Dark Lady mentioned in his Sonnets. Hermia is also extremely sensitive to being called short ('Are you grown so high in his esteem because I am so dwarfish and so low? ... "Lower"! Hark, again!'), at the same time wreaking her revenge on the taller Helena by calling her a 'painted Maypole' (pp. 140–41)

**MINIMUS**

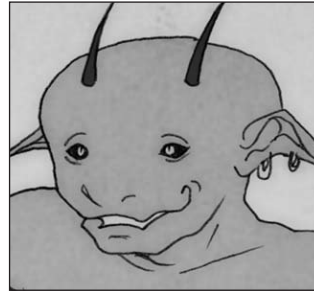
p. 143: Lysander  
*(Act 3, Scene 2)*  
The tiniest of creatures [Latin]

**CHEEK BY JOWL**

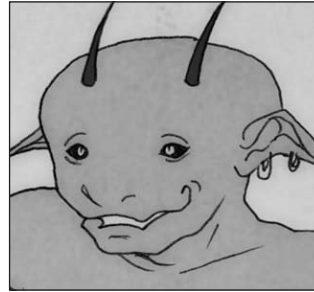
p. 144: Demetrius  
*(Act 3, Scene 2)*  
'in the closest proximity'  
(already an old proverb when Shakespeare was writing)

**HIE**

p. 145: Oberon  
*(Act 3, Scene 2)*  
'hasten', 'travel with speed'

**AURORA'S HARBINGER**

p. 147: Puck  
*(Act 3, Scene 2)*  
The morning star, literally the messenger of dawn (Aurora = the Roman goddess of the morning)

**DRAWN**

p. 149: Puck  
*(Act 3, Scene 2)*  
i.e. having drawn a sword

**LIGHTER-HEELED**

p. 149: Lysander  
*(Act 3, Scene 2)*  
'swifter of foot'

**JACK SHALL HAVE JILL**

p. 152: Puck  
*(Act 3, Scene 2)*  
As in the nursery rhyme ('Jack and Jill went up the hill...'), Jack and Jill were proverbial partners





### THE TONGS AND THE BONES

p. 153: Bottom  
[Act 4, Scene 1]  
Bottom refers to two lowly percussion instruments: 'tongs' were an early form of triangle, struck by a small hammer; 'bones' a sort of rattle



### BOTTLE

p. 154: Bottom  
[Act 4, Scene 1]  
'bale', 'bundle'



### EXPOSITION

p. 154: Bottom  
[Act 4, Scene 1]  
Bottom once again gets his words wrong, meaning to say 'disposition' [= *inclination*] instead of 'exposition' [= *perilous exposure*]



### I WAS WITH HERCULES AND CADMUS ONCE, WHEN IN A WOOD OF CRETE THEY BAYED THE BEAR WITH HOUNDS OF SPARTA

p. 162: Hippolyta  
[Act 4, Scene 1]  
Like Hippolyta and Theseus themselves, Hercules and Cadmus were great heroes of Greek mythology; and the city of Sparta and island of Crete were both famous for the quality of their hunting-dogs – as the two lovers affectionately bicker about here. Theseus later likens his beloved hounds to the obedient ('crook-knee'd') and sweet-voiced bulls of Thessaly (p. 163)



### OVERBEAR YOUR WILL

p. 170: Theseus  
[Act 4, Scene 1]  
'override your wishes'



### THE EYE OF MAN HATH NOT HEARD...

p. 174: Bottom  
[Act 4, Scene 1]  
The main joke about Bottom's amazed speech on waking up is that he confuses the human sense with what it detects (eyes see, after all, they don't hear...). On the other hand, this bizarre confusion may also reflect the mystical experience he has undergone – there is a medical condition called 'synaesthesia', in which one's senses become muddled



### TO DISCHARGE PYRAMUS

p. 175: Peter Quince  
[Act 4, Scene 2]  
'to perform the part of Pyramus'



### IS PREFERRED

p. 176: Bottom  
[Act 4, Scene 2]  
'is favoured (before all others)', 'has won the competition'







**AND GIVES TO AIRY  
NOTHING A LOCAL  
HABITATION AND A NAME**

p. 178: Theseus  
*[Act 5, Scene 1]*  
'and lends a recognizable location and identity to the insubstantial products of inspiration'



**MANTLE**

p. 192: Peter Quince  
*[Act 5, Scene 1]*  
'cloak'



**“THE BATTLE WITH  
THE CENTAURS, TO BE  
SUNG BY AN ATHENIAN  
EUNUCH TO THE HARP” ...  
“THE RIOT OF THE TIPSY  
BACCHANALS, TEARING  
THE THRACIAN SINGER  
IN THEIR RAGE” ... “THE  
THRICE THREE MUSES  
MOURNING FOR THE  
DEATH OF LEARNING,  
LATE DECEASED IN  
BEGGARY”**

pp. 181–2: Theseus  
*[Act 5, Scene 1]*  
None of these three plays, each based on a Classical myth, sound much fun to watch. The first would have dramatized a massacre in which Duke Theseus himself had played a part; the second would have shown the poet-singer Orpheus being torn to pieces; and the third – apparently an allegorical piece about the death of scholarship – sounds like the most boring of the lot



**BERGOMASK**

p. 195: Theseus  
*[Act 5, Scene 1]*  
A kind of rustic dance



**FROLIC**

p. 198: Puck  
*[Act 5, Scene 1]*  
'frisky', 'joyful', 'jubilant'



**FOR NEVER ANYTHING  
CAN BE AMISS WHEN  
SIMPLENESS AND DUTY  
TENDER IT**

p. 187: Theseus  
*[Act 5, Scene 1]*  
'Since nothing can ever be misplaced in its intention when those who present it are humble and unsophisticated'



**THE BLOTS OF NATURE'S  
HAND SHALL NOT IN  
THEIR ISSUE STAND**

p. 201: Oberon  
*[Act 5, Scene 1]*  
'Mother Nature will ensure that their children will be born healthy...'



**PUCK**

p. 204: Puck  
*[Act 5, Scene 1]*  
'hobgoblin'



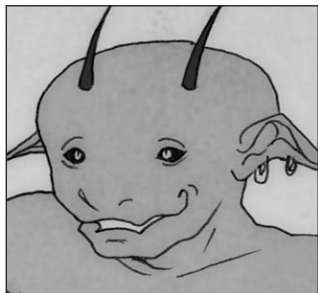
**IN THE MODESTY OF  
FEARFUL DUTY I READ  
AS MUCH AS FROM THE  
RATTLING TONGUE OF  
SAUCY AND AUDACIOUS  
ELOQUENCE**

p. 188: Theseus  
*[Act 5, Scene 1]*  
'I can discern as much truth in the faltering performance of my humblest servants as I can in the well-practised fluency of seasoned flatterers'



**UNEARNED**

p. 204: Puck  
*[Act 5, Scene 1]*  
'undeserved'



### NOW TO 'SCAPE THE SERPENT'S TONGUE

p. 204: Puck

*(Act 5, Scene 1)*

'now, at the end of our play, to avoid the snake-like hisses of your disapproval'



### GIVE ME YOUR HANDS

p. 204: Puck

*(Act 5, Scene 1)*

i.e. by clapping your hands in applause



### RESTORE AMENDS

p. 205: Puck

*(Act 5, Scene 1)*

'give satisfaction in return'

