

A Midsummer Night's Dream



Education Resource Pack

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To Educators,

This pack has been designed to complement your group's visit to see *A Midsummer Night's Dream* at Shakespeare's Rose Theatre in York 2018. It is not aimed at a particular key stage and it is hoped that all activities are adaptable to challenge the young people in your group. There is a wealth of Shakespeare resources available to you online but in addition, please see our Twitter feed and website. They are updated regularly with news items, video extracts, rehearsal footage and production details.

Lunchbox Theatrical Productions.

www.shakespearesrosetheatre.com

<https://twitter.com/shakespearesrt?lang=en>



A Midsummer Night's Dream in rehearsal June 2018

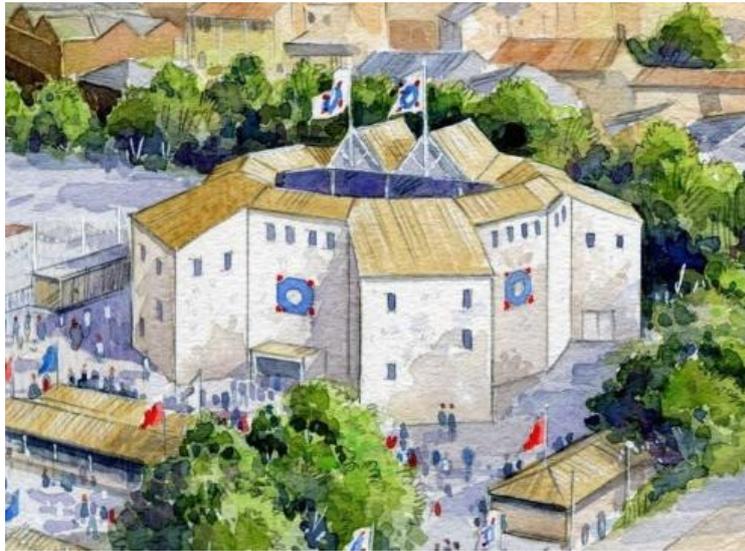


William Shakespeare



The individual we refer to as William Shakespeare wrote some 37 plays, as well as sonnets and full-length poems; but very little is actually known about him. That there was someone called William Shakespeare is certain, and what we know about his life comes from registrar records, court records, wills, marriage certificates and his tombstone. There are also contemporary anecdotes and criticisms made by his rivals which speak of the famous playwright and suggest that he was indeed a playwright, poet and an actor. William's father was a John Shakespeare, a local businessman who was involved in tanning and leatherwork. William's mother was Mary Arden and they had eight children, of whom William was the third. Very little is known about Shakespeare's education. We know that the King's New Grammar School taught boys basic reading and writing. We assume William attended this school since it existed to educate the sons of Stratford but we have no definite proof. At some point, Shakespeare joined the Burbage Company in London as an actor, and was their principal writer. He wrote for them at the Theatre in Shoreditch, and by 1594 he was able to purchase a large house in Stratford. The company moved to the newly-built Globe Theatre in 1599. It was for this theatre that Shakespeare wrote many of his greatest plays, including, in 1611, *The Winter's Tale*. In 1613, the Globe Theatre caught fire during a performance of *Henry VIII*, William retired to Stratford where he died in 1616, on 23rd April.

Shakespeare's Rose Theatre in York, Summer 2018



Inspired by the London Rose Playhouse built in 1587 (12 years prior to The Globe), the theatre will combine state-of-the-art scaffolding technology, corrugated iron and timber with the historic 13-sided design of a 16th century Shakespearean theatre. It will house an audience of 950, with 600 seated on three tiered balconies around an open-roofed courtyard, and standing room for 350 'groundlings'.

Shakespeare's Rose Theatre will sit within a Shakespearean village showcasing the best of Yorkshire's food and drink, with free wagon performances and other forms of Elizabethan entertainment vying for attention.

Traditional in conception, yet fresh and fun in delivery, *Romeo and Juliet* and *Richard III* will be directed by the West End's renowned Lindsay Posner, while York Theatre Royal's Olivier Award-winning Artistic Director Damian Cruden and Associate Director Juliet Forster will be putting their stamp on *Macbeth* and *A Midsummer Night's Dream*.

The unique environment of Shakespeare's Rose Theatre connects actors and audience together in ways many people will never have experienced before. While an interactive experience awaits those closest to the stage in the yard, no seat in the theatre will be more than 15 metres from the action!

With dramatic sword-fights, wayward fairies, passionate love scenes and gruesome murders, audiences will experience the comic heights and tragic depths of Shakespearean theatre in a memorable setting.



Production Credits

CAST

THESEUS, Duke of Athens	Antony Bunsee
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus	Amanda Ryan
EGEUS, Father to Hermia	Fine Time Fontayne
LYSANDER, in love with Hermia	Jordan Peters
DEMETRIUS, in love with Hermia	Mark Holgate
PHILOSTRATE, Master of the Revels to Theseus	James MacNaughton
HERMIA, Daughter to Egeus, in love with Lysander	Amy Lennox
HELENA, in love with Demetrius	Olivia Onyehara
QUINCE, a Carpenter	Rina Mahoney
SNUG, a Joiner	Richard Standing
BOTTOM, a Weaver	Paul Hawkyard
FLUTE, a Bellows-mender	Emilio Iannucci
SNOOT, a Tinker	Robin Simpson
STARVELING, a Tailor	Gareth Aled
OBERON, King of the Fairies	Amanda Ryan
TITANIA, Queen of the Fairies	Antony Bunsee
PUCK, or Robin Goodfellow	Clare Corbett
PEASEBLOSSOM	Leandra Ashton
COBWEB	Maria Gray
MOTH	Gareth Aled
MUSTARDSEED	James MacNaughton
FAIRIES – Maria Gray, Leandra Ashton, Fine Time Fontayne, Gareth Aled, Emilio Iannucci, Robin Simpson, James MacNaughton	
Attendants on Hippolyta – Rina Mahoney, Olivia Onyehara	



DIRECTOR – Juliet Forster

ASSOCIATE DIRECTOR – Damian Cruden

DESIGNER – Sara Perks

CHOREOGRAPHER – Philippa Vafadari

COMPOSER – Chris Madin

FIGHT DIRECTOR – Jonathan Holby

VOICE COACH – Yvonne Morley



A Midsummer Night's Dream in rehearsal June 2018





'It's fantastical! A glorious comedy'!

Some thoughts from the Director Juliet Forster

Have you directed *A Midsummer Night's Dream* before?

Yes but a long time ago. One version had an African Caribbean influence and another I worked on was with 60 young people. It's been great to come back to it fresh and to see what was great about it! You have so much freedom as director to play around with the world you'd like to create.

Can you tell us a little about the interesting casting decisions that you've made?

*There are some great female roles in *Dream* but the balance of power is very much weighted towards men. Often directors choose to have Oberon and Titania as the night time dream-selves of Theseus and Hippolyta with the same actors playing the two roles. When I was thinking about this I asked myself the question...would a captured Amazon Queen dream herself into the situation of Oberon or Titania? So we've decided to swap the genders of actors playing these roles. Thinking about the space where we're performing, in Shakespeare's time Titania would also have been played by a man. In contemporary theatre today there's lots of examples of productions where the meaty male roles have been played by women.*

What decisions have you made about the design of the play?

*In some ways *Dream* is one of the most difficult to put into the space..the theatre itself is the set but we needed to create the chaos of the forest. So I began to think about using the fairies as a physical manifestation of the forest. We've decided to use ropes to give a sense of shape and foliage that the fairies can interact with.*

What's been the most challenging part of directing the play so far?

It's very hard to rehearse out of the theatre space in this instance when the rehearsal space is so different to the theatre dimensions (The Rose stage is 17 metres wide). In addition we have aerial sequences which has meant a lot of actors standing on chairs! Beyond that, everything has been beautiful. They are a lovely cast to work with and a really creative team.

What advice would you give to any young person interested in a career in theatre?

See as much theatre as you can. There isn't a substitute for that. You need to have a sense of Drama. Loads of theatres have great ticket deals for young people. Also read plays. There's a skill to reading, then imagining on stage. You only develop this by spending time with a text. Build these skills when you're young.

Interview with Paul Hawkyard who plays Bottom



What does Bottom bring to the play?

We all know a 'Bottom'! Every party has one! He's just a big exuberant guy, wanting to take over. In our production he's bossed around by Quince, a character played by an actor that's much smaller than me but he does what he's told.

How have you prepared for this role?

I knew the play and obviously looked through the lines but it's been good to work with the other Mechanicals. We really get on and there's a real chemistry between us. I play Macduff in Macbeth, Duncan's right hand man so I have a real contrast in roles to play.

What should the audience look out for in *A Midsummer Night's Dream*?

The sequences with the mechanicals have got some lovely moments. None of the lines are wasted. Loads going on.

What's your Drama background? Any advice to young people interested in working in the theatre?

I just loved acting when I was younger and got myself involved in the local Youth Theatre and then after that I applied to the National Youth Theatre. My advice is to be single-minded. Get involved in everything...plays, musicals film etc.



A Note from the Designer Sara Perks

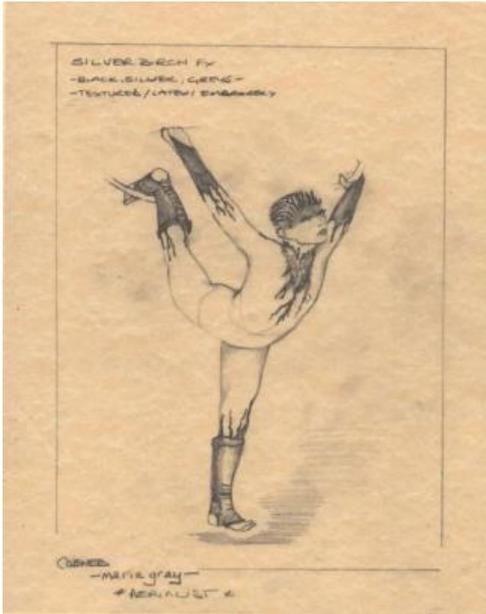


What is the process that you undertake when designing a play? What are your starting points?

I start by reading the script in one complete sitting with no distractions. Then you set about research and meetings with the directors – to decide what themes are important for each production; what relevances for modern audience can be brought to bear, if you are setting it in a specific period etc. I gather a lot of images both painting, photos, fabrics and textures – as well as an amount of historical research. All of this is of interest and allows an understanding of where you are culturally, so that you can respond on an equal intellectual footing with the director in discussions. It may lead you to set the piece on an entirely blank stage or it may not, but knowing all the background history and setting can allow you to make those suggestions with confidence.

This is an amazing research process! Do you share these findings with the rest of the team?

The way designers communicate with the rest of their team is not only through meetings and talk, we will produce a scale model (1:25) – for the set design; a set of technical drawings – for the workshops to build the set; a ground plan to indicate how your design sits on stage – and can also be used to do a ‘mark-up’ in the rehearsal room – for the cast to have some



indication for where the set will eventually go once in the theatre; and a full set of costume drawings (or reference) for each character on stage. These are not only for the director; they are for the actors to see the proposals for what they are heading towards character look wise; but also a hugely important tool for the costume makers, the costume department, and the HOD - the Costume Supervisor. These are the ultimate tools of communication throughout the process until we actually get on stage and *in* the costumes. Obviously there

are a huge amount of costume designs across two Shakespeare – and these reflect initial discussions proposed to the director – i.e. themes, periods, character interpretation and indeed what an actor themselves looks and sounds like as a performer.

What has been challenging about designing for the Rose Theatre?

The challenge of these are numerous! The simple fact that it is 2 huge plays being produced at once is the most obvious. But also the fact that it is a new venue – the building itself only existed as a digital plan and on a piece of paper until recently. We also have a separate designer who is designer the interior façade and stage – which again is an unusual situation in the scenic elements that I have designed sit on top of this. As we go into technical rehearsals I am sure other challenges will include dealing with the weather – both the rain (which will come no doubt) but also the heat. My Macbeth cast are all well clad for a Scottish ‘blasted heath’..... Not necessarily bright English sunshine!





A word about Faerieland.....

For the faeries in Dream we wanted to take inspiration from English legends – of Herne the Hunter, of the púka – and of the real substance of the forest. Once Hippolyta has fallen asleep and been transformed into her ‘dream self’ as Oberon and into ‘faerieland’, it felt important to have the faeries grow out of the world around her – from both the air and the wood itself. Obviously, the aerialist work covers the former, but for the latter I used images of a forest floor, of ground cover, of leaf mulch, lichen and bark – and specifically that of the silver birch. This is a tree that has always seemed particularly ethereal and have an other-worldly sense.... its texture, the shape of its trunk and how it grows in uprights and straight lines; and then topples. Its colour seems particularly pertinent – encompassing the *day* - the silver - as well as the *night* -the black of the cracked bark. I have always seen Dream as quite a dark play... magical and beautiful, yes, but not at all like the lush green pre-Raphaelite idyll that it is sometimes presented as.



Tea Break for Titania! *A Midsummer Night's Dream* in rehearsal June 2018



Workshop Opportunities

Lunchbox Education Team offer two options:-

Pre/post-show - On the day

You arrive into York a couple of hours before the performance and one of our practitioners will deliver a practical workshop in one of our rehearsal spaces near to the theatre. Alternatively, depending on the time of your performance. You may choose to have the workshop after the group have seen the play.

Pre-post show - In your space

We are also able to offer workshops in your school or Youth Theatre. These can be at an agreed date before or after the performance.

All our workshops are tailored to your age group and requirements. We explore the plot, themes and character in a practical, accessible way. We welcome any areas of focus you'd like us to include to complement prior learning and future planning.

Costings

£150 for a one hour pre-performance workshop in a space near to the theatre in York.

£200 for an extended workshop in school or £300 for two workshops in one day.

If you would like a workshop with one of our practitioners please get in touch with our Schools Coordinator, Chloe Barr at chloe.barr@lunchbox-productions.com



Global producers of live entertainment

Founded in Hong Kong in 1992 by James Cundall, Lunchbox Theatrical Productions has established an unrivalled reputation for producing top quality international entertainment across five continents, and is now headquartered in the United Kingdom with companies in Australia, New Zealand, Hong Kong, Singapore and The Philippines.

Productions include musicals such as *Cats*, *The Phantom of the Opera*, *Les Miserables*, *Wicked*, *Mamma Mia*, *The Sound of Music*, *West Side Story* and *Chicago*; spectaculars such as *Riverdance* and Cirque du Soleil's *Alegria*; boutique shows such as *Stomp*, *Tap Dogs*, *Slava's Snowshow*, *Potted Potter*, *Circus Oz* and Barry Humphries' Farewell Tour 'Eat, Pray, Laugh!'; musical concerts including *Thriller Live*, *The Music of Andrew Lloyd Webber* and *Abba Mania*; international artists Jamie Oliver, Rick Stein and Elaine Paige; plays such as *The Woman in Black*, *The Mousetrap* and *The 39 Steps*; children's shows *Thomas the Tank Engine* and *Barney's Space Adventures*; events such as Yorkshire's *Winter Wonderland* (an outdoor Christmas ice rink and funfair in York, UK) and *The Last Night of the Proms* for the Hong Kong Handover; and The Imperial Ice Stars' productions of *The Sleeping Beauty on Ice*, *Swan Lake on Ice*, *Cinderella on Ice* and *The Nutcracker on Ice*.

Productions for 2018 include: *Evita* in Hong Kong; *Irish Celtic* in Hong Kong, New Zealand and Australia; *Louis Pearl*, *The Amazing Bubble Man* in Hong Kong; *Potted Potter* in Hong Kong; *Swan Lake on Ice* in Australia; *Mamma Mia* in Singapore and Manila; *Stomp* in Australia and New Zealand; *Chicago* in New Zealand; *Beyond the Barricade* in New Zealand, Australia and Hong Kong; *The Curious Incident of the Dog in the Night-time* in Australia; and *Shakespeare's Rose Theatre* in York, UK.

In addition, from the company's UK headquarters, Lunchbox Theatrical Productions has been delivering **events in the York region** for over 13 years. This includes the award-winning *Yorkshire's Winter Wonderland* incorporating *The Ice Factor*; The Imperial Ice Stars' *Sleeping Beauty on Ice* at Castle Howard; *THOR'S tipi bar* in York, Leeds, Sheffield, Lincoln, Hull, Milton Keynes, as well as London's Regent's Place and Hyde Park Winter Wonderland; the *Vintage Fun Fair* in York City Centre; and new in 2017 - *Christmas at York Museum Gardens*.



Workshop Activities

Session 1

Exploring the themes

(Start with a practical warm up that finishes with groups of 4-6. For example....

Stop/Go/Floor/Jump

Students move around the space independently reacting to your instructions. Then swap a pair so stop means go for example and run the activity again. Confuse them by setting off walking yourself at the wrong time.

Teams of...

Students continue with movement around the space but you call out grouping and physical instructions... 'Teams of three elbows together' then back to walking then other grouping instructions depending on the dynamic of your group. 'Teams of two back to back', 'Teams of 8 toe to toe, ('Teams of 25 head on shoulders'?) etc. To create mixed groups of 4-6, finish with teams of two or three then you can put together larger mixed groups. This is obviously dependent on how well your group works with each other. Once in their groupings there's the option of giving their mini theatre company a name-could be linked with Shakespeare/prior learning or just to consolidate groupings.



Still Images

- Using atmospheric music to underscore, ask the groups to create a still image representing the word...MAGIC. Allow time to refine then repeat sequence with FAMILY, LOVE, LOYALTY and SECRETS (or any other choices relevant to your group and play). Encourage them to use full body language and facial expression...capture the moment.

Now ask the groups to put their images into an order and also to add in the words if that's helpful but they must do it in a stylised way. So for example they might whisper 'secrets' one after the other or all say 'family' in unison.

- Perform back with music underscore-DISCUSS how these are universal themes. Shakespeare doesn't write about experiences that are outdated and inaccessible to us. (Get them to name any TV show/movie where some/all of these themes are not present).
- Ask them to 'bank' those physical images and words if possible. Remember them as you will use them for the next activity.

(Development activity...can they find any images of *A Midsummer Night's Dream* online that seem to fit with these themes?)



Session 2

Exploring plot and text

1. Warm up

2. Whoosh!

Whoosh is a practical exercise where a whole group are involved in the active storytelling of the plot of a play.

- Using Resource Sheet 1 or any other appropriate synopsis for the level of your group, gather them in a circle. As you read the story indicate individuals to mime the story. You can encourage additional engagement with students being additional fairies in the forest or servants preparing for a wedding at court. If your group could handle it, some of them could become part of the set/inanimate large objects. Forests can be created physically with sound effects for example.
- The whoosh part is when there is a natural pause in the story. When you say 'whoosh' the actors in the space move back out into the circle and the story resumes with new performers chosen by you as you go through the next part of the narrative.

Looking at text

3. (Short warm up line to get started) Each group member to be given a line from Egeus' speech -Resource Sheet 2.
4. Ideally students work on their line individually at first. They walk to the rhythm, get to know the line. They pass/take it to people in different ways, e.g. as a greeting, delivering a secret message, as a declaration of love, as a military order.



5. Explain the context of the angry Father...how can this knowledge impact on the delivery of your line?
6. Ask who has got line 1 to put their hand up, then repeat with the rest of the numbers so students know who has got the line before them.
Encourage them to stand in the studio far away from the person who has the previous line so that the voices building the speech for this exercise are coming from different parts of the room.
7. Perform back the monologue with students each putting in their line when required. DISCUSS...What was effective about this? What do they predict might happen? (Perhaps Shakespeare's language isn't as difficult as we thought!?)
8. Recap the still image and key words performance from the last session.
9. Give out Resource Sheet 3 and sit down as a group. You/ a volunteer read through the quotes. Discuss what is being said and ideas about context (from the whoosh!) plus possible use of vocal tone and body language when speaking.

The groups are going to add the text extracts to their still images. They may choose the whole extract or a few lines. Model the activity using one group with one of their images as an example. They may choose to have one speaker/taking turns or unison speaking. What effect does that have?
10. Circulate and spotlight good practice but allow time for refined sequences.
11. Put the whole piece together. If you have a projector in your space you could run images on repeat or as an end marker?



Session 3 Using Text-development

Warm up

Students stand in a circle to undertake a vocal warm up.

1. Breathe in for a number of counts. Breathe in for 4, hold for 4 and then out for 4. (Think about how it feels at each point). Improve counts up to 8 controlling breaths.
2. Add in the following sounds on the exhale of breath such as Mmmm...ahhh/Mmmm...ooooo
3. Experiment with tongue twisters (*I often sit and think and fish and sit and fish and think and sit and fish and think- and often wish that I could get a drink!*)
4. Allocate the scenes. Allow them to read through and complete some basic blocking.
5. (Optional if there's time) Put all those looking at a specific scene together in a group. Allow them to discuss what they think is going on in the scene and present to the others. What is the subtext? What is the status of the characters in these scenes? Why do you think that and is there a shift in this as the scene progresses?
6. (Optional if there's time) Looking at the text again can you condense the scene into 4 key words with a still image to accompany it? Perhaps use music to present back?
7. Present the scenes but then invite the group to make predictions about the play. How is this relationship going to develop? What do they think will happen next?



Resource Sheet 1

Egeus brings his rebellious daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to Athenian law, she must face a death penalty or enter a convent.

Whoosh

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest.

Whoosh

Meanwhile, a group of Athenian tradesmen (known as the Mechanicals), led by Peter Quince, are planning to perform a play in celebration of the Duke's wedding. They rehearse *The Tragedy of Pyramus and Thisbe* in the same forest.

Whoosh

Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her page-boy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania.

The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania as she sleeps in her bower.



Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other men are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

Whoosh

Helena chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However Puck muddles up the two Athenian men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

Eventually, Oberon lifts all the enchantments and puts the humans to sleep. Titania is horrified that she's been in love with an ass and is reconciled with Oberon. On waking, the lovers decide the night's events must have all been a dream. Lysander and Hermia are back to normal, and Demetrius admits he does love Helena after all. Bottom wakes up and recounts his 'strange dream'.

Whoosh

The wedding of Theseus and Hippolyta becomes a triple celebration as the other human couples marry too. Quince and Bottom's troupe amuses the couples with their amateur performance of the play.

As the couples retire, Oberon, Titania and the fairies perform a blessing, and Puck asks the audience to applaud if they enjoyed the performance.



Resource Sheet 2 EGEUS

1 Full of vexation come I, with complaint

2 Against my child, my daughter Hermia.

3 Stand forth, Demetrius. My noble lord,

4 This man hath my consent to marry her.

5 Stand forth, Lysander: and my gracious duke,

6 This man hath bewitch'd the bosom of my child;

7 Thou, thou, Lysander, thou hast given her rhymes,

8 And interchanged love-tokens with my child:

9 Thou hast by moonlight at her window sung,

10 With feigning voice verses of feigning love,

11 With cunning hast thou filch'd my daughter's heart,



12 Turn'd her obedience, which is due to me,

13 To stubborn harshness: and, my gracious duke,

14 Be it so she; will not here before your grace

15 Consent to marry with Demetrius,

16 I beg the ancient privilege of Athens,

17 As she is mine, I may dispose of her:

18 Which shall be either to this gentleman

19 Or to her death, according to our law

20 Immediately provided in that case.



Resource Sheet 3

Magic

God's my life, stolen hence, and left me asleep! I have had a most rare vision. 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

Family

*Scornful Lysander! True, he hath my love,
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius*

Love

*I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.*

Friendship

*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?*

Secrets

*Take comfort, he no more will see my face
Lysander and myself will fly this place*



Script Extract 1 Act 2 Scene 1 (edited)

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! Why art thou here?
Come from the farthest Steppe of India?
But that your mistress and warrior love,
To Theseus must be wedded

OBERON How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?

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

OBERON Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy

TITANIA Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votaress of my order:
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.



Script Extract 2 Act 2 Scene 1 (edited)

Enter DEMETRIUS, HELENA, following him

DEMETRIUS I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stolen unto this wood;
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 you the more.
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.

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 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.

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.

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;

Exit DEMETRIUS

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