

4. (a) What suggestions as to the personal appearance of Hermia and Helena respectively do you find in this scene?

(b) Compare Hermia and Helena with respect to disposition.

5. In Act II., Scene I., Puck was spoken of as a "shrewd and knavish sprite." Show by reference to his speeches in this scene that this description is appropriate.

ACT IV.—SCENE I.

This scene is one of the most picturesque in the play. In the beginning of the scene, Bottom, still wearing the ass's head, is seated upon a bed of flowers, attended by Titania and her fairies, while Oberon looks on unseen. The "rough music" adds to the incongruity of the scene, and the height of the ridiculous is reached when Bottom falls asleep in the arms of Titania. Then the dénouement begins. First Titania and later Bottom and the lovers are released from the spell. In the meantime with the coming of dawn, Theseus and Hippolyta and their train appear in the enchanted wood, and in the noble music of their speech the frantic jarring of the lovers in the previous scene is forgotten. The lovers are wakened by the horns and shouts of the huntsmen, and all together wend their way to the temple in Athens. Only Bottom is left, and he too, as he sets out, is lost in wonder at the "most rare vision" he has had.

2. amiable. Lovely.

coy. Caress.

7. Mounsieur. Monsieur, as Bottom pronounces it.

15. overflown. Overflowed by the honey.

19. neaf. Fist.

20. leave your courtesy. Stop curtsying, or bowing.

22. Cavalery. Cavalero, or chevalier, a title of courtesy.

Cobweb. This should be Pease-blossom. Cobweb has been sent for the honey-bag.

29. The weavers in Shakespeare's time were given to psalm-singing.

30. tongs. The sounds were produced by striking them with a key.