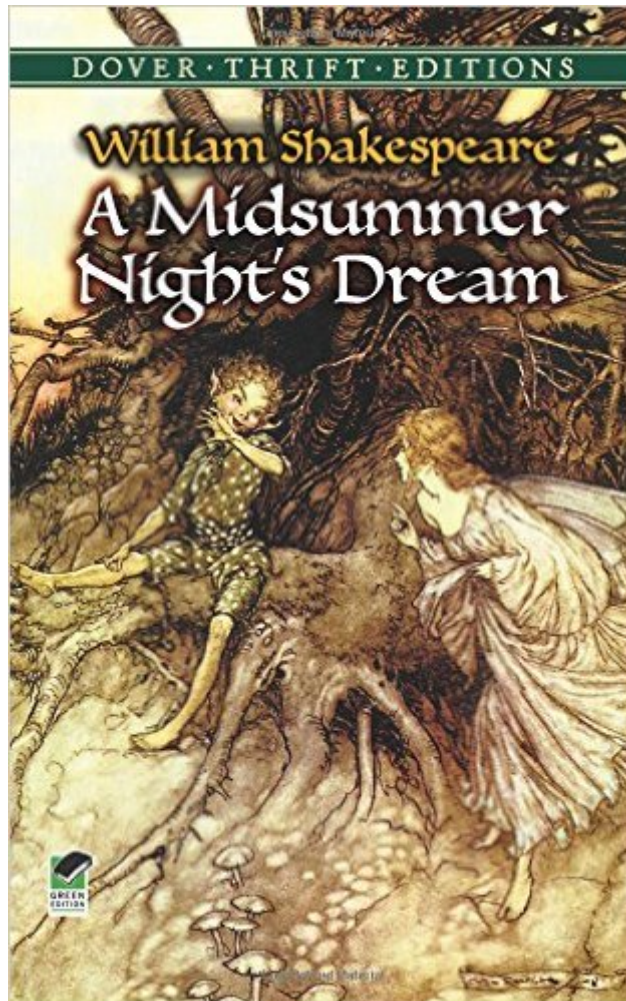


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A Midsummer Night's Dream (Dover Thrift Editions)



Synopsis

Perhaps the most popular of all of Shakespeare's comedies, *A Midsummer Night's Dream* humorously celebrates the vagaries of love. The approaching wedding festivities of Theseus, Duke of Athens, and his bride-to-be, Hippolyta, Queen of the Amazons, are delightfully crisscrossed with in-again, off-again romances of two young pairs of Athenian lovers; a fateful rivalry between the King and Queen of the Fairies; and the theatrical aspirations of a bumbling troupe of Athenian laborers. It all ends happily in wedding-night revelry complete with a play-within-a-play presented by the laborers to the ecstatic amusement of all. This edition, complete with explanatory footnotes, is reprinted from a standard British edition.

Book Information

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Customer Reviews

There are many reasons for the popularity of Shakespeare's "*A Midsummer Night's Dream*", not the least among them is the almost unique joining of the humorous misuse of language (by the tradesman actors) and the utter beauty of language and expression (by Puck, Oberon, and Titania). One usually gets a farce of language or an attempt at the sublime. Here the music of the two enriches both. How can one put together these four disparate plotlines into such a wonderful whole? The quartet of lovers and their mixed and varied attentions forms the basis of the plot in the comedy and it is a delightful enough farce. The squabble of Demetrius and Lysander over Hermia while Helena pines over Demetrius, Oberon and Titania's argument over one of her servants and Oberon's use of Puck to manipulate Titania's affections including Puck's mistaken application of Oberon's

potion to Lysander's eyes, the pending marriage of Theseus and Hippolyta, and the wonderfully, magically awful play being put on by the tradesman for the nobles. Putting all this into a wonderful whole is an achievement that I believe is unmatched. I do want to say that this play has suffered a great deal in our sex obsessed age. We have foisted on this play an eroticism that it does not claim for itself nor display. While the "adult" couples (Theseus & Hippolyta, Oberon & Titania) interact and talk in ways that include that aspect of their lives, the youthful couples always talk and act in ways that are concerned with propriety and modesty. Bottom is hardly the lust blinded brute depicted in modern productions. He is much more interested in eating and chatting with his Fairy friends than Titania.

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