

## 審查證明書

茲證明 國立中山大學外國語文學系 李祁芳助理教授 經本處審查通過「莎士比亞環球劇場《仲夏夜之夢》節目冊」之中英文劇作導聆及劇本大綱各乙篇

特此證明



文化部 衛武營藝術文化中心籌備處

中華民國一〇四年四月二十二日





GLOBE THEATRE  
ON TOUR

莎士比亞環球劇場

A  
Midsummer  
Night's  
Dream

# 仲夏夜之夢



主辦單位 **文化部**  
MINISTRY OF CULTURE

承辦單位 **衛武營** 藝術文化中心籌備處

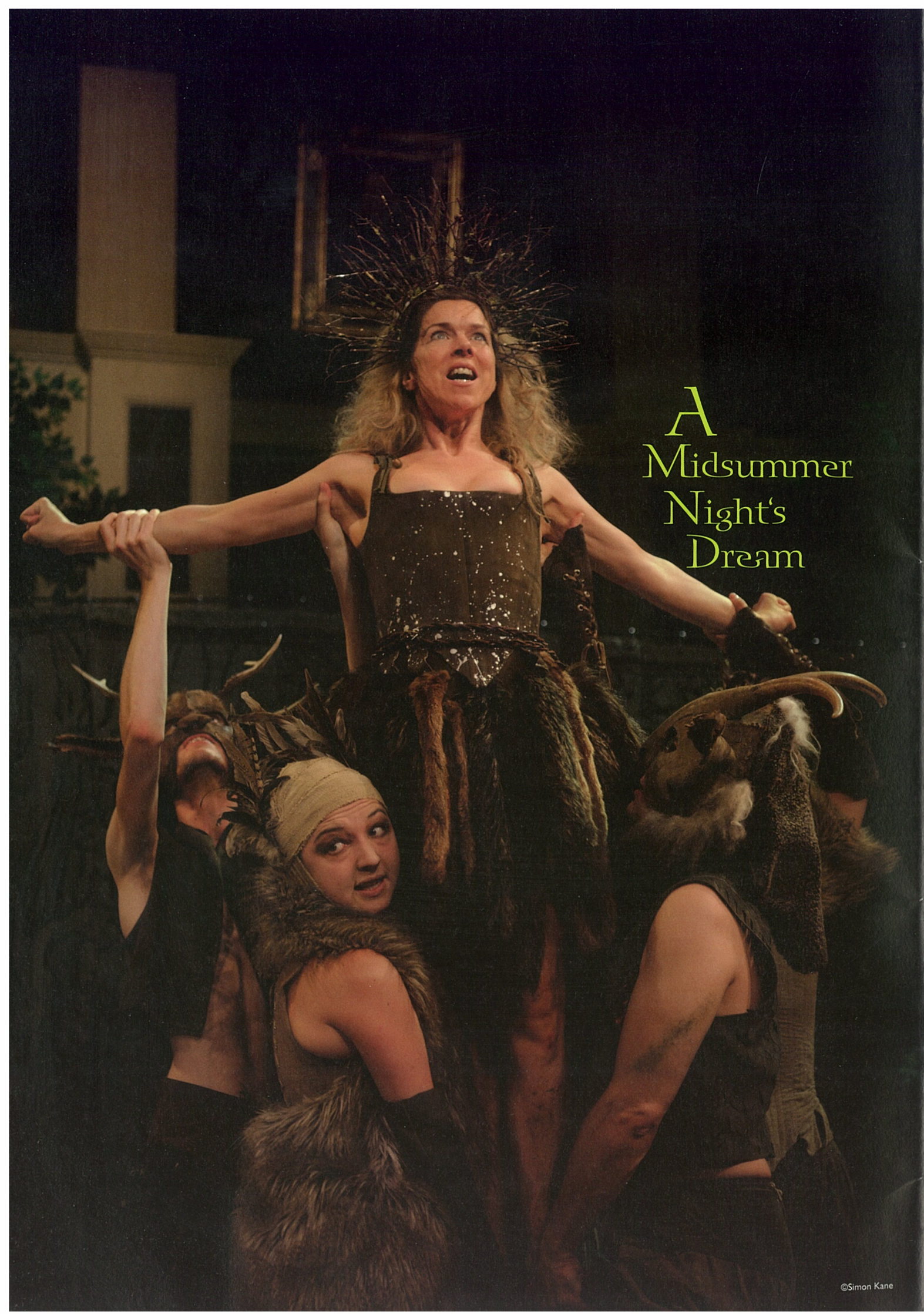
執行單位 **PAF** 表演藝術聯盟 **大大** 國際娛樂 07-5370000  
www.dadaarts.com.tw

協同執行 **故事工廠** 指定住宿 **Lees** 麗尊酒店 THE LEES HOTEL KAOHSIUNG

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A  
Midsummer  
Night's  
Dream

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演出時間 | 2014.10.09~11 (四 - 六) 19:30  
演出地點 | 衛武營國家藝術文化中心戶外園區

Time | Oct. 9 2014~ Oct.11 2014 (Thu.-Sat.) 19:30  
Place | Outdoor Plaza, National Kaohsiung Center  
for the Arts

※ 英文發音，中文字幕

Performed in English with Chinese subtitles.

※ 全長約 170 分鐘，含中場休息

Approx. 170 minutes with an intermission.

※ 每場演出 30 分鐘前有導聆講座

Pre-Show Talk: 30 minutes before each performance at the Outdoor Plaza

※ 主辦單位保有節目內容異動權及解釋權

The program is subject to change.

## 衛武營國家藝術文化中心

以南臺灣為基地  
面向國際 打造亞洲表演藝術新亮點

文化部推動多時，攸關臺灣表演藝術發展的《國家表演藝術中心設置條例》，2014年元月9日於立法院順利通過三讀，元月29日由總統正式頒佈，並於4月7日正式掛牌成立「國家表演藝術中心」。國家表演藝術中心為「一法人多館所」之行政法人，營運場館將含括（臺北）國家兩廳院、臺中國家歌劇院及衛武營國家藝術文化中心，不僅提供國內外專業藝術表演場地，扶植臺灣表演藝術團隊逐步邁向卓越，更是培育國民美學的重要搖籃，以輻射服務滿足臺灣各地民眾的文化需求。

衛武營國家藝術文化中心預計2015年底完工，並於2016年正式營運。為使軟硬體同步發展，行政院文化建設委員會（文化部前身）於2007年成立「衛武營藝術文化中心籌備處」，掌理興建與營運籌備事宜，並連續五年辦理「南方表演藝術發展計畫」，以扶植南部表演團隊、培育創作暨藝術管理行政人才為主要工作目標，五年內共扶植團隊演出1,153場，並舉辦工作坊、校園演出、藝文講座、義工培訓營等多項活動。

自2013年起，文化部邀請臺灣旅德指揮家簡文彬擔任國際諮詢顧問，簡文彬自1996年起擔任德國萊茵歌劇院駐院指揮迄今，並曾擔任國家交響樂團（NSO）音樂總監以及日本太平洋音樂節駐節指揮，是國內中生代指揮活躍於國際樂壇佼佼者，他將協助構思衛武營定位與營運規劃，比照國際藝文場館規劃年度節目，為未來的「衛武營國家藝術文化中心」培力。2014年4月，國家表演藝術中心聘任簡文彬為「衛武營國家藝術文化中心」之藝術總監。

2015年底完工啟用後，擁有四廳、總席次近六千席的「衛武營國家藝術文化中心」將發揮漩渦效應，帶動南臺灣藝文能量！衛武營也將和（臺北）國家兩廳院、臺中國家歌劇院三足鼎立，既競爭又合作，在臺灣表演藝術版圖上發揮文化資源的輻射效應。衛武營也將廣伸觸角，以南臺灣為基地，面向國際，與世界對話。



## National Kaohsiung Center for the Arts

Based in the southern Taiwan, National Kaohsiung Center for the Arts will be a new attraction in East Asia for international performing arts society.

Wei-Wu-Ying was originally a desolate, sandy expanse of land, before being developed into a military camp. In the 1950's it served as a recruit base, until falling into disuse. In 2003, the government decided to transform the area into a national performance center, initiating a mammoth cultural investment and construction effort similar to the development of the National Chiang Kai-Shek Cultural Center that has taken place over the past two decades. By retaining the name of the former armed forces base, National Kaohsiung Center for the Arts remains connected to its history, and reminds us of the center's transformation from military to cultural purpose.

In 2007, the design firm Mecanoo Architecten, led by Francine Houben, acquired the design and construction rights after being selected from a list of forty-four multinational entries that had been submitted as a part of an international design and construction competition.

In 2013, conductor Wen-Pin Chien was invited to take up the role of International Advisor by the Ministry of Culture, to help develop the Center's operating plans. Chien has been the resident conductor of the Deutsche Oper am Rhein in Germany since 1996, music director of the National Symphony Orchestra from 2001 to 2007 and resident conductor of the Pacific Music Festival in Japan from 1998 to 2004. Chien is not only a respected local conductor with an active international career, but his artistic connections, deeply established in Europe over the past two decades, have elevated the Center's worldwide profile and established a platform for international cooperation. In April 2014, Wen-Pin Chien has been appointed as the Artistic Director of National Kaohsiung Center for the Arts.

Upon completion at the end of 2015, National Kaohsiung Center for the Arts will become a pioneering institution for the advancement of Taiwanese Performing Arts in the 21st century. The cooperation between the Center, National Theater and Concert Hall (Taipei), and the National Taichung Theater (Taichung) is a major catalyst for the development of Taiwan's Culture. The spirit of Wei-Wu-Ying's past life as a military recruit center will be transformed into a training base for the creation of Taiwanese performing arts and the Center will serve as a launch pad for Taiwanese artists and performing groups to engage with the world.



## 莎士比亞環球劇場

許哲彬  
(劇場導演 / 英國皇家中央演講戲劇學院劇場創作碩士)

不只是復古？《仲夏夜之夢》跨時代與觀眾對話

現今人們所稱呼的「環球劇場」，其實為仿照十六世紀時莎翁所屬的「宮務大臣劇團」(Lord Chamberlain's Men) 打造的「環球劇場」(Globe Theatre) 重建而成。歷經了二十三年的考證與艱辛的募款，這座完整重現伊莉莎白時期風格的劇院才得以問世。當年的販夫走卒們花上一便士即可站在舞台前的空地抬頭觀賞演出，如今，則成為五英鎊的另類觀光體驗。

「莎士比亞環球劇場」以再現文藝復興時期的莎劇古典風貌為招牌。為了貼近當時演出實況，透過如：以自然天光為主的照明、演員不配戴麥克風、音樂音效等聽覺元素須以現場演奏呈現等等演出條件和特色，表演者和觀眾在沒有劇場燈光與第四面牆的幻覺下「共享」演出，不只更貼近莎翁為庶民而寫的理念，也對現代劇場高度依賴劇場元素的趨勢予以挑戰。藉著原始重現的伸展式舞台、莎劇台詞的優美韻調、古典華服和溫潤的橡木味，令觀眾彷彿坐在一部劇場時光機中，在演員舉手投足間，眨眼便回到十六世紀的莎劇時代。

現任藝術總監多明尼克·壯古所執導的《仲夏夜之夢》，便充分體現了古典與現代的融合之美。這齣以伊莉莎白時期風格融合現代元素的經典莎翁喜劇在倫敦上演時，被譽為近年來亮點最多、表演最精彩的版

本。壯古巧妙安排仙王奧布朗和特修斯、仙后泰緹妮亞、希波麗塔兩組角色為同一演員扮演，增添劇中亂點鴛鴦譜的錯認之趣。「不只是齣喜劇」，壯古認為《仲夏夜之夢》裡對於愛情渴求的狂亂與失去愛的黑暗，必須在笑聲之外提煉出來；他也加強了現代的女性觀點，補足原劇中一貫受制的女角們。堅持著與觀眾在演出中「共享」對話的原則，壯古的《仲夏夜之夢》照見出無論任何時代裡，人們對於愛的渴望與恐懼，以及那些因愛而笑的多情自擾。

「以你們的想像填補我們的殘缺」(Piece out our imperfections with your thoughts)，從英國演員里蘭斯(Mark Rylance) 在這座劇院1997年的《亨利五世》舞台上所說出的這句經典台詞起，便宣告它存在的姿態實則是對鏡框劇場之正統性的挑戰，儘管「莎士比亞環球劇場」已成為倫敦最熱門的觀光景點之一，然而其藝術視野和毫不馬虎的演出品質，令這座以歷史使命為初衷的劇院在當代英國劇場中佔有不可替代的地位。

(原文刊載於 PAR 表演藝術雜誌 No.256, Apr.2014)



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## Traveling from the past? Dream *A Midsummer Night's Dream* in Modern Theatre.

Tora Hsu  
Theatre Director/ Royal Central School of Speech & Drama  
(Creative Producing MA)

The Globe Theatre we have known nowadays is a reconstruction of the 1599 Globe Theatre, a playhouse for the Lord Chamberlain's Men, the theatre company Shakespeare belonged to during 1594-1603. After twenty-three years of research and fundraising, an Elizabethan amphitheatre was reconstructed. Groundlings paid only one penny to stand in the Yard – the space in front of the stage – and to look up to the stage. In the reconstructed Globe, groundlings only pay £5 for a special theatrical experience.

What is unique about the Globe Theatre is how it brings to life the playing conditions of sixteenth-century theatres for a modern audience. In order to stay true to the theatre performance of that time, the Globe Theatre adopts original features such as natural lighting, acting without microphones, the use of live music, live sound effect, and etc. Without stage lighting and the fourth wall, performers and audience "share" the performance together. It is not only an idea closer to Shakespeare's awareness that he was writing for a socially diverse audience, but it also challenges modern expectations of theatre, such as a darkened auditorium and the use of modern technology for staging effects. The original thrust stage, the poetic dialogue, the elegant costume, and the warm smell of oak are brought in front of us, inviting audience to take a journey inside the theatre as if it were a time machine. Being able to see other audience members and being seen by the actors during a performance allows Globe audiences to experience Shakespeare's theatre in the sixteenth century.

*A Midsummer Night's Dream*, directed by Dominic Dromgoole, the current artistic director

of Shakespeare's Globe, demonstrates a perfect integration between the classic and the modern. Combining the 16th Century's Elizabethan style and some modern elements, Dromgoole's *A Midsummer Night's Dream* was considered to be the most wonderful and impressive version in the recent years when it premiered in London. Dominic Dromgoole made a clever decision that he let the same actors to play the roles of Oberon and Theseus as well as the roles of Titania and Hippolyta, highlighting the humor of audiences' confusion on these characters. "It is not merely a comedy," says Dromgoole. The director believes that the craziness and the pain of love in *A Midsummer Night's Dream* have to be revealed through laughter. He also provides a modern female perspective as an alternative thought from the conventional depiction of the original female characters. With an insistence that theatre performance should become a dialogue "shared" by performers and audience, Dromgoole's *A Midsummer Night's Dream* reflects people's desire for love, the fear of love, the joy of love, and the anxiety caused by love no matter what age we live in.

"Piece out our imperfections with your thoughts" – since the British actor Mark Rylance spoke the famous line in *Henry V* performed at The Globe Theatre in 1997, he proclaimed that Shakespeare's Globe should exist as a challenge to the "orthodoxy" of proscenium stage. Although Shakespeare's Globe has already become a popular attraction in London, its artistic vision and high performance quality indeed make this theatre, which was established with a historical mission, irreplaceable in modern British theatre.

(Performing Arts Review Magazine No.256, Apr.2014)



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《仲》劇是莎翁早期獻給貴族婚禮的慶典喜劇。莎翁創作時，總是考掘古典故事來寫新劇本，《仲》劇乃典型代表作。他最常用的典律是奧維德的《變形記》，從中改編〈皮拉慕斯與希思比〉來作為骨幹與劇中劇之題材。故事中兩個戀人因世代仇恨無法見面，因此逃到桑椹樹下相會。當希思比抵達時，被獅子嚇跑了，留下了面紗，但上面沾到的血不是她的。當皮拉慕斯在桑椹樹下，看到了有血跡的面紗，以為她被獅子吞了，傷心欲絕的他決定追隨愛人，拔劍自刎。逃跑後的希思比折返原地，看到皮拉慕斯已死，心碎不已，也在樹下殉情。莎翁寫作時也運用喬叟《騎士的故事》，重寫提修斯與希波麗塔的愛情故事，將之重置於盛夏森林的狩獵場。莎翁也熟知當代民間故事，泰緹妮亞與八登的畸戀乃從阿普里爾斯的《黃金驢》(1566)改編。

「仲夏」是莎士比亞在劇中的時間論述，目的是要釋放觀眾在冬季被壓抑的情緒以及日常生活中的嚴肅與一成不變，以讚頌盛夏不斷重生的生命魔力。在英國曆法中，仲夏即夏至，是一年中 longest 的一日，白晝 18 小時，夜晚 6 小時。傳統上，男男女女會在此刻一起到仙子居住的森林裏，以歌舞歡唱大自然在盛夏獻給人們的美麗奇蹟。這樣的慶典其實是初夏「五月節」的延伸。夏至在月亮引力的影響下，民眾相信在這天所出現的一些不尋常衝動或是不可理解的古怪行徑，

都是受到自然的牽引，因此失控的行為乃情有可原，他們將之歸咎是「仲夏瘋」。

仙子在劇中是森林間掌管自然的居民，幻不可測，他們的行為雖與理性的人類不同，也具有人性。而夢則是人類被壓抑後所釋放的能量，深不可探。莎士比亞是個有雙重感官知能的詩人 (Jonathan Bate)，他讚揚人類無可限量的天賦，如愛與想像力，我們得以從中窺見詩人以古典對稱的思想架構，來撐起二元宇宙的表演：凡夫與仙子、雅典與森林、白晝與黑夜、法律與愛情、理性與幻想、清醒與夢境都是劇中「人為」與「自然」的體現元素。

倫敦莎士比亞環球劇場的演出不是孟德爾頌絲絨版的芭蕾舞，也非改編的唯美電影。他們採用精準的歷史考證，以還原莎劇原貌為最高宗旨，讓演員穿古典服飾、講莎翁英語，演繹當時的世界，觀眾得以從中見聞英國道地的色彩以及戀人們的仲夏瘋。導演多明尼克·壯古在劇中所運用的文化元素是西方民間傳說的「綠人」意象，其葉狀頭飾代表著大自然不息的孕育力與創造力，這也激發壯古堆疊起不同層次的綠色表現，讓一切綠得粗曠，綠得生生 / 聲聲不息，綠得無法控制；歐伯朗戴上綠人的面具與赫恩獵人的鹿角頭飾，引領戀人們聽著野性呼喚，尋找愛情。

## A Midsummer Night's Dream Introduction

Chi-fang Sophia Li Assistant Professor, Department of Foreign Languages and Literature, National Sun Yat-sen University

*A Midsummer Night's Dream* is Shakespeare's early festive comedy (c.1594-98) dedicated to an aristocratic wedding. When Shakespeare conceives the play in the early 1590s, he delves into classical tales to make anew his own story. His favourite is Ovid's *Metamorphoses*, from which he gleanes the tragedy of *Pyramus and Thisbe* to serve the backbone of the play and the play-within-the-play. In the story, two lovers, objected by their parents because of generational rivalry, plan to meet under the mulberry tree. When Thisbe arrives, she is scared away by a lion and leaves behind a veil whose blood-stain is not hers. When Pyramus arrives and sees the blood-stained veil, he assumes Thisbe is devoured by the lion, so he kills himself. Thisbe returns and sees Pyramus' dead body, following him to death. Shakespeare also reads Chaucer's *The Knight's Tale*, from which he rewrites the story of Theseus and Hippolyta, setting it in Midsummer's hunting ground. Shakespeare is also interested in contemporary folk stories. Titania and Bottom's strange love is extracted from Apuleius's *The Golden Ass* (1566).

Midsummer is Shakespeare's time statement, the purpose of which is to release repressed winter stresses and the sobriety and rigidity of everyday life to celebrate the generative magic of summertime. In the English calendar midsummer is summer solstice. In England it is the longest day of the year when there are 18 hours during the day and 6 hours at night. Traditionally, on this midsummer's day, men and women would go into the woods where fairies dwell to eulogize the beautiful wonder of nature with singing and dancing. Their festive celebration continues the traditional 'rite of May' (IV.i.129-30).

In the time of solstice under the influence of the moon, Elizabethans believe their unusual impulsive and incomprehensible cranky behaviour is excusable and thus call it 'midsummer madness'.

Fairies are the supernatural and unfathomable denizens of the forest who behave differently from rational humans, whereas dream is the liberated energy of humans' repressed minds. Shakespeare is a poet of double vision. (Jonathan Bate) He lauds the bottomless human faculties of love and imagination, from which we can see the poet's symmetrical minds busy at work: Athens and the woods, day and night, law and love, reason and imagination, waking life and dream are the embodied elements of art and nature.

Shakespeare's Globe's production is not Mendelssohn's velvety *Midsummer* ballet or any modern adaptations we see in films. Dominic Dromgoole's production is purportedly set in Shakespeare's time where performers wear Elizabethan costumes, speak Shakespearean English, and stage their own version of the world, from which the audience sees the authentic colour of England alongside the lovers' midsummer madness. The key cultural element Dromgoole brings into play is the imagery of Green Man. His foliate head represents life, fertility, and nature's regenerative power, which also inspires Dromgoole to play along different nuances of green: lovers are led by Oberon, who, wearing Herne the Hunter's stag's antlers, elicits them to follow the call of the wild in search of love.



# 劇本大綱

李祁芳

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外文系助理教授

## 第一幕

雅典公爵提修斯即將迎娶他所征服的戀人，亞馬遜女王希波麗塔。當他迫不及待地等待婚禮的到來時，有位憤怒的父親（伊吉斯）前來求助，因為女兒（赫米雅）拒絕嫁給老爸中意的人選（狄米特律斯），伊吉斯因此求助公爵，兩人企圖聯手用法律（死刑）與命令（當修女）逼女兒就範。赫米雅因此和她的戀人（賴山德）逃出象徵父權與秩序的雅典城，離開前，兩人天真地將計畫告訴好友海麗娜，但海麗娜卻將兩人私奔的祕密告訴她所鍾情、但卻不愛她的狄米特律斯，好讓他因感激而回心轉意。

一群工匠相約在雅典城，要排演獻給公爵婚禮的一齣古典名劇《皮拉穆與狄絲貝》。木匠暎斯是導演，在場分配角色，決定八登飾主角皮拉穆，福祿飾狄絲貝，斯塔弗林飾狄絲貝之母，鬧特飾狄絲貝之父，史那格飾獅子。雖然精力充沛的八登躍躍欲試所有的角色，暎斯仍維持原案，明晚在城外月光下的森林排練。

## 第二幕

淘氣羅賓晚上巧遇森林仙子。羅賓告訴他，仙子之王歐伯朗與仙后泰緹妮亞最近不合，因為他忌妒她有一個可愛的印度小童當玩伴，他要小童，但她不給。這時泰緹妮亞進場，控訴歐伯朗愛上希波麗塔而荒廢掌管森林的職責，自然界因而四大不調。但歐伯朗反控她愛上提修斯。爭吵之餘，歐伯朗說只



要她交出小童，那麼他就閉嘴，但強勢的仙后不願妥協。

惱怒的歐伯朗因此找羅賓作弄她。他命令羅賓趁仙后熟睡時，將花蜜滴在她眼上，花蜜會讓她一睜眼就愛上她看到的第一個東西，林間的野獸都有可能讓高貴的她，墜入不可自拔的錯戀。

夜晚，海麗娜放下女人的自尊，追著狄米特律斯進入森林，但他卻不留情面地拒絕她。狄米特律斯的絕情歐伯朗看在眼裏，十分同情海麗娜，因此命令羅賓用花蜜撮合兩人。

這時泰緹妮亞在花仙子們的簇擁與歌唱下進場，準備入睡。歐伯朗悄悄地把花蜜滴在老婆的雙眸。從雅典城私奔到森林裏的賴山德與赫米雅，夜晚十分疲倦，在林地睡著了。羅賓看到賴山德，誤以為他就是狄米特律斯，花蜜因此滴錯了人。

海麗娜不放棄狄米特律斯，他拼命地逃，但她再也跑不動，突然看到賴山德躺在林中，怕他遭遇不測而叫醒他。此時賴山德睜眼所見的是海麗娜，花蜜起了作用。情路受挫的海麗娜不相信賴山德的情話，認為他在開玩笑而憤而離去，賴山德追了過去。赫米雅醒後，想起剛才惡夢中有隻蛇爬過胸前，而愛人賴山德卻坐在旁邊大笑，心慌害怕的她因此在林中呼喚，尋找賴山德。

## 第三幕

工匠們在月光照耀的林中準備彩排。愛搗蛋的羅賓看著粗鄙的工匠彩排古典名劇頻頻出錯，得到了靈感，心生一計，尾隨八登一起退場，準備捉弄他。當八登再次進場時，竟被羅賓變形，成了驢頭人，大夥以為見鬼了，嚇得各自散開！八登在狀況外，以為是夥伴們在捉弄他。原來羅賓的詭計是要讓仙后醒後愛上驢頭男！果真如此，仙后被驢頭人迷住，以杏桃、露莓、紫葡、無花果、桑椹以及從熊蜂偷來的蜜袋，讓八登品嚐，螢火蟲的眼睛是他們調情的燈芯，荒唐的仙驢戀在林中浪漫開展。

歐伯朗得知詭計成功後，龍心大悅。這時狄米特律斯進場，向赫米雅訴情衷，但是赫米雅不相信賴山德會拋棄她，反而認為是狄米特律斯殺了賴山德，赫米雅憤而離開。傷心的狄米特律斯累了，在森林裏睡著。歐伯朗看到這一幕，才知羅賓錯點鴛鴦譜。為了修正羅賓的失誤，歐伯朗把花蜜滴在狄米特律斯的眼睛。這時賴山德追著海麗娜進場。在一旁的狄米特律斯醒來看到海麗娜，馬上愛上她。海麗娜不敢置信現在竟然有兩位追求者！赫米雅進場找到賴山德後非常欣喜，但他不理她。海麗娜堅信這場鬧劇一定是三人聯手要作弄她。這時兩女指責對方，海麗娜看到兩男為自己扭打在地，嚇得逃跑，赫米雅追著退場。

歐伯朗決定再次用花蜜重整愛情的秩序，命羅賓讓四位戀人在森林疲於奔命、體力不支而倒地而睡。羅賓再趁機用花蜜讓四人兩兩成對。

## 第四幕

歐伯朗望著老婆與驢人情話綿綿時，覺得玩笑開得過火，心生同情，對羅賓坦承，其實先早老婆已經在森林中跟他妥協，把小童給了他。現在，他要解除花蜜的魔咒，也命令羅賓除去八登的驢頭。大夢初醒的仙后與丈夫復合後，看見八登突然覺得看到了莫名噁心的雙重幻象。

這時提修斯、希波麗塔、伊吉斯等人進入森

林打獵，發現熟睡的戀人，問他們到底是怎麼一回事，但沒有人記得。賴山德承認私奔，伊吉斯暴怒，要用法律制裁他，但狄米特律斯說，他對赫米雅的愛已成融雪，他現在傾心的是海麗娜，提修斯因此決定讓這四人擇期所愛，一起加入他的婚禮。

這時八登從戀夢中醒來，驚訝地發現他的演員夥伴都走了。他依稀記得這個不可置信的仙夢，趕快請暎斯幫他寫詩，化記憶為永恆，要在《皮》劇演出後，在公爵面前朗誦〈八登之夢〉。

在雅典城預演的工匠們對八登的缺席感到惋惜。他們宣布，不能沒有八登。八登這時進場，告訴夥伴他有個奇幻故事要告訴大家，他們必須要跟隨他到公爵的皇宮。

## 第五幕

新婚的提修斯與夫人正在談論四位戀人的仲夏夜之夢。理智的提修斯對夢不肖一顧，覺得夢只是戀人、瘋子與詩人才會有的幻想，但希波麗塔覺得四人都做同樣的夢還真妙！

提修斯的慶典大臣進場詢問公爵今晚想要什麼娛樂，公爵點了工匠們喧鬧的《皮》劇，儘管希波麗塔與慶典大臣不敢領教他們的破演技，公爵還是要這齣古典劇。暎斯在開場白講錯話，工匠演得手忙腳亂，悲劇成了喜劇，看戲的雅典人也不時給予詼諧的評論。劇終時，公爵不想再忍受工匠們的笨手笨腳，請八登以民俗舞蹈結束。

終場，羅賓與仙子們回到深林的舞台，他們歡唱著夏日的美好，祝福新婚夫婦終成眷屬。羅賓最後提醒觀眾，仙子們若有冒犯凡人之處，請見諒，各位所看到的一切只不過是場夢。

Photo Credit/ Simon Kane



## Plot Outline

Chi-fang  
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Sun Yat-sen University

### Act I

Theseus, the Duke of Athens, is going to marry his conquered Queen of the Amazons, Hippolyta. A vexed father (Egeus) comes to Theseus to seek redress because his daughter Hermia is going to marry Lysander, not Demetrius, Egeus' favourite. Theseus and Egeus oblige Hermia to obey, otherwise she'll be condemned to death or sent to the nunnery. Hermia and Lysander thus elope to the forest outside Athens. Before leaving, they tell their plan to Helena, who then informs Demetrius of their elopement with the hope that Demetrius will require her love.

The Athenian mechanicals are meeting in town to rehearse the classical tale, Pyramus and Thisbe. Quince the director assigns Bottom to play Pyramus, Flute Thisbe, Starveling Thisbe's mother, Snout Thisbe's father, and Snug the Lion. Energetic Bottom wants to attempt every role, but Quince maintains the original plan – all should rehearse in the woods under the moonlight.

### Act II

Puck Robin and a fairy meet in the forest at night. Puck tells him that Oberon, King of Fairies, has a row with his Queen because she won't give him an Indian boy as a companion. Titania enters, accusing Oberon of an affair with Hippolyta and he refutes her by arguing she's in love with Theseus. Oberon says their quarrel can be put aside if the Indian boy is given to him, but she refuses to compromise.

Angry Oberon therefore sends for Robin to drop a magic flower juice on Titania's eyes, which will make this noble queen fall in love with the first thing she sees in the forest. It can be any beasts.

At night Helena swallows women's pride, chasing Demetrius into the woods. However, he bluntly rejects her. Oberon pities Demetrius and vows he'll use the flower juice to match them.

Titania enters the stage with her fairies. While they sing her to sleep, Oberon squeezes the flower juice on her eyes. Meanwhile, having entered the woods, Lysander and Hermia feel tired and lie down to sleep. Seeing Lysander, Robin mistakes him for Demetrius. An error is made.

Helena is still pursuing Demetrius, but he flees away wherever he can. Helena is too tired to follow. In the woods she chances upon Lysander sleeping there and is worried about his safety and wakes him up. The flower juice makes effect. Emotionally frustrated Helena is not convinced by Lysander's courtship and takes his wooing as a joke and leaves angrily. Lysander chases after her. Hermia wakes after a nightmare in which she saw a snake crawling over her breast while Lysander sat aside laughing. Hermia is frightened and sets off to find Lysander.

### Act III

The mechanicals are rehearsing in the forest. Mischievous Robin finds those rude mechanicals' rehearsal inspirational and devises a trick to play upon Bottom as he exits. When Bottom re-enters, he is transformed into an ass-man. His fellowmen are scared and all run off! Totally ignorant of Robin's prank (which is to make Titania fall in love with Bottom the ass-man), Robin reckons it must be his mates who are doing the mischief. Indeed, after Titania awakes, she is instantly enamoured by Bottom, feeding him with apricots, dewberries, purple grapes, green figs, mulberries, and honey stolen from the bumblebees. The fiery glow-worms' eyes light up their romantic bower.

Knowing that the trick works, Oberon is delighted. Demetrius enters and woos Hermia, but she doesn't believe Lysander would ditch her, and thinks it must be

Demetrius, who kills Lysander. Dejected Demetrius is emotionally spent and falls asleep in the woods. Seeing this, Oberon knows it's Robin's fault. To undo Robin's mischief, Oberon drops the juice on Demetrius' eyes. Meanwhile, Lysander chases Helena into the scene. Upon seeing Helena, Demetrius falls for her, who can't believe she should have two wooers simultaneously! At this point, Hermia enters and finds Lysander, who now denies her. Helena feels frustrated and takes all this confusion as a collaborative prank. Helena and Hermia indict each other. Seeing Demetrius and Lysander fighting, frightened Helena runs away, followed by Hermia.

Oberon plans to rectify the order of love with the flower juice: he orders Robin to exhaust the four lovers so that they will fall asleep. Then he will reapply the new potion to re-couple them.

### Act IV

While Oberon watches Titania and ass-man Bottom speak lovingly to each other, he feels contrite. He confides to Robin that earlier in the woods Titania has given him the Indian boy. Now he must undo the spell and asks Robin to remove the ass's head from Bottom. Titania is now awake and united with Oberon. However, seeing Bottom, she sees an unspeakable double vision.

Theseus, Hippolyta, Egeus are hunting in the forest, but seeing the lovers asleep, they awake them and ask how it all came to pass. Nobody remembers. Lysander admits the elopement, which angers Egeus, who wants to prosecute him with Athenian law. But Demetrius tells Egeus his love to Hermia has melted. He now loves Helena. Theseus then overrules Egeus and invites the young couples to marry in his wedding.

Meanwhile, Bottom has woken up and is astonished to find his fellowmen gone. He insists the dream he's dreamt is so unbelievable that Quince should write a ballad of it to turn memory into eternal poetry to be performed after the Duke's wedding.

The mechanicals in Athens are lamenting Bottom's absence. They announce they can't perform the play without him. Just



then Bottom enters, telling them he has an amazing story to share and they must go with him to the palace.

### Act V

The newlyweds Theseus and Hippolyta are discussing the young lovers' accounts of their dreams. Theseus dismisses 'dream' as some 'fantasies' and opines that only the lunatic, the lover, and the poet would have it. However, Hippolyta finds their dream 'strange' and 'admirable'.

Philostrate presents Theseus with a choice of evening entertainment. Theseus chooses the mechanicals' noisy play, which is considered dreadful by Philostrate and Hippolyta. As the performance starts, the Prologue is mispronounced by Quince. The bumbling workmen make this classical tragedy a pleasant comedy joined by the Athenian audience's witty comments. At its close, Theseus asks Bottom to close the play with a Bergomask dance because the play 'needs no excuse'.

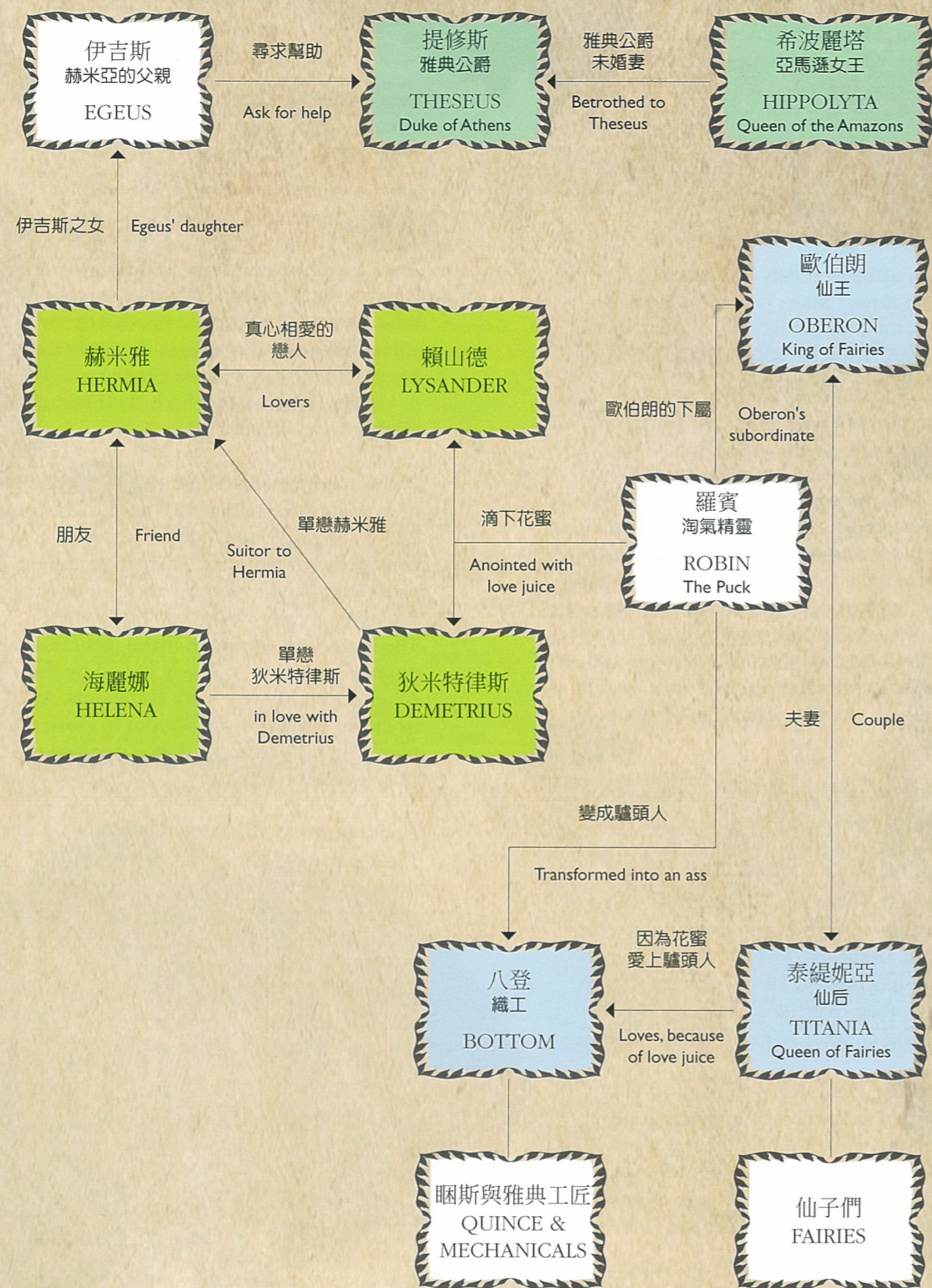
Puck returns to the stage with Oberon, Titania and the fairies. As they sing and dance, Oberon blesses the newlyweds with the songs of midsummer. At last only Puck remains to remind the audience that if sprites offend, please do not reprehend because what they have seen is no more real than a dream.



Photo Credit/ Simon Kane



## 角色關係圖 Character Map



## 角色表 (依角色字母順序) | Cast (in alphabetical order)

織工八登	BOTTOM	TREVOR FOX
狄米特律斯	DEMETRIUS	PHILIP CORREIA
伊吉斯 / 細木工匠史那格	EGEUS / SNUG	RICHARD BREMMER
蜘蛛網仙子	COBWEB FAIRY	ELLA CUMBER
豌豆花仙子	PEASEBLOSSOM FAIRY	SUSAN HINGLEY
風箱修理工福祿 / 芥子仙子	FLUTE / MUSTARDSEED	STEFFAN DONNELLY
海麗娜	HELENA	BEATRIZ ROMILLY
赫米雅 / 飛蛾仙子	HERMIA / MOTH	LIZZY WATTS
賴山德	LYSANDER	JAMIE CHANDLER
歐伯朗 / 提修斯	OBERON / THESEUS	ADEN GILLET
羅賓 (帕克) / 菲洛崔特	ROBIN (PUCK) / PHILOSTRATE	MOLLY LOGAN
木匠暱斯 / 仙子	QUINCE / FIRST FAIRY	BRENDAN O'HEA
裁縫師大福林	STARVELING	HUSS GARBIYA
補鍋匠鬧特	SNOUT	JOHN CUMMINS
泰緹妮亞 / 希波麗塔	TITANIA / HIPPOLYTA	JANIE DEE



### 音樂家 | Musicians

音樂總監 / 低音喇叭 / 文藝復興吉他 / 手搖風琴 / 配音  
MUSICAL DIRECTOR / SACKBUT / RENAISSANCE GUITAR / HURDY-GURDY / VOICE  
GEROGE BARTLE

二胡 / 傳統笛 / 古箏 / 打擊樂器  
ERHU / TRADITIONAL FLUTES / GUZHENG / PERCUSSION  
HEIDI CHAN

直笛 / 蕭姆管 / 打擊樂器  
RECORDER / SHAWM / PERCUSSION  
KATE COWLING

### 技術人員 | Touring Technical Staff

燈光設計與製作經理 Lighting Designer and Production Manager / PAUL RUSSELL  
舞台監督 Stage Manager / BRYAN PATTERSON  
舞台監督 Deputy Stage Manager / RACHAEL MILLER  
舞台監督 Assistant Stage Manager / OLLY CLARKE  
服裝管理 Tour Wardrobe / MELANIE BROOKES  
服裝管理 Tour Wigs, Hair & Make-up / LEE APPLETON

創意團隊 | Creative Team



導演 DIRECTOR |

多明尼克·壯古  
DOMINIC DROMGOOLE



多明尼克·壯古為英國莎士比亞環球劇院藝術總監，過去與劇院合作作品包括：《科利奧蘭納斯》，2006、《安東尼與克利奧帕格拉》，2006、《愛的徒勞》，2007、與《李爾王》，2008。2009年時，壯古執導了《羅密歐與茱麗葉》、崔佛·葛里菲斯劇作《新世界》、《愛的徒勞》之重製以及隨後之美國巡演。在2010年《國王與盜賊》系列中，他執導了第一部與第二部《亨利四世》。2011年，壯古執導《哈姆雷特》，為英國莎士比亞環球劇院小型巡演系列作品，並於2012年執導《亨利五世》。去年，他執導了《仲夏夜之夢》與《加百列》。今年，壯古為山姆·沃納梅克劇院執導開幕演出《馬爾菲公爵夫人》。壯古於1999年至2005年間擔任牛津劇團藝術總監、1990年至1996年間為布殊劇院藝術總監、1996年至1997年間為彼得·侯劇團負責評選新劇本。與壯古合作過的劇院還包括三輪車劇院，以及多間位於倫敦西區、美國、羅馬尼亞、愛爾蘭之劇院/劇團等。多明尼克·壯古曾出版兩本書籍，分別為《全室》，2001與《威廉與我》，2006。

Dominic is the Artistic Director of Shakespeare's Globe. Previous work at the Globe includes: *Coriolanus* and *Antony and Cleopatra* in 2006, *Love's Labour's Lost* in 2007 and *King Lear* in 2008. In 2009 he directed *Romeo and Juliet* and *A New World* by Trevor Griffiths and also remounted *Love's Labour's Lost*, which then toured the USA. For the 2010 *Kings and Rogues* season he directed *Henry IV* Parts 1 and 2. In 2011 he directed *Hamlet* for the Globe's small-scale tours and in 2012 directed *Henry V*. Last year he directed *A Midsummer Night's Dream* and *Gabriel*. This year he directed the opening show in the inaugural season in the Sam Wanamaker Playhouse, *The Duchess of Malfi*. He was Artistic Director of the Oxford Stage Company, 1999-2005, and of the Bush Theatre, 1990-6, and Director of New Plays for the Peter Hall Company, 1996-7. He has also directed at the Tricycle Theatre, in the West-End, and in America, Romania and Ireland. Dominic has written two books, *The Full Room* (2001) and *Will & Me* (2006).

副導演 ASSOCIATE DIRECTOR |

喬·墨菲  
JOE MURPHY

喬·墨菲目前為納博科夫劇團藝術總監。他以駐團導演身分參與的製作包括倫敦西區約克公爵劇院的《鬼故事》；以助理導演身分參與的製作則包括倫敦皇家宮廷劇院《修道院》、曼徹斯特布殊劇院與皇家交易所劇院《1997年5月2日》、高潮藝術節《中間人》、老紅獅劇院《女孩與娃娃》、雅克拉劇院《煉獄》、布殊劇院《他說...》等。

Joe is the Artistic Director of Nabokov Theatre Company. His theatre as Associate Director include: *Punk Rock* (Lyric Hammersmith and tour); *The Laws of War* (Royal Court). His theatre credits as Resident Director include: *Ghost Stories* (Duke of York's, West End). His theatre as Assistant Director includes: *The Priory* (Royal Court); *2nd May 1997* (The Bush/Royal Exchange Theatre, Manchester); *Fixer* (High Tide Festival); *Purgatory* (Arcola); *Girls and Dolls* (Old Red Lion) and *He Said...* (The Bush).

設計 DESIGNER |

喬納森·芬瑟  
JONATHAN FENSOM

強納森曾與英國莎士比亞環球劇院合作作品包括：《馬爾菲公爵夫人》、《加百列》、《仲夏夜之夢》、《亨利五世》、《環球之謎》、《無事生非》、《哈姆雷特》、《亨利四世》第一部與第二部、《李爾王》、以及《愛的徒勞》。強納森同時也是迪士尼音樂劇《獅子王》之副席設計師，此劇首演於紐約百老匯新阿姆斯特丹劇院，曾於世界各地演出。強納森為《旅程的終點》所設計的舞台，於2007年獲東尼獎提名，此劇並獲得同年東尼獎【最佳復排獎】之肯定。

Jonathan's previous work for Shakespeare's Globe includes: *The Duchess of Malfi*, *Gabriel*, *A Midsummer Night's Dream*, *Henry V*, *The Globe Mysteries*, *Much Ado About Nothing*, *Hamlet*, *Henry IV* Parts 1 & 2, *King Lear* and *Love's Labour's Lost*. Jonathan was Associate Designer on Disney's *The Lion King*, which premiered at the New Amsterdam Theatre on Broadway and has subsequently opened worldwide. His set design for *Journey's End* was nominated for a Tony Award in 2007. The production won the Tony Award for Best Revival.

作曲 COMPOSER |

克萊兒·凡·肯培  
CLAIRE VAN KAMPEN

克萊兒於英國皇家音樂院接受專業音樂訓練，專精於當代音樂演奏，並與魯斯·吉普斯博士修習作曲。在克萊兒同時身為作曲家、演奏者、作家、廣播主持人的創作生涯中，曾為海內外多齣戲劇、電視節目、與電影作品編曲。1990年時，克萊兒與馬克·瑞蘭斯共同創立了「太陽神戰車劇團」，所參與的《暴風雨》製作在1991年演出於當時的環球劇院舊址。在莎士比亞環球劇院初成立的十年間，克萊兒身負劇場音樂總監之重責大任，在1996年至2006年間為超過三十齣莎士比亞環球劇院旗下製作譜曲。克萊兒並曾獲得美國奧勒岡州康克迪亞大學【Vero Nihil Verius Award】藝術類傑出貢獻獎，與2007年山姆·沃納梅克獎（Sam Wanamaker Award）之肯定。

Claire trained at the RCM, specialising in the performance of contemporary music and studying composition with Dr. Ruth Gipps. Her international career as composer, performer, writer and broadcaster has produced scores for many theatre productions, television and film. In 1990 she co-founded the theatre company Phoebus Cart with Mark Rylance. Their production of *The Tempest* was performed in the foundations of the Globe in 1991. As Director of Theatre Music during its founding ten years, Claire was involved in creating music for over 30 Globe productions between 1996 and 2006. Awards include: Vero Nihil Verius Award for Distinguished Achievement in the Arts by Concordia University (Oregon, USA) and the 2007 Sam Wanamaker Award.

