

THE ANNOTATED SHAKESPEARE

WILLIAM SHAKESPEARE

The Tempest

FULLY ANNOTATED, WITH AN INTRODUCTION, BY BURTON RAFFEL

WITH AN ESSAY BY HAROLD BLOOM

The Tempest



William Shakespeare

Fully annotated, with an Introduction, by Burton Raffel

With an essay by Harold Bloom

THE ANNOTATED SHAKESPEARE

Yale University Press • New Haven and London

For Richard and Thetis Cusimano, magus et ux

Published with assistance from the Mary Cady Tew Memorial Fund.

Copyright © 2006 by Burton Raffel.

All rights reserved.

This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Excerpt from Harold Bloom's *Modern Critical Interpretations, William Shakespeare's The Tempest*, copyright © Chelsea House Publishers 1988, reprinted with permission.

Designed by Rebecca Gibb.

Set in Bembo type by The Composing Room of Michigan, Inc.
Printed in the United States of America by R. R. Donnelley & Sons.

Library of Congress Cataloging-in-Publication Information

Shakespeare, William, 1564–1616.

The *Tempest* / William Shakespeare ; fully annotated with an introduction by Burton Raffel ; with an essay by Harold Bloom.

p. cm. — (The annotated Shakespeare)

Includes bibliographical references.

ISBN-13: 978-0-300-10816-3 (pbk.)

ISBN-10: 0-300-10816-8 (pbk.)

1. Fathers and daughters—Drama. 2. Political refugees—Drama.
3. Shipwreck victims—Drama. 4. Magicians—Drama. 5. Islands—
Drama. 6. Spirits—Drama. I. Raffel, Burton. II. Bloom, Harold.

III. Title.

PR2833.A2R34 2006

822.3'3—dc22

2005029102

A catalogue record for this book is available from the British Library.

10 9 8 7 6 5 4 3 2 1

CONTENTS



About This Book vii

Introduction xv

Some Essentials of the Shakespearean Stage xxxi

The Tempest i

An Essay by Harold Bloom 137

Further Reading 149

Finding List 155

ABOUT THIS BOOK



In act 2, scene 1, Antonio asks Sebastian a rhetorical question: “Who’s the next heir of Naples?” Sebastian replies, “Clari-bel,” this being the king’s daughter and, so far as they know, his only surviving child. Antonio then speaks as follows:

Antonio She that is Queen of Tunis. She that dwells
Ten leagues beyond man’s life. She that from Naples
Can have no note, unless the sun were post
(The Man i’ th’ Moon’s too slow) till newborn chins
Be rough and razorable. She that from whom
We all were sea-swallowed, though some cast again,
And by that destiny to perform an act
Whereof what’s past is prologue, what to come
In yours, and my, discharge.

This was perfectly understandable, we must assume, to the mostly very average persons who paid to watch Elizabethan plays. But who today can make much sense of it? In this very fully annotated edition, I therefore present this passage, not in the bare form quoted above, but thoroughly supported by bottom-of-the-page notes:

Antonio She that is Queen of Tunis. She that dwells
 Ten leagues beyond man's¹ life. She that from Naples
 Can have no note,² unless the sun were post³
 (The Man i' th' Moon's too slow⁴) till⁵ newborn chins
 Be⁶ rough and razorable. She that from whom⁷
 We all were sea-swallowed, though some cast⁸ again,
 And by⁹ that destiny¹⁰ to perform an act
 Whereof¹¹ what's past is prologue, what to come
 In yours, and my, discharge.¹²

The modern reader or listener may well better understand this intensely sarcastic speech in context, as the play continues. But without full explanation of words that have over the years shifted in meaning, and usages that have been altered, neither the modern reader nor the modern listener is likely to be equipped for anything like full comprehension.

I believe annotations of this sort create the necessary bridges, from Shakespeare's four-centuries-old English across to ours. Some readers, to be sure, will be able to comprehend unusual, historically different meanings without any glosses. Those not fa-

- 1 human, civilized
- 2 written comment
- 3 the early form of mail was, by horse or coach, from one "post" (for changing horse(s)) to another
- 4 i.e., the sun takes a single day to complete his circuit; the moon takes 28 days
- 5 till the time that it takes for
- 6 to be/become
- 7 she that from whom=she who away from whom
- 8 some were cast up
- 9 because of
- 10 fact, course of events, predetermined fortune
- 11 by means of which
- 12 fulfillment, performance, execution

miliar with the modern meaning of particular words will easily find clear, simple definitions in any modern dictionary. But most readers are not likely to understand Shakespeare's intended meaning, absent such glosses as I here offer.

My annotation practices have followed the same principles used in *The Annotated Milton*, published in 1999, and in my annotated editions of *Hamlet*, published (as the initial volume in this series) in 2003, *Romeo and Juliet* (2004), *Macbeth* (2004), *Othello* (2005), and *The Taming of the Shrew* (2005). Classroom experience has validated these editions. Classes of mixed upper-level undergraduates and graduate students have more quickly and thoroughly transcended language barriers than ever before. This allows the teacher, or a general reader without a teacher, to move more promptly and confidently to the nonlinguistic matters that have made Shakespeare and Milton great and important poets.

It is the inevitable forces of linguistic change, operant in all living tongues, which have inevitably created such wide degrees of obstacles to ready comprehension—not only sharply different meanings, but subtle, partial shifts in meaning that allow us to think we understand when, alas, we do not. Speakers of related languages like Dutch and German also experience this shifting of the linguistic ground. Like early Modern English (ca. 1600) and the Modern English now current, those languages are too close for those who know only one language, and not the other, to be readily able always to recognize what they correctly understand and what they do not. When, for example, a speaker of Dutch says, “Men kofer is kapot,” a speaker of German will know that something belonging to the Dutchman is broken (“kapot” = “kaputt” in German, and “men” = “mein”). But without more linguistic awareness than the average person is apt to have, the

German speaker will not identify “kofer” (“trunk” in Dutch) with “Körper”—a modern German word meaning “physique, build, body.” The closest word to “kofer” in modern German, indeed, is “Scrankkoffer,” which is too large a leap for ready comprehension. Speakers of different Romance languages (French, Spanish, Italian), and all other related but not identical tongues, all experience these difficulties, as well as the difficulty of understanding a text written in their own language five, or six, or seven hundred years earlier. Shakespeare’s English is not yet so old that it requires, like many historical texts in French and German, or like Old English texts—for example, *Beowulf*—a modern translation. Much poetry evaporates in translation: language is immensely particular. The sheer *sound* of Dante in thirteenth-century Italian is profoundly worth preserving. So too is the sound of Shakespeare.

I have annotated prosody (metrics) only when it seemed truly necessary or particularly helpful. This play requires much less of such annotation than other volumes in this series. Miranda’s opening lines, in act 1, scene 2, are in a sense the start of the play’s poetry, most of the first scene being in prose. And Miranda’s poetry is supple, flowing, even majestic:

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky it seems would pour down stinking pitch,
But that the sea, mounting to th’ welkin’s cheek,
Dashes the fire out.

Not surprisingly, the mellowness of the play seems to have carried over to its metrics.

Readers should have no problem with the silent “e” in past

participles (loved, returned, missed). Except in the few instances where modern usage syllabifies the “e,” whenever an “e” in Shakespeare is *not* silent, it is marked “è.” The notation used for prosody, which is also used in the explanation of Elizabethan pronunciation, follows the extremely simple form of my *From Stress to Stress: An Autobiography of English Prosody* (see “Further Reading,” near the end of this book). Syllables with metrical stress are capitalized; all other syllables are in lowercase letters. I have managed to employ normalized Elizabethan spellings, in most indications of pronunciation, but I have sometimes been obliged to deviate, in the higher interest of being understood.

I have annotated, as well, a limited number of such other matters, sometimes of interpretation, sometimes of general or historical relevance, as have seemed to me seriously worthy of inclusion. These annotations have been most carefully restricted: this is not intended to be a book of literary commentary. It is for that reason that the glossing of metaphors has been severely restricted. There is almost literally no end to discussion and/or analysis of metaphor, especially in Shakespeare. To yield to temptation might well be to double or triple the size of this book—and would also change it from a historically oriented language guide to a work of an unsteadily mixed nature. In the process, I believe, neither language nor literature would be well or clearly served.

Where it seemed useful, and not obstructive of important textual matters, I have modernized spelling, including capitalization. Spelling is not on the whole a basic issue, but punctuation and lineation must be given high respect. The Quarto and the Folio use few exclamation marks or semicolons, which is to be sure a matter of the conventions of a very different era. Still, our modern preferences cannot be lightly substituted for what is, after a

fashion, the closest thing to a Shakespeare manuscript we are likely ever to have. We do not know whether these particular seventeenth-century printers, like most of that time, were responsible for question marks, commas, periods and, especially, all-purpose colons, or whether these particular printers tried to follow their handwritten sources. Nor do we know if those sources, or what part thereof, might have been in Shakespeare's own hand. But in spite of these equivocations and uncertainties, it remains true that, to a very considerable extent, punctuation tends to result from just how the mind responsible for that punctuating *hears* the text. And twenty-first-century minds have no business, in such matters, overruling seventeenth-century ones. Whoever the composers were, they were more or less Shakespeare's contemporaries, and we are not.

Accordingly, when the original printed text uses a comma, we are being signaled that *they* (whoever "they" were) heard the text, not coming to a syntactic stop, but continuing to some later stopping point. To replace commas with editorial periods is thus risky and on the whole an undesirable practice. (Dramatic action, to be sure, may require us, for twenty-first-century readers, to highlight what four-hundred-year-old punctuation standards may not make clear—and may even, at times, misrepresent.)

When the printed text has a colon, what we are being signaled is that *they* heard a syntactic stop—though not necessarily or even usually the particular kind of syntactic stop we associate, today, with the colon. It is therefore inappropriate to substitute editorial commas for original colons. It is also inappropriate to employ editorial colons when *their* syntactic usage of colons does not match ours. In general, the closest thing to *their* syntactic sense of the colon is our (and their) period.

The Folio's interrogation (question) marks, too, merit extremely respectful handling. In particular, editorial exclamation marks should very rarely be substituted for the Folio's interrogation marks.

It follows from these considerations that the movement and sometimes the meaning of what we must take to be Shakespeare's *Tempest* will at times be different, depending on whose punctuation we follow, *theirs* or our own. I have tried, here, to use the printed seventeenth-century text as a guide to both *hearing* and *understanding* what Shakespeare wrote.

Since the original printed texts of (there not being, as there never are for Shakespeare, any surviving manuscripts) are frequently careless as well as self-contradictory, I have been relatively free with the wording of stage directions—and in some cases have added brief directions, to indicate who is speaking to whom. I have made no emendations; I have necessarily been obliged to make choices. Textual decisions have been annotated when the differences between or among the original printed texts seem either marked or of unusual interest.

In the interests of compactness and brevity, I have employed in my annotations (as consistently as I am able) a number of stylistic and typographical devices:

- The annotation of a single word does not repeat that word
- The annotation of more than one word repeats the words being annotated, which are followed by an equals sign and then by the annotation; the footnote number in the text is placed after the last of the words being annotated
- In annotations of a single word, alternative meanings are usually separated by commas; if there are distinctly different

ranges of meaning, the annotations are separated by arabic numerals inside parentheses—(1), (2), and so on; in more complexly worded annotations, alternative meanings expressed by a single word are linked by a forward slash, or solidus: /

- Explanations of textual meaning are not in parentheses; comments about textual meaning are
- Except for proper nouns, the word at the beginning of all annotations is in lower case
- Uncertainties are followed by a question mark, set in parentheses: (?)
- When particularly relevant, “translations” into twenty-first-century English have been added, in parentheses
- Annotations of repeated words are *not* repeated. Explanations of the *first* instance of such common words are followed by the sign ★. Readers may easily track down the first annotation, using the brief Finding List at the back of the book. Words with entirely separate meanings are annotated *only* for meanings no longer current in Modern English.

The most important typographical device here employed is the sign ★ placed after the first (and only) annotation of words and phrases occurring more than once. There is an alphabetically arranged listing of such words and phrases in the Finding List at the back of the book. The Finding List contains no annotations but simply gives the words or phrases themselves and the numbers of the relevant act, the scene within that act, and the footnote number within that scene for the word’s first occurrence.

INTRODUCTION



First performed, so far as we know, in 1611, and probably written either in that year or in 1610–1611, *The Tempest* is very likely the last play that Shakespeare wrote entirely on his own. *Henry VIII* has been dated from 1612–1613, and *The Two Noble Kinsmen* from 1613, but the latter play was written with John Fletcher, and the former (if it is, as generally conjectured, a collaborative effort) with an undetermined writer or writers. *Cardenio*, 1613, and fairly clearly drawn from Miguel de Cervantes's *Don Quijote*, is known to have been written with Fletcher, but the play has been lost. *The Winter's Tale* is conjecturally dated from 1610–11, just before *The Tempest*.

Whatever the play's exact place in Shakespeare's work, it remains a profoundly autumnal work.

We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

(4.1.156–158)

Spoken after the magical wedding pageantry of act 4, and by Prospero, who is the center and narrative fulcrum of the play, the

sense of these beautiful lines is not unprecedented in Shakespeare's work. But the wistful, retrospectively oriented *tone* is so remarkably plain, all through this brilliantly mellow theater piece, that critics have quite naturally assumed an autobiographical motif. Pushing the age of fifty and just about to retire from a lifetime in and around the London stage, surely Shakespeare wove his own life as a stage "magician" into this tale of a perhaps fifty-year-old real-life magician, about to retire from the magical island ("stage"?) where for a dozen years he has ruled? But there is not a bit of supporting evidence. Autobiographical speculation fits, and it is appealing; whether it is true we do not know.

The structure and narrative balance of *The Tempest* fits, to some extent, with that of other late and more or less ruminative Shakespeare plays. In the matter of approximate stage time (*not* lines spoken) allotted to particular characters, *The Tempest* assigns the major amount of active presence to Prospero, roughly 52 percent. That is close to the figure received by King Lear, in the play bearing his name. The downward spread in approximate stage time, in *Lear* (1605–1606), runs from the second most often heard-from character, Kent, who receives 39 percent, to 17 percent for Albany and Cornwall; this embraces nine characters. And the downward spread of assigned stage-time in *The Tempest* also embraces nine characters, as follows:

Ariel, 31 percent
 Sebastian, 28 percent
 Alonso, 28 percent
 Miranda, 27 percent
 Caliban, 25 percent
 Gonzalo, 24 percent

Antonio, 22 percent
 Stephano 21 percent
 Ferdinand, 17 percent
 Trinculo, 17 percent.

And in *Measure for Measure* (1604), there is a somewhat similar balance, including, however, a total of only five characters, and running from 44 percent for both Isabella and the Duke, down to 17 percent for Pompey. The more ruminative of Shakespeare's seventeenth-century plays certainly employ varying stage-time distributions. In *Hamlet* (1600–1601) stage time varies from a totally dominate 66 percent for Hamlet to 17 percent for Ophelia, with five other characters in between these high and low figures. Stage-time figures in *Othello* (1603–1604) show Iago at 64 percent, Othello at 59 percent, followed thereafter by four other characters whose stage-time runs from 32 percent (Emilia, Iago's wife), to 17 percent for Roderigo, Iago's much-abused victim.

But *Lear*, *Hamlet*, and *Othello* are unmistakably tragedies; *Measure for Measure* is an exceedingly strange comedy—and what is *The Tempest*? Fitting *The Tempest* into the three highly approximate genre descriptions in traditional use—comedies, tragedies, and history plays—is no simpler a task than trying to categorize the play's structure. It is clearly neither a tragedy nor a history. But is it truly a comedy? Shakespeare's former colleagues, when in 1623 they published the First Folio, not only gave *The Tempest* pride of place, putting it smack in the front of the book, but definitely labeled it comedic. And it does have significant comedic pages, as it also has two characters—Stephano and Trinculo—who are without question outright clowns. But *Hamlet* too gives about 20 percent of its length to comedy of one sort or another,

as does *Lear* and also an earlier tragedy, *Romeo and Juliet*. Is *The Tempest* a romance, as some have suggested? Is it in some ways more like, say, *Midsummer Night's Dream* or even *Twelfth Night*? These latter are both "comedies" and yet resonate with large elements of that something-more, that something-different, and yes, that something-unclassifiable which is part and parcel of what distinguishes Shakespeare from all other dramatists, whether in his own time and or any other, and whether in his own language and culture or any other.

The Tempest is a ripe, wise play, and a meditatively sad play, and a funny play, and a majestically grand play. And more, for Shakespeare's tough, probing intelligence, even as it never for a moment leaves the fictive world it so vividly creates, pushes into realms both as distinct and as eternally unsettled as the comparative virtues of civilization and nature; the dynamics of social order and hierarchies; relationships between peoples (and beings?) of different origin; the variable realities of loyalty, love, and magic; and the role of the divine in human existence. Neither Shakespeare nor anyone else has final answers to any of these matters. But Shakespeare's wise autumnal explorations, and the gorgeous writing with which he prosecutes them, make *The Tempest* worthy of virtually endless investigation.

Item: Caliban. We have only a sometimes vague account of his origins, but there can be no doubt as to the opinions and beliefs of the Folio's editors. Caliban is there described, in the list of characters printed after the text of the play, as "a savage and deformed slave." "Savage" had a number of meanings, in Shakespeare's time, "wild, undomesticated, uncivilized, rude, ungovernable, ferocious," all of them (except perhaps the full sense of

“ferocious”) applicable to Caliban. A “slave” was someone in the full control of someone else; the word carried additional and negative senses of contempt and disapproval (“rascal”), as well as that of a submissive or devoted servant, in which latter sense Shakespeare uses it in the first scene of the first act of *The Taming of the Shrew*, 1593–1594). But the third element of the Folio description, “deformed,” meaning “misshapen, shapeless, monstrous, ugly,” is arguably the most important, for it helps in defining Caliban’s genetic being. Caliban’s mother, Sycorax, was a witch, exiled from her native Algeria to the island of the play, where she arrived, pregnant with Caliban, and where he was born and has grown up. We do not know for sure who or what was Caliban’s father, though Prospero in a moment of anger says that Caliban was “got [engendered] by the Devil himself” and we know it was widely believed that witches copulated with devils. Prospero also says Caliban “was not honored with a human shape”; Alonso, on seeing the monster for the first time, declares, “This is a strange thing as e’er I looked on”; Trinculo is never clear whether Caliban is “a man or a fish”; and Antonio, admittedly sneeringly, also calls Caliban a “plain fish.” But Shakespeare was not as concerned with Caliban’s origins and physical/genetic (or, again, “racial”?) nature as with his character and actions; we will never have certainty on these matters.

What *is* certain is that, though Caliban is perceived as a “monster,” he often speaks with the tongue of an angel:

I prithee let me bring thee where crabs grow,
 And I with my long nails will dig thee pig-nuts,
 Show thee a jay’s nest, and instruct thee how
 To snare the nimble marmozet. I’ll bring thee

To clust'ring filberts, and sometimes I'll get thee
 Young scamels from the rock. Wilt thou go with me?
 (2.2.156–161)

This delicate and delightful invitation may be wasted on a pair of drunken sots like Stephano and Trinculo. It remains the passionate invocation of a country-bred man's boyhood pleasures, distinctly comparable to those of Mark Twain in *Huckleberry Finn*. And when Stephano and Trinculo, obviously city-bred (or at least city-broken), are frightened by the nighttime sounds of the island, Caliban speaks to them even more enchantingly:

Be not afeard, the isle is full of noises,
 Sounds, and sweet airs, that give delight and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometimes voices,
 That if I then had waked after long sleep,
 Will make me sleep again, and then in dreaming
 The clouds methought would open, and show riches
 Ready to drop upon me, that when I waked
 I cried to dream again.
 (3.2.131–139)

There is sadness in these evocations, and others like them. This is, as I have said, an autumnally wistful play. But it cannot be accidental that Shakespeare consistently gives lines of such loveliness to a "savage and deformed slave," as it cannot be accidental that, while other "low" characters in the play speak in prose, Caliban is regularly poetic. He can be lecherously ugly, he is usually cowardly, and his social and moral perspectives are indeed "savage." But the tenderness we often hear from his mouth seems pretty clearly a mark (even if qualified) of Shakespeare's favor.

Which is why it makes no great sense, judged against the actual text of the play, to argue that Caliban is “right” and Prospero “wrong,” the one cast as an exploited colonial and the other as an exploitative colonizer, an imperialist. When Caliban, who had been languageless, first encounters Prospero, the dead witch’s son is taught to use language. Now he rejects the gift.

You taught me language, and my profit on’t
Is, I know how to curse. The red plague rid you
For learning me your language!

(1.2.364–366)

What Stephen J. Greenblatt sees in this rejection is its “devastating justness. Ugly, rude, savage, Caliban nevertheless achieves for an instant an absolute if intolerably bitter moral victory . . . a momentary victory that is, quite simply, an assertion of inconsolable human pain and bitterness.”¹ Eric Cheyfitz, who brings in a great deal of anticolonialistic rhetoric to support Greenblatt’s approach, goes still further. Using Caliban’s name is “an imperial and colonial act of translation. . . . [It is] an utterance in the colonial/imperialist process . . . that I am describing and that, I will argue, the play itself describes.”² Yet merely saying that an argument is “quite simply” correct does not make it either simple or correct. Prospero is neither a colonizer nor an imperialist. He does not choose to land on the island but, rather, saves his and his young daughter’s lives, after they have been abandoned to die at sea, by coming ashore anywhere he can. Until Caliban tries to rape his daughter, Prospero is reasonably gracious and kind. It is not hard to understand Caliban’s discomfiture, having lost control of the island to the only humans, other than his mother, he has ever seen. It is not hard to understand his psychological state. However, to extrapolate comprehension of simplistic wrath into a

highly moral deed, and then to further extrapolate that “morality” into a sweeping condemnation and a singularly far-fetched reading of *The Tempest* as a whole, is, quite simply indeed, defective thinking.

Item: Ariel. Until the time at which the play opens, this creature of the air, a sprite of nonhuman origin and many supernatural powers, has been one of the small number of personages (four in all) present on the island. He has unequivocally charmed and fascinated audiences and commentators for four hundred years. We know almost nothing of Ariel’s background, other than that he served the witch Sycorax and was punished by her for his unwillingness to do something unsavory. Though not human, he plainly lives by a moral code, as the following brief dialogue about the guilty humans enchanted by Prospero demonstrates:

Ariel Your charm so strongly works ’em

That if you now beheld them, your affections

Would become tender.

Prospero Dost thou think so, spirit?

Ariel Mine would, sir, were I human.

Prospero And mine shall.

Hast thou (which art but air) a touch, a feeling

Of their afflictions, and shall not myself,

One of their kind, that relish all as sharply,

Passion as they, be kindlier moved than thou art?

(5.1.17–24)

The play’s other nonhuman, Caliban, can speak most appealingly, but Ariel can speak nobly—and effectively, as immature/unripened Caliban cannot. Prospero is won to forgiveness, after this appeal.

But it is Ariel's disengagement from humanity, rather than his ability to empathize with and address himself to human emotions, that most attracts us. When we first meet Ariel, as Prospero in act 1, scene 2 summons the sprite to appear to him, Ariel explains that

I come
To answer thy best pleasure, be't to fly,
To swim, to dive into the fire, to ride
On the curlèd clouds. To thy strong bidding task
Ariel and all his quality.

(1.2.189–193)

Humans have always envied birds their ability to freely leave the surface of the earth and to fly where they will. Ariel can do this, and much more. Obviously he can speak, and he can sing and play voiceless “solemn music”; he can fly infinitely faster than birds; he can be visible or invisible, as he chooses; he can transform himself into and seem fully to be all sorts of creatures, from demigoddesses and fearsome harpies to drummer boys.

His relationship with Prospero has been seen in a good many different lights. Ariel's basic and clearly dominant motive is the gaining (or regaining?) of his freedom, which Prospero has promised he will have, but only after a pledge of service has been fully honored. Ariel grows restive, Prospero threatens:

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howled away twelve winters.

(1.2.295–297)

But the moment Ariel begs his master's pardon, and promises gracious compliance, Prospero completely changes his tone:

Ariel Pardon, master.

I will be correspondent to command
And do my spriting, gently.

Prospero Do so. And after two days
I will discharge thee.

(1.2.297–300)

At which, Ariel fairly leaps up and down with joy:

That's my noble master!
What shall I do? Say what? What shall I do?

(1.2.300–301)

Nor is the sense that seems to emerge, here, of a genuine emotional link between these two totally unlike characters, in any way a mere will-o-the-wisp. Prospero's delight in Ariel's actions, many times expressed, is matched by Ariel's desire both to please and to be praised. In act 4, scene 1 we have the following exchange:

Ariel Before you can say "Come," and "Go,"
And breathe twice, and cry "So, so,"
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? No?

Prospero Dearly, my delicate Ariel.

(4.1.44–49)

Prospero's praise for his sprite grows warmer, as the play progresses. When in act 1, scene 2 Ariel, following instructions, goes off to transform himself into a water nymph, Prospero says: "Fine apparition. My quaint Ariel, / Hark in thine ear." After Ariel's

thunderous representation of a harpy, in act 3, scene 3, Prospero becomes more loquacious: “Bravely the figure of this harpy hast thou / Performed, my Ariel. A grace it had, devouring. / Of my instruction hast thou nothing bated / In what thou hadst to say.” Later in act 4, Prospero becomes distinctly affectionate, using pet, affectionate language: “This was well done, my bird” By act 5, the declaration of affection becomes completely explicit: “Why that’s my dainty Ariel. I shall miss thee, / But yet thou shalt have freedom.” And Ariel over and over replies to Prospero with the most compelling of ebullient gracefulness, saying at the end of act 1, “To th’ syllable,” and in the first scene of act 5, “I drink the air before me, and return / Or ere your pulse twice beat.” But it is Ariel’s freedom song, coming just before this last-cited, bubbling declaration, that best expresses the character’s fullest nature:

Where the bee sucks, there suck I,
 In a cowslip’s bell I lie,
 There I couch when owls do cry,
 On the bat’s back I do fly
 after summer merrily.
 Merrily, merrily, shall I live now
 Under the blossom that hangs on the bough.

(5.1.88–94)

Shakespeare’s plays ring with song, but this may well be the most plangently affecting of all. How can one *not* love Ariel?

Item: Prospero. Autobiographical or not, Prospero remains—like his creator—both complex and, ultimately, baffling. Did his first audience, essentially the court of King James, think that Prospero had been a *good* ruler, in his first years as Duke of Milan? For some

of them, surely, it would have been enough that he had been a ruler, a legitimate, consecrated ruler. But others were likely to have seen a significant inconsistency between Prospero's *rights* and his *obligations*. No one expected a ruler to be angelically good; rulers were plainly human beings. But some degree of balance was expected, and Prospero had none. Obsessed with magical art, he spent all of his time with his books and absolutely none in his role as ruler. That is, he wanted what he wanted and completely disregarded what he *owed*. His all-powerful delegate was of course his brother, and if his own brother could not be trusted, who could? But humanistic expectations were realistic and went beyond mere trust. The Duke in *Measure for Measure* is rather similarly not in complete balance, but he is sufficiently self-aware that he spends the length of the play checking both on himself and on his trusted delegate. Prospero, at least in his earlier years, was beyond such basic, arguably elementary caution.

It is not, then, that Prospero was a bad duke, but that he was in effect a demi-duke. He had but did not use his powers, for either good or evil; he indulged himself in his wealth and leisure; he returned nothing, so far as we are told, to anyone, either below or cognate with him. It has been suggested that he probably ignored his wife and even his young daughter. But we do not know anything about these matters. Shakespeare does perhaps indicate, though very left-handedly at best, that Prospero was not an ideal husband. Why else, we may wonder, would he omit to tell Miranda anything whatever about her mother? Not to mention the duchess's name is understandable: she would have been known, even to her husband and certainly to her daughter, by one or another respectful title. But to virtually ignore her existence may—may—be some indication of something about which we do not

know enough to pass judgment. However, the duke's human imbalance, in his earlier years, is most clearly presented.

The setting for his return to balance—totally unlike well-populated and cosmopolitan Milan—is an unnamed island somewhere in the Mediterranean Sea. And *place* is basic to humanistic notions of balance. That quintessential humanist, Erasmus of Rotterdam, describes the fundamental basis of “peace” in glowingly place-oriented terms: “Yet even members of the vegetable world, trees and herbs, show an attraction toward others of the same species. Vines embrace elms, peaches welcome the encirclement of vines. The world of the insensible appreciates the benefits of peace.”³ Johan Huizinga emphasizes that such ideas were in no way unique to Erasmus: “The whole Renaissance cherished that wish of reposeful, blithe, and yet serious intercourse of good and wise friends in the cool shade of a house under trees, where serenity and harmony would dwell. The age yearned for the realization of simplicity, sincerity, truth and nature. . . . In Erasmus's writings that ideal wish ever recurs in the shape of a friendly walk, followed by a meal in a garden-house.”⁴ And Rosalie L. Colie evokes wonderfully well how these perspectives underlie the very real, inherent magic of *The Tempest's* island: “In the case of this uncharted island, its associations with the ‘still-vexed Bermoothes’ and with Mediterranean islands like Corfu only serve to make its locale more mysterious, its magic qualities truly leagues beyond ordinary life. The island is far from simple: in the midst of its strange, transubstantiating perfections, Caliban is after all at home. . . . The island can nourish both the natural and the supernatural in man, but it must be well-ruled, well-regulated, to become the gracious state that it is in *The Tempest*. Shielded as it is from cartography and from history, the island

suggests ideals for human behavior rather than imposes them.”⁵ Or as Harold C. Goddard puts it, “Of the many universal symbols on which *The Tempest* is erected that of the island is fundamental. An island is a bit of a higher element rising out of a lower.”⁶

Twelve years on the island guarantees Prospero nothing. He appears to have perfected his magical powers, though we are not told how potent they had already become, in Milan. He has plainly not perfected himself. As I have noted, the final and, for a Christian, the basic reformatory act of forgiveness is directly owing to the nonhuman intervention of Ariel. Many commentators have noted, and some have been baffled by, what seem to be contradictions in Prospero’s attitudes and actions. He appears harsh and punitive, then seems to turn around and rather abruptly decide to be gentle and kind. Yet these are no more contradictory than the idea of a ruler who does not rule. Prospero is not so much indecisive as, like all human beings, unfinished. Again, it is not at all that he is a bad man but that he like everyone else is inescapably flawed. It has often been said, in the fifty years since full knowledge of the Holocaust was spread across the world, that “there is a Nazi in every one of us.” Prospero does not seem a likely candidate for Nazihood—but what of Antonio, the now-deposed deposer? And what of Sebastian, the would-be king who was quite prepared to murder his brother?

There are no plain answers. “There is, then, an irresistible tendency to expand this play,” remarked Muriel Bradbrook.⁷ There is indeed. And the continuing wonder is that the play simultaneously evokes, justifies, and provides sustenance for such expansions. It is very nearly the shortest in the entire canon of Shakespeare’s stage work, but it is by no means the easiest to encompass, let alone be done with. As Charles Lamb declared, almost two

hundred years ago, "I cannot help being of opinion that the plays of Shakespeare are less calculated for performance on a stage, than those of almost any other dramatist whatever. Their distinguishing excellence is a reason that they should be so. There is so much in them, which comes not under the province of acting, with which eye, and tone, and gesture, have nothing to do."⁸ Lamb may not have been 100 percent right, but who are we to say he was wrong?

Notes

1. Stephen J. Greenblatt, *Learning to Curse: Essays in Early Modern Culture* (New York: Routledge, 1990), 25–26.
2. Eric Cheyfitz, *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan* (New York: Oxford University Press, 1991), 41, 61.
3. Erasmus, "The Complaint of Peace," in John P. Dolan, ed., *The Essential Erasmus* (New York: New American Library, 1964), 178.
4. Johan Huizinga, *Erasmus and the Age of Reformation* (New York: Harper and Row, 1957), 104.
5. Rosalie L. Colie, *Shakespeare's Living Art* (Princeton, N.J.: Princeton University Press, 1974), 299.
6. Harold C. Goddard, *The Meaning of Shakespeare*, 2 vols. (Chicago: University of Chicago Press, 1951), 2:287.
7. M. C. Bradbrook, *Shakespeare: The Poet in His World* (New York: Columbia University Press, 1978), 234.
8. Charles Lamb, *The Complete Works and Letters* (New York: Modern Library, 1935), 291–292.

SOME ESSENTIALS OF THE
SHAKESPEAREAN STAGE



The Stage

- There was no *scenery* (backdrops, flats, and so on).
- Compared to today's elaborate, high-tech productions, the Elizabethan stage had few *on-stage* props. These were mostly handheld: a sword or dagger, a torch or candle, a cup or flask. Larger props, such as furniture, were used sparingly.
- Costumes (some of which were upper-class castoffs, belonging to the individual actors) were elaborate. As in most premodern and very hierarchical societies, clothing was the distinctive mark of who and what a person was.
- What the actors *spoke*, accordingly, contained both the dramatic and narrative material we have come to expect in a theater (or movie house) and (1) the setting, including details of the time of day, the weather, and so on, and (2) the occasion. The *dramaturgy* is thus very different from that of our own time, requiring much more attention to verbal and gestural matters. Strict realism was neither intended nor, under the circumstances, possible.

- There was *no curtain*. Actors entered and left via doors in the back of the stage, behind which was the “tiring-room,” where actors put on or changed their costumes.
- In *public theaters* (which were open-air structures), there was no *lighting*; performances could take place only in daylight hours.
- For *private theaters*, located in large halls of aristocratic houses, candlelight illumination was possible.

The Actors

- Actors worked in *professional*, for-profit companies, sometimes organized and owned by other actors, and sometimes by entrepreneurs who could afford to erect or rent the company’s building. Public theaters could hold, on average, two thousand playgoers, most of whom viewed and listened while standing. Significant profits could be and were made. Private theaters were smaller, more exclusive.
- There was *no director*. A book-holder/prompter/props manager, standing in the tiring-room behind the backstage doors, worked from a text marked with entrances and exits and notations of any special effects required for that particular script. A few such books have survived. Actors had texts only of their own parts, speeches being cued to a few prior words. There were few and often no rehearsals, in our modern use of the term, though there was often some coaching of individuals. Since Shakespeare’s England was largely an oral culture, actors learned their parts rapidly and retained them for years. This was *repertory* theater, repeating popular plays and introducing some new ones each season.

- *Women* were not permitted on the professional stage. Most female roles were acted by *boys*; elderly women were played by grown men.

The Audience

- London's professional theater operated in what might be called a "red-light" district, featuring brothels, restaurants, and the kind of *open-air entertainment* then most popular, like bear-baiting (in which a bear, tied to a stake, was set on by dogs).
- A theater audience, like most of the population of Shakespeare's England, was largely made up of *illiterates*. Being able to read and write, however, had nothing to do with intelligence or concern with language, narrative, and characterization. People attracted to the theater tended to be both extremely verbal and extremely volatile. Actors were sometimes attacked, when the audience was dissatisfied; quarrels and fights were relatively common. Women were regularly in attendance, though no reliable statistics exist.
- Drama did not have the cultural esteem it has in our time, and plays were not regularly printed. Shakespeare's often appeared in book form, but not with any supervision or other involvement on his part. He wrote a good deal of nondramatic poetry as well, yet so far as we know he did not authorize or supervise *any* work of his that appeared in print during his lifetime.
- Playgoers, who had paid good money to see and hear, plainly gave dramatic performances careful, detailed attention. For

some closer examination of such matters, see Burton Raffel, "Who Heard the Rhymes and How: Shakespeare's Dramaturgical Signals," *Oral Tradition* 11 (October 1996): 190–221, and Raffel, "Metrical Dramaturgy in Shakespeare's Earlier Plays," *CEA Critic* 57 (Spring–Summer 1995): 51–65.

The Tempest



CHARACTERS (DRAMATIS PERSONAE)

Alonso (King of Naples)

Sebastian (Alonso's brother)

Ferdinand (Alonso's son)

Prospero (true¹ Duke of Milan)

Antonio (Prospero's brother, usurping² Duke of Milan)

Gonzalo (an honest old counselor)

Adrian (a lord)

Francisco (a lord)

Caliban (a savage and deformed slave)

Trinculo (a jester)

Stephano (a drunken butler)³

*Master*⁴ of a ship

*Boatswain*⁵

*Mariners*⁶

Miranda (Prospero's daughter)

Ariel (an airy Spirit)

Iris, Ceres, Juno, nymphs, reapers (Spirits), and other Spirits attending
on Prospero

1 real, legitimate

2 illegally taking over as

3 in charge of the wine cellar and of serving wine*

4 captain

5 ship's officer (BOZin)

6 sailors

Act I



SCENE I

A ship at sea

TEMPESTUOUS NOISE OF THUNDER AND LIGHTNING

ENTER MASTER AND BOATSWAIN

Master Boatswain!

Boatswain Here, master. What cheer?¹

Master Good.² Speak to the mariners. Fall to't,³ yarely,⁴ or
we run ourselves aground. Bestir,⁵ bestir.

EXIT MASTER

ENTER MARINERS

Boatswain Heigh,⁶ my hearts,⁷ cheerly,⁸ cheerly, my hearts!

5

1 what cheer = how goes it?

2 (1) good man/fellow, (2) I'm glad you're here

3 fall to't = get working at it

4 promptly/diligently (YAreLEE)

5 get busy, exert yourselves

6 exclamation of encouragement

7 hearties, comrades

8 with a will, lively, heartily

Yare,⁹ yare! Take in¹⁰ the topsail.¹¹ Tend¹² to th' master's whistle. (*to the storm*) Blow till thou burst thy wind, if room enough.¹³

ENTER ALONSO, SEBASTIAN, ANTONIO, FERDINAND,
GONZALO, AND OTHERS

Alonso Good boatswain, have care. Where's the master? Play
10 the men.¹⁴

Boatswain I pray¹⁵ now, keep¹⁶ below.

Antonio Where is the master, boson?

Boatswain Do you not hear him? You mar¹⁷ our labor,¹⁸ keep¹⁹
your cabins. You do²⁰ assist the storm.

15 *Gonzalo* Nay, good²¹ be patient.

Boatswain When the sea is. Hence,²² what cares²³ these
roarers²⁴ for the name of king? To cabin, silence! Trouble
us not.

Gonzalo Good, yet remember whom thou hast aboard.

9 at once, right now

10 furl, roll up

11 (TOPsil)

12 listen

13 if room enough = just as long as we have sufficient space between ship and shore

14 act/work like men (to boatswain? or to all the sailors?)

15 pray/request* you

16 stay, remain

17 (1) hamper, interrupt, (2) spoil, ruin*

18 work, exertion*

19 keep to

20 you do = you really/very much ("do" is used as an intensifier)

21 good man/fellow

22 leave, go away

23 (word forms and syntax do not always follow the rules of modern English)

24 roaring waves/winds (also used to describe bullies/drunks)

Boatswain None that I more love than myself. You are a 20
 counselor. If you can command these elements to silence, and
 work²⁵ the peace of the present,²⁶ we will not hand²⁷ a rope
 more, use your authority. If you cannot, give thanks you have
 lived so long, and make yourself ready in your cabin for the
 mischance of the hour,²⁸ if it so hap.²⁹ (*to sailors*) Cheerly, 25
 good hearts! (*to passengers*) Out of our way, I say.

EXIT BOATSWAIN

Gonzalo I have³⁰ great comfort from this fellow. Methinks³¹
 he hath no drowning mark³² upon him, his complexion³³ is
 perfect gallows.³⁴ Stand fast,³⁵ good Fate, to his hanging,
 make the rope of his destiny our cable,³⁶ for our own doth³⁷ 30
 little advantage.³⁸ If he be not born to be hanged, our case³⁹
 is miserable.

EXEUNT⁴⁰ PASSENGERS

25 accomplish, produce

26 the present = the present occasion/affair in hand

27 touch, handle

28 mischance of the hour = disaster/calamity* of the present moment

29 come about (the noun "hap" = luck, chance, fortune)*

30 get, receive

31 it seems to me*

32 sign (physical features were regarded as predictive)

33 look, appearance

34 proverbial: those meant to die by hanging are never drowned

35 stand fast = remain unshaken

36 thick, strong rope used to anchor ships

37 gives, causes, brings (doth = do-eth)

38 benefit

39 state, situation*

40 plural form of exit: "they exit"

ENTER BOATSWAIN

Boatswain Down with the topmast!⁴¹ Yare, lower, lower, bring her to try wi' th' maincourse.⁴²

A CRY WITHIN⁴³

35 A plague upon this howling! They⁴⁴ are louder than the weather or our office.⁴⁵

ENTER SEBASTIAN, ANTONIO, AND GONZALO

Yet again? What do you here? Shall we give o'er⁴⁶ and drown? Have you a mind to sink?

Sebastian A pox o' your throat, you bawling, blasphemous,
40 incharitable dog!

Boatswain Work you then.

Antonio Hang cur, hang, you whoreson,⁴⁷ insolent noisemaker, we are less afraid to be drowned than thou art.

Gonzalo I'll warrant⁴⁸ him for⁴⁹ drowning, though the ship
45 were no stronger than a nutshell, and as leaky as an unstanch'd⁵⁰ wench.

Boatswain Lay her ahould,⁵¹ ahould, set her two courses⁵² off to

41 topmast: an extension, bound onto the mainmast, and detachable when necessary to reduce wind pressure on the ship

42 to try wi' th' maincourse = to separate from the mainsail

43 offstage

44 the passengers

45 jobs, activities, functioning ("work")*

46 give o'er = give up

47 son of a whore, bastard

48 guarantee, promise, assure*

49 in the case of ("against")

50 (1) unsatisfied, unsated, or (2) insufficiently padded during menstruation

51 lay her ahould = bring the ship closer to the wind (all ships being female)

52 points on the compass

sea again, lay her off.⁵³

ENTER MARINERS, SOAKING WET

Mariners All lost,⁵⁴ to prayers, to prayers, all lost!

EXEUNT

Boatswain What, must our mouths be cold?⁵⁵ 50

Gonzalo The King and Prince at prayers, let's⁵⁶ assist them,
For our case is as theirs.

Sebastian I'am⁵⁷ out of patience.

Antonio We are merely⁵⁸ cheated of our lives by drunkards.
This wide-chapped⁵⁹ rascal – (*to Boatswain*) Would thou
might'st lie drowning
The washing of ten tides!⁶⁰

Gonzalo He'll be hanged yet, 55
Though every drop of water swear against it,
And gape at wid'st to glut him.⁶¹

CONFUSED NOISE WITHIN

Mercy on us!

We split, we split!

Farewell, my wife and children! 60

53 away from the land

54 ruined, destroyed, hopeless

55 cold in the mouth = dead

56 let us

57 I'm

58 absolutely

59 big-mouthed (chap = jaw)*

60 (by law, pirates were to be hanged and left at the low-tide mark until three tides had washed over their bodies)

61 gape at wid'st to glut him = open* at its widest to swallow/gulp him down

Farewell, brother!⁶²

We split, we split, we split!

Antonio Let's all sink wi' the King.

Sebastian

Let's take leave of him.

EXIT ANTONIO AND SEBASTIAN

Gonzalo Now would I give a thousand furlongs⁶³ of sea for an
 65 acre of barren ground. Long heath,⁶⁴ brown furze,⁶⁵
 anything. The wills above⁶⁶ be done, but I would fain⁶⁷ die a
 dry death.

EXIT GONZALO

62 (1) fellow countryman, (2) comrade, friend

63 furlong = one-eighth of a mile

64 tall heather

65 spiny evergreen shrub ("gorse"), brown because dead or dying

66 (see the Paternoster/Lord's Prayer: "Thy will be done")

67 be delighted/rejoice/glad to

SCENE 2

The Island

ENTER PROSPERO AND MIRANDA

Miranda If by your art,¹ my dearest father, you have
 Put the wild waters in this roar,² allay³ them.
 The sky it seems would⁴ pour down stinking pitch,⁵
 But that the sea, mounting to th' welkin's cheek,⁶
 Dashes the fire out. O! I have suffered 5
 With those that I saw suffer. A brave⁷ vessel,
 Who had, no doubt, some noble creatures in her,
 Dashed all to pieces. O the cry did knock
 Against my very⁸ heart. Poor souls, they perished.
 Had I been any god of power, I would 10
 Have sunk the sea within the earth, or e'er⁹
 It should the good ship so have swallowed and
 The fraughting souls¹⁰ within her.

Prospero Be collected,¹¹
 No more amazement.¹² Tell your piteous¹³ heart

1 knowledge, learning, skill*

2 tumult, disturbance

3 quell, put down, abate*

4 wants/wishes to (volition was still included in "will"; tenses are not always used as in modern English)

5 black tar-like substance*

6 welkin's cheek = the heavens'/sky's face*

7 fine, handsome, worthy*

8 an intensive, here without additional meaning of its own

9 or e'er = before

10 fraughting souls = people being carried

11 composed, self-possessed

12 bewilderment, distraction* (though lined as two lines, prosodically – metrically – this and the line before it are regarded as a single iambic pentameter line: the FRAUGHTing SOULS withIN her BE COLLECTed)

13 full of pity/compassion

There's no harm done.

Miranda

O woe the day!

15 *Prospero*

No harm.

I have done nothing but¹⁴ in care of¹⁵ thee,
 Of thee my dear one, thee my daughter, who
 Art ignorant of what¹⁶ thou art, nought knowing
 Of whence I am,¹⁷ nor that I am more better
 20 Than Prospero, master¹⁸ of a full¹⁹ poor cell,²⁰
 And thy no greater²¹ father.

Miranda

More to know

Did never meddle with²² my thoughts.

Prospero

'Tis time

I should inform thee farther. Lend thy hand,
 And pluck my magic garment from me.

HE LAYS DOWN HIS MANTLE²³

So,

25

Lie there my art. (*to Miranda*) Wipe thou thine eyes, have
 comfort.
 The direful²⁴ spectacle of the wrack²⁵ which touched
 The very virtue²⁶ of compassion in thee,

14 except

15 anxiety/responsibility for, attention to, oversight of

16 who (name, station in life)

17 of whence I am = from where I came (and belong)

18 controlling, having authority over

19 entirely, completely, perfectly*

20 dwelling, den

21 no greater = no more highly placed/distinguished

22 meddle with = concern

23 cloak

24 terrible, dreadful

25 shipwreck*

26 very virtue = true/actual/exact* quality of moral excellence

I have with such provision²⁷ in mine art
 So safely ordered²⁸ that there is no soul –
 No, not so much perdition²⁹ as an hair – 30
 Betid³⁰ to any creature in the vessel
 Which thou heard'st cry, which thou saw'st sink. Sit down,
 For thou must now know farther.

Miranda You have often
 Begun to tell me what I am, but stopped
 And left me to a bootless inquisition,³¹ 35
 Concluding, "Stay,³² not yet."

Prospero The hour's now come,
 The very minute bids thee ope thine ear.
 Obey, and be attentive. Canst thou remember
 A time before we came unto this cell?
 I do not think thou canst, for then thou wast not 40
 Out³³ three years old.

Miranda Certainly sir, I can.

Prospero By what? By any other house, or person?
 Of any thing the image, tell me, that
 Hath kept with³⁴ thy remembrance.

Miranda 'Tis far off,
 And rather like a dream than an assurance³⁵ 45
 That my remembrance warrants. Had I not

27 foresight, advance preparation

28 regulated, controlled, arranged*

29 destruction, loss, ruin*

30 befallen, happened

31 bootless inquisition = helpless/useless inquiry, search, investigation

32 wait

33 yet, quite

34 kept with = been preserved/saved in

35 certainty

Four, or five women once, that tended³⁶ me?

Prospero Thou hadst, and more, Miranda. But how is it

That this lives in thy mind? What seest thou else³⁷

50 In the dark backward and abysm³⁸ of time?

If thou rememb'rest aught ere³⁹ thou cam'st here,

How thou cam'st here thou mayst.⁴⁰

Miranda

But that I do not.

Prospero Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan⁴¹ and

A prince⁴² of power.

55 *Miranda*

Sir, are not you my father?

Prospero Thy mother was a piece⁴³ of virtue, and

She said thou wast my daughter. And thy father

Was Duke of Milan, and⁴⁴ his only heir

And princess, no worse issued.⁴⁵

Miranda

O the heavens,

60 What foul play⁴⁶ had we, that we came from thence?

Or blessèd⁴⁷ was't we did?

Prospero

Both, both, my girl,⁴⁸

By foul play (as thou say'st) were we heaved⁴⁹ thence,

36 looked after, attended

37 (1) in addition, (2) otherwise*

38 backward and abysm = back places and bottomless gulf

39 before*

40 may also recall

41 MYlan

42 ruler, sovereign

43 true specimen/picture

44 and you

45 no worse issued = are of no lower importance/standing ("birth")

46 foul play = treacherous dealing/actions

47 good fortune, joyful

48 both BOTH my GIRL

49 carried off, thrown, cast

But blessedly help⁵⁰ hither.

Miranda

O my heart bleeds

To think o' th' teen⁵¹ that I have turned you to,⁵²

Which is from⁵³ my remembrance. Please you, farther.⁵⁴

65

Prospero My brother and thy uncle, called Antonio –

I pray thee, mark⁵⁵ me – that a brother should

Be so perfidious!⁵⁶ – he, whom next thyself

Of all the world I loved, and to him put⁵⁷

The manage of my state,⁵⁸ as at that time

70

Through all the signories⁵⁹ it was the first,

And Prospero the prime⁶⁰ duke, being so reputed

In dignity,⁶¹ and for the liberal arts,⁶²

Without a parallel, those being all⁶³ my study,

The government⁶⁴ I cast⁶⁵ upon my brother,

75

And to my state grew stranger,⁶⁶ being transported⁶⁷

And rapt⁶⁸ in secret⁶⁹ studies. Thy false uncle –

50 helped

51 trouble, suffering, grief

52 to think about/remember/go back to

53 gone/absent/lost from

54 go further, continue

55 give your attention to*

56 treacherous, faithless

57 to him put = in him placed

58 Milan was a sovereign city state, like Venice

59 governing bodies

60 principal, first (“number one”)

61 honor, excellence, worth

62 liberal arts = arts and sciences (excluding technical/mechanical skills)

63 completely, entirely

64 governing

65 threw off

66 foreign, alien

67 enraptured, carried away by excitement

68 entranced, ravished

69 (1) hidden, clandestine, (2) secluded, solitary (i.e., “magical”)

Dost thou attend⁷⁰ me?

Miranda Sir, most heedfully.

Prospero Being⁷¹ once perfected⁷² how to grant suits,⁷³

80 How to deny them, who t' advance,⁷⁴ and who
 To trash for over-topping⁷⁵ – new created⁷⁶
 The creatures⁷⁷ that were⁷⁸ mine, I say, or changed 'em,⁷⁹
 Or else new formed⁸⁰ 'em (having both the key⁸¹
 Of officer and office),⁸² set⁸³ all hearts i' th' state
 85 To what⁸⁴ tune pleased his ear, that⁸⁵ now he was
 The ivy which had hid⁸⁶ my princely trunk,
 And sucked my verdure⁸⁷ out on't. – Thou attend'st not.

Miranda O good sir, I do.

Prospero I pray thee, mark me.

I thus neglecting worldly ends,⁸⁸ all dedicated

70 listen/pay attention to*

71 my brother being

72 once perfected = now thoroughly accomplished/skilled in

73 petitions, requests

74 move forward, promote

75 trash for over-topping = retard/restrain/hold back (a hunting dog) for getting ahead of the pack

76 new created = and having newly elevated/appointed

77 human instruments

78 had been ("were": past tense)

79 changed 'em = substituted/exchanged one for another

80 shaped, trained, produced

81 (1) key to a lock, and (2) musical key for performers to play in

82 officer and office = minister/agent and job function

83 having placed/arranged ("place" also = [1] appointed, [2] fixed the musical key for performers)

84 whatever

85 so that

86 grown around and covered over

87 (1) fresh green color, (2) vitality

88 goals, purposes*

To closeness,⁸⁹ and the bettering of my mind 90
 With that, which, but⁹⁰ by being so retired,⁹¹
 O'er-prized all popular rate,⁹² in my false brother
 Awaked an evil nature, and my trust,
 Like a good parent,⁹³ did beget of⁹⁴ him
 A falsehood in its contrary⁹⁵ as great 95
 As my trust was, which⁹⁶ had indeed no limit,
 A confidence sans bound.⁹⁷ He being thus lorded,⁹⁸
 Not only with what my revenue yielded,⁹⁹
 But what my power might else exact,¹⁰⁰ like one
 Who having into¹⁰¹ truth, by telling of it,¹⁰² 100
 Made such a sinner of his memory
 To credit¹⁰³ his own lie, he did believe
 He was indeed the Duke, out o'¹⁰⁴ the substitution¹⁰⁵
 And executing¹⁰⁶ th' outward face of royalty

89 secrecy

90 except, aside from

91 secluded, withdrawn from worldly matters

92 o'er-prized all popular rate = exceeded the worth of all common/ordinary evaluation/opinion*

93 see the proverb invoked by Miranda in line 120

94 beget of = produce/create in

95 diametrically different/antithetical nature

96 his trust

97 sans bound = without boundaries/borders

98 given the role of/turned into a lord/ruler

99 not ONLY WITH what MY reVENue YIELDED

100 eggZAKT (verb)

101 with reference to, against

102 his lie

103 to credit = in order to validate/make trustworthy*

104 out o' = from, because of

105 delegation of authority

106 and executing = and his performing/carrying out

105 With all prerogative.¹⁰⁷ Hence his ambition growing –
Dost thou hear?

Miranda Your tale, sir, would cure deafness.¹⁰⁸

Prospero To have no screen¹⁰⁹ between this part he played
And him he played it for,¹¹⁰ he needs will be
Absolute Milan.¹¹¹ Me,¹¹² poor man, my library
110 Was dukedom large enough. Of temporal royalties¹¹³
He thinks me now incapable. Confederates,¹¹⁴
So dry¹¹⁵ he was for sway,¹¹⁶ wi' th' King of Naples
To give him annual tribute,¹¹⁷ do him homage,
Subject his coronet¹¹⁸ to his crown,¹¹⁹ and bend¹²⁰
115 The dukedom, yet¹²¹ unbowed – alas, poor Milan! –
To most ignoble¹²² stooping.

Miranda O the heavens!

Prospero Mark his condition,¹²³ and th'event,¹²⁴ then tell me

107 all prerogative = all its rights/privileges

108 DOST thou HEAR your TALE sir WOULD cure DEAFness

109 partition, wall

110 him he played it for: Prospero

111 absolute Milan = completely the Duke (rulers were regularly referred to *as* the realm they governed: the King of France was called France, etc.)

112 but me, as for me

113 temporal royalties = worldly/secular ruling power/authority

114 (verb) he allies himself/conspires

115 desirous, thirsty

116 ruling power/authority

117 payment (“tax”)

118 subordinate Antonio’s/Milan’s lesser/less powerful crown/realm
(subJECT: verb)

119 his crown = the larger/more powerful crown/realm of Naples

120 bow

121 till then

122 dishonorable, base

123 his condition = the terms Antonio agreed to

124 what followed

- If this might¹²⁵ be a brother.
- Miranda* I should sin
To think but¹²⁶ nobly of my grandmother.¹²⁷
Good wombs have borne bad sons.
- Prospero* Now the condition. 120
This King of Naples being an enemy
To me inveterate,¹²⁸ hearkens¹²⁹ my brother's suit,
Which was, that he,¹³⁰ in lieu o'¹³¹ the premises¹³²
(Of homage, and I know not how much tribute)¹³³
Should presently extirpate¹³⁴ me and mine 125
Out of the dukedom, and confer¹³⁵ fair¹³⁶ Milan,
With all the honors,¹³⁷ on my brother. Whereon¹³⁸
A treacherous army¹³⁹ levied,¹⁴⁰ one midnight
Fated¹⁴¹ to the purpose,¹⁴² did Antonio open
The gates of Milan, and i' th' dead of darkness, 130

125 can

126 anything but, otherwise than

127 mother of both Prospero and Antonio

128 of long standing, firm, unswerving

129 listens* to (favorably: "gives him his ear")

130 the King of Naples

131 in lieu o' = in exchange/return for

132 the terms of their agreement

133 tax, penalty, homage money

134 presently extirpate = speedily/now* remove (exTIRpate)

135 bestow, grant

136 fine, handsome, lovely, beautiful*

137 rank, dignity

138 immediately

139 body/band of armed men (not the modern sense of a large, organized force)

140 raised

141 destined

142 matter in hand, object

The ministers¹⁴³ for th' purpose hurried thence
Me and thy crying self.

Miranda Alack,¹⁴⁴ for pity.

I not rememb'ring how I cried out then
Will cry it o'er again. It is a hint¹⁴⁵
That wrings¹⁴⁶ mine eyes to't.

135 *Prospero* Hear a little further,
And then I'll bring¹⁴⁷ thee to the present business
Which now's upon us. Without the which this story
Were most impertinent.¹⁴⁸

Miranda Wherefore¹⁴⁹ did they not
That hour¹⁵⁰ destroy us?

Prospero Well demanded,¹⁵¹ wench.¹⁵²
140 My tale provokes¹⁵³ that question. Dear, they durst not,
So dear the love my people bore me. Nor set¹⁵⁴
A mark so bloody on the business, but
With colors¹⁵⁵ fairer, painted their foul¹⁵⁶ ends.
In few,¹⁵⁷ they hurried us aboard a bark,¹⁵⁸

143 agents*

144 alas, for shame

145 occasion*

146 squeezes, presses

147 lead, conduct

148 irrelevant, out of place

149 why*

150 that hour = at that time

151 asked*

152 (1) girl, young woman* (no negative senses), (2) my dear

153 invites, calls forth

154 nor set = nor did they dare place/put

155 qualities, characteristics

156 ugly, dirty, filthy*

157 brief ("a few words")

158 small ship

Bore us some leagues¹⁵⁹ to sea, where they prepared 145
 A rotten carcass of a butt,¹⁶⁰ not rigged,¹⁶¹
 Nor¹⁶² tackle,¹⁶³ sail, nor mast. The very rats
 Instinctively have¹⁶⁴ quit it. There they hoist¹⁶⁵ us
 To cry to th' sea, that roared to us, to sigh
 To th' winds, whose pity, sighing back again, 150
 Did us but¹⁶⁶ loving wrong.¹⁶⁷

Miranda Alack, what trouble
 Was I then to you?

Prospero O, a cherubin¹⁶⁸
 Thou wast that did preserve¹⁶⁹ me. Thou didst smile,
 Infused¹⁷⁰ with a fortitude¹⁷¹ from heaven,
 When¹⁷² I have decked¹⁷³ the sea with drops full salt, 155
 Under¹⁷⁴ my burden groaned,¹⁷⁵ which¹⁷⁶ raised in me
 An undergoing stomach,¹⁷⁷ to bear up

159 1 league = approx. 3 mi.

160 cask ("tub")

161 having rigging: ropes of different thickness, for different purposes

162 neither

163 equipment, gear

164 had

165 set, put (raise up by means of tackle)

166 only

167 harm, injustice

168 angel

169 protect, keep alive

170 steeped, filled

171 strength, courage

172 on the occasions when

173 have decked = covered

174 when under

175 I groaned

176 her fortitude

177 courage/spirit*

Against what should¹⁷⁸ ensue.

Miranda How came we ashore?

Prospero By Providence divine.¹⁷⁹

160 Some food we had, and some fresh water, that
 A noble Neapolitan, Gonzalo,
 Out of his charity (who being then appointed
 Master of this design¹⁸⁰) did give us, with
 Rich garments, linens, stuffs,¹⁸¹ and necessaries
 165 Which since have steaded¹⁸² much, so of his gentleness¹⁸³
 Knowing I loved my books, he furnished me
 From mine own library with volumes that
 I prize above¹⁸⁴ my dukedom.

Miranda Would I might

But ever¹⁸⁵ see that man.

Prospero Now I arise.¹⁸⁶

HE PUTS ON HIS MANTLE

170 Sit still, and hear the last of our sea-sorrow.
 Here in this island we arrived, and here
 Have I, thy schoolmaster, made thee more profit¹⁸⁷
 Than other princes can, that have more time¹⁸⁸

178 what should = whatever might

179 Providence divine = provision/supply from God

180 scheme, plan

181 materials, stores, equipment

182 been advantageous/helpful

183 nobility of birth/breeding*

184 prize above = value/esteem* more than

185 would I might but ever = I wish I could once/some time

186 (1) stand up (physical sense), (2) emerge from inactivity (psychological sense)

187 good, advantage*

188 leisure

For vainer¹⁸⁹ hours, and tutors¹⁹⁰ not so careful.¹⁹¹
Miranda Heavens thank you for't. And now I pray you sir, 175
 For still 'tis beating¹⁹² in my mind, your reason
 For raising¹⁹³ this sea-storm?
Prospero Know thus far forth.¹⁹⁴
 By accident most strange, bountiful Fortune,¹⁹⁵
 Now¹⁹⁶ my dear lady, hath mine enemies
 Brought to this shore. And by my prescience¹⁹⁷ 180
 I find my zenith¹⁹⁸ doth depend upon
 A most auspicious¹⁹⁹ star, whose influence
 If now I court²⁰⁰ not, but omit,²⁰¹ my fortunes
 Will ever after droop.²⁰² Here cease more questions,
 Thou art inclined²⁰³ to sleep. 'Tis a good dullness,²⁰⁴ 185
 And give it way.²⁰⁵ I know thou canst not choose.²⁰⁶

MIRANDA SLEEPS

189 less significant, more frivolous/futile

190 and tutors = than can tutors (hired teachers)

191 solicitous, attentive

192 throbbing, palpitating

193 causing, stirring up

194 thus far forth = this much

195 bountiful Fortune = the generous/graciously liberal goddess of luck/
 chance*

196 now become (in contrast to before)

197 foreknowledge

198 (1) astrological highest point/culmination, (2) highest point of Fortune's
 turning wheel

199 promising, favorable

200 woo

201 neglect, fail to use*

202 sink down, descend

203 disposed, desirous

204 sluggishness, drowsiness, inertness

205 give it way = yield to it (give it the right of the road/way)

206 (i.e., his magic is involved; recall that he has again put on his magic mantle)

Come away,²⁰⁷ servant, come! I am ready now,
Approach,²⁰⁸ my Ariel. Come!

ENTER ARIEL

Ariel All hail, great master, grave²⁰⁹ sir, hail! I come
190 To answer thy best pleasure, be't²¹⁰ to fly,
To swim, to dive into the fire, to ride
On the curlèd²¹¹ clouds. To thy strong bidding²¹² task²¹³
Ariel and all his quality.²¹⁴

Prospero Hast thou, spirit,
Performed to point²¹⁵ the tempest that I bade thee?
195 *Ariel* To every article.²¹⁶
I boarded the King's ship. Now on the beak,²¹⁷
Now in the waist,²¹⁸ the deck, in every cabin,
I flamed amazement,²¹⁹ sometime I'd divide
And burn in many places, on the topmast,
200 The yards and boresprit,²²⁰ would I flame distinctly,²²¹

207 come away = come from where you are to here

208 draw near

209 respected

210 be't = whether it be

211 spirally curved

212 strong bidding = powerful commands/orders

213 put to/assign work for (verb)

214 capacity, skill, natural characteristics*

215 performed to point = finished/carried through properly/completely/to the smallest detail*

216 item, matter

217 pointed prow

218 center of the upper deck

219 flamed amazement = blazed like fire and created frenzy/bewilderment/overwhelming fear

220 yards and boresprit = spars hung from the masts to support sails and bowsprit/large spar projecting from the front of the ship

221 separately, severally, individually

Then meet, and join. Jove's²²² lightning, the precursors²²³
 O' th' dreadful thunderclaps, more momentary
 And sight-outrunning²²⁴ were not. The fire, and cracks²²⁵
 Of sulfurous roaring,²²⁶ the most mighty Neptune
 Seem to besiege²²⁷ and make his bold waves tremble, 205
 Yea, his dread trident²²⁸ shake.

Prospero My brave spirit,
 Who was so firm, so constant, that this coil²²⁹
 Would not infect²³⁰ his reason?

Ariel Not a soul 210
 But felt a fever of²³¹ the mad, and played
 Some tricks²³² of desperation. All but mariners
 Plunged in the foaming brine²³³ and quit the vessel.
 Then all afire with me the King's son Ferdinand
 With hair up-staring²³⁴ (then like reeds, not hair)
 Was the first man that leapt, cried "Hell is empty,

222 chief of the gods in the Roman pantheon

223 heralds, forerunners

224 momentary and sight-outrunning = short-lived/transitory and faster than the eye could follow

225 loud booming

226 (since gunpowder emitted such fumes, it was thought that thunder did, too)

227 crowd around, attack ("the flames and loud booming seem to attack the profoundly powerful god of the sea, Neptune himself")

228 dread trident = dreaded/terrible three-pointed spear (Neptune's traditional sign, a fishing spear)

229 confusion, tumult

230 (1) affect, (2) corrupt, adulterate, injure

231 like that of

232 (1) freakish/foolish/ (2) craft/fraudulent actions*

233 salt/sea water* (it being a "desperate" act because most people, including most sailors, could not swim)

234 up-staring = standing on end

And all the devils are here.”

215 *Prospero* Why that’s my spirit.

But was not this nigh²³⁵ shore?

Ariel Close by, my master.

Prospero But are they, Ariel, safe?

Ariel Not a hair perished.

On their sustaining garments²³⁶ not a blemish,

But fresher²³⁷ than before. And as thou bad’st me,

220 In troops²³⁸ I have dispersed²³⁹ them ’bout the isle.

The King’s son have I landed by himself,

Whom I left cooling of the air²⁴⁰ with sighs,

In an odd angle²⁴¹ of the isle, and sitting²⁴²

His arms in this (*he demonstrates*) sad²⁴³ knot.

Prospero Of the King’s
ship,

225 The mariners,²⁴⁴ say how thou hast disposed,²⁴⁵

And all the rest o’ th’ fleet?

Ariel Safely in harbor

Is the King’s ship, in the deep nook, where once

Thou call’dst me up at midnight to fetch dew²⁴⁶

235 near

236 sustaining garments: the clothing that, buoyed by trapped air (or by magic), kept them from sinking down in the water

237 cleaner, less stained/faded

238 groups

239 spread, scattered*

240 cooling of the air: by blowing on it, as he sighs?

241 odd angle = solitary corner

242 holding, keeping

243 weary, mournful

244 “the King’s ship, and its sailors,”

245 placed, located, arranged

246 moisture,* presumably for some magical purpose: midnight was considered a witching hour

From the still-vexed Bermoothes.²⁴⁷ There she's²⁴⁸ hid.
 The mariners all²⁴⁹ under hatches stowed, 230
 Who, with a charm²⁵⁰ joined to²⁵¹ their suffered labor,²⁵²
 I have left asleep. And for²⁵³ the rest o' th' fleet
 (Which I dispersed) they all have met again,
 And are upon the Mediterranean float²⁵⁴
 Bound sadly home for Naples, 235
 Supposing that they saw the King's ship wracked,
 And his great person perish.
Prospero Ariel, thy charge²⁵⁵
 Exactly is performed, but there's more work.
 What is the time o' th' day?
Ariel Past the mid season.²⁵⁶
Prospero At least two glasses.²⁵⁷ The time 'twixt six and now²⁵⁸ 240
 Must by us both be spent most preciousl²⁵⁹.
Ariel Is there more toil? Since thou dost give me pains,²⁶⁰
 Let me remember²⁶¹ thee what thou hast promised,
 Which is not yet performed me.²⁶²

247 still-vexed Bermoothes = always storm-afflicted Bermuda

248 the ship is

249 are all

250 magic spell*

251 joined to = combined with

252 their suffered labor = the exertion they endured

253 as for

254 waves, billows (Folio: flote)

255 task, commission

256 mid season = middle period/time

257 sand-filled hourglasses*

258 six and now = now and six o'clock

259 scrupulously, carefully

260 troubles, labors

261 recall to, remind

262 for me

Prospero How now?²⁶³
moody?²⁶⁴

What is't thou canst demand?

245 *Ariel* My liberty.

Prospero Before the time be out?²⁶⁵ No more!

Ariel I prithee,²⁶⁶

Remember I have done thee worthy service,²⁶⁷

Told thee no lies, made no mistakings, served

Without or²⁶⁸ grudge or grumblings. Thou didst promise

To bate me²⁶⁹ a full year.

250 *Prospero* Dost thou forget

From what a torment I did free thee?

Ariel No.

Prospero Thou dost. And think'st it much²⁷⁰ to tread the
ooze²⁷¹

Of the salt deep,

To run upon the sharp wind of the north,

255 To do me business in the veins²⁷² o' th' earth

When it is baked²⁷³ with frost.

Ariel I do not, sir.

Prospero Thou liest, malignant²⁷⁴ thing! Hast thou forgot

263 what?*

264 stubborn, arrogant, sullen

265 be out = is up

266 I pray you: I earnestly/humbly ask*

267 worthy service = excellent* work, employment*

268 either

269 bate me = reduce/lessen* my time of service

270 a lot/great deal

271 tread the ooze = walk along the slimy bottom

272 seams, channels, fissures

273 hardened

274 rebellious, malcontent

The foul witch Sycorax,²⁷⁵ who with²⁷⁶ age and envy²⁷⁷

Was grown²⁷⁸ into a hoop?²⁷⁹ Hast thou forgot her?

Ariel No, sir. 260

Prospero Thou hast. Where was she born? Speak, tell me.

Ariel Sir, in Argier.²⁸⁰

Prospero O, was she so? I must

Once in a month recount what thou hast been,

Which thou forget'st. This damned²⁸¹ witch Sycorax

For mischiefs²⁸² manifold, and sorceries terrible 265

To enter²⁸³ human hearing, from Argier

Thou know'st was banish'd. For one thing she did²⁸⁴

They would not take her life. Is not this true?

Ariel Ay, sir.

Prospero This blue-eyed²⁸⁵ hag²⁸⁶ was hither brought with 270
child,²⁸⁷

And here was left by the sailors. Thou my slave,²⁸⁸

As thou report'st thyself, wast then her servant,

And for²⁸⁹ thou wast a spirit too delicate²⁹⁰

275 SIKorAX

276 because of, from

277 malevolence*

278 was grown = grew

279 circle

280 Algiers, in N. Africa

281 (1) condemned to eternal punishment, by God, or (2) condemned by the Algerian authorities

282 evil deeds, crimes

283 come into

284 one thing she did: become pregnant, which ruled out capital punishment

285 blue-eyed = having blue eyelids: a sign of pregnancy

286 demon, witch

287 with child = pregnant

288 (1) servant without rights or freedom, * (2) rascal*

289 because

290 (1) tender, soft, (2) fastidious, dainty, exquisite*

To act²⁹¹ her earthy and abhorred²⁹² commands,²⁹³
 275 Refusing her grand hests,²⁹⁴ she did confine²⁹⁵ thee
 By help of her more potent²⁹⁶ ministers,
 And in her most unmitigable²⁹⁷ rage,
 Into a cloven²⁹⁸ pine, within which rift²⁹⁹
 Imprisoned, thou didst painfully remain
 280 A dozen years, within which space³⁰⁰ she died,
 And left thee there, where thou didst vent³⁰¹ thy groans
 As fast as mill-wheels³⁰² strike. Then was this island
 (Save for the son, that she did litter³⁰³ here,
 A freckled whelp,³⁰⁴ hag-born) not honored³⁰⁵ with
 A human shape.

285 *Ariel* Yes. Caliban her son.
Prospero Dull³⁰⁶ thing, I say³⁰⁷ so. He, that Caliban
 Whom now I keep in service. Thou best know'st
 What torment I did find thee in, thy groans
 Did make wolves howl, and penetrate the breasts

291 perform, do

292 earthy and abhorred = gross/coarse and disgusting/horrifying*

293 to ACT her EARTHy AND abHORRED comMANDS

294 grand hests = (1) large, (2) principal orders/commands

295 imprison

296 powerful*

297 unappeasable (unMITiGable)

298 split lengthwise

299 cleft, fissure*

300 time

301 discharge, express, pour out

302 mill-wheels = waterwheels, used to power grain-grinding mills

303 give birth to (used for animals and, with people, contemptuously)

304 freckled whelp = spotted young animal/puppy

305 graced, adorned

306 stupid

307 said

- Of ever-angry bears. It was a torment 290
 To lay upon the damned, which Sycorax
 Could not again undo. It was mine art,
 When I arrived, and heard thee, that made gape
 The pine, and let thee out.
- Ariel* I thank thee, master.
- Prospero* If thou more murmur'st,³⁰⁸ I will rend³⁰⁹ an oak³¹⁰ 295
 And peg³¹¹ thee in his³¹² knotty entrails till
 Thou hast howled away twelve winters.
- Ariel* Pardon, master.
 I will be correspondent to command³¹³
 And do my spriting,³¹⁴ gently.³¹⁵
- Prospero* Do so. And after two days
 I will discharge³¹⁶ thee.
- Ariel* That's my noble master! 300
 What shall I do? Say what? What shall I do?
- Prospero* Go make thyself like a nymph o' th' sea, be subject
 To no sight but thine and mine – invisible
 To every eyeball else. Go take this shape,
 And hither come in 't. Go! Hence! With diligence!³¹⁷ 305

EXIT ARIEL

308 more murmur'st = any more/again complain/grumble

309 tear open, cleave

310 (much denser and harder than pine)

311 fasten

312 its

313 correspondent to command = agreeable/answerable to authority/the giving of orders

314 acting as a sprite/spirit

315 courteously, in subdued/quiet fashion

316 free

317 speed

(to *Miranda*) Awake, dear heart awake, thou hast slept well,
Awake.

Miranda (*waking*) The strangeness of your story put
Heaviness³¹⁸ in me.

Prospero Shake it off. Come on,
We'll visit Caliban, my slave, who never
Yields³¹⁹ us kind³²⁰ answer.

310 *Miranda* 'Tis a villain,³²¹ sir,
I do not love to look on.

Prospero But as 'tis
We cannot miss³²² him. He does make our fire,
Fetch in our wood, and serves in offices
That profit us. What ho! slave! Caliban!
Thou earth,³²³ thou! Speak.

315 *Caliban* (*within*) There's wood enough
within.

Prospero Come forth, I say, there's other business for thee.
Come thou tortoise! When?

ENTER ARIEL AS A WATER NYMPH

(to *Ariel*) Fine apparition.³²⁴ My quaint³²⁵ *Ariel*,
Hark³²⁶ in thine ear.

318 drowsiness

319 gives

320 (1) proper, fitting, well-bred, (2) natural, good, (3) sympathetic, gentle

321 base-minded peasant scoundrel

322 go/do without*

323 dirt, dust

324 fine apparition = a superior* (1) semblance/illusion/appearance, (2)
specter/phantom

325 ingenious, clever, skillful

326 listen

PROSPERO WHISPERS IN ARIEL'S EAR

Ariel My lord, it shall be done.

EXIT ARIEL

Prospero (to Caliban) Thou poisonous slave, got³²⁷ by the Devil 320
 himself
 Upon thy wicked dam,³²⁸ come forth!

ENTER CALIBAN

Caliban As wicked dew,³²⁹ as e'er my mother brushed
 With raven's³³⁰ feather from unwholesome fen³³¹
 Drop on you both! A south-west³³² blow on ye,
 And blister you all o'er! 325

Prospero For this be sure, tonight thou shalt have cramps,
 Side-stitches that shall pen³³³ thy breath up, urchins³³⁴
 Shall for that vast³³⁵ of night that they may work
 All exercise³³⁶ on thee. Thou shalt be pinched
 As thick as honeycomb,³³⁷ each pinch more stinging 330
 Than bees that made 'em.

327 begot, conceived

328 female parent (used largely for animals)

329 as wicked dew = may a dew as wicked

330 black crowlike bird of ill omen

331 unwholesome fen = noxious marsh-muck/mold*

332 winds associated with unhealthy warm and damp weather

333 close, shut

334 goblins, elves (since the word also means "hedgehog," the goblins themselves may be in that shape)

335 great/long time

336 work all exercise = busy themselves

337 honeycomb: a model of compact density

Caliban I must eat³³⁸ my dinner.

This island's mine by Sycorax my mother,
 Which thou tak'st from me. When thou cam'st first
 Thou strok'st me, and made much of me. Wouldst³³⁹ give me
 335 Water with berries in't. And teach me how
 To name the bigger light,³⁴⁰ and how³⁴¹ the less
 That burn by day and night.³⁴² And then I loved thee,
 And showed thee all the qualities o' th' isle,
 The fresh springs,³⁴³ brine-pits,³⁴⁴ barren place,³⁴⁵ and
 fertile.³⁴⁶
 340 Cursed be I that did so! All the charms
 Of Sycorax, toads, beetles, bats, light³⁴⁷ on you!³⁴⁸
 For I am all the subjects that you have,
 Which first was mine own king. And here you sty³⁴⁹ me
 In this hard rock,³⁵⁰ whiles you do keep from me
 The rest o' th' island.

345 *Prospero* Thou most lying slave,

338 go and eat

339 wouldst (thou wouldst) = you would

340 bigger light = the sun

341 how to name

342 the less that burn by day and night = the lesser lights – stars, the moon (the latter frequently still visible during the day, even to our electricity-dazzled eyes)

343 water sources/streams*

344 salt pits

345 places

346 those places that are fertile

347 descend

348 of SYcorAX toads BEEtles BATS light ON you (prosodic scansion, *not* pronunciation/reading)

349 confine/pen up, as in a pigsty

350 Prospero's cell, too, is apparently a rock cave

Whom stripes³⁵¹ may move,³⁵² not kindness! I have used³⁵³
thee,

Filth as thou art, with humane³⁵⁴ care, and lodged thee
In mine own cell, till thou didst seek to violate
The honor of my child.

Caliban Oh ho, oh ho, would't had been done! 350
Thou didst prevent me, I had peopled³⁵⁵ else
This isle with Calibans.

Miranda Abhorrèd slave,
Which³⁵⁶ any print³⁵⁷ of goodness wilt not take,
Being capable of all ill.³⁵⁸ I pitied thee,
Took pains to make thee speak, taught thee each hour 355
One thing or other. When thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endowed thy purposes³⁵⁹
With words that made them known. But thy vile³⁶⁰ race,³⁶¹
Though thou didst learn, had that in't which good natures 360
Could not abide³⁶² to be with. Therefore wast thou
Deservedly confined into this rock, who hadst
Deserved more than a prison.

Caliban You taught me language, and my profit on't

351 blows, lashes

352 (1) affect, rouse, ★ (2) trouble, perturb

353 treated★

354 HUMANe

355 populated

356 who

357 stamp, impression

358 wickedness, depravity★

359 endowed thy purposes = enriched your objects/goals★

360 Folio: vild

361 vile race = disgusting/depraved tribe/people

362 continue, endure★

365 Is, I know how to curse. The red plague³⁶³ rid you
For learning me your language!

Prospero Hag-seed,³⁶⁴ hence!

Fetch us in fuel, and be quick thou 'rt best,
To answer³⁶⁵ other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly

370 What I command, I'll rack thee with old³⁶⁶ cramps,
Fill all thy bones with aches,³⁶⁷ make thee roar,
That beasts shall tremble at thy din.

Caliban No, pray thee.

(*aside*) I must obey. His art is of such power,
It would control my dam's god Setebos,³⁶⁸
And make a vassal³⁶⁹ of him.

375 *Prospero* So slave, hence!

EXIT CALIBAN

ENTER FERDINAND, AND ARIEL, INVISIBLE,
PLAYING AND SINGING

Ariel

Come unto these yellow sands,
And then take hands.
Curtstied when you have, and kissed
The wild waves whist,³⁷⁰

380 Foot it featly³⁷¹ here and there,

363 red plague = (?) a disease producing sores or bleeding

364 hag-seed = witch-child

365 accomplish, act as directed

366 (1) abundant, plentiful, (2) familiar

367 EYchiz

368 a Patagonian demon (SEteBOS)

369 servant, subordinate

370 silent (adjective)

371 elegantly, properly*

And sweet sprites the burden³⁷² bear.³⁷³

Hark, hark!

(*burden: bow, wow, dispersedly*³⁷⁴)

The watch dogs bark.

(*burden: bow, wow, dispersedly*)

385

Hark, hark, I hear

The strain³⁷⁵ of strutting Chanticleer³⁷⁶

Cry “Cock-a-diddle-dow”

Ferdinand Where should³⁷⁷ this music be? I’ th’ air or th’ earth?

It sounds³⁷⁸ no more. And sure it waits upon³⁷⁹

390

Some god o’ th’ island. Sitting on a bank,

Weeping again the King my father’s wrack,

This music crept by me upon the waters,³⁸⁰

Allaying both their fury and my passion³⁸¹

With its sweet air.³⁸² Thence I have followed it

395

(Or it hath drawn me rather), but ’tis gone.

No, it begins again.

Ariel (*sings*) Full fathom³⁸³ five thy father lies,

372 refrain

373 carry

374 from all over

375 song

376 crowing rooster/cock

377 must

378 resounds, is played/sung

379 waits upon = is intended for/in service to

380 this MUsic CREPT by ME upON the WAters

381 painful suffering

382 tune, melody, song*

383 Folio: fadom (1 fathom = 6 feet)

Of his bones are coral made.

400 Those are pearls that were his eyes,
 Nothing of him that doth fade
 But doth suffer³⁸⁴ a sea-change
 Into something rich, and strange.
 Sea-nymphs hourly ring his knell.

405 (*burden: Ding-dong*)

Hark now I hear them, ding-dong, bell.

Ferdinand The ditty³⁸⁵ does remember³⁸⁶ my drownèd
 father.³⁸⁷

This is no mortal business, nor no sound
 That the earth owes.³⁸⁸ I hear it now above me.

410 *Prospero* (to *Miranda*) The fringèd curtains³⁸⁹ of thine eye
 advance,³⁹⁰

And say what thou seest yond.³⁹¹

Miranda What is't, a spirit?

Lord, how it looks about. Believe me, sir,
 It carries a brave form.³⁹² But 'tis a spirit.

384 nothing of him that doth fade/but doth suffer = all the parts of him that
 vanish (except his bones) undergo

385 song

386 recall the memory, commemorate

387 *either* the DITty DOES reMEMber my DROWNed FATHER *or* the DITty
 DOES reMEMber MY drowned FATHER

388 possesses, owns*

389 fringèd curtains = eye lids

390 move upward, raise*

391 yonder

392 carries a brave form = exhibits/displays a handsome/fine shape/body

Prospero No wench, it eats, and sleeps, and hath such senses
 As we have. Such.³⁹³ This gallant³⁹⁴ which thou see'st 415
 Was in the wrack. And but³⁹⁵ he's something³⁹⁶ stained
 With grief – that's beauty's canker³⁹⁷ – thou mightst call him
 A goodly³⁹⁸ person. He hath lost his fellows³⁹⁹
 And strays⁴⁰⁰ about to find 'em.

Miranda I might call him
 A thing divine, for nothing natural⁴⁰¹ 420
 I ever saw so noble.

Prospero (*aside*) It goes on⁴⁰² I see
 As my soul prompts⁴⁰³ it. Spirit, fine spirit, I'll free thee
 Within two days for this.

Ferdinand (*seeing Miranda*) Most sure, the⁴⁰⁴
 goddess
 On whom these airs attend.⁴⁰⁵ Vouchsafe⁴⁰⁶ my prayer⁴⁰⁷
 May know⁴⁰⁸ if you remain⁴⁰⁹ upon this island, 425

393 just so, exactly

394 fine gentleman

395 and but = except that

396 somewhat*

397 (1) ulcer, sore, (2) disease

398 (1) good-looking, handsome, (2) excellent, admirable*

399 companions*

400 wanders, roams

401 formed by Nature

402 goes on = proceeds, happens (“it” is often regarded as referring to Prospero’s plan/scheme, but the reference may be to “things” – the flow and movement of existence)

403 urges, suggests

404 this is the

405 are in service

406 grant

407 request, supplication, entreaty

408 may know = that I may learn/be made aware/find out

409 abide, dwell

- Prospero* (aside) The Duke of Milan⁴²² 440
 And his more braver⁴²³ daughter could control⁴²⁴ thee,
 If now 'twere fit to do't. At the first sight
 They have changed eyes. Delicate Ariel,
 I'll set thee free for this. (to *Ferdinand*) A word, good sir.
 I fear you have done yourself some wrong.⁴²⁵ A word! 445
- Miranda* (aside) Why speaks my father so ungently?⁴²⁶ This
 Is the third man⁴²⁷ that e'er I saw, the first
 That e'er I sighed for. Pity⁴²⁸ move my father
 To be inclined my way!
- Ferdinand* O, if a virgin,
 And your affection⁴²⁹ not gone forth,⁴³⁰ I'll make you 450
 The Queen of Naples.
- Prospero* Soft⁴³¹ sir, one word more.
 (aside) They are both in either's⁴³² powers. But this swift
 Business I must uneasy⁴³³ make, lest too light⁴³⁴ winning
 Make the prize light. (to *Ferdinand*) One word more. I
 charge⁴³⁵ thee

422 himself

423 more braver = finer, better

424 rebuke, take to task, challenge

425 harm (by calling himself King of Naples, and for the "spying" Prospero goes on to allege)

426 rudely, discourteously, roughly

427 her father, Ferdinand, and Caliban

428 may pity

429 emotional disposition*

430 gone forth = been given elsewhere/to someone else

431 slowly

432 each other's

433 uncomfortable, hard, troublesome

434 slight, trivial, cheap*

435 command*

455 That thou attend me. Thou dost here usurp
 The name thou ow'st not, and hast put thyself
 Upon this island as a spy, to win it
 From me, the lord on't.⁴³⁶

Ferdinand No, as I am a man.

Miranda There's nothing ill can dwell in such a temple.⁴³⁷

460 If the ill spirit have so fair a house,
 Good things will strive to dwell with't.

Prospero (to *Ferdinand*) Follow
 me.

(to *Miranda*) Speak not you for him. He's a traitor.

(to *Ferdinand*) Come,

I'll manacle thy neck and feet together.

Seawater shalt thou drink. Thy food shall be

465 The fresh-brook mussels, withered roots, and husks⁴³⁸
 Wherein the acorn cradled.⁴³⁹ Follow.

Ferdinand No,

I will resist such entertainment,⁴⁴⁰ till

Mine enemy has more power.

HE DRAWS HIS SWORD, AND IS MAGICALLY
 PREVENTED FROM MOVING

Miranda O dear father,

Make not too rash⁴⁴¹ a trial⁴⁴² of him, for

436 of it

437 human body (in Christian belief, inhabited by the divine spirit)

438 the dry outer sheaths

439 lay, grew

440 treatment

441 hasty

442 test*

485 To see a goodlier man.

Prospero (to *Ferdinand*) Come on, obey.
Thy nerves⁴⁵⁵ are in their infancy again,
And have no vigor⁴⁵⁶ in them.

Ferdinand So they are.

My spirits, as in a dream, are all bound up.
490 My father's loss, the weakness which I feel,
The wrack of all my friends, nor this man's threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o' th' earth
495 Let liberty make use of. Space enough
Have I in such a prison.

Prospero (aside) It works. (to *Ferdinand*) Come
on.

(aside) Thou hast done well, fine Ariel! (to *Ferdinand*) Follow
me.

(to *Ariel*) Hark what thou else shalt do me.

Miranda (to *Ferdinand*) Be
of comfort,

My father's of a better nature, sir,
500 Than he appears by speech. This is unwonted⁴⁵⁷
Which now⁴⁵⁸ came from him.

Prospero (to *Ariel*) Thou shalt be as
free

As mountain winds. But then⁴⁵⁹ exactly do

455 sinews, muscles

456 strength

457 unusual, not common

458 just now

459 until then

ACT I • SCENE 2

All points of my command.

Ariel To th' syllable.⁴⁶⁰

Prospero (to *Ferdinand*) Come, follow. (to *Miranda*) Speak not for him.

EXEUNT

460 least portion/smallest part of a word

Act 2



SCENE I

Another part of the Island

ENTER ALONSO, SEBASTIAN, ANTONIO, GONZALO,
ADRIAN, FRANCISCO, AND OTHERS

Gonzalo (to Alonso) Beseech you, sir, be merry. You have cause
(So have we all) of joy, for our escape
Is much beyond¹ our loss. Our hint of woe
Is common,² every day:³ some sailor's wife,
5 The masters⁴ of some merchant, and the merchant
Have just our theme of woe. But for the miracle
(I mean our preservation) few in millions
Can speak like us. Then wisely, good sir, weigh
Our sorrow with our comfort.

Alonso

Prithee peace.⁵

1 surpassing, greater

2 ordinary, plain, humble*

3 every day = daily (syntactically in apposition to "common," rather than introductory to "some sailor's wife," etc.)

4 sea captains

5 be silent

- Sebastian* (to *Antonio*, *aside*) He receives comfort like cold porridge. 10
- Antonio* The visitor⁶ will not give him o'er so.⁷
- Sebastian* Look, he's winding up the watch of his wit, by and by⁸ it will strike.⁹
- Gonzalo* Sir – 15
- Sebastian* One. Tell.¹⁰
- Gonzalo* When every grief is entertained¹¹ that's offered, Comes¹² to the entertainer¹³ –
- Sebastian* A dollar.
- Gonzalo* Dolor¹⁴ comes to him indeed. You have spoken truer 20 than you purposed.¹⁵
- Sebastian* You have taken it wiselier¹⁶ than I meant you should.
- Gonzalo* Therefore my lord –
- Antonio* Fie, what a spendthrift¹⁷ is he of his tongue.
- Alonso* I prithee spare.¹⁸ 25
- Gonzalo* Well, I have done. But yet –
- Sebastian* He will be talking.
- Antonio* Which, of¹⁹ he or Adrian, for a good wager, first

6 charity/comfort-giving person

7 thus, in that style/fashion

8 soon, at once*

9 (1) sound, as clocks did, striking the hour, (2) hit

10 count (as in "bank teller")

11 accepted

12 there comes

13 (1) recipient, (2) host, as at an inn, (3) giver of public entertainment

14 pain, suffering

15 meant to

16 as more sensible/acute

17 waster, prodigal consumer

18 refrain, forbear

19 either

begins to crow?

30 *Sebastian* The old cock.

Antonio The cockerel.²⁰

Sebastian Done. The wager?

Antonio A laughter.²¹

Sebastian A match.²²

35 *Adrian* Though this island seem to be desert –²³

Sebastian Ha, ha, ha! So. You're paid.

Adrian Uninhabitable, and almost inaccessible –

Sebastian Yet –

Adrian Yet –

40 *Antonio* He could not miss it.

Adrian It must needs be of subtle, tender, and delicate
temperance.²⁴

Antonio Temperance²⁵ was a delicate wench.

Sebastian Ay, and a subtle,²⁶ as he most learnedly delivered.²⁷

45 *Adrian* The air breathes²⁸ upon us here most sweetly.

Sebastian As if it had lungs, and rotten²⁹ ones.

Antonio Or, as 'twere perfumed by a fen.³⁰

20 young cock

21 (?) it is not clear who is to laugh or why

22 a match = an agreement (“agreed”)

23 (adjective) deserted, uninhabited

24 subtle, tender, and delicate temperance = fine, soft, and pleasant/delightful
climate

25 a woman's name, common among English Puritans

26 cunning, crafty, sly

27 stated, uttered*

28 blows softly

29 (1) putrid, decayed, (2) unsound, weak (the word “tuberculosis” was not then
in use, but the disease was well known – indeed, Europeans brought it to the
New World, until then free of it)

30 marsh

- Gonzalo* Here is everything advantageous³¹ to life.
- Antonio* True, save³² means to live.
- Sebastian* Of that there's none, or little. 50
- Gonzalo* How lush and lusty³³ the grass looks! how green!
- Antonio* The ground indeed³⁴ is tawny.³⁵
- Sebastian* With an eye³⁶ of green in't.
- Antonio* He misses not much.
- Sebastian* No. He doth but³⁷ mistake the truth totally. 55
- Gonzalo* But the rarity³⁸ of it is, which is indeed almost beyond credit –³⁹
- Sebastian* As many vouched⁴⁰ rarities are.
- Gonzalo* That our garments being, as they were, drenched in the sea, hold notwithstanding⁴¹ their freshness and glosses,⁴² 60
being rather new-dyed than stained with salt water.
- Antonio* If but one of his pockets⁴³ could speak, would it not say he lies?
- Sebastian* Ay, or very falsely pocket up his report.
- Gonzalo* Methinks our garments are now as fresh as when we 65
put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.

31 favorable, useful

32 other than, except

33 lush and lusty = soft/luxuriant and (1) pleasant/beautiful, (2) vigorous

34 ground indeed = soil/earth in truth

35 brownish

36 tinge, slight shade, spot

37 doth but = just

38 unusualness

39 belief

40 asserted, claimed, guaranteed

41 nevertheless, in spite of that

42 luster

43 small pouches/bags worn inside (or attached to) clothing

Sebastian 'Twas a sweet marriage, and we prosper well⁴⁴ in our return.

70 *Adrian* Tunis was never graced before with such a paragon to⁴⁵ their queen.

Gonzalo Not since widow Dido's time.⁴⁶

Antonio Widow? A pox o' that. How came that widow in?
Widow Dido!

75 *Sebastian* What if he had said widower Aeneas too? Good Lord, how you take⁴⁷ it!

Adrian Widow Dido said you? You make me study of⁴⁸ that. She was of Carthage, not of Tunis.

Gonzalo This Tunis, sir, was⁴⁹ Carthage.⁵⁰

80 *Adrian* Carthage?

Gonzalo I assure you, Carthage.

Antonio His word is more⁵¹ than the miraculous harp.⁵²

Sebastian He⁵³ hath raised⁵⁴ the wall, and houses too.

Antonio What impossible matter will he make easy next?

85 *Sebastian* I think he will carry this island home in his pocket, and give it his son for an apple.

44 prosper well = flourish, thrive

45 paragon to = model of excellence as

46 Dido, Queen of Carthage, was indeed a widow, but is not usually so talked of: her tragic affair with the Trojan prince Aeneas has been what history has focused on

47 deal with, treat, understand

48 study of = think about

49 was once

50 Carthage (destroyed by Rome in 146 B.C.E.) was then (and is now) Tunisia

51 more powerful

52 with which magical harp, Amphion built the walls of Thebes

53 Gonzalo

54 made, brought into existence, produced*

Antonio And sowing the kernels⁵⁵ of it in the sea, bring forth
more islands.

Gonzalo Ay.

Antonio Why, in good time. 90

Gonzalo (to *Alonso*) Sir, we were talking, that our garments
seem now as fresh as when we were at Tunis at the marriage
of your daughter, who is now Queen.

Antonio And the rarest⁵⁶ that e'er came there.

Sebastian Bate,⁵⁷ I beseech you, widow Dido. 95

Antonio O widow Dido? Ay, widow Dido.

Gonzalo Is not sir my doublet as fresh as the first day I wore it?
I mean, in a sort.⁵⁸

Antonio That sort⁵⁹ was well fished for.

Gonzalo When I wore it at your daughter's marriage. 100

Alonso You cram⁶⁰ these words into mine ears against
The stomach of my sense.⁶¹ Would I had never
Married my daughter there! For coming thence
My son is lost, and (in my rate) she too,
Who is so far from Italy removed 105
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan! What strange fish
Hath made his meal on thee?

Francisco Sir, he may live,

55 seeds

56 most exceptional queen

57 (1) let's leave out/omit/have an end to, (2) except

58 in a sort = after a fashion, more or less

59 (?) sword, meaning swordfish?

60 stuff, pack

61 the stomach of my sense = the desire/inclination/state of my mind

I saw him beat⁶² the surges⁶³ under him,
 110 And ride upon their backs. He trod the water
 Whose enmity⁶⁴ he flung aside, and breasted⁶⁵
 The surge most swoll'n that met him. His bold head
 'Bove the contentious⁶⁶ waves he kept, and oared
 Himself with his good arms in lusty stroke
 115 To th' shore, that o'er his⁶⁷ wave-worn basis⁶⁸ bowed,
 As⁶⁹ stooping to relieve him.⁷⁰ I not doubt
 He came alive to land.

Alonso No, no, he's gone.

Sebastian Sir, you may thank yourself for this great loss,
 That would not bless our Europe with your daughter,
 120 But rather lose her to an African,⁷¹
 Where she at least is banished from your eye
 Who hath cause⁷² to wet the grief on't.⁷³

Alonso Prithee peace.

Sebastian You were kneeled to, and importuned otherwise
 By all of us. And the fair soul herself
 125 Weighed⁷⁴ between loathness,⁷⁵ and obedience, at

62 hit, thrash

63 waves

64 ill-will, hostility, hatred

65 faced, opposed

66 quarrelsome, warlike

67 its (the shore's)

68 foundation

69 as if

70 relieve him = rescue/help/assist Ferdinand

71 (not a racial remark: North Africans were considered Caucasians)

72 who hath cause = who (his daughter) has reason

73 wet the grief on't = bedew with weeping the sadness/sorrow of it

74 weighed between = balanced/compared/measured/considered

75 reluctance

Which end o' th' beam⁷⁶ should bow.⁷⁷ We have lost your son,

I fear forever. Milan and Naples have
More widows in them of this business' making,
Than we bring men to comfort them.

The fault's your own.

Alonso So is the dearest of the loss. 130

Gonzalo My lord Sebastian,
The truth you speak doth lack some gentleness,
And time⁷⁸ to speak it in. You rub the sore,
When you should bring the plaster.⁷⁹

Sebastian Very well.

Antonio And most chirurgically.⁸⁰ 135

Gonzalo (to *Alonso*) It is foul weather in us all, good sir,
When you are cloudy.⁸¹

Sebastian Fowl weather?

Antonio Very foul.

Gonzalo Had I plantation⁸² of this isle, my lord –

Antonio He'd sow 't⁸³ with nettle-seed.⁸⁴

Sebastian Or docks, or
mallows.⁸⁵

76 the balance beam of the scale

77 bend* (rhymes with "so, go," etc.)

78 proper/appropriate time

79 healing/soothing application

80 spoken like a medical man (*Gonzalo* is not a surgeon: there seems to be no more than that in the remark)

81 darkened (by negative matters)

82 had I plantation = if I had colonization/settlement

83 plantation can also refer to planting

84 stinging weeds

85 docks, or mallows = dock weeds or other common weeds

140 *Gonzalo* And were the king on't,⁸⁶ what would I do?

Sebastian 'Scape⁸⁷ being drunk, for want⁸⁸ of wine.

Gonzalo I' the commonwealth⁸⁹ I would by contraries⁹⁰

Execute⁹¹ all things. For no kind of traffic⁹²

Would I admit.⁹³ No name of magistrate.⁹⁴

145 Letters⁹⁵ should not be known. Riches, poverty,

And use of service, none. Contract, succession,⁹⁶

Bourn,⁹⁷ bound⁹⁸ of land, tilth,⁹⁹ vineyard,¹⁰⁰ none.

No use of metal, corn, or wine, or oil.

No occupation.¹⁰¹ All men idle,¹⁰² all.

150 And women too, but innocent and pure.

No sovereignty¹⁰³ –

Sebastian Yet he would be king on't.

Antonio The latter end of his commonwealth forgets the
beginning.

Gonzalo All things in common¹⁰⁴ nature should produce

86 were the king on't = if I were the king of it

87 avoid, be freed from

88 lack

89 matters of public good/concern

90 by contraries = very differently

91 perform, carry out (“do”)

92 commerce

93 permit, allow

94 government officials

95 (1) literature, (2) learning

96 inheritance

97 boundaries

98 landmarks establishing boundaries

99 agricultural work

100 cultivation of vineyards

101 jobs, occupations

102 not working

103 rank, domination, authority

104 in common = of a general/universal

- Without sweat or endeavor. Treason, felony,
 Sword, pike,¹⁰⁵ knife, gun, or need of any engine¹⁰⁶ 155
 Would I not have. But nature should bring forth
 Of it own kind,¹⁰⁷ all foison,¹⁰⁸ all abundance,
 To feed my innocent people.
- Sebastian* No marrying 'mong his subjects?
- Antonio* None, man, all idle – whores and knaves. 160
- Gonzalo* I would with such perfection govern, sir,
 To excel¹⁰⁹ the Golden Age.¹¹⁰
- Sebastian* Save¹¹¹ his Majesty!
- Antonio* Long live Gonzalo!
- Gonzalo* And – do you mark me, sir? 165
- Alonso* Prithee no more. Thou dost talk nothing¹¹² to me.
- Gonzalo* I do well believe your Highness, and did it to minister
 occasion¹¹³ to these gentlemen, who are of such sensible and
 nimble¹¹⁴ lungs, that they always use to¹¹⁵ laugh at nothing.
- Antonio* 'Twas you we laughed at. 170
- Gonzalo* Who, in this kind of merry fooling am¹¹⁶ nothing to
 you. So you may continue, and laugh at nothing still.
- Antonio* What a blow was there given!

105 a kind of spear

106 tools, implements, machines, weapons

107 of itself (“naturally”)

108 abundance, plenty (FOYzin)*

109 to excel = so as to surpass

110 a historical myth about the glories of early humanity

111 may God protect

112 trivialities, insignificance, meaninglessness

113 minister occasion = furnish opportunity/excuse

114 sensible and nimble = effective/sensitive and agile/swift

115 always use to = always are in the habit of/accustomed to

116 am as

Sebastian An¹¹⁷ it had not fallen flat-long.¹¹⁸

175 *Gonzalo* You are gentlemen of brave mettle.¹¹⁹ You would lift
the moon out of her sphere,¹²⁰ if she would continue in it
five weeks without changing.

ENTER ARIEL, INVISIBLE, PLAYING SOLEMN MUSIC

Sebastian We would so, and then go a-bat-fowling.¹²¹

Antonio (to *Gonzalo*) Nay good my lord, be not angry.

180 *Gonzalo* No, I warrant you, I will not adventure my
discretion¹²² so weakly.¹²³ Will you laugh me asleep, for I am
very heavy?

Antonio Go sleep, and hear¹²⁴ us.

ALL SLEEP BUT ALONSO, SEBASTIAN, AND ANTONIO

Alonso What, all so soon asleep? I wish mine eyes

185 Would (with¹²⁵ themselves) shut up my thoughts. I find
They are inclined to do so.

Sebastian Please you, sir,

Do not omit the heavy offer¹²⁶ of it.

It seldom visits sorrow. When it doth,

It is a comforter.

117 if

118 flat on its face

119 temperament, spirit

120 according to Ptolemaic astronomy, all heavenly bodies (stars, planets,
moons, etc.) were contained within spheres (transparent hollow globes),
but "sphere" was coming to mean "orbit"

121 catching birds roosting, at night

122 adventure my discretion = commit/risk/endanger my judgment

123 so weakly = with such lack of mental firmness

124 listen to

125 by

126 sleep being "heavy," its proffer of itself must also be "heavy"

- Sebastian* I do, and surely
 205 It is a sleepy language, and thou speak'st
 Out of¹³⁷ thy sleep. What is it thou didst say?
 This is a strange repose, to be asleep
 With eyes wide open. Standing, speaking, moving,
 And yet so fast¹³⁸ asleep.
- Antonio* Noble Sebastian,
 210 Thou let'st thy fortune sleep. Die, rather. Wink'st¹³⁹
 Whiles thou art waking.
- Sebastian* Thou dost snore distinctly:¹⁴⁰
 There's meaning in thy snores.
- Antonio* I am more serious¹⁴¹ than my custom.¹⁴² You
 Must be so too, if¹⁴³ heed me. Which to do¹⁴⁴
 Trebles thee o'er.¹⁴⁵
- 215 *Sebastian* Well. I am standing water.¹⁴⁶
- Antonio* I'll teach¹⁴⁷ you how to flow.
- Sebastian* Do so. To ebb¹⁴⁸
 Hereditary sloth¹⁴⁹ instructs me.
- Antonio* O!

137 out of = from

138 soundly, firmly

139 close/shut your eyes,★ disregard

140 plainly, clearly

141 earnest, solemn★

142 habitual practice

143 if you

144 to do = if you do

145 trebles thee o'er = multiplies/increases you threefold/three times over
 (“triples you”)

146 standing water = water that is stagnant/not ebbing or flowing

147 show, guide, inform

148 flow backwards, recede

149 sluggishness, laziness

If you but knew how you the purpose cherish¹⁵⁰
 Whiles thus you mock it. How¹⁵¹ in stripping¹⁵² it
 You more invest¹⁵³ it. Ebbing men, indeed 220
 (Most often) do so near the bottom run
 By¹⁵⁴ their own fear or sloth.

Sebastian Prithee say on.

The setting¹⁵⁵ of thine eye and cheek proclaim
 A matter¹⁵⁶ from thee, and a birth,¹⁵⁷ indeed,
 Which throes¹⁵⁸ thee much to yield.¹⁵⁹

Antonio Thus sir. 225

Although this lord¹⁶⁰ of weak remembrance,¹⁶¹ this
 Who shall be of as¹⁶² little memory
 When he is earthed,¹⁶³ hath here almost persuaded
 (For he's a spirit of persuasion, only
 Professes to¹⁶⁴ persuade) the King his son's alive, 230
 'Tis as impossible that he's undrowned
 As he that sleeps here swims.¹⁶⁵

150 the purpose cherish = caress/cultivate/make much of the goal/desired object

151 if you only knew how

152 (1) unclothing, revealing, (2) avoiding, moving away from

153 clothe, adorn

154 because of

155 manner

156 subject matter

157 (1) bringing forth, origin, (2) bulk, weight

158 pains

159 produce, put forth, deliver, allow

160 Gonzalo

161 memory

162 equally

163 buried

164 professes to = declares* himself in order to

165 is at the same time swimming

Sebastian I have no hope¹⁶⁶

That he's undrowned.

Antonio O, out of that no hope

What great hope have you! No hope that way, is

235 Another way so high a hope, that even

Ambition cannot pierce a wink¹⁶⁷ beyond

But doubts discovery¹⁶⁸ there. Will you grant¹⁶⁹ with me

That Ferdinand is drowned?

Sebastian He's gone.

Antonio Then tell me,

Who's the next heir of Naples?¹⁷⁰

Sebastian Claribel.

240 *Antonio* She that is Queen of Tunis. She that dwells

Ten leagues beyond man's¹⁷¹ life. She that from Naples

Can have no note,¹⁷² unless the sun were post¹⁷³

(The Man i' th' Moon's too slow)¹⁷⁴ till¹⁷⁵ newborn chins

Be¹⁷⁶ rough and razorable. She that from whom¹⁷⁷

245 We all were sea-swallowed, though some cast¹⁷⁸ again,

166 (1) expectation, (2) desire

167 quick glance

168 doubts discovery = is uncertain/hesitant that revelation/information will/can be

169 agree

170 (1) Alonso, (2) the kingdom itself (see Sebastian's comment in lines 250–252)

171 human, civilized

172 written comment

173 the early form of mail was, by horse or coach, from one "post" (for changing horse[s]) to another

174 i.e., the sun takes a single day to complete his circuit; the moon takes 28 days

175 till the time that it takes for

176 to be/become

177 she that from whom = she who away from whom

178 some were cast up

And by¹⁷⁹ that destiny¹⁸⁰ to perform an act
 Whereof¹⁸¹ what's past is prologue, what to come
 In yours, and my, discharge.¹⁸²

Sebastian What stuff¹⁸³ is this? How say you?

'Tis true my brother's daughter's Queen of Tunis, 250
 So¹⁸⁴ is she heir of Naples, 'twixt which regions
 There is some space.¹⁸⁵

Antonio A space whose every cubit¹⁸⁶
 Seems to cry out "How shall that Claribel
 Measure us¹⁸⁷ back to Naples? Keep¹⁸⁸ in Tunis,
 And let Sebastian wake." Say this¹⁸⁹ were death 255
 That now hath seized them,¹⁹⁰ why they were¹⁹¹ no worse
 Than now they are. There be that¹⁹² can rule Naples
 As well as he¹⁹³ that sleeps, lords that can prate¹⁹⁴
 As amply and unnecessarily
 As this Gonzalo. I myself could make¹⁹⁵ 260

179 because of

180 fact, course of events, predetermined fortune

181 by means of which

182 fulfillment, performance, execution

183 what stuff = (1) what's this all about, (2) what nonsense/rubbish

184 therefore, thus

185 distance (space also = time, but Antonio's response indicates that distance is here at issue)

186 1 cubit = approx. 18 inches

187 measure us = travel over all the cubits

188 stay

189 suppose ("say for the sake of argument") this sleep

190 Alonso, Gonzalo, etc.

191 would be

192 those that/who

193 Alonso

194 chatter, blabber

195 turn out, train (some editors explain as "turn myself into")

A chough¹⁹⁶ of as deep chat.¹⁹⁷ O, that you bore¹⁹⁸

The mind that I do, what a sleep were this

For your advancement!¹⁹⁹ Do you understand me?

Sebastian Methinks I do.

Antonio And how does your content²⁰⁰

Tender²⁰¹ your own good fortune?

265 *Sebastian* I remember

You did supplant²⁰² your brother Prospero.

Antonio True.

And look how well my garments²⁰³ sit upon me,

Much feater than before. My brother's servants

Were then my fellows, now they are my men.²⁰⁴

270 *Sebastian* But for your conscience –

Antonio Ay, sir. Where lies that?²⁰⁵ If 'twere a kibe,²⁰⁶

'Twould put me to²⁰⁷ my slipper. But I feel not²⁰⁸

This deity²⁰⁹ in my bosom. Twenty consciences

That stand 'twixt²¹⁰ me and Milan, candied be they²¹¹

196 crow, jackdaw (CHUFF)

197 as deep chat = equally extensive/comprehensible/weighty chatter/
prattle/small talk

198 had, harbored (a CHUFF of AS deep CHAT o THAT you BORE)

199 advance/promotion to higher rank

200 pleasure (conTENT: note that the prosody helps identifying this as
“conTENT” rather than KONtent)

201 relate to, regard (either positively or negatively)

202 (use of the intensifier “did” here makes “supplant” a good deal stronger)

203 (clothes then *were* the man/woman: people were identifiable by what they
could afford – and were by law permitted – to wear)

204 servants

205 lies that = is that located

206 chapped/ulcerated sore/chilblain on the heel

207 put me to = force me into

208 feel not = cannot find/touch/perceive

209 divine characteristic (sarcastic reference to conscience)

210 between

211 candied be they = may they be preserved by boiling in sugar

- And melt ere they molest!²¹² Here lies your brother, 275
 No better than the earth he lies upon,
 If he were that which now he's like²¹³ (that's dead),
 Whom I, with this obedient steel – three inches of it –
 Can lay to bed forever, whiles you doing (*he gestures*) thus,
 To the perpetual²¹⁴ wink for aye²¹⁵ might put 280
 This ancient morsel,²¹⁶ this Sir Prudence, who
 Should not upbraid our course.²¹⁷ For²¹⁸ all the rest²¹⁹
 They'll take suggestion²²⁰ as a cat laps milk,
 They'll tell the clock to any business²²¹ that
 We say befits²²² the hour.
- Sebastian* Thy case, dear friend, 285
 Shall be my precedent. As²²³ thou got'st Milan,
 I'll come by Naples. Draw thy sword, one stroke
 Shall free thee from the tribute which thou pay'st,²²⁴
 And I the King shall love thee.
- Antonio* Draw together,
 And when I rear²²⁵ my hand, do you the like 290
 To fall it²²⁶ on Gonzalo.

212 cause trouble/grief/vexation

213 he's like = he looks like

214 eternal, permanent

215 ever

216 tidbit, choice dish

217 upbraid our course = censure/criticize our behavior/conduct/way of acting

218 as for

219 rest of them

220 a hint

221 activity, matter, piece of work

222 is suitable/proper for

223 exactly/just as

224 to Alonso

225 raise

226 fall it = let your sword descend/drop

Sebastian

O, but one word.

THEY MOVE TO THE SIDE AND TALK, INAUDIBLY

MUSIC. ENTER ARIEL, INVISIBLE

Ariel (to *Gonzalo*) My master through his art foresees the danger
That you, his friend, are in, and sends me forth
(For else his project²²⁷ dies) to keep thee living.

ARIEL SINGS IN GONZALO'S EAR

295 While you here do snoring lie,
Open-eyed conspiracy²²⁸
His time²²⁹ doth take.
If of life you keep a care,²³⁰
Shake off slumber and beware.
300 Awake, awake!

ANTONIO AND SEBASTIAN RESUME THEIR PRIOR PLACES

Antonio Then let us both be sudden.

Gonzalo (waking) Now, good
angels
Preserve the King!

THE OTHERS WAKE UP

Alonso Why how now, ho! Awake? Why are you drawn?
Wherefore this ghastly looking?

Gonzalo What's the matter?

227 plan, scheme*

228 conSPIraSIGH

229 the favorable occasion/opportunity*

230 concern, solicitude

Sebastian Whiles we stood here securing²³¹ your repose, 305
 Even²³² now, we heard a hollow²³³ burst of bellowing
 Like bulls, or rather lions, did't not wake you?
 It struck mine ear most terribly.

Alonso I heard nothing.

Antonio O, 'twas a din to fright a monster's ear,
 To make an earthquake. Sure it was the roar 310
 Of a whole herd of lions.

Alonso Heard you this, Gonzalo?

Gonzalo Upon mine honor, sir, I heard a humming,
 And that a strange one too, which did awake me.
 I shaked you, sir, and cried. As mine eyes opened,
 I saw their weapons drawn. There was a noise, 315
 That's verily.²³⁴ 'Tis best we stand upon our guard,
 Or that we quit this place. Let's draw our weapons.

Alonso Lead off²³⁵ this ground and let's make further search
 For my poor son.

Gonzalo Heavens keep him from these beasts!
 For he is sure i' th' island.

Alonso Lead away. 320

EXEUNT

Ariel Prospero my lord shall²³⁶ know what I have done:
 So, King, go safely on to seek thy son.

EXIT

231 guarding, protecting

232 precisely, exactly

233 strangely empty-sounding (?)

234 a fact, true

235 you go first and conduct/lead us away from

236 must

SCENE 2

Another part of the Island

ENTER CALIBAN, WITH A LOAD OF WOOD

A NOISE OF THUNDER IS HEARD

Caliban All the infections¹ that the sun sucks up
 From bogs,² fens, flats,³ on Prosper fall, and make him
 By inchmeal⁴ a disease! His spirits hear me,
 And yet I needs must curse. But they'll nor⁵ pinch,
 5 Fright me with urchin-shows,⁶ pitch⁷ me i' the mire,⁸
 Nor lead me like⁹ a firebrand, in the dark
 Out of my way, unless he bid 'em. But
 For every trifle are they set upon me,
 Sometime like apes¹⁰ that mow¹¹ and chatter at me,
 10 And after bite me. Then like hedgehogs, which
 Lie tumbling¹² in my barefoot way, and mount¹³
 Their pricks¹⁴ at my foot-fall. Sometime am I
 All wound¹⁵ with adders,¹⁶ who with cloven¹⁷ tongues

1 contamination/corruption via air or water

2 spongy wet ground

3 level country

4 little by little, by inches

5 neither

6 displays of goblins and elves

7 throw, cast

8 swampy/boggy ground

9 in the guise of

10 monkeys*

11 make faces/grimaces (rhymes with "cow")*

12 rolling

13 lift, raise

14 sharp needle-like spines

15 WOUND (adjective)

16 snakes, serpents

17 split

Do hiss me into madness.

ENTER TRINCULO

Lo, now lo,

Here comes a spirit of his, and to torment¹⁸ me 15
 For bringing wood in slowly. I'll fall flat;
 Perchance¹⁹ he will not mind²⁰ me.

Trinculo Here's neither bush nor shrub²¹ to bear²² off any
 weather²³ at all, and another storm brewing, I hear it sing i'
 th' wind. Yond same²⁴ black cloud, yond huge one, looks like 20
 a foul bombard²⁵ that would²⁶ shed his liquor. If it should
 thunder, as it did before, I know not where to hide my head.
 Yond same cloud cannot choose but fall by pailfuls. (*notices*
Caliban) What have we here? A man or a fish? Dead or alive?
 A fish, he smells like a fish. A very ancient and fish-like smell, 25
 a kind of not-of-the-newest Poor-John.²⁷ A strange fish!
 Were I in England now (as once I was), and had but this fish
 painted,²⁸ not a holiday fool²⁹ there but would give a piece
 of silver.³⁰ There would this monster make a man.³¹ Any

18 plague, trouble

19 perhaps

20 notice, perceive

21 bush nor shrub = small, compact shrubs close to the ground nor shrubs less large than trees

22 keep, hold

23 unsettled/stormy weather

24 one and the same, identical, very

25 leather jug/bottle for liquor (usage derived from "bombard," an early form of cannon)

26 would like to

27 salted, dried fish

28 portrayed on a signboard, to advertise a performance

29 holiday fool = a fool on holiday

30 piece of silver = silver coin

31 make a man = make a fortune for a man

30 strange beast there makes a man. When³² they will not give a
 doit³³ to relieve³⁴ a lame beggar, they will lay out ten to see a
 dead Indian. Legged³⁵ like a man, and his fins like arms.
 (*touches Caliban*) Warm o' my troth.³⁶ I do now let loose³⁷
 my opinion, hold it no longer, this is no fish, but an islander,
 35 that hath lately suffered³⁸ by a thunderbolt.³⁹

THUNDER

Alas, the storm is come again. My best way is to creep under
 his gabardine.⁴⁰ There is no other shelter hereabout. Misery
 acquaints⁴¹ a man with strange bedfellows. I will here
 shroud⁴² till the dregs⁴³ of the storm be past.

TRINCULO CRAWLS UNDER CALIBAN'S GABARDINE
 ENTER STEPHANO WITH A BOTTLE IN HIS HAND, SINGING

40 *Stephano* I shall no more to sea, to sea,
 Here shall I die a-shore.
 This is a very scurvy⁴⁴ tune to sing at a man's funeral. Well,
 here's my comfort.

HE DRINKS, THEN SINGS

- 32 whereas
- 33 small coin, of Dutch origin (DOYT)
- 34 aid, help
- 35 having legs (monosyllabic)
- 36 o' my troth = really, indeed, actually
- 37 let loose = give up, abandon
- 38 been afflicted/struck
- 39 lightning
- 40 loose upper garment of coarse cloth
- 41 introduces, makes known
- 42 take shelter
- 43 falling moisture
- 44 contemptible, worthless, shabby*

The master, the swabber,⁴⁵ the boatswain and I,
 The gunner,⁴⁶ and his mate,⁴⁷ 45
 Mall, Meg, and Marian, and Margery,
 But none of us cared for Kate.
 For she had a tongue with a tang,⁴⁸
 Would cry to a sailor “Go hang!”
 She loved not the savor⁴⁹ of tar nor of pitch, 50
 Yet a tailor⁵⁰ might scratch her where’er she did itch.
 Then to sea boys, and let her go hang.
 This is a scurvy tune too. But here’s my comfort.

HE DRINKS

Caliban Do not torment me. O!
Stephano What’s the matter?⁵¹ Have we devils here? Do you put 55
 tricks upon us with salvages⁵² and men of Ind?⁵³ Ha! I have
 not ’scaped drowning, to be afeard now of your four legs.⁵⁴
 For it hath been said,⁵⁵ “As proper⁵⁶ a man as ever went on
 four legs⁵⁷ cannot make him give ground.” And it shall be
 said so again, while Stephano breathes at ’s⁵⁸ nostrils. 60

45 seaman who cleans/washes the decks

46 cannoneer

47 assistant

48 sting

49 aroma, smell

50 tailors were often made fun of, among other things for being unmanly (see
King Lear, 2.2.60)

51 what’s the matter = what’s up, what’s going on

52 savages

53 probably the West Indies, but the word is also applied to India

54 two are Caliban’s, two are Trinculo’s

55 proverbially

56 good, perfect

57 proverbially: *two* legs

58 at’s = at/through his

Caliban The spirit torments me. O!

Stephano This is some monster of the isle with four legs, who hath got (as I take⁵⁹ it) an ague.⁶⁰ Where the devil should⁶¹ he learn our language? I will give him some relief if it be but
65 for that.⁶² If I can recover⁶³ him, and keep him tame, and get to Naples with him, he's a present for any emperor that ever trod on neat's⁶⁴-leather.

Caliban Do not torment me, prithee. I'll bring my wood home faster.

70 *Stephano* He's in his fit⁶⁵ now and does not talk after the wisest.⁶⁶ He shall taste of⁶⁷ my bottle. If he have never drunk wine afore, it will go near to remove⁶⁸ his fit. If I can recover him, and keep him tame, I will not take too much⁶⁹ for him. He shall pay for him that hath⁷⁰ him, and that soundly.⁷¹

75 *Caliban* Thou dost me yet⁷² but little hurt. Thou wilt anon,⁷³ I know it by thy trembling. Now Prosper works upon⁷⁴ thee.

Stephano Come on your ways.⁷⁵ Open your mouth. Here is that

59 suppose, think

60 acute/violent fever, with accompanying shaking (EYgyuw)

61 could/might

62 if it be but for that = if that's all it is

63 heal, restore, cure

64 oxlike

65 fit of convulsions

66 after the wisest = according to good sense

67 from

68 go near to remove = come pretty close to removing

69 I will not take too much = they won't be able to pay me too much ("the sky's the limit")

70 gets

71 thoroughly, to the full

72 as yet

73 immediately, instantly

74 on

75 come on your ways = come along/on (ways = paths, roads)

which will give language to you,⁷⁶ cat. Open your mouth,
 this will shake⁷⁷ your shaking, I can tell you, and that soundly.
 (*Caliban drinks*) You cannot tell who's your friend, open your 80
 chaps again.

Trinculo I should⁷⁸ know that voice. It should be – but he is
 drowned, and these are devils. O defend me.

Stephano Four legs and two voices, a most delicate monster. His
 forward⁷⁹ voice now is to speak well of his friend, his 85
 backward⁸⁰ voice is to utter foul speeches, and to detract.⁸¹ If
 all the wine in my bottle will recover him, I will help his
 ague. Come. Amen,⁸² I will pour some in thy other mouth.

Trinculo Stephano!

Stephano Doth thy other mouth call me? Mercy, mercy. This is a 90
 devil, and no monster. I will leave him, I have no long
 spoon.⁸³

Trinculo Stephano! If thou beest⁸⁴ Stephano, touch me, and
 speak to me for I am Trinculo. Be not afeared – thy good
 friend Trinculo. 95

Stephano If thou beest Trinculo, come forth. I'll pull thee by the
 lesser⁸⁵ legs. (*he starts to pull*) If any be Trinculo's legs, these
 are they. Thou art very Trinculo indeed. How can'st thou to

76 to you = even to you (proverb: "Good liquor will make a cat speak")

77 get rid of ("shake off")

78 ought to

79 front

80 back

81 criticize, disparage, speak evil of

82 an appreciative if blasphemous comment on Caliban having taken a good
 long drink

83 "He that sups with the devil needs a long spoon" (proverb)

84 BEEST (be-est)

85 smaller

be the siege⁸⁶ of this moon-calf?⁸⁷ Can he vent⁸⁸ Trinculos?

100 *Trinculo* I took him to be killed with⁸⁹ a thunderstroke. But art thou not drowned, Stephano? I hope now thou are not drowned. Is⁹⁰ the storm overblown?⁹¹ I hid me under the dead moon-calf's gabardine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans 'scaped!

TRINCULO CAPERS ABOUT, THEN TRIES TO PULL
STEPHANO INTO HIS DANCE

105 *Stephano* Prithee, do not turn me about,⁹² my stomach is not constant.⁹³

Caliban (aside) These be fine things,⁹⁴ an if⁹⁵ they be not sprites. That's a brave god, and bears celestial liquor. I will kneel to him.

110 *Stephano* How didst thou 'scape? How cam'st thou hither? Swear by this bottle how thou cam'st hither. I escaped upon a butt of sack,⁹⁶ which the sailors heaved overboard, by⁹⁷ this bottle – which I made of the bark of a tree, with mine own hands, since I was cast ashore.

115 *Caliban* I'll swear upon that bottle to be thy true subject, for the liquor is not earthly.

86 excrement

87 moon-calf = misshapen birth, monstrosity

88 defecate

89 took him to be killed with = supposed he'd been killed by

90 has

91 blown over

92 around

93 steady

94 entities, creatures

95 an if = if

96 white wine

97 I swear by

Stephano Here, (*he gives Trinculo the bottle*) swear then how thou escapedst.

Trinculo (*drinking and passing the bottle back*) Swum ashore, man, like a duck. I can swim like a duck, I'll be sworn. 120

Stephano Here, kiss the book.⁹⁸ (*passes the bottle again*) Though thou canst swim like a duck, thou art made like a goose.⁹⁹

Trinculo O Stephano, hast any more of this?

Stephano The whole butt, man. My cellar¹⁰⁰ is in a rock by the seaside, where my wine is hid. (*to Caliban*) How now, moon-calf? How does thine ague? 125

Caliban Hast thou not dropped from heaven?

Stephano Out o' the moon, I do assure thee. I was the Man in the Moon, when time was.¹⁰¹

Caliban I have seen thee in her,¹⁰² and I do adore thee, my mistress¹⁰³ showed me thee, and thy dog and thy bush.¹⁰⁴ 130

Stephano Come, swear to that. Kiss the book. I will furnish it anon with new contents. Swear.

Trinculo By this good light, this is a very shallow¹⁰⁵ monster. I afear'd of him? A very weak monster. The Man i' the Moon? 135
A most poor credulous monster. Well drawn,¹⁰⁶ monster, in good sooth.

98 (i.e., demonstrate that you do indeed swear – though it is the Bible men so kissed – by drinking)

99 Trinculo is starting to wobble, because of the wine

100 wine cellar

101 when time was = once upon a time

102 the moon

103 female counterpart of “master”

104 the man had been banished to the moon, either for stealing wood or for gathering it on a Sunday; the thornbush represents that wood

105 superficial, slight

106 well drawn = a good pull/drink

Caliban I'll show thee every fertile inch o' the island. And I
will kiss thy foot. I prithee, be my god.

140 *Trinculo* By this light,¹⁰⁷ a most perfidious¹⁰⁸ and drunken
monster: when his god's asleep, he'll rob his bottle.

Caliban I'll kiss thy foot. I'll swear myself thy subject.

Stephano Come on then. Down¹⁰⁹ and swear.

Trinculo I shall laugh myself to death at this puppy-headed
145 monster. A most scurvy monster. I could find in my heart to
beat him, –

Stephano Come, kiss.

Trinculo But¹¹⁰ that the poor monster's in drink.¹¹¹ An
abominable¹¹² monster.

150 *Caliban* I'll show thee the best springs. I'll pluck thee berries.
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve,
I'll bear him no more sticks, but follow thee,
Thou wondrous man.

155 *Trinculo* A most ridiculous monster, to make a wonder of a
poor drunkard.

Caliban I prithee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,¹¹³
Show thee a jay's nest, and instruct thee how
160 To snare the nimble marmozet. I'll bring thee
To clust'ring filberts,¹¹⁴ and sometimes I'll get thee

107 the sun: they swear by anything and everything, except God

108 treacherous, faithless

109 get down

110 except

111 in drink = drunk

112 loathsome, disgusting, detestable

113 peanuts

114 hazelnuts

Young scameles¹¹⁵ from the rock. Wilt thou go with me?

Stephano I prithee now lead the way without any more talking.

Trinculo, the king, and all our company else being drowned,
we will inherit here. (*to Caliban*) Here, bear my bottle. Fellow 165

Trinculo, we'll fill him¹¹⁶ by and by again.

Caliban (*singing drunkenly*) Farewell master, farewell, farewell!

Trinculo A howling monster, a drunken monster.

Caliban (*sings*)

No more dams I'll make for fish,

Nor fetch in firing,¹¹⁷ 170

At requiring,¹¹⁸

Nor scrape trenchering,¹¹⁹ nor wash dish,

'Ban 'Ban, Ca-Caliban,

Has a new master, get a new man.

Freedom, high-day,¹²⁰ high-day freedom, freedom, high-day, 175
freedom!

Stephano O brave monster, lead the way.

EXEUNT

115 (?) some form of barnacle or other ocean dweller?

116 it (the bottle)

117 firewood

118 at requiring = on demand

119 trenchering = wooden platters ("trenchers"), later replaced by plates

120 day of high celebration

Act 3



SCENE I

The Island

ENTER FERDINAND, CARRYING A LOG

Ferdinand There be some sports¹ are painful,² and their labor
Delight in them sets off.³ Some kinds of baseness⁴
Are nobly undergone, and most poor matters⁵
Point⁶ to rich ends. This my mean⁷ task
5 Would be as heavy⁸ to me, as odious,⁹ but
The mistress which I serve quickens¹⁰ what's dead,
And makes my labors pleasures. O she is
Ten times more gentle than her father's crabbèd,¹¹

1 entertainments, pastimes

2 are painful = which are toilsome/laborious

3 sets off = balances out

4 lowliness, characteristics of low birth

5 activities, circumstances

6 are directed/aimed

7 inferior, low

8 weighty ("difficult"), oppressive

9 repulsive, disagreeable

10 animates, gives life to

11 disagreeable, cross, ill-tempered

And he's composed¹² of harshness. I must remove
 Some thousands of these logs, and pile them up, 10
 Upon a sore injunction.¹³ My sweet mistress¹⁴
 Weeps when she sees me work, and says such baseness
 Had never like executor.¹⁵ I forget.¹⁶
 But these sweet thoughts do even refresh my labors,
 Most busy least when I do it.¹⁷

ENTER MIRANDA. PROSPERO, UNSEEN, IS BEHIND HER

Miranda Alas, now pray you, 15
 Work not so hard. I would¹⁸ the lightning had
 Burnt up those logs that you are enjoined¹⁹ to pile!
 Pray set it down, and rest you. When this burns
 'Twill weep for having wearied you. My father
 Is hard at study, pray now rest yourself, 20
 He's safe²⁰ for these three hours.

Ferdinand O most dear mistress,
 The sun will set before I shall discharge
 What I must strive to do.

Miranda If you'll sit down
 I'll bear your logs the while. Pray give me that,
 I'll carry it to the pile.

Ferdinand No, precious creature, 25

12 made of

13 sore injunction = severe order

14 lady love*

15 like executor = such a performer/agent/worker

16 am forgetting (his work)

17 most busy least = so that I am in truth least actively engaged in these mean
 labors when I am actually doing them (and thinking those sweet thoughts)

18 wish

19 ordered, commanded

20 out of harm's way

I had rather crack my sinews,²¹ break my back,
 Than you should such dishonor²² undergo,
 While I sit lazy by.

Miranda It would become²³ me

As well as it does you, and I should do it

30 With much more ease, for my good will is to it,
 And yours it is against.²⁴

Prospero (*aside*) Poor worm²⁵ thou art
 infected,

This visitation²⁶ shows it.

Miranda You look wearily.²⁷

Ferdinand No, noble mistress, 'tis fresh morning with me

When you are by at night. I do beseech you –

35 Chiefly that I might set²⁸ it in my prayers –
 What is your name?

Miranda Miranda. O my father,

I have broke your hest²⁹ to say so.³⁰

Ferdinand Admired Miranda,³¹

Indeed the top³² of admiration, worth

What's dearest to the world! Full many a lady

21 muscles*

22 shame, disgrace

23 suit, be appropriate for

24 and YOURS it's aGAINST

25 small creature (here affectionate, since he speaks of Miranda)

26 (1) visit, (2) visit of inspection, in times of plague/general infection

27 look wearily = seem/appear weary

28 place, put

29 command, bidding

30 say so = speak thus (telling her name)

31 admired = wondered at/wonderful (“miranda,” in Latin and Italian = wonderful)

32 height

I have eyed³³ with best regard,³⁴ and many a time 40
 The harmony³⁵ of their tongues hath into bondage
 Brought my too diligent³⁶ ear. For several virtues³⁷
 Have I liked several women, never any
 With so full soul³⁸ but some defect in her
 Did quarrel³⁹ with the noblest grace she owed, 45
 And put it to the foil.⁴⁰ But you, O you,
 So perfect, and so peerless, are created
 Of every creature's best.

Miranda I do not know
 One of my sex, no woman's face remember,
 Save from my glass⁴¹ mine own. Nor have I seen 50
 More that I may call men, than you good friend,
 And my dear father. How features⁴² are abroad⁴³
 I am skillless⁴⁴ of, but by my modesty
 (The jewel in my dower)⁴⁵ I would not wish
 Any companion in the world but you. 55
 Nor can imagination⁴⁶ form a shape

33 looked at

34 (1) observant attention, (2) evaluation, respect

35 pleasing quality

36 attentive

37 several virtues = various/different/distinct* (1) qualities, (2) moral characteristics

38 so full soul = such (1) overwhelming emotion (on his part) or (2) a complete/perfect sensibility/nature (on her part)

39 conflict (verb)

40 repulse, check, defeat

41 mirror ("looking glass")

42 faces

43 in the outside world

44 ignorant

45 natural endowment

46 my imagination

Besides yourself, to like of. But I prattle
 Something too wildly,⁴⁷ and my father's precepts⁴⁸
 I therein do forget.

Ferdinand I am, in my condition⁴⁹

60 A prince, Miranda, I do think a king
 (I would not so) and would no more endure
 This wooden⁵⁰ slavery than to suffer
 The fleshfly blow⁵¹ my mouth. Hear my soul speak.
 The very instant that I saw you, did
 65 My heart fly to your service, there resides
 To make me slave to it,⁵² and for your sake
 Am I this patient log-man.

Miranda Do you love me?

Ferdinand O heaven! O earth! Bear witness to this sound,
 And crown what I profess with kind event⁵³
 70 If I speak true. If hollowly,⁵⁴ invert⁵⁵
 What best is boded⁵⁶ me, to mischief.⁵⁷ I,
 Beyond all limit of what else i'⁵⁸ the world,
 Do love, prize, honor you.

Miranda I am a fool

To weep at what I am glad of.

47 aimlessly, confusedly, without order

48 instructions, orders

49 position, status

50 (1) graceless, inferior, (2) involving wood

51 fleshfly blow = maggots to breed*

52 your service

53 happening, occurrence

54 if hollowly = if I speak insincerely

55 subvert, reverse

56 foretold, proclaimed

57 misfortune, harm, evil*

58 is in

- Prospero* (aside) Fair encounter
Of two most rare affections. Heavens rain grace 75
On that which breeds⁵⁹ between 'em.
- Ferdinand* Wherefore weep you?
- Miranda* At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want.⁶⁰ But this is trifling,⁶¹
And all the more it⁶² seeks to hide itself, 80
The bigger bulk it shows.⁶³ Hence, bashful cunning,⁶⁴
And prompt⁶⁵ me, plain and holy innocence!
I am your wife, if you will marry me.
If not, I'll die your maid.⁶⁶ To be your fellow⁶⁷
You may deny me, but I'll be your servant, 85
Whether you will or no.
- Ferdinand* My mistress dearest,
And I thus humble ever.
- Miranda* My husband then?
- Ferdinand* Ay, with a heart as willing⁶⁸
As bondage e'er⁶⁹ of freedom. Here's my hand.
- Miranda* And mine, with my heart in't. And now farewell 90
Till half an hour hence.

59 develops

60 lack, miss

61 foolish/frivolous talk

62 the trifling

63 the underlying metaphor is pregnancy, which cannot (after a time) be denied

64 craftiness, artifice

65 (1) incite, (2) assist

66 (1) maidservant, (2) virgin

67 equal, companion

68 wishing, wanting, desiring

69 ever is

*Ferdinand*A thousand thousand!⁷⁰

EXEUNT FERDINAND AND MIRANDA SEPARATELY

Prospero So glad of this as they I cannot be,
 Who⁷¹ are surprised with all.⁷² But my rejoicing
 At nothing can be more. I'll to my book,⁷³
 95 For yet ere supper time, must I perform
 Much business appertaining.⁷⁴

EXIT

70 a thousand thousand = a million farewells

71 they who

72 with all = by everything (some editors emend Folio "with all" to "withal," meaning "by it")

73 book of magic

74 proper, relevant

SCENE 2

Another part of the Island

ENTER CALIBAN, STEPHANO, AND TRINCULO

Stephano (to Trinculo) Tell not me,¹ when the butt is out² we will drink water, not a drop before. Therefore bear up, and board 'em,³ servant monster, drink to me.

Trinculo Servant monster? The folly⁴ of this island!⁵ They say there's but five⁶ upon this isle. We are three of them, if th' other two be brained⁷ like us, the state totters. 5

Stephano Drink, servant monster when I bid thee, thy eyes are almost set⁸ in thy head.

Trinculo Where should they be set else? He were a brave monster indeed if they were set in his tail. 10

Stephano My man monster hath drowned his tongue in sack. For my part⁹ the sea cannot drown me, I swam ere I could recover the shore, five-and-thirty leagues off and on, by this light thou shalt be my lieutenant monster, or my standard.¹⁰

Trinculo Your lieutenant if you list,¹¹ he's no standard.¹² 15

1 tell not me = don't tell me (to be more careful about preserving our wine supply)

2 empty

3 bear up, and board 'em = (literally) sail right up for the attack, boarding another ship, meaning here "drink up"

4 foolishness, insanity

5 Folio: comma after "island"; all editors emend

6 i.e., these three plus Prospero and Miranda

7 be brained = have minds/brains

8 fixed, glazed

9 share, portion, side*

10 standard-bearer, ensign

11 like, wish

12 (1) flag, banner, (2) bearer of anything, since he's too drunk to stand up

Stephano We'll not run,¹³ Monsieur monster.

Trinculo Nor go neither. But you'll lie¹⁴ like dogs, and yet say nothing neither.

Stephano Moon-calf, speak once in thy life, if thou beest a good
20 moon-calf.

Caliban How does thy honor? Let me lick thy shoe.

(*indicating Trinculo*) I'll not serve him, he is not valiant.

Trinculo Thou liest most ignorant monster, I am in case to
justle¹⁵ a constable.¹⁶ Why, thou deboshed¹⁷ fish thou, was
25 there ever man a coward, that hath drunk so much sack as I
today? Wilt thou tell a monstrous lie, being but half a fish,
and half a monster?

Caliban Lo, how he mocks me, wilt thou let¹⁸ him my lord?

Trinculo Lord, quoth¹⁹ he? That a monster should be such a
30 natural!²⁰

Caliban Lo, lo again. Bite him to death I prithee.

Stephano Trinculo, keep a good tongue in your head. If you
prove²¹ a mutineer, the next tree!²² The poor monster's my
subject, and he shall not suffer indignity.

35 *Caliban* I thank my noble lord. Wilt thou be pleased
To hearken once again to the suit I made to thee?

13 run from the enemy, in battle

14 (1) lie down, (2) tell lies

15 in case to justle = in a state/condition to joust/fight with, knock around

16 military/peace officer

17 debauched = depraved, corrupt

18 (1) stop, (2) permit, allow

19 says

20 half-wit (monster = *unnatural*)

21 turn out to be*

22 the next tree = I'll hang you to the next tree

Stephano Marry²³ will I. Kneel, and repeat it. I will stand, and so shall Trinculo.

ENTER ARIEL, INVISIBLE

Caliban As I told thee before, I am subject to a tyrant,
A sorcerer, that by his cunning hath 40
Cheated me of the island.

Ariel Thou liest.

Caliban (to *Trinculo*) Thou liest, thou jesting monkey, thou.
I would my valiant master would destroy thee.
I do not lie.²⁴

Stephano Trinculo, if you trouble him any more in's tale, by this 45
hand, I will supplant²⁵ some of your teeth.

Trinculo Why, I said nothing.

Stephano Mum, then, and no more. (to *Caliban*) Proceed.

Caliban I say, by sorcery he got this isle
From me, he got it. If thy greatness will 50
Revenge it on him, for I know thou dar'st,
But this thing²⁶ dare not.

Stephano That's most certain.

Caliban Thou shalt be lord of it, and I'll serve thee.

Stephano How now shall this be compassed?²⁷ Canst thou bring 55
me to the party?²⁸

Caliban Yea, yea, my lord, I'll yield him thee asleep,
Where thou may'st knock a nail into his head.

23 indeed, for sure

24 do not lie = am not lying

25 dispossess, uproot, remove*

26 Trinculo

27 planned, managed ("circled about," using a compass)

28 person, individual

Ariel Thou liest, thou canst not.

60 *Caliban* What a pied ninny's²⁹ this? Thou scurvy patch!³⁰
 I do beseech thy greatness give him blows,
 And take his bottle from him. When that's gone
 He shall drink nought but brine, for I'll not show him
 Where the quick freshes³¹ are.

65 *Stephano* Trinculo, run into no further danger. Interrupt the
 monster one word further and by this hand, I'll turn my
 mercy out o' doors, and make a stockfish³² of thee.

Trinculo Why, what did I? I did nothing. I'll go farther off.

Stephano Didst thou not say he lied?

70 *Ariel* Thou liest.

Stephano Do I so? Take thou that. (*he hits Trinculo*) As³³ you like
 this, give me the lie another time.

Trinculo I did not give the lie. (*aside*) Out o' your wits, and
 hearing too? A pox o' your bottle. This can sack and
 75 drinking do. (*openly*) A murrain³⁴ on your monster, and the
 devil take your fingers.

Caliban Ha, ha, ha!

Stephano Now forward with your tale. (*to Trinculo*) Prithee stand
 further off.

80 *Caliban* Beat him enough. After a little time,
 I'll beat him too.

Stephano Stand farther. (*to Caliban*) Come, proceed.

Caliban Why, as I told thee, 'tis a custom with him

29 pied ninny = parti-colored fool (fools wore parti-colored costumes)

30 clown, booby

31 quick freshes = flowing streams/water sources

32 dried salt-cod, preliminarily softened by beating

33 to the extent that

34 plague

I' th' afternoon to sleep. There thou may'st brain him,
 Having first seized his books. Or with a log 85
 Batter his skull, or paunch³⁵ him with a stake,
 Or cut his wezand³⁶ with thy knife. Remember
 First to possess his books, for without them
 He's but a sot,³⁷ as I am, nor hath not
 One spirit to command. They all do hate him 90
 As rootedly³⁸ as I. Burn but his books,
 He has brave utensils³⁹ (for so he calls them)
 Which when he has a house, he'll deck withal.
 And that most deeply to consider, is
 The beauty of his daughter. He himself 95
 Calls her a nonpareil.⁴⁰ I never saw a woman
 But only Sycorax my dam, and she,
 But she as far surpasseth Sycorax
 As great'st does least.

Stephano Is it so brave a lass? 100

Caliban Ay lord, she will become thy bed, I warrant,
 And bring thee forth brave brood.⁴¹

Stephano Monster, I will kill this man. His daughter and I will be
 king and queen, save our graces,⁴² and Trinculo and thyself
 shall be viceroys.⁴³ Dost thou like the plot,⁴⁴ Trinculo? 105

35 stab in the stomach

36 windpipe

37 blockhead

38 firmly, deeply

39 domestic apparatus (bowls, cups, etc.)

40 peerless, having no equal

41 offspring

42 honors

43 vice-kings

44 plan, scheme

Trinculo Excellent.

Stephano Give me thy hand, I am sorry I beat thee. But while
thou liv'st, keep a good tongue in thy head.

Caliban Within this half hour will he be asleep,

110 Wilt thou destroy him then?

Stephano Ay, on mine honor.

Ariel (*aside*) This will I tell my master.

Caliban Thou mak'st me merry: I am full of pleasure,
Let us be jocund.⁴⁵ Will you troll the catch⁴⁶

115 You taught me but while-ere?⁴⁷

Stephano At thy request, monster, I will do reason, any reason.⁴⁸
Come on Trinculo, let us sing.

STEPHANO SINGS

Flout⁴⁹ 'em and scout⁵⁰ 'em,
and scout 'em and flout 'em,

120 Thought is free.

Caliban That's not the tune.

ARIEL PLAYS THE TUNE ON A TABOR⁵¹ AND PIPE

Stephano What is this same?⁵²

Trinculo This is the tune of our catch, played by the picture of
Nobody.⁵³

45 merry (DJAkund)

46 troll the catch = roundly sing the round-song

47 but while-ere = just a while ago

48 reason, any reason = what is reasonable, anything reasonable

49 mock, insult

50 deride, dismiss

51 small drum

52 repetition

53 a familiar figure – arms and legs, but no body – used on placards, store signs,
etc.

Stephano If thou beest a man,⁵⁴ show thyself in thy likeness. If 125
 thou beest a devil, take't as thou list.⁵⁵

Trinculo O forgive me my sins!

Stephano He that dies pays all debts. I defy thee. Mercy upon us.

Caliban Art thou afeard?

Stephano No monster, not I. 130

Caliban Be not afeard, the isle is full of noises,

Sounds, and sweet airs,⁵⁶ that give delight and hurt not.

Sometimes a thousand twangling⁵⁷ instruments

Will hum about mine ears, and sometimes voices,

That if I then had waked after long sleep, 135

Will make me sleep again, and then in dreaming

The clouds methought would open, and show riches

Ready to drop upon me, that⁵⁸ when I waked

I cried to dream again.

Stephano This will prove a brave kingdom to me, where I shall 140
 have my music for nothing.

Caliban When Prospero is destroyed.

Stephano That shall be by and by: I remember the story.⁵⁹

Trinculo The sound is going away. Let's follow it, and after do
 our work. 145

Stephano Lead monster, we'll follow. I would I could see this
 taborer, he lays it on.⁶⁰

Trinculo (to *Caliban*) Wilt come? I'll follow Stephano.

EXEUNT

54 a man = human

55 take't as thou list = do whatever you feel like doing

56 songs, music

57 the strumming of a stringed instrument

58 so that

59 recital of events

60 lays it on = really bangs away

SCENE 3

Another part of the Island

ENTER ALONSO, SEBASTIAN, ANTONIO, GONZALO,
ADRIAN, FRANCISCO, AND OTHERS

Gonzalo By'r Lakin,¹ I can go no further, sir,
My old bones aches. Here's a maze² trod indeed
Through forth-rights, and meanders.³ By your patience,
I needs must rest me.

Alonso Old lord, I cannot blame thee,
5 Who am myself attached with⁴ weariness
To th' dulling of my spirits. Sit down, and rest.
Even here I will put off⁵ my hope, and keep it
No longer for my flatterer.⁶ He is drowned
Whom thus we stray⁷ to find, and the sea mocks
10 Our frustrate⁸ search on land. Well, let him go.

Antonio (*aside to Sebastian*) I am right glad that he's so out of
hope.
Do not for⁹ one repulse forgo¹⁰ the purpose
That you resolved to effect.¹¹

Sebastian (*aside to Antonio*) The next

1 by'r larkin = by our ladykin, watered-down form of "by our Lady" Mary

2 labyrinth

3 forth-rights, and meanders = straight/direct paths and turnings to and fro

4 attached with = fastened by

5 put off = dispose of

6 he who tries to persuade/flatter me that my son is still alive

7 wander

8 frustrated

9 because of

10 repulse forgo = rebuff/check neglect/pass over

11 accomplish, bring about

advantage¹²

Will we take throughly.

Antonio (aside to *Sebastian*) Let it be tonight;

For now¹³ they are oppressed with travel, they 15

Will not, nor cannot use such vigilance

As when they are fresh.

Sebastian (aside to *Antonio*) I say tonight.

No more.

SOLEMN AND STRANGE MUSIC. PROSPERO ABOVE,¹⁴
INVISIBLE. ENTER SEVERAL STRANGE SHAPES, BRINGING
IN A BANQUET. THEY DANCE ABOUT IT WITH GENTLE
ACTIONS OF SALUTATION, AND INVITING THE KING,
&C., TO EAT, THEY DEPART

Alonso What harmony is this? My good friends, hark.

Gonzalo Marvelous sweet music.

Alonso Give us kind keepers,¹⁵ heavens! What were these? 20

Sebastian A living drollery.¹⁶ Now I will believe

That there are unicorns. That in Arabia

There is one tree, the phoenix's¹⁷ throne, one phoenix

At this hour reigning there.

Antonio I'll believe both.

And what does else¹⁸ want credit, come to me 25

And I'll be sworn 'tis true. Travelers ne'er did lie,

12 opportunity, chance

13 now that/when

14 i.e., on the "balcony," or small second stage, raised, center back

15 guardians

16 puppet show, comic play

17 legendary unique king of the birds, reproducing by burning itself and rising
once more out of the ashes

18 what does else = whatever else

Though fools at home condemn them.

Gonzalo

If in Naples

I should report this now, would they believe me?

If I should say, I saw such islanders¹⁹

30 (For certes,²⁰ these are people of the island)

Who though they are of monstrous shape, yet note

Their manners are more gentle, kind²¹ than of

Our human generation²² you shall find

Many, nay almost any.

Prospero

(*aside*) Honest lord,

35 Thou hast said well. For some of you there present

Are worse than devils.

Alonso

I cannot too much muse²³

Such shapes, such gesture, and such sound, expressing

(Although they want the use of tongue) a kind

Of excellent dumb discourse.²⁴

Prospero

(*aside*) Praise in departing.²⁵

Francisco They vanished strangely.

40 *Sebastian*

No matter, since

They have left their viands²⁶ behind, for we have stomachs.

Will't please you taste of what is here?

Alonso

Not I.

Gonzalo Faith sir, you need not fear. When we were boys

19 Folio: islands; all editors emend

20 certainly

21 more kind

22 species

23 wonder/marvel at

24 dumb discourse = mute/silent speech

25 praise in departing = wait until everything is done before you venture your
praise (proverbial)

26 food, provisions

Who would believe that there were mountaineers,²⁷
 Dewlapped,²⁸ like bulls, whose throats had hanging at 'em 45
 Wallets²⁹ of flesh? Or that there were such men
 Whose heads stood³⁰ in their breasts? Which now we find
 Each putter-out of five for one³¹ will bring us
 Good warrant of.

Alonso I will stand to,³² and feed,
 Although my last, no matter, since I feel 50
 The best is past. Brother, my lord the duke,
 Stand to and do as we.

THUNDER AND LIGHTNING. ENTER ARIEL, LOOKING
 LIKE A HARPY.³³ HE CLAPS HIS WINGS ON THE TABLE
 AND, WITH A QUAIN T DEVICE,³⁴ THE BANQUET VANISHES

Ariel You are three³⁵ men of sin, whom Destiny –
 That hath to³⁶ instrument this lower world
 And what is in't – the never-surfeited sea 55
 Hath caused to belch up you, and on³⁷ this island,
 Where man doth not inhabit, you 'mongst men
 Being most unfit to live. I have made you mad,

27 dwellers in mountain regions

28 having loose skin hanging from their throats, as cattle do (because of
 goiters?)

29 pouches

30 were located

31 broker-bettors on the survival of travelers headed abroad: it was five to one
 they'd survive

32 stand to = (1) get to work, (2) take the chance

33 mythical intensely ravenous monster with a woman's face and body and a
 bird's wings and claws

34 with a quaint device = by means of a clever/ingenious mechanism

35 Alonso, Antonio, and Sebastian

36 that hath to = which has as its

37 put/place you on

ALONSO, SEBASTIAN, & C., DRAW THEIR SWORDS

And even with such-like valor, men hang,³⁸ and drown
 Their proper selves.³⁹ You fools! I and my fellows
 60 Are ministers of fate, the elements⁴⁰
 Of whom⁴¹ your swords are tempered⁴² may as well⁴³
 Wound the loud winds, or with bemoaked-at stabs
 Kill the still⁴⁴-closing waters, as diminish
 65 One dowl⁴⁵ that's in my plume. My fellow ministers
 Are like⁴⁶ invulnerable. If⁴⁷ you could hurt,
 Your swords are now too massy⁴⁸ for your strengths,
 And will not be uplifted. But remember
 (For that's my business to⁴⁹ you) that you three
 70 From Milan did supplant good Prospero,
 Exposed unto the sea (which hath requit⁵⁰ it)
 Him, and his innocent child. For which foul deed
 The powers, delaying (not forgetting) have
 Incensed the seas, and shores, yea, all the creatures
 75 Against your peace. Thee of thy son, Alonso,
 They have bereft,⁵¹ and do pronounce by me

38 men hang = men are hanged (usually but not exclusively by other men)

39 their proper selves = themselves

40 basic natural substances

41 which

42 mixed, made

43 easily

44 forever

45 fiber of a feather

46 equally

47 and even if

48 weighty

49 with

50 (1) revenged, requited (shipwrecking them), (2) re-quit, abandoning

51 deprived

Lingering⁵² perdition (worse than any death
 Can be at once⁵³) shall step by step attend
 You, and your ways, whose wraths⁵⁴ to guard you from,
 Which here, in this most desolate isle, else falls⁵⁵ 80
 Upon your heads, is⁵⁶ nothing but hearts-sorrow,⁵⁷
 And a clear life ensuing.⁵⁸

HE VANISHES IN THUNDER. THEN SOFT MUSIC,
 AND THE SHAPES ENTER AGAIN. THEY DANCE,
 WITH MOCKS AND MOWS, AND CARRY OUT THE TABLE

Prospero (aside) Bravely the figure⁵⁹ of this harpy hast thou
 Performed, my Ariel. A grace it had, devouring.⁶⁰
 Of my instruction hast thou nothing bated⁶¹ 85
 In what thou hadst to say. So⁶² with good life⁶³
 And observation strange,⁶⁴ my meaner⁶⁵ ministers
 Their several kinds⁶⁶ have done. My high⁶⁷ charms work,
 And these mine enemies are all knit up⁶⁸

52 that lingering

53 at once = all at once

54 whose wraths = the anger of which powers (as per 6 lines earlier)

55 otherwise will fall

56 there is

57 remorse

58 clear life ensuing = pure life thereafter

59 image, representation

60 (1) in appearing to actually devour the food, as a harpy well might, (2) in making the food vanish

61 lessened, reduced

62 so too

63 (1) liveliness, energy, (2) naturalness

64 observation strange = attention of an exceptional order

65 lesser, inferior

66 several kinds = different/individual sorts of representations/roles

67 weighty, grave

68 knit up = tied, fastened

90 In their distractions.⁶⁹ They now are in my power,
 And in these fits⁷⁰ I leave them, while I visit
 Young Ferdinand (whom they suppose is drowned)
 And his and mine loved darling.

EXIT PROSPERO ABOVE

Gonzalo I' the name of something holy, sir, why stand you
 In this strange stare?⁷¹

95 *Alonso* O, it is monstrous, monstrous!
 Methought the billows spoke, and told me of it,
 The winds did sing it to me, and the thunder
 (That deep and dreadful organ-pipe) pronounced
 The name of Prosper. It did bass my trespass.⁷²
 100 Therefore⁷³ my son i' th' ooze is bedded, and
 I'll seek him deeper than e'er plummet⁷⁴ sounded,
 And with him there lie mudded.

EXIT ALONSO

Sebastian But⁷⁵ one fiend at a time,
 I'll fight their legions o'er.⁷⁶

Antonio I'll be thy second.

EXEUNT SEBASTIAN AND ANTONIO

Gonzalo All three of them are desperate. Their great guilt,

69 (1) disorders, confusions, dissensions,* (2) derangement, madness
 70 paroxysms, crises

71 condition of staring amazement/horror

72 sing/sound the bass part to the song of my sin

73 that sin is the reason why

74 a depth-sounding/testing weight*

75 just, only

76 legions o'er = massive armies one after another

Like poison given to work a great time after,
 Now 'gins to bite the spirits.⁷⁷ I do beseech you
 (That are of suppler joints)⁷⁸ follow them swiftly,
 And hinder them from what this ecstasy⁷⁹
 May now provoke⁸⁰ them to.

Adrian

Follow,⁸¹ I pray you.

EXEUNT

77 bite the spirits = wound/affect/come home to their essential/basic
 natures/vital powers

78 suppler joints = more flexible limbs

79 frenzy

80 incite

81 follow after me

Act 4



SCENE I

The Island

ENTER PROSPERO, FERDINAND, AND MIRANDA

Prospero (to Ferdinand) If I have too austere¹ punished you,
Your compensation² makes amends, for I
Have given you here a third³ of mine own life,
Or that for which I live, who once again
5 I tender to thy hand. All thy vexations
Were but my trials of thy love, and thou
Hast strangely⁴ stood the test. Here, afore Heaven,
I ratify⁵ this my rich gift. O Ferdinand,
Do not smile at me that I boast her of,⁶
10 For thou shalt find she will outstrip⁷ all praise

1 severely, harshly

2 recompense, requital

3 (?) himself, his daughter – and his wife?

4 wonderfully, exceptionally

5 confirm, validate

6 her of = of her

7 outrun, exceed

And make it halt⁸ behind her.

Ferdinand I do believe it
Against an oracle.⁹

Prospero Then, as my gift and thine own acquisition
Worthily purchas'd,¹⁰ take my daughter. But
If thou dost break her virgin knot¹¹ before 15
All sanctimonious¹² ceremonies may
With full and holy rite be ministered,
No sweet aspersion¹³ shall the heavens let fall
To make this contract grow, but barren hate,
Sour-eyed disdain,¹⁴ and discord, shall bestrew 20
The union¹⁵ of your bed with weeds¹⁶ so loathly¹⁷
That you shall hate it both. Therefore take heed,
As Hymen's¹⁸ lamps shall light you.

Ferdinand As I hope
For quiet days, fair issue,¹⁹ and long life
With such love as 'tis now, the²⁰ murkiest den,²¹ 25
The most opportune²² place, the strong'st suggestion²³

8 limp

9 even in the face of an opposing prophetic judgment

10 obtained, gotten

11 virgin knot = hymen

12 sacred, holy

13 sprinkling/shower of grace

14 scorn, contempt

15 joining, coming together (sexual union, copulation)

16 i.e., instead of flowers

17 loathsome

18 the god of marriage (if the wedding torches burned clear and bright, it was considered a favorable omen)

19 children

20 not even the

21 murkiest den = darkest (and therefore most dangerous) hiding place

22 appropriate, suitable (oPORtune)

23 prompting toward evil

Our worser genius²⁴ can,²⁵ shall never melt²⁶
 Mine honor into lust, to take away
 The edge²⁷ of that day's celebration,²⁸
 30 When²⁹ I shall think, or³⁰ Phoebus'³¹ steeds are foundered,³²
 Or Night kept³³ chained below.

Prospero Fairly spoke.³⁴
 Sit then, and talk with her, she is thine own.
 What Ariel! My industrious servant Ariel!

ENTER ARIEL

Ariel What would³⁵ my potent master? Here I am.
 35 *Prospero* Thou, and thy meaner fellows, your last service
 Did worthily perform. And I must use you
 In such another trick. Go bring the rabble³⁶
 (O'er whom I give thee power) here to this place.
 Incite them to quick motion, for I must³⁷
 40 Bestow³⁸ upon the eyes of this young couple
 Some vanity³⁹ of mine art. It is my promise,

24 attendant spirit, guardian angel

25 can make

26 disintegrate (by the heat of lust)

27 keen passion, ardor

28 that day's celebration: their wedding

29 when in my impatience to make love to her

30 either

31 the sun god

32 are foundered = have gone lame

33 is being kept

34 fairly spoke = well said

35 wishes, desires

36 lower orders of spirits ("rank and file")

37 INCITE them TO quick MOTION FOR i MUST

38 confer, present, give, put*

39 slight/light display

And they expect it from me.

Ariel Presently?

Prospero Ay, with a twink.⁴⁰

Ariel Before you can say "Come," and "Go,"

And breathe twice, and cry "So, so," 45

Each one, tripping⁴¹ on his toe,

Will be here with mop⁴² and mow.

Do you love me, master? No?⁴³

Prospero Dearly, my delicate Ariel. Do not approach

Till thou dost hear me call.

Ariel Well.⁴⁴ I conceive.⁴⁵ 50

EXIT ARIEL

Prospero (to *Ferdinand*) Look thou be true. Do not give
dalliance⁴⁶

Too much the rein.⁴⁷ The strongest oaths are straw

To th' fire i' the blood. Be more abstemious,⁴⁸

Or else good night your vow!

Ferdinand I warrant you, sir,

The white cold virgin snow upon my heart⁴⁹ 55

Abates the ardor of my liver.⁵⁰

40 with a twink = in the twinkling of an eye

41 (1) nimbly, (2) dancing

42 grimace ("mops" and "mows" often occur in tandem)

43 don't you?

44 fine ("very well")

45 comprehend, understand

46 amorous caressing

47 too much the rein = too free a hand

48 abstinent (Ferdinand has apparently been observed by Prospero rather warmly engaged in dalliance)

49 the pure chastity of Miranda, leaning on his breast (?)

50 the liver was regarded as the site/center of passion

Prospero

Well.⁵¹Now come, my Ariel! bring a corollary,⁵²Rather than want⁵³ a spirit. Appear, and pertly.⁵⁴*(to Ferdinand and Miranda)* No tongue. All eyes. Be silent.

SOFT MUSIC

ENTER IRIS⁵⁵

- 60 *Iris* Ceres,⁵⁶ most bounteous lady, thy rich leas⁵⁷
 Of wheat, rye, barley, vetches,⁵⁸ oats, and peas –
 Thy turf⁵⁹ mountains, where live nibbling sheep,
 And flat meads⁶⁰ thatched with stover,⁶¹ them to keep⁶² –
 Thy banks with pionèd⁶³ and twillèd brims⁶⁴
 65 Which spongy⁶⁵ April, at thy hest betrimms,
 To make cold⁶⁶ nymphs chaste crowns – and thy broom
 groves,⁶⁷
 Whose shadow the dismissèd⁶⁸ bachelor loves,

51 (spoken dryly?)

52 something over and above, a surplus

53 lack

54 (1) quickly, (2) visibly (since Ariel is so often invisible?)

55 virgin goddess of the rainbow, and messenger for the gods (pronounced like the flower, “iris”)

56 goddess of agriculture (pronounced like “series”)

57 open, arable land

58 beans used for forage

59 grassy

60 meadows

61 thatched with stover = covered with winter strawlike food for cattle

62 them to keep = to care for/maintain/feed said sheep

63 trenched, dug (PIEonED)

64 twillèd brims = borders/edges that are grained? striped?

65 damply soft: England in the spring is notoriously rainy (“April showers/
bring May flowers”)

66 sexually uninclined, frigid

67 shrubby small woods (and THY broom GROVES)

68 rejected

Being lass-lorn⁶⁹ – thy poll-clipt⁷⁰ vineyard,⁷¹
 And thy sea-marge,⁷² sterile and rocky-hard,
 Where thou thyself dost air,⁷³ the queen o' the sky, 70
 Whose⁷⁴ watery arch,⁷⁵ and messenger,⁷⁶ am I,
 Bids thee leave these,⁷⁷ and with⁷⁸ her sovereign grace,⁷⁹

JUNO'S⁸⁰ CHARIOT DESCENDS AND HANGS SUSPENDED
 OVER THE STAGE

Here on this grass-plot, in this very place,
 To come and sport. Her peacocks⁸¹ fly amain.⁸²
 Approach, rich Ceres, her to entertain.⁸³ 75

ENTER CERES

Ceres (to Iris) Hail, many-colored messenger, that ne'er
 Dost disobey the wife of Jupiter.
 Who⁸⁴ with thy saffron⁸⁵ wings upon my flowers
 Diffusest⁸⁶ honey drops, refreshing showers,

69 abandoned, deserted

70 pruned at their tops (Folio: pole-clipped; English spelling was not standardized until long after Shakespeare's death)

71 vinYARD (the rhyme, in addition to the meter, requires this pronunciation)

72 sea-marge = sea-border, shore

73 take the air

74 the sky's

75 watery arch = moist arch: the rainbow (of which Iris is the goddess)

76 messenger of the sky/ the gods

77 i.e., all the locales just enumerated at some length

78 together with

79 elegance

80 wife of Jupiter and queen of the gods; patroness of women in general and marriage in particular

81 birds sacred to Juno; they draw her chariot

82 hard, at full speed

83 greet

84 you who

85 orange-red

86 spreads

80 And with each end of thy blue bow⁸⁷ dost crown
 My bosky⁸⁸ acres and my unshrubbed down,⁸⁹
 Rich scarf⁹⁰ to my proud earth. Why hath thy queen
 Summoned me hither to this short-grassed⁹¹ green?

Iris A contract of true love to celebrate,

85 And some donation⁹² freely to estate⁹³
 On the blest lovers.

Ceres Tell me heavenly bow,⁹⁴

If Venus or her son,⁹⁵ as thou dost know,

Do now attend the queen? Since they did plot

The means⁹⁶ that dusky Dis⁹⁷ my daughter got,⁹⁸

90 Her and her blind boy's scandaled⁹⁹ company

I have forsworn.¹⁰⁰

Iris Of her society¹⁰¹

Be not afraid. I met her deity¹⁰²

Cutting¹⁰³ the clouds towards Paphos,¹⁰⁴ and her son

87 rainbow

88 bush- or shrub-filled

89 treeless elevated land, usually pasturage

90 the rainbow is like a scarf ("sash") to the earth below it

91 mowed/trimmed grass ("lawn")

92 gift

93 give, endow (verb)

94 BO, to rhyme with "know"

95 Cupid

96 method (an abduction)

97 Pluto, god of the underworld (Hades)

98 my daughter got = Prosperina (proSERpeeNA) obtained

99 scandalous, immoral

100 abandoned, renounced

101 companionship, company

102 godship

103 moving through by separating

104 city on the island of Cyprus

Dove-drawn¹⁰⁵ with her. Here thought they to have done¹⁰⁶
 Some wanton charm¹⁰⁷ upon this man and maid, 95
 Whose vows are, that no bed-right¹⁰⁸ shall be paid
 Till Hymen's torch be lighted, but in vain.
 Mars's hot minion¹⁰⁹ is¹¹⁰ returned again,
 Her waspish-headed¹¹¹ son has broke his arrows,
 Swears he will shoot no more, but play with sparrows,¹¹² 100
 And be a boy right out.¹¹³

Ceres Highest queen of state,¹¹⁴
 Great Juno comes, I know her by her gait.¹¹⁵

ENTER JUNO

Juno How does my bounteous sister? Go with me
 To bless this twain, that they may prosperous¹¹⁶ be,
 And honored in their issue. 105

JUNO AND CERES SING

Juno Honor, riches, marriage, blessing,
 Long continuance, and increasing,
 Hourly joys be still¹¹⁷ upon you!

105 i.e., doves pull his chariot

106 worked, perpetrated

107 wanton charm = lewd/unchaste/naughty magical spell

108 bed-right = homage to Hymen: sexual intercourse

109 favorite, beloved: Venus, married to Vulcan but the mistress of and panting for Mars

110 has

111 petulant, irritable

112 Venus' birds

113 right out = completely, outright

114 of state = of high rank/greatness/magnificence

115 manner of walking ("carriage, bearing")

116 fortunate, thriving

117 always

Juno sings her blessings on you.

110 *Ceres* Earth's increase, foison plenty,
 Barns and garner¹¹⁸ never empty.
 Vines with clust'ring bunches growing,
 Plants with goodly burden¹¹⁹ bowing,¹²⁰
 Spring come to you at the farthest,¹²¹
 115 In¹²² the very end of harvest.¹²³
 Scarcity and want shall¹²⁴ shun you,
 Ceres' blessing so¹²⁵ is on you.

Ferdinand This is a most majestic vision,¹²⁶ and
 Harmonious charmingly.¹²⁷ May I be bold¹²⁸
 To think these spirits?

120 *Prospero* Spirits, which by mine art
 I have from their confines¹²⁹ called to enact
 My present fancies.¹³⁰

Ferdinand Let me live here ever,
 So rare a wondered¹³¹ father, and a wise,
 Makes this place Paradise.¹³²

118 grain storehouses, granaries

119 loads

120 bending (BOing)

121 latest

122 at

123 in the fall: may there be no winter at all

124 must

125 thus

126 (1) sight, (2) dreamlike sight

127 fascinatingly, enchantingly

128 so bold as

129 regions, territories ("native regions")

130 present fancies = caprices/whims/fantasies of the moment

131 marvelous ("wondered-at")

132 makes THIS place PAraDISE

JUNO AND CERES WHISPER¹³³

Prospero (to *Miranda*)¹³⁴ Sweet now,
silence.

Juno and Ceres whisper seriously, 125
There's something else to do. Hush, and be mute
Or else our spell is marred.

Iris You nymphs called Naiads,¹³⁵ of the windring¹³⁶
brooks,
With your sedged crowns,¹³⁷ and ever-harmless looks,
Leave your crisp¹³⁸ channels, and on this green land 130
Answer your summons. Juno does command.
Come temperate¹³⁹ nymphs, and help to celebrate
A contract of true love. Be not too late.¹⁴⁰

ENTER NYMPHS

You sun-burned sickle-men,¹⁴¹ of August weary,
Come hither from the furrow,¹⁴² and be merry, 135
Make holiday. Your rye-straw hats put on,
And these fresh nymphs encounter¹⁴³ every one

133 Folio adds "and send Iris on employment [an errand]." Yet she is almost immediately on stage and speaking, nor is there any indication that she has ever left.

134 i.e., Ferdinand having spoken, so too, now, might she

135 river nymphs (NEIGHadz)

136 (1) combination of "winding" and "wandering"? (if so, Shakespeare's creation), (2) typographical error?

137 sedged crowns = wreaths of river rushes/reeds

138 rippling

139 mild, moderate

140 slow

141 agricultural workers wielding reaping hooks

142 plowed-up trench

143 pair off with

In country footing.¹⁴⁴

ENTER REAPERS, WHO JOIN WITH THE NYMPHS
IN A GRACEFUL DANCE, TOWARD THE END OF WHICH PROSPERO
STARTS SUDDENLY AND SPEAKS, AFTER WHICH, WITH A
STRANGE, HOLLOW, AND CONFUSED NOISE,
THE DANCERS RELUCTANTLY VANISH

Prospero (*aside*) I had forgot that foul conspiracy
140 Of the beast Caliban, and his confederates
Against my life. The minute of their plot
Is almost come. (*to the Spirits*) Well done, avoid!¹⁴⁵ No more.

EXEUNT SPIRITS

Ferdinand This is strange. Your father's in some passion
That works¹⁴⁶ him strongly.

Miranda Never till this day
145 Saw I him touched with¹⁴⁷ anger so distempered.¹⁴⁸

Prospero You do look, my son, in a moved sort,¹⁴⁹
As if you were dismayed.¹⁵⁰ Be cheerful sir,
Our revels now are ended. These our actors
(As I foretold you) were all spirits and
150 Are melted into air, into thin air,
And like the baseless fabric¹⁵¹ of this vision
The cloud-capped towers, the gorgeous¹⁵² palaces,

144 dancing

145 leave, go away

146 agitates

147 touched with = affected/struck by

148 disturbed, troubled, disordered

149 state, mood

150 appalled, overwhelmed

151 baseless fabric = groundless/without foundation-structure

152 magnificent, sumptuous

The solemn temples, the great globe itself,
 Yea, all which¹⁵³ it inherit, shall dissolve
 And like this insubstantial pageant faded¹⁵⁴ 155
 Leave¹⁵⁵ not a rack¹⁵⁶ behind. We are such stuff
 As dreams are made on,¹⁵⁷ and our little life
 Is rounded¹⁵⁸ with a sleep. Sir, I am vexed,
 Bear with my weakness, my old brain is troubled.
 Be not disturbed with my infirmity.¹⁵⁹ 160
 If you be pleased,¹⁶⁰ retire into my cell,
 And there repose.¹⁶¹ A turn or two I'll walk
 To still my beating mind.

Ferdinand, Miranda We wish¹⁶² your peace.

EXEUNT

Prospero Come with a thought!¹⁶³ (*to Ferdinand and Miranda*)
 I thank thee. Ariel, come!

ENTER ARIEL

Ariel Thy thoughts I cleave¹⁶⁴ to. What's thy pleasure?
Prospero Spirit, 165

153 who

154 once faded

155 will leave

156 (1) puff of air, rush of wind, (2) cloud

157 of

158 rounded off, finished

159 weakness, feebleness

160 if you be pleased = please

161 rest

162 wish for

163 with a thought = with just the thought ("as swift as a thought")

164 attach myself, cling

We must prepare to meet with¹⁶⁵ Caliban.

Ariel Ay my commander, when I presented¹⁶⁶ Ceres
I thought to have told thee of it, but I feared
Lest I might anger thee.

170 *Prospero* Say again, where didst thou leave these varlets?¹⁶⁷

Ariel I told you sir, they were red-hot with drinking,
So full of valor that they smote¹⁶⁸ the air
For breathing in their faces, beat the ground
For kissing of their feet, yet always bending¹⁶⁹
175 Towards their project. Then I beat my tabor,
At which like unbacked¹⁷⁰ colts they pricked their ears,
Advanced their eyelids, lifted up their noses
As¹⁷¹ they smelt music, so I charmed their ears
That¹⁷² calf-like they my lowing¹⁷³ followed, through
180 Toothed briers, sharp furzes,¹⁷⁴ pricking goss,¹⁷⁵ and
thorns,¹⁷⁶
Which entered their frail¹⁷⁷ shins. At last I left them
I' the filthy-mantled¹⁷⁸ pool beyond¹⁷⁹ your cell,

165 meet with = encounter, oppose

166 (1) acted the role of, (2) arrange/produced the masque/pageant

167 rogues, rascals, knaves

168 hit, struck, beat

169 turning, curving

170 untrained, not broken-in

171 as if

172 so that

173 mooing (LOWing)

174 spiny evergreen shrub

175 prickly shrub ("gorse")

176 toothed BRIers sharp FURzes PRICKing GOSS and THORNS

177 tender, weak

178 filthy-mantled = filth-covered/cloaked

179 on the far side of, farther away than

There dancing up to th' chins, that¹⁸⁰ the foul lake
O'erstunk¹⁸¹ their feet.

Prospero This was well done, my bird.¹⁸²

Thy shape invisible retain thou still.

185

The trumpery¹⁸³ in my house, go bring it hither

For stale¹⁸⁴ to catch these thieves.

Ariel I go, I go.

EXIT ARIEL

Prospero A devil, a born devil, on whose nature

Nurture¹⁸⁵ can never stick. On whom my pains,

Humanely¹⁸⁶ taken, all, all lost, quite lost,

190

And, as with age, his body uglier grows,

So his mind cankers.¹⁸⁷ I will plague¹⁸⁸ them all,

Even to roaring.

ENTER ARIEL, LOADED WITH GLISTENING APPAREL

Come, hang them on this line.¹⁸⁹

PROSPERO AND ARIEL STAND TO THE SIDE, INVISIBLE

ENTER CALIBAN, STEPHANO, AND TRINCULO, WET

Caliban Pray you tread softly, that the blind mole may not

180 so that

181 covered over with stink

182 youngster (affectionate: "chick")

183 worthless stuff, rubbish, trash

184 decoy, lure, bait

185 education, upbringing

186 compassionately, benevolently

187 is corrupted/infected/tarnished

188 torment, harass

189 (?) (1) a lime/linden tree* (2) a clothesline

195 Hear a foot fall. We now are near his cell.

Stephano Monster, your fairy, which you say is a harmless fairy,
has done little better than played the Jack¹⁹⁰ with us.

Trinculo Monster, I do smell all horse piss, at which my nose is
in great indignation.¹⁹¹

200 *Stephano* So is mine. Do you hear monster? If I should take a
displeasure against you – look you.¹⁹²

Trinculo Thou wert¹⁹³ but a lost monster.

Caliban Good my lord, give me thy favor still,
Be patient, for the prize I'll bring thee to

205 Shall hoodwink¹⁹⁴ this mischance. Therefore speak softly;
All's hushed as midnight yet.

Trinculo Ay, but to lose our bottles in the pool!¹⁹⁵

Stephano There is not only disgrace and dishonor in that,
monster, but an infinite loss.

210 *Trinculo* That's more to me than my wetting. Yet this is your
harmless fairy, monster.

Stephano I will fetch off¹⁹⁶ my bottle, though I be o'er ears¹⁹⁷
for my labor.

Caliban Prithee, my king, be quiet. Seest thou here,

215 This is the mouth o' the cell. No noise, and enter.
Do that good mischief, which may make this island
Thine own forever, and I thy Caliban,
For aye thy foot-licker.

190 knave, scurvy fellow

191 (1) anger, (2) turning of the stomach

192 look you = take care, watch out

193 would be

194 cover up

195 deeper part of the bog/marsh

196 fetch off = rescue

197 o'er ears = over my ears in water

- Stephano* Give me thy hand. I do begin to have bloody
thoughts. 220
- Trinculo* O King Stephano, O peer,¹⁹⁸ O worthy Stephano,
look what a wardrobe here is for thee!
- Caliban* Let it alone thou fool, it is but trash.
- Trinculo* O, ho, monster! We know what belongs to¹⁹⁹ a
frippery.²⁰⁰ O King Stephano! 225
- Stephano* Put off that gown,²⁰¹ Trinculo. By this hand, I'll have
that gown.
- Trinculo* Thy Grace shall have it.
- Caliban* The dropsy²⁰² drown this fool, what do you mean
To dote²⁰³ thus on such luggage?²⁰⁴ Let't alone²⁰⁵ 230
And do the murder first. If he awake,
From toe to crown he'll fill our skins with pinches,
Make us strange stuff.²⁰⁶
- Stephano* Be you quiet, monster. Mistress line,²⁰⁷ is not this my
jerkin?²⁰⁸ Now is the jerkin under the line.²⁰⁹ Now jerkin, 235

198 nobleman (allusion to an old ballad, "Take Thy Old Cloak about Thee," the 7th stanza of which begins "King Stephen was a worthy peer"; also referred to in *Othello* 2.3)

199 belongs to = is appropriate for

200 (1) fashionable/tawdry clothing, (2) old, cast-off clothing

201 loose-flowing upper garment worn by men

202 may the dropsy (a fatal disease that causes the body to accumulate water)

203 be so stupidly/foolishly fond of

204 terribly heavy baggage/encumbrances (perhaps, by extension, "nonsense, foolery"?)★

205 let't alone = leave it alone (Folio: let's alone; all editors emend)

206 make us strange stuff = turn us into different/unknown/alien material/textiles

207 the line/tree on which the clothes have been hung

208 close-fitting jacket worn by men

209 under the line = below the equator (crossing the equator was elaborately and merrily celebrated on ships)

you are like to lose your hair, and prove a bald jerkin.²¹⁰

Trinculo Do, do.²¹¹ We steal by line and level,²¹² an't like your Grace.

Stephano I thank thee for that jest. (*gives clothing*) Here's a
 240 garment for't. Wit²¹³ shall not go unrewarded while I am
 king of this country: "Steal by line and level" is an excellent
 pass²¹⁴ of pate.²¹⁵ There's another garment for't.

Trinculo Monster, come put some lime²¹⁶ upon your fingers,
 and away with the rest.

245 *Caliban* I will have none on't.²¹⁷ We shall lose our time,
 And all be turned to barnacles, or to apes
 With foreheads villainous²¹⁸ low.

Stephano Monster, lay to²¹⁹ your fingers. Help to bear this away
 where²²⁰ my hogshead of wine is, or I'll turn you out of my
 250 kingdom. Go to,²²¹ carry this.

Trinculo And this.

Stephano Ay, and this.

NOISE OF HUNTERS

210 the joke is obscure; clearly it is bawdy, referring either to syphilis (which causes hair to fall out) or to scurvy (which has the same effect), and that Stephano's movements and gestures illustrate the joke.

211 do, do = good, good ("way to go")

212 by line and level = with methodical accuracy (line = plumb line; level = tool determining horizontality)

213 (1) mental/intellectual capacity, (2) aptness of expression

214 (1) accomplishment, (2) fencing thrust

215 the head/brain/mind

216 bird lime: sticky substance used in bird-catching

217 of it

218 horribly, detestably

219 lay to = apply, set to work

220 to where

221 go to = come on

ENTER SPIRITS IN THE SHAPE OF HOUNDS, WHO HUNT
THE TRIO ABOUT, PROSPERO AND ARIEL SETTING THEM ON

Prospero Hey Mountain,²²² hey!

Ariel Silver! There it goes, Silver!

Prospero Fury, Fury! There Tyrant, there! Hark, hark! 255

EXEUNT CALIBAN, STEPHANO, AND TRINCULO

Go, charge my goblins²²³ that they²²⁴ grind²²⁵ their joints
With dry convulsions,²²⁶ shorten²²⁷ up their sinews
With agèd cramps,²²⁸ and more pinch-spotted²²⁹ make them
Than pard,²³⁰ or cat o' mountain.²³¹

Ariel Hark, they roar. 260

Prospero Let them be hunted soundly.²³² At this hour
Lies at my mercy all mine enemies.
Shortly²³³ shall all my labors end, and thou
Shalt have the air at freedom.²³⁴ For a little
Follow, and do me service. 265

EXEUNT

222 mountain, silver, fury, tyrant = dog names

223 spirits, demons

224 they are to

225 torment ("grind into dust")

226 dry convulsions = severe/hard/stiff spasms

227 tighten

228 agèd cramps = cramps typical of old age

229 discolored with the marks of pinching

230 leopard, panther

231 cat o' mountain = mountain cat

232 thoroughly, to the full

233 soon

234 have the air at freedom = be able to fly through the air at your own free will

Act 5



SCENE I

The Island

ENTER PROSPERO IN HIS MAGIC ROBES, AND ARIEL

Prospero Now does my project gather to a head.¹
My charms crack² not, my spirits obey, and time
Goes upright with his carriage.³ How's the day?⁴

Ariel On the sixth hour, at which time, my lord,
You said our work should cease.

5 *Prospero* I did⁵ say so,
When first I raised the tempest. Say my spirit,
How fares the King, and 's⁶ followers?

Ariel Confined⁷ together

1 gather to a head = acquire strength, come to a conclusion/culmination

2 collapse, come apart

3 goes upright with his carriage = carries his burden while walking erect/not stooping (the burden having become light)

4 how's the day = what time is it ("how far along is the day?")

5 did indeed

6 and 's = and his

7 enclosed, shut up

In the same fashion as you gave in charge,⁸
 Just as you left them, all prisoners sir
 In the line-grove which weather-fends⁹ your cell. 10
 They cannot budge till your release.¹⁰ The King,
 His brother, and yours, abide all three distracted,
 And the remainder mourning¹¹ over them,
 Brim full of sorrow, and dismay,¹² but chiefly
 Him you termed sir, “the good old lord, Gonzalo.” 15
 His tears run down his beard like winter’s drops
 From eaves of reeds.¹³ Your charm so strongly works ’em
 That if you now beheld them, your affections
 Would become tender.

Prospero Dost thou think so, spirit?

Ariel Mine would, sir, were I human.

Prospero And mine shall. 20

Hast thou (which¹⁴ art but air) a touch,¹⁵ a feeling
 Of their afflictions, and shall not myself,
 One of their kind, that relish¹⁶ all as sharply,
 Passion¹⁷ as they, be kindlier moved than thou art?
 Though with their high wrongs I am struck to th’ quick,¹⁸ 25
 Yet, with my nobler reason, ’gainst my fury

8 in charge = in trust/custody

9 weather-fends = shelters

10 your release = freeing/liberating them

11 sorrowing, lamenting

12 loss of resolution, inability to cope

13 eaves of reeds = roof edges on a thatched roof

14 who

15 (1) bit, (2) grasp

16 partake of, taste

17 am moved, feel (verb)

18 central/living core

Do I take part. The rarer action is
 In virtue than¹⁹ in vengeance. They, being penitent,
 The sole drift²⁰ of my purpose doth extend
 30 Not a frown further. Go, release them Ariel,
 My charms I'll break, their senses I'll restore,
 And they shall be themselves.

Ariel I'll fetch them, sir.

EXIT ARIEL

Prospero Ye elves of hills, brooks, standing lakes, and groves,²¹
 And ye that on the sands with printless foot²²
 35 Do chase the ebbing Neptune,²³ and do fly him²⁴
 When he comes back. You demi-puppets²⁵ that
 By moonshine do the green sour ringlets²⁶ make,
 Whereof the ewe not bites.²⁷ And you whose pastime
 Is to make midnight mushrumps,²⁸ that rejoice
 40 To hear the solemn curfew, by whose aid
 (Weak masters²⁹ though ye be) I have bedimmed
 The noontide sun, called forth the mutinous winds,
 And 'twixt the green sea and the azured vault³⁰

19 more than

20 impetus, progress (noun)

21 ye ELVES of HILLS brooks STANDING LAKES and GROVES

22 footstep

23 sea

24 fly him = flee/run away from the sea/Neptune

25 demi-puppets = half-sized supernatural beings ("fairies")

26 green sour ringlets = fairy rings (supposed to be from fairy dancing; actually caused by toadstools)

27 not bites = will not eat

28 mushrooms

29 instruments/tools/agents of magic

30 azured vault = blue sky

Set roaring war. To the dread rattling³¹ thunder
 Have I given fire,³² and rifted Jove's stout oak 45
 With his own bolt.³³ The strong-based³⁴ promontory
 Have I made shake, and by the spurs³⁵ plucked up
 The pine, and cedar. Graves at my command
 Have waked their sleepers, op'd,³⁶ and let 'em forth
 By my so³⁷ potent art. But this rough³⁸ magic 50
 I here abjure.³⁹ And when I have required⁴⁰
 Some heavenly music (which even⁴¹ now I do)
 To work mine end upon their senses, that⁴²
 This airy charm is for, I'll break my staff,
 Bury it certain⁴³ fathoms in the earth, 55
 And deeper than did ever plummet sound
 I'll drown my book.⁴⁴

SOLEMN MUSIC

ENTER ARIEL, THEN ALONSO, WITH A FRANTIC GESTURE,⁴⁵
 ATTENDED BY GONZALO, THEN SEBASTIAN AND ANTONIO
 IN LIKE MANNER, ATTENDED BY ADRIAN AND FRANCISCO.

31 making a succession of short, loud sounds

32 lightning

33 thunderbolt (bolt: a projectile/thick arrow)

34 strong-based = standing on a strong foundation-structure

35 principal roots

36 opened

37 thus, that

38 harsh, turbulent, violent

39 renounce, forswear, repudiate

40 commanded

41 just/right

42 those men that

43 deep ("permanent")

44 drown my book = throw it into the water, to sink

45 frantic gesture = wild/delirious bearing/deportment

THEY ALL ENTER THE CIRCLE THAT PROSPERO HAD MADE,⁴⁶
AND THERE STAND ENCHANTED. PROSPERO OBSERVES THIS,
AND SPEAKS

A⁴⁷ solemn air, and the best comforter⁴⁸
To an unsettled fancy,⁴⁹ cure thy brains,
60 Now useless, boil⁵⁰ within thy skull. There stand⁵¹
For you are spell-stopped.⁵²
Holy⁵³ Gonzalo, honorable man,
Mine eyes, ev'n sociable to the show⁵⁴ of thine,
Fall fellowly drops.⁵⁵ The charm dissolves apace,⁵⁶
65 And as the morning steals upon⁵⁷ the night
(Melting the darkness) so their rising senses⁵⁸
Begin to chase⁵⁹ the ignorant fumes⁶⁰ that mantle
Their clearer reason. O good Gonzalo
My true preserver, and a loyal sir⁶¹
70 To him thou follow'st, I will pay thy graces

46 drawing it with his magic staff

47 now let a

48 invigorating agent ("cordial": food or medicine that invigorates the heart and stimulates circulation)

49 unsettled fancy = disordered/disturbed imagination

50 and which boil

51 remain

52 spell-stopped = magically blocked/brought to a standstill

53 revered

54 ev'n sociable to the show = exactly susceptible/in accord with the look/appearance

55 fall fellowly drops = shed comradely tears

56 quickly

57 steals upon = stealthily/secretly attacks/overcomes

58 their rising senses = these men's ascending/increasing faculties

59 drive away

60 ignorant fumes = unknowing/uninformed vapors/exhalations

61 lord, gentleman

Home⁶² both in word and deed. Most cruelly
 Didst thou Alonso, use me and my daughter.
 Thy brother was a furtherer⁶³ in the act:
 Thou'rt pinch'd⁶⁴ for't now, Sebastian. Flesh and blood,
 You, brother mine, that entertain⁶⁵ ambition, 75
 Expelled remorse, and nature, whom,⁶⁶ with Sebastian
 (Whose inward pinches therefore are most strong)
 Would here have killed your king. I do forgive thee,
 Unnatural though thou art. (*pauses*) Their understanding
 Begins to swell, and the approaching tide 80
 Will shortly fill the reasonable⁶⁷ shores
 That now lie foul and muddy. Not one of them
 That yet⁶⁸ looks on⁶⁹ me, or would know me. Ariel,
 Fetch me the hat and rapier⁷⁰ in my cell,

EXIT ARIEL

I will discase⁷¹ me, and myself present 85
 As I was sometime Milan.⁷² Quickly spirit,
 Thou shalt ere long be free.

ENTER ARIEL. HE HELPS TO ATTIRE PROSPERO

62 pay thy graces = pay off your favors/goodwill

63 helper, supporter ("aider and abettor")

64 squeezed, nipped

65 harbor, are hospitable to

66 you whom

67 reasoning

68 that yet = as yet, still

69 at

70 small sword with a sharp point

71 undress

72 sometime Milan = in the past the Duke of Milan

Ariel (singing)

- Where the bee sucks, there suck I,
 In a cowslip's bell⁷³ I lie,
 90 There I couch⁷⁴ when owls do cry,
 On the bat's back I do fly
 After⁷⁵ summer merrily.⁷⁶
 Merrily, merrily, shall I live now
 Under the blossom that hangs on the bough.
- 95 *Prospero* Why that's my dainty⁷⁷ Ariel. I shall miss thee,
 But yet thou shalt have freedom. (*attending to his garments*) So,
 so, so.
 (*to Ariel*) To⁷⁸ the king's ship, invisible as thou art,
 There shalt thou find the mariners asleep
 Under the hatches. The master and the boatswain
 100 Being awake,⁷⁹ enforce⁸⁰ them to this place –
 And presently, I prithee.
- Ariel* I drink the air before me, and return
 Or ere⁸¹ your pulse twice beat.

EXIT ARIEL

- Gonzalo* All torment, trouble, wonder, and amazement
 105 Inhabits here. Some heavenly power guide us
 Out of this fearful⁸² country.

73 cowslip's bell = the bell-shaped primrose flower

74 lie down, sleep

75 chasing after, pursuing

76 MERriLY

77 delightful, excellent

78 go to

79 being awake = being awakened

80 drive, press, compel

81 or ere = before

82 terrible, awful

Prospero Behold sir King,
 The wrongèd Duke of Milan, Prospero.⁸³
 For more assurance⁸⁴ that a living prince
 Does now speak to thee, I embrace thy body,⁸⁵
 And to thee and thy company I bid 110
 A hearty welcome.

Alonso Whe'er thou be'st he or no,
 Or some enchanted trifle⁸⁶ to abuse⁸⁷ me
 (As late I have been) I not know. Thy pulse
 Beats as of⁸⁸ flesh and blood, and since I saw⁸⁹ thee,
 Th' affliction⁹⁰ of my mind amends,⁹¹ with which 115
 I fear a madness held me. This must crave⁹²
 (And if this be⁹³ at all) a most strange story.
 Thy dukedom⁹⁴ I resign, and do entreat
 Thou pardon me my wrongs. But how should Prospero
 Be living, and be here?

Prospero (to *Gonzalo*) First, noble friend, 120
 Let me embrace thine age,⁹⁵ whose⁹⁶ honor cannot
 Be measured, or confined.

Gonzalo Whether this be,

83 the WRONGED DUKE of MYlin PROSPeRO

84 certitude, pledge, guarantee

85 embrace thy body = put my arms around/clasp/hug you

86 fiction, fable

87 mistreat, injure, take advantage of

88 as of = like

89 have seen

90 misery, distress

91 is improved/repaired/healed

92 demand, ask, require

93 and if this be = if this is really happening

94 the awarding of the dukedom had been the tribute agreed upon by Antonio

95 old self/body

96 you whose

Or be not, I'll not swear.

Prospero You do yet taste⁹⁷

Some subtleties⁹⁸ o' the isle, that will not let you

125 Believe things certain. Welcome, my friends all,
(*aside to Sebastian and Antonio*) But you, my brace of lords,
were I so minded

I here could pluck⁹⁹ his Highness' frown upon you

And justify¹⁰⁰ you traitors. At this time

I will tell no tales.

Sebastian The Divil¹⁰¹ speaks in him.

Prospero (to *Sebastian*)

No.

130 (to *Antonio*) For you, most wicked sir, whom to call brother
Would even infect¹⁰² my mouth, I do forgive
Thy rankest fault¹⁰³ – all of them – and require¹⁰⁴
My dukedom of thee, which perforce¹⁰⁵ I know
Thou must restore.

Alonso If thou beest *Prospero*

135 Give us particulars of thy preservation,
How thou hast met¹⁰⁶ us here, whom three hours since
Were wracked upon this shore? Where I have lost

97 yet taste = still feel

98 deceptions, devices, tricks

99 draw

100 prove, condemn

101 devil (reconstructions of Shakespearean English sound very like modern Irish English)

102 stain, corrupt, sicken

103 rankest fault = largest/worst faults (fault: generically plural, though – today – singular)

104 demand

105 of necessity

106 found, come across, contacted

(How sharp the point of this remembrance is)

My dear son Ferdinand.

Prospero I am woe¹⁰⁷ for't, sir.

Alonso Irreparable is the loss, and patience 140

Says, it is past her cure.

Prospero I rather think

You have not sought her help, of whose soft grace,

For the like loss, I have her sovereign¹⁰⁸ aid,

And rest myself content.

Alonso You the like loss?

Prospero As great to me as late,¹⁰⁹ and supportable 145

To make the dear loss,¹¹⁰ have I means much weaker¹¹¹

Than you may call¹¹² to comfort you, for I

Have lost my daughter.

Alonso A daughter?

O heavens, that they were living both in Naples,

The king and queen there! That¹¹³ they were, I wish 150

Myself were mudded¹¹⁴ in that oozy bed

Where my son lies. When did you lose your daughter?

Prospero In this last tempest.¹¹⁵ I perceive these lords

At this encounter do so much admire¹¹⁶

107 sorry

108 supreme, superlative

109 as late = as it is recent

110 supportable to make the dear loss = to make the precious loss endurable/
bearable/tolerable (SUPporTABLE)

111 less powerful/strong

112 call on

113 to bring it about that

114 buried in the mud

115 (after this distinctly perfunctory response, Prospero changes the subject for
some time)

116 wonder, marvel

155 That they devour¹¹⁷ their reason, and scarce think
 Their eyes do offices of truth. Their words
 Are natural¹¹⁸ breath. But howsoe'er you¹¹⁹ have
 Been justled from your senses, know for certain
 That I am Prospero, and that very¹²⁰ duke
 160 Which was thrust forth of Milan, who most strangely
 Upon this shore, where you were wracked, was landed
 To be the lord on't. No more yet of this,
 For 'tis a chronicle¹²¹ of day by day,
 Not a relation¹²² for a breakfast nor
 165 Befitting this first meeting. Welcome, sir,¹²³
 This cell's my court. Here have I few attendants
 And subjects none abroad.¹²⁴ Pray you, look in.
 My dukedom since you have given me again,
 I will requite you¹²⁵ with as good a thing,
 170 At least bring forth a wonder to content¹²⁶ ye
 As much as me my dukedom.

PROSPERO OPENS THE CELL ENTRANCE, REVEALING
 FERDINAND AND MIRANDA PLAYING CHESS

Miranda Sweet lord,¹²⁷ you play me false.¹²⁸

117 destroy, consume, waste

118 instinctive (i.e., they are operating without being capable of thought – “on automatic pilot”)

119 (?) he seems to be addressing all of the others, and not the King

120 same

121 history, story, account

122 narration

123 (Prospero here turns directly to the King)

124 at large, moving about

125 requite you = pay you back

126 satisfy, please, delight

127 husband

128 play me false = are cheating me

- Ferdinand* No my dearest
love,
I would not for the world.
- Miranda* Yes, for a score¹²⁹ of kingdoms you should
wrangle – ¹³⁰
And I would call it fair play.¹³¹
- Alonso* If this prove 175
A vision of the island,¹³² one dear son
Shall I twice lose.
- Sebastian* A most high¹³³ miracle!
- Ferdinand* (*seeing Alonso*) Though the seas threaten they are
merciful,
I have cursed them without cause.

FERDINAND KNEELS TO ALONSO

- Alonso* Now all the blessings
Of a glad father compass thee about!¹³⁴ 180
Arise, and say how thou cam'st here.
- Miranda* O wonder!¹³⁵
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!
- Prospero* 'Tis new to thee.
- Alonso* (*to Ferdinand*) What is this maid, with whom thou wast
at play? 185

129 twenty ("a lot")

130 should wrangle = (1) would (2) ought to argue/debate

131 (i.e., she is so much in love that she would defend him, even then)

132 vision of the island = yet another of this island's illusions/fantasies

133 most high = immense

134 compass thee about = surround you

135 the complete prosodic line is RISE and SAY how THOU cam'st HERE o
WONder

For it is you¹⁴⁷ that have chalked forth¹⁴⁸ the way¹⁴⁹
Which brought us hither.

Alonso I say amen, Gonzalo.

Gonzalo Was Milan thrust from Milan, that¹⁵⁰ his issue 205
Should become kings of Naples? O rejoice
Beyond a common joy, and set it down
With gold on lasting pillars.¹⁵¹ In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand her brother, found a wife 210
Where he himself was lost, Prospero¹⁵² his dukedom
In a poor isle, and all of us¹⁵³ ourselves,
When no man was his own.¹⁵⁴

Alonso (to *Ferdinand and Miranda*) Give me your hands.
Let grief and sorrow still¹⁵⁵ embrace his heart 215
That doth not wish you joy.

Gonzalo Be it so, amen.

ENTER ARIEL, WITH THE MASTER AND BOATSWAIN
AMAZEDLY FOLLOWING

O look sir, look sir, here is more of us!
I prophesied, if a gallows were¹⁵⁶ on land
This fellow could not drown. (to *Boatswain*) Now blasphemy,

147 the gods ("fate")

148 chalked forth = traced/marked out

149 path, road

150 so that

151 lasting pillars = permanent/enduring columns ("monuments")

152 Prospero found

153 all of us = all of us found

154 his own = (1) himself, (2) in charge/control of himself

155 always, forever

156 if a gallows were = if there were a gallows

220 That swear'st grace o'erboard,¹⁵⁷ not an oath on shore?
Hast thou no mouth by land? What is the news?

Boatswain The best news is, that we have safely found
Our King, and company. The next, our ship,
Which but three glasses since, we gave out¹⁵⁸ split,
225 Is tight and yare,¹⁵⁹ and¹⁶⁰ bravely rigged, as when
We first put out to sea.

Ariel (*aside to Prospero*) Sir, all this service
Have I done since I went.¹⁶¹

Prospero (*aside to Ariel*) My tricky¹⁶²
spirit!

Alonso These are not natural events, they strengthen¹⁶³
From strange to stranger. (*to Boatswain*) Say, how came you
230 hither?

Boatswain If I did think, sir, I were well awake,
I'd strive to tell you. We were dead of sleep,¹⁶⁴
And (how we know not) all clapped under hatches,¹⁶⁵
Where, but even now, with strange and several noises
235 Of roaring, shrieking, howling, jingling chains,
And mo¹⁶⁶ diversity of sounds, all horrible,
We were awaked. Straightway, at liberty,

157 i.e., curses so immensely that God's grace is driven overboard/off the ship

158 gave out = declared, believed

159 tight and yare = watertight and ready/prepared

160 and as

161 have I done SINCE i WENT

162 fine, crafty, cunning

163 increase, intensify

164 of sleep = asleep

165 and HOW we KNOW not ALL clapped UNDER HATches

166 more, additional

- Where we, in all our trim,¹⁶⁷ freshly¹⁶⁸ beheld
 Our royal, good, and gallant¹⁶⁹ ship, our master
 Capering¹⁷⁰ to eye her. On a trice,¹⁷¹ so please you, 240
 Even¹⁷² in a dream, were we divided from them,
 And were brought moping¹⁷³ hither.
- Ariel* (aside to Prospero) Was't well done?
- Prospero* (aside to Ariel) Bravely, my diligence,¹⁷⁴ thou shalt be
 free.
- Alonso* This is as strange a maze, as e'er men trod,¹⁷⁵ 245
 And there is in this business more than nature
 Was ever conduct of.¹⁷⁶ Some oracle¹⁷⁷
 Must rectify¹⁷⁸ our knowledge.
- Prospero* Sir, my liege,¹⁷⁹
 Do not infest¹⁸⁰ your mind with beating¹⁸¹ on
 The strangeness of this business. At picked¹⁸² leisure, 250
 Which shall be shortly, single¹⁸³ I'll resolve¹⁸⁴ you

167 fully rigged and ready to sail

168 newly

169 fine, handsome, noble

170 dancing

171 on a trice = instantly (“in a single pull”)

172 exactly as

173 bewildered

174 industrious/busy/hardworking one

175 have walked in

176 conduct of = a guide of/conductor in

177 mediating agency between the divine and the everyday worlds

178 set right, establish good order in (“correct”)

179 superior-ranking lord

180 trouble

181 exercising your brain, hammering mentally

182 some chosen

183 solitary, alone

184 make clear/explain to

(Which to you shall seem probable)¹⁸⁵ of every¹⁸⁶
 These happened accidents.¹⁸⁷ Till when, be cheerful
 And think of each thing well.¹⁸⁸ (*aside to Ariel*) Come hither
 spirit,
 255 Set Caliban and his companions free.
 Untie the spell.

EXIT ARIEL

(*to Alonso*) How fares my gracious sir?
 There are yet missing of¹⁸⁹ your company¹⁹⁰
 Some few odd lads¹⁹¹ that you remember¹⁹² not.

ENTER ARIEL, DRIVING IN CALIBAN, STEPHANO,
 AND TRINCULO, WEARING THEIR STOLEN APPAREL

Stephano Every man shift for all the rest, and let no man take
 260 care for himself, for all is but fortune. Coragio,¹⁹³ bully¹⁹⁴
 monster, coragio!
Trinculo If these be true spies¹⁹⁵ which I wear in my head,
 here's a goodly sight.
Caliban O Setebos, these be brave spirits indeed.
 265 How fine my master¹⁹⁶ is! I am afraid

185 demonstrable, plausible, reliable

186 every one of

187 happened accidents = occurring events

188 favorably ("think well of it all/everything")

189 from

190 retinue

191 few odd lads = small (1) remainder/surplus, (2) rather different/unusual
 varlets/servingmen/attendants

192 recall, bear in mind

193 have courage (Italian)

194 excellent, admirable

195 visual informers

196 Prospero

He will chastise¹⁹⁷ me.

Sebastian Ha, ha!

What things¹⁹⁸ are these, my lord Antonio?

Will money buy 'em?

Antonio Very like. One of them

Is a plain¹⁹⁹ fish, and no doubt marketable.

Prospero Mark but the badges²⁰⁰ of these men, my lords, 270

Then say if they be true.²⁰¹ This misshapen²⁰² knave,

His mother was a witch, and one so strong

That²⁰³ could control the moon, make flows and ebbs,

And deal in her command,²⁰⁴ without her²⁰⁵ power.

These three have robbed me, and this demi-devil 275

(For he's a bastard one) had plotted with them

To take my life. Two of these fellows you

Must know²⁰⁶ and own,²⁰⁷ this thing of darkness I

Acknowledge mine.²⁰⁸

Caliban I shall be pinched to death.

Alonso Is not this Stephano, my drunken butler? 280

Sebastian He is drunk now, where had he²⁰⁹ wine?

197 discipline, punish

198 creatures

199 obvious, unmistakable

200 distinguishing signs (i.e., the stolen clothes)

201 faithful, loyal, trustworthy

202 deformed, monstrous

203 that she

204 deal in her command = share in the moon's authority/rule power

205 without her = outside/beyond the moon's

206 recognize, identify

207 acknowledge

208 is mine

209 had he = did he get/obtain

Alonso And Trinculo is reeling ripe.²¹⁰ Where should²¹¹
they

Find this grand²¹² liquor that hath gilded²¹³ 'em?

How cam'st thou in this pickle?²¹⁴

285 *Trinculo* I have been in such a pickle²¹⁵ since I saw you last
that²¹⁶ I fear me will never out of my bones. I shall not fear
fly-blowing.²¹⁷

Sebastian Why, how now Stephano?

Stephano O touch me not, I am not Stephano, but a cramp.²¹⁸

290 *Prospero* You'd be²¹⁹ king o' the isle, sirrah?²²⁰

Stephano I should²²¹ have been a sore²²² one, then.²²³

Alonso (*looking at Caliban*) This is a strange thing²²⁴ as e'er I
looked on.

Prospero He is as disproportioned²²⁵ in his manners

As in his shape. (*to Caliban*) Go sirrah, to my cell,

295 Take with you your companions. As²²⁶ you look²²⁷

210 reeling ripe = fully drunk ("fully advanced to the stage of reeling")

211 could

212 fine, imposing

213 brilliantly flushed their faces

214 sorry condition, disagreeable predicament

215 salt/brine used to pickle food (a pun)

216 the pickling

217 i.e., he is so well pickled that flies will not alight on him

218 caused by too much alcohol? or (since Stephano has just made a very active entrance) by Prospero's magic?

219 you'd be = you wished to be

220 term of address, when used for men, expressing control/contempt; also used, less severely, with children

221 would/must

222 painful, grievous

223 had I been/become king

224 a strange thing = as strange a thing

225 out of proportion/balance, inconsistent

226 insofar as

227 expect, look for

To have my pardon, trim it handsomely.²²⁸

Caliban Ay that I will. And I'll be wise hereafter,
And seek for grace.²²⁹ What a thrice-double²³⁰ ass
Was I to take this drunkard for a god,
And worship this dull fool!

Prospero Go to, away. 300

Alonso (to *Stephano and Trinculo*) Hence, and bestow your
luggage where you found it.

Sebastian Or stole it, rather.

EXEUNT CALIBAN, STEPHANO, AND TRINCULO

Prospero Sir, I invite your Highness, and your train²³¹
To my poor cell, where you shall take your rest
For this one night, which part of it²³² I'll waste²³³ 305
With such discourse as, I not doubt, shall make it
Go quick away, the story of my life
And the particular accidents,²³⁴ gone by²³⁵
Since I came to this isle. And in the morn
I'll bring you to your ship, and so to Naples, 310
Where I have hope to see the nuptial
Of these our dear-below'd solemnized,²³⁶
And thence retire me to my Milan, where
Every third thought shall be my grave.

228 trim it handsomely = put the cell in very good condition

229 favor, goodwill, forgiveness

230 triple double

231 attendants

232 which part of it = which in part

233 consume, spend

234 particular accidents = (1) peculiar/singular, (2) personal/private events/
happenings

235 gone by = which have passed

236 soLEMniZED

Alonso

I long

315 To hear the story of your life, which must
Take²³⁷ the ear strangely.

Prospero

I'll deliver all,

And promise you calm seas, auspicious gales,²³⁸And sail,²³⁹ so expeditious, that shall²⁴⁰ catchYour royal fleet far off.²⁴¹ (*aside to Ariel*) My Ariel, chick,

320 That is thy charge. Then to the elements

Be free, and fare thou well! (*to his guests*) Please you draw
near.

EXEUNT

237 grasp, grip, engage, affect ("take hold of")

238 auspicious gales = favorable but brisk winds

239 sailing

240 you will

241 far off = now a day's sail away

Epilogue

SPOKEN BY PROSPERO

Now my charms¹ are all o'erthrown,²
And what strength I have's mine own.³
Which is most faint.⁴ Now 'tis true⁵
I must be here confined⁶ by you,
Or sent to Naples.⁷ Let me not
Since I have my dukedom got,
And pardoned the deceiver, dwell
In this bare⁸ island⁹ by your spell,¹⁰
But release me from my bands¹¹

5

1 (1) magic spells, (2) graces, fascinating qualities

2 demolished, overcome

3 mine own = (1) as character in the play, (2) as actor playing (and still in costume as) a character in the play

4 feeble, weak

5 (1) clear, settled, sure, (2) the truth/reality/accurate, (3) proper, right, legitimate

6 (1) restricted, (2) banished (as he was for so many years confined/banished on the island)

7 i.e., very, very far from London, where the theater is

8 (1) desolate, (2) defenseless, (3) needy, poor, (4) without artistic merit, meager, rude

9 (1) the stage, (2) the play's island

10 magic power, since you are the all-powerful theater audience

11 bonds, restrictions

EPILOGUE

- 10 With the help of your good hands.¹²
 Gentle¹³ breath¹⁴ of yours, my sails¹⁵
 Must fill,¹⁶ or else my project fails,
 Which was to please. Now I want¹⁷
 Spirits¹⁸ to enforce,¹⁹ art²⁰ to enchant,²¹
 15 And my ending²² is despair,
 Unless I be relieved²³ by prayer²⁴
 Which pierces²⁵ so that it assaults²⁶
 Mercy itself, and frees²⁷ all faults.²⁸
 As²⁹ you from crimes³⁰ would³¹ pardoned be,
 20 Let your indulgence³² set me free.³³

EXIT

- 12 (i.e., by applause: noise was also thought to break magic spells)
 13 noble, kind
 14 words, sounds of approval
 15 (1) as on a boat, (2) as the wings of a poet/playwright, (3) as metaphors of prosperity/success ("to live at low sail" = to live humbly)
 16 swell (as in the various senses of "sails," in the note just above)
 17 (1) lack, (2) desire
 18 (1) sprites, as in the play, (2) personal characteristics/powers, (3) courage
 19 (1) drive by force, overcome, compel, (2) intensify/strengthen (the audience)
 20 (1) learning, as a scholar/ magician, (2) skill, as a poet/playwright, (3) cunning, stratagems
 21 (1) magically bewitch, (2) fool, delude, (3) please, delight
 22 (pun on "ending" as [1] fate and [2] end of a play/narrative)
 23 (1) rescued, (2) given sustenance, (3) lifted up, encouraged
 24 this prayer of mine, to you as my heavenly authority
 25 penetrates, thrusts through
 26 attacks, persuades, convinces
 27 relieves me/my play from
 28 (1) sins, (2) dramatic errors
 29 just as
 30 offenses, sins
 31 wish to
 32 (1) grace, over-lenient treatment, (2) ecclesiastical remission from the consequences of sin, as in Catholic practice
 33 of my confinement/banishment

AN ESSAY BY HAROLD BLOOM



The *Tempest* led off the First Folio in 1623, seven years after the death of Shakespeare. Edward Dowden, an Anglo-Irish critic of the later nineteenth century, first referred to Shakespeare's final group of plays as the Late Romances. Though I regard Dowden's suggestion as unfortunate, it has become universal and no longer can be overturned. In the First Folio, *The Tempest* clearly is regarded by Shakespeare's co-workers as a comedy, and I believe that we should think of it, and of *The Winter's Tale*, as tragi-comedies.

Shakespeare exorcised Christopher Marlowe through a long process that went on from about 1589 to 1595. With the composition of *Romeo and Juliet*, *Richard II*, *King John*, *A Midsummer Night's Dream*, and *Love's Labor's Lost*, in 1595-97, the ghost of Marlowe became amenable to summoning or dismissal at Shakespeare's own will. In 1597, Shylock and Falstaff were created, both of them beyond the horizons of Marlowe's art. It is delightful to see Shakespeare deliberately parody Marlowe in *Richard II*, and rather touching to encounter the sadness of Marlowe's murder by Walsingham's Elizabethan CIA, covertly in *As You Like It*. Echoes of Marlowe are scarce after that as Shakespeare moves into the

phase of the great tragedies of 1601 to 1607. Yet Shakespeare invents new modes of allusion, which we scarcely know as yet how to comprehend. *The Tempest* is Shakespeare's belated answer to Marlowe's *Doctor Faustus* and Prospero is the Anti-Faust, even though his name slyly is the Italian version of the Latin Faustus, "the favored one." Faustus was the cognomen that Simon Magus, reviled by Christianity as the originator of the Gnostic heresy, took when he arrived in Rome, where he perished, according to Christian sources, in a rather unlikely levitation contest with Saint Peter. Marlowe's Faustus acquires Mephistopheles as his magical familiar, but Shakespeare's Prospero employs Ariel instead, and so has made no bargain with the darker powers. Shakespeare's magus is a white magician of the Hermetist kind, possibly on the model of Giordano Bruno or of Doctor John Dee. Yet Prospero surpasses all precursors in his triumphant mastery over nature and his fellow human beings. Though such central Shakespearean figures as Hamlet, Falstaff, Iago, and Cleopatra have engendered a varied progeny in later writers, Prospero remains a largely unused resource. He is so uncanny that we have not yet caught up with him.

The Tempest is not a mystery play, offering a secret insight into human finalities; act 5 of *Hamlet* is closer to that. Perhaps *The Tempest* does turn ironically upon Shakespeare's conscious farewell to his dramatic art, but such an irony or allegory does not enhance the play's meanings. I sometimes think *The Tempest* was the first significant drama in which not much happens, beyond its protagonist's abandonment of his scheme of justified revenge precisely when he has all his enemies in his power. Most explanations of Prospero's refusal to take revenge reduce to the formulaic observation: "That's the way things turn out in Shakespeare's late

romances." Let us reopen the question: why does Prospero not gratify himself by fulfilling his revenge?

The originality of representation in *The Tempest* embraces only Prospero, the supernatural Ariel, compounded of fire and air, and the preternatural Caliban, compounded of earth and water. Unlike *The Winter's Tale*, *The Tempest* contrives to be a comedy of the marvelous without ever being outrageous; the Shakespearean exuberance expresses itself here by cheerfully discarding any semblance of a plot, except ironically that of Caliban and his drunk companions against Prospero's life.

Prospero, who is almost always sympathetic as Miranda's father, is dubiously fair to Ariel, and almost too grimly censorious towards the wretched Caliban. His peculiar severity towards Ferdinand also darkens him. But this split, between loving father and puritanical Hermetist, helps make Prospero truly interesting. He does not move our imagination as Ariel does, and Ariel, a kind of revised Puck, is less original a representation than Caliban is. Caliban does not run off with the play, as Barnardine does in *Measure for Measure*, but he makes us wonder how much humanity Prospero has sacrificed in exchange for Hermetic knowledge and wisdom.

Caliban is uncanny to us, in precisely Freud's sense of "the uncanny." Something long estranged from us, yet still familiar, returns from repression in Caliban. We can be repelled by Caliban's degradation and by his deformity, but like Prospero we have to acknowledge that Caliban is somehow ours, not to be repudiated. It is not clear to me whether Caliban is meant to be wholly human, as there is something amphibian about him, and his mother, Sycorax, like the weird sisters in *Macbeth*, has her preternatural aspects. What is certain is that Caliban has aesthetic dignity, and

that the play is not wholly Prospero's only because of him. You could replace Ariel by various assistant sprites (though not without loss), but you would not have *The Tempest* if you removed Caliban.

Why Shakespeare called the play *The Tempest* I cannot understand. Perhaps he should have called it *Prospero* or even *Prospero and Caliban*. Though the "names of the actors" describes Caliban as a "savage and deformed slave," I have never known any reader or theatergoer who could regard that as an adequate account of what may be Shakespeare's most deeply troubling single representation after Shylock. Robert Browning's Caliban, in the great monologue "Caliban upon Setebos," seems to me the most remarkable interpretation yet ventured, surpassing all overt literary criticism, and so I will employ it here as an aid, while yielding to all those who would caution me that Browning's Caliban is not Shakespeare's. Yes, but whose Caliban is?

Prospero forgives his enemies (and evidently will pardon Caliban) because he achieves a complex stance that hovers between the disinterestedness of the Hamlet of act 5 and a kind of Hermetic detachment from his own powers, perhaps because he sees that even those are dominated by a temporal ebb and flow. But there is also a subtle sense in which Prospero has been deeply wounded by his failure to raise up a higher Caliban, even as Caliban is palpably hurt (in many senses) by Prospero. Their relations, throughout the play, are not less than dreadful and wound us also, as they seem to have wounded Browning, judging by his Caliban's meditation:

Himself peeped late, eyed Prospero at his books
Careless and lofty, lord now of the isle:

Vexed, 'stiched a book of broad leaves, arrow-shaped,
 Wrote thereon, he knows what, prodigious words;
 Has peeled a wand and called it by a name;
 Weareth at whiles for an enchanter's robe
 The eyed skin of a supple oncelot;
 And hath an ounce sleeker than youngling mole,
 A four-legged serpent he makes cower and couch,
 Now snarl, now hold its breath and mind his eye,
 And saith she is Miranda and my wife:
 'Keeps for his Ariel a tall pouch-bill crane
 He bids go wade for fish and straight disgorge;
 Also a sea-beast, lumpish, which he snared,
 Blinded the eyes of, and brought somewhat tame,
 And split its toe-webs, and now pens the drudge
 In a hole o' the rock and calls him Caliban;
 A bitter heart that bides its time and bites.
 'Plays thus at being Prosper in a way,
 Taketh his mirth with make-believes: so He. (ll. 150-169)

That lumpish sea-beast, "a bitter heart that bides its time and bites," is the tortured plaything of a sick child, embittered by having been cast out by a foster father. Prospero's failed adoption of Caliban festers in the magus throughout the play. Like Emerson, who dismissed the Crucifixion as a Great Defeat, and insisted: "We demand Victory," Prospero also declines to accept defeat. These peculiar days, Prospero is regarded as a vicious Colonialist by the academic coven that calls itself Post-Colonialist. My own response would be he is in many ways a would-be father embittered by a badly failed adoption. When I stood up to depart from the New York Public Theater, soon after George C. Wolfe's pro-

Ariel My lord, it shall be done.

EXIT ARIEL

Prospero (to Caliban) Thou poisonous slave, got by the Devil
himself
Upon thy wicked dam, come forth!

ENTER CALIBAN

Caliban As wicked dew, as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye,
And blister you all o'er!

Prospero For this be sure, tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up, urchins
Shall for that vast of night that they may work
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

Caliban I must eat my dinner.
This island's mine by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first
Thou strok'st me, and made much of me. Wouldst give me
Water with berries in't. And teach me how
To name the bigger light, and how the less
That burn by day and night. And then I loved thee,
And showed thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place, and fertile.
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,

Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Caliban

No, pray thee.

(*aside*) I must obey. His art is of such power,
It would control my dam's god Setebos,
And make a vassal of him.

Prospero

So slave, hence! (I.2.307–375)

Is it, as some would say, that our resentment of Prospero and Miranda here and our sympathy (to a degree) with Caliban, are as irrelevant as a preference for Shylock over Portia? I do not think so, since Shylock is a grotesque bogeyman though also a troublingly original representation, while Caliban, though grotesque, is also immensely original. You can New Historicize Caliban if you wish, but a discourse on Caliban and the Bermudas Trade is about as helpful as a Neo-Marxist analysis of Falstaff and Surplus Value, or a Lacanian-Feminist exegesis of the difference between Rosalind and Celia. Caliban's peculiar balance of character and personality is as unique as Falstaff's and Rosalind's, though far more difficult to describe. But Prospero's balance also yields reluctantly to our descriptions, as if more than his white magic is beyond us. Prospero never loses his anger or sense of outrage in regard to Caliban, and surely some guilt attaches to the magus, who sought to make Caliban into what he could not become, and then went on punishing Caliban merely for being himself. Caliban is an inhabitant of his own island and its nature, and not at all a candidate for Hermetic transformations. He can be controlled and chastised by Prospero's magical art, but he remains recalcitrant, and holds on to the strange dignity of being Caliban, although endlessly insulted by everyone who speaks to him in the play.

More than victimage and its ravages is involved when we sympathize with Caliban. What Freud called Family Romances is the context that holds together Prospero, Miranda, and Caliban. The attempted rape is ignored by New Historicists, Feminists, Marxists, Post-Colonialists, and the other components of what I have dubbed The School of Resentment, but it must be meditated upon even as we remain concerned with the pathos of Caliban. Prospero has his Yahweh-like aspects, and indeed even admits he has raised the dead. Himself a great usurper of preternatural powers, Prospero is outraged as much by Caliban's would-be yielding to what Freud called the Drive, as he is by the foster child's betrayal of familial constraints. I have quoted this first confrontation between Prospero and Miranda with Caliban in the play at such length because it seems to me the heart of darkness in *The Tempest*. Time is Prospero's only authentic antagonist in the drama, and the collapse of the scheme of adoption threatens the ordering of time by the magus. Yet even the marring of Prospero's project of raising up Caliban cannot deprive the creature of his aesthetic dignity.

Alas, Caliban's dignity vanishes in the presence of the jester Trinculo and the drunken Stephano, with whom Caliban attempts to replace Prospero as master. The immense puzzle of Shakespeare's vision of Caliban is enhanced when the slave's most beautiful speech comes in the grotesque context of his seeking to soothe the fears of Trinculo and Stephano which are caused by the music of the invisible Ariel:

Be not afeard, the isle is full of noises,
 Sounds, and sweet airs, that give delight and hurt not.
 Sometimes a thousand twangling instruments

Will hum about mine ears, and sometimes voices,
 That if I then had waked after long sleep,
 Will make me sleep again, and then in dreaming
 The clouds methought would open, and show riches
 Ready to drop upon me, that when I waked
 I cried to dream again. (3.2.135–143)

This exquisite pathos is Caliban's finest moment, and exposes the sensibility that Prospero presumably hoped to develop, before Caliban's attempted rape of Miranda. The bitterest lines in the play come in Prospero's Yahweh-like reflections upon his fallen creature:

A devil, a born devil, on whose nature
 Nurture can never stick. On whom my pains,
 Humanely taken, all, all lost, quite lost,
 And, as with age, his body uglier grows,
 So his mind cankers. I will plague them all,
 Even to roaring. (4.1.88–93)

This could be Milton's God, Schoolmaster of Souls, fulminating at the opening of *Paradise Lost*, book 3. True, Prospero turns to the rarer action of forgiveness and promises Caliban he yet will receive pardon and Caliban resolves to "seek for grace." Yet Shakespeare was uninterested in defining that grace; he does not even tell us if Caliban will remain alone on the island in freedom, or whether he is to accompany Prospero to Milan, a weird prospect for the son of Sycorax, and yet by no means an unlikely one. All that Prospero foresees for himself in Milan is a retirement "where / Every third thought shall be my grave." We want Caliban to be left behind in what is, after all, his own place, but

Shakespeare neither indulges nor denies our desires. If Prospero is at last a kind of benign Iago (an impossible oxymoron), then Caliban's recalcitrances finally look like an idiosyncratic rebellion of actor against playwright, creature against demiurge. A warm monster is dramatically more sympathetic than a cold magus, but that simplistic difference does not explain away the enigma of Caliban. I suspect that Prospero forgives his enemies because he understands, better than we can, the mystery of time. His magic reduces to what Nietzsche called the will's revenge against time, and against time's "it was." Caliban, who need not fear time, and who hates Prospero's books of magic, perhaps represents finally time's revenge against all those who conjure with books.

FURTHER READING



This is not a bibliography but a selective set of starting places.

Texts

Hinman, Charlton. *The First Folio of Shakespeare*. 2d ed. Introduction by Peter W. M. Blayney. New York: W. W. Norton, 1996.

Language

Dobson, E. J. *English Pronunciation, 1500–1700*. 2d ed. Oxford: Oxford University Press, 1968.

Houston, John Porter. *The Rhetoric of Poetry in the Renaissance and Seventeenth Century*. Baton Rouge: Louisiana State University Press, 1983.

———. *Shakespearean Sentences: A Study in Style and Syntax*. Baton Rouge: Louisiana State University Press, 1988.

Kermode, Frank. *Shakespeare's Language*. New York: Farrar, Straus and Giroux, 2000.

Kökeritz, Helge. *Shakespeare's Pronunciation*. New Haven: Yale University Press, 1953.

Lanham, Richard A. *The Motives of Eloquence: Literary Rhetoric in the Renaissance*. New Haven and London: Yale University Press, 1976.

The Oxford English Dictionary: Second Edition on CD-ROM, version 3.0. New York: Oxford University Press, 2002.

FURTHER READING

- Raffel, Burton. *From Stress to Stress: An Autobiography of English Prosody*. Hamden, Conn.: Archon Books, 1992.
- Ronberg, Gert. *A Way with Words: The Language of English Renaissance Literature*. London: Arnold, 1992.
- Trousdale, Marion. *Shakespeare and the Rhetoricians*. Chapel Hill: University of North Carolina Press, 1982.

Culture

- Bindoff, S. T. *Tudor England*. Baltimore: Penguin, 1950.
- Bradbrook, M. C. *Shakespeare: The Poet in His World*. New York: Columbia University Press, 1978.
- Brown, Cedric C., ed. *Patronage, Politics, and Literary Tradition in England, 1558–1658*. Detroit, Mich.: Wayne State University Press, 1993.
- Buxton, John. *Elizabethan Taste*. London: Harvester, 1963.
- Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. New York: Oxford University Press, 1991.
- Cowan, Alexander. *Urban Europe, 1500–1700*. New York: Oxford University Press, 1998.
- Dolan, John P., ed. *The Essential Erasmus*. New York: New American Library, 1964.
- Finucci, Valeria, and Regina Schwartz, eds. *Desire in the Renaissance: Psychoanalysis and Literature*. Princeton, N.J.: Princeton University Press, 1994.
- Fumerton, Patricia, and Simon Hunt, eds. *Renaissance Culture and the Everyday*. Philadelphia: University of Pennsylvania Press, 1999.
- Greenblatt, Stephen J. *Learning to Curse: Essays in Early Modern Culture*. New York: Routledge, 1990.
- Halliday, F. E. *Shakespeare in His Age*. South Brunswick, N.J.: Yoseloff, 1965.
- Harrison, G. B., ed. *The Elizabethan Journals: Being a Record of Those Things Most Talked of During the Years 1591–1597*. Abridged ed. 2 vols. New York: Doubleday Anchor, 1965.
- Harrison, William. *The Description of England: The Classic Contemporary [1577] Account of Tudor Social Life*. Edited by Georges Edelen.

- Washington, D.C.: Folger Shakespeare Library, 1968. 2d ed., New York: Dover, 1994.
- Huizinga, Johan. *Erasmus and the Age of Reformation*. New York: Harper and Row, 1957.
- Jardine, Lisa. *Reading Shakespeare Historically*. London: Routledge, 1996.
- . *Worldly Goods: A New History of the Renaissance*. London: Macmillan, 1996.
- Jeanneret, Michel. *A Feast of Words: Banquets and Table Talk in the Renaissance*. Translated by Jeremy Whiteley and Emma Hughes. Chicago: University of Chicago Press, 1991.
- Kernan, Alvin. *Shakespeare, the King's Playwright: Theater in the Stuart Court, 1603–1613*. New Haven: Yale University Press, 1995.
- Lockyer, Roger. *Tudor and Stuart Britain*. London: Longmans, 1964.
- Rose, Mary Beth, ed. *Renaissance Drama as Cultural History: Essays from Renaissance Drama, 1977–1987*. Evanston, Ill.: Northwestern University Press, 1990.
- Schmidgall, Gary. *Shakespeare and the Courtly Aesthetic*. Berkeley: University of California Press, 1981.
- Tillyard, E. M. W. *The Elizabethan World Picture*. London: Chatto and Windus, 1943. Reprint, Harmondsworth: Penguin, 1963.
- Willey, Basil. *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. New York: Columbia University Press, 1933. Reprint, New York: Doubleday, 1955.
- Wilson, F. P. *The Plague in Shakespeare's London*. 2d ed. Oxford: Oxford University Press, 1963.
- Wilson, John Dover. *Life in Shakespeare's England: A Book of Elizabethan Prose*. 2d ed. Cambridge: Cambridge University Press, 1913. Reprint, Harmondsworth: Penguin, 1944.
- Zimmerman, Susan, and Ronald F. E. Weissman, eds. *Urban Life in the Renaissance*. Newark: University of Delaware Press, 1989.

Dramatic Development

- Cohen, Walter. *Drama of a Nation: Public Theater in Renaissance England and Spain*. Ithaca, N.Y.: Cornell University Press, 1985.

- Dessen, Alan C. *Shakespeare and the Late Moral Plays*. Lincoln: University of Nebraska Press, 1986.
- Fraser, Russell A., and Norman Rabkin, eds. *Drama of the English Renaissance*. 2 vols. Upper Saddle River, N.J.: Prentice Hall, 1976.
- Happé, Peter, ed. *Tudor Interludes*. Harmondsworth: Penguin, 1972.
- Laroque, François. *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage*. Translated by Janet Lloyd. Cambridge: Cambridge University Press, 1991.
- Norland, Howard B. *Drama in Early Tudor Britain, 1485–1558*. Lincoln: University of Nebraska Press, 1995.

Theater and Stage

- Doran, Madeleine. *Endeavors of Art: A Study of Form in Elizabethan Drama*. Milwaukee: University of Wisconsin Press, 1954.
- Gurr, Andrew. *Playgoing in Shakespeare's London*. Cambridge: Cambridge University Press, 1987.
- . *The Shakespearian Stage, 1574–1642*. 3d ed. Cambridge: Cambridge University Press, 1992.
- Harrison, G. B. *Elizabethan Plays and Players*. Ann Arbor: University of Michigan Press, 1956.
- Holmes, Martin. *Shakespeare and His Players*. New York: Scribners, 1972.
- Ingram, William. *The Business of Playing: The Beginnings of the Adult Professional Theater in Elizabethan London*. Ithaca, N.Y.: Cornell University Press, 1992.
- Lamb, Charles. *The Complete Works and Letters*. New York: Modern Library, 1935.
- Marcus, Leah S. *Unediting the Renaissance: Shakespeare, Marlowe, Milton*. London: Routledge, 1996.
- Orgel, Stephen. *The Authentic Shakespeare and Other Problems of the Early Modern Stage*. New York: Routledge, 2002.
- Salgado, Gamini. *Eyewitnesses of Shakespeare: First Hand Accounts of Performances, 1590–1890*. New York: Barnes and Noble, 1975.
- Stern, Tiffany. *Rehearsal from Shakespeare to Sheridan*. Oxford: Clarendon Press, 2000.

- Thomson, Peter. *Shakespeare's Professional Career*. Cambridge: Cambridge University Press, 1992.
- Weimann, Robert. *Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function*. Edited by Robert Schwartz. Baltimore: Johns Hopkins University Press, 1978.
- Yachnin, Paul. *Stage-Wrights: Shakespeare, Jonson, Middleton, and the Making of Theatrical Value*. Philadelphia: University of Pennsylvania Press, 1997.

Biography

- Halliday, F. E. *The Life of Shakespeare*. Rev. ed. London, Duckworth, 1964.
- Honigmann, F. A. J. *Shakespeare: The "Lost Years."* 2d ed. Manchester: Manchester University Press, 1998.
- Schoenbaum, Samuel. *Shakespeare's Lives*. New ed. Oxford: Clarendon Press, 1991.
- . *William Shakespeare: A Compact Documentary Life*. Oxford: Oxford University Press, 1977.

General

- Bergeron, David M., and Geraldo U. de Sousa. *Shakespeare: A Study and Research Guide*. 3d ed. Lawrence: University of Kansas Press, 1995.
- Berryman, John. *Berryman's Shakespeare*. Edited by John Haffenden. Preface by Robert Giroux. New York: Farrar, Straus and Giroux, 1999.
- Bradby, Anne, ed. *Shakespearean Criticism, 1919–35*. London: Oxford University Press, 1936.
- Colie, Rosalie L. *Shakespeare's Living Art*. Princeton, NJ.: Princeton University Press, 1974.
- Dean, Leonard F., ed. *Shakespeare: Modern Essays in Criticism*. Rev. ed. New York: Oxford University Press, 1967.
- Greene, David. *The Actor in History: Studies in Shakespearean Stage Poetry*. University Park: Pennsylvania State University Press, 1988.

FURTHER READING

- Goddard, Harold C. *The Meaning of Shakespeare*. 2 vols. Chicago: University of Chicago Press, 1951.
- Kaufmann, Ralph J. *Elizabethan Drama: Modern Essays in Criticism*. New York: Oxford University Press, 1961.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford, 1996.
- Raffel, Burton. *How to Read a Poem*. New York: Meridian, 1984.
- Ricks, Christopher, ed. *English Drama to 1710*. Rev. ed. Harmondsworth: Sphere, 1987.
- Siegel, Paul N., ed. *His Infinite Variety: Major Shakespearean Criticism Since Johnson*. Philadelphia: Lippincott, 1964.
- Sweeting, Elizabeth J. *Early Tudor Criticism: Linguistic and Literary*. Oxford: Blackwell, 1940.
- Van Doren, Mark. *Shakespeare*. New York: Holt, 1939.
- Weiss, Theodore. *The Breath of Clowns and Kings: Shakespeare's Early Comedies and Histories*. New York: Atheneum, 1971.
- Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge University Press, 1986.

FINDING LIST



Repeated unfamiliar words and meanings, alphabetically arranged, with act, scene, and footnote number of first occurrence, in the spelling (form) of that first occurrence.

<i>abhorred</i>	1.2.292	<i>butler</i>	Char.3
<i>abide</i>	1.2.362	<i>by and by</i>	2.1.8
<i>advance</i>	1.2.390	<i>case</i>	1.1.45
<i>affection</i>	1.2.429	<i>chapped</i>	1.1.65
<i>air</i>	1.2.382	<i>charge</i>	1.2.435
<i>allay</i>	1.2.3	<i>charm</i> (noun)	1.2.250
<i>amazement</i>	1.2.12	<i>cheek</i>	1.2.6
<i>apes</i>	2.2.10	<i>common</i>	2.1.2
<i>art</i>	1.2.1	<i>credit</i> (verb)	1.2.103
<i>attend</i>	1.2.70	<i>delicate</i>	1.2.290
<i>bate</i> (verb)	1.2.269	<i>delivered</i>	2.1.27
<i>bestow</i>	4.1.38	<i>demanded</i>	1.2.151
<i>blow</i> (verb)	3.1.51	<i>dew</i>	1.2.246
<i>bow</i>	2.1.77	<i>dispersed</i>	1.2.239
<i>brave</i>	1.2.7	<i>distractions</i>	3.3.69
<i>brine</i>	1.2.233	<i>else</i>	1.2.37

FINDING LIST

<i>ends</i> (noun)	1.2.88	<i>mischief</i>	3.1.57
<i>envy</i>	1.2.277	<i>miss</i> (verb)	1.2.322
<i>ere</i>	1.2.39	<i>mistress</i>	3.1.14
<i>fair</i>	1.2.136	<i>move</i> (verb)	1.2.352
<i>featly</i>	1.2.371	<i>mow</i>	2.2.11
<i>fellows</i>	1.2.399	<i>office</i>	1.1.46
<i>fen</i>	1.2.331	<i>omit</i>	1.2.201
<i>fine</i> (adjective)	1.2.324	<i>ordered</i>	
<i>foison</i>	2.1.108	(adjective)	1.2.28
<i>fortune</i>	1.2.195	<i>owes</i>	1.2.388
<i>foul</i>	1.2.156	<i>part</i> (noun)	3.2.9
<i>full</i>	1.2.19	<i>perdition</i>	1.2.29
<i>gape</i>	1.1.67	<i>pitch</i>	1.2.5
<i>gentleness</i>	1.2.183	<i>plummet</i> (noun)	3.3.74
<i>glasses</i>	1.2.257	<i>point</i>	1.2.215
<i>goodly</i>	1.2.398	<i>potent</i>	1.2.296
<i>hap</i>	1.1.35	<i>pray</i>	1.1.15
<i>hearkens</i>	1.2.129	<i>presently</i>	1.2.134
<i>hint</i> (noun)	1.2.145	<i>prithce</i> (verb)	1.2.266
<i>how now</i>	1.2.263	<i>prize</i> (verb)	1.2.184
<i>ill</i> (noun)	1.2.358	<i>professes</i>	2.1.164
<i>labor</i>	1.1.18	<i>profit</i> (noun)	1.2.187
<i>light</i> (adverb)	1.2.434	<i>project</i> (noun)	2.1.227
<i>line</i> (noun)	4.1.189	<i>prove</i>	3.2.21
<i>luggage</i>	4.1.204	<i>purposes</i>	1.2.359
<i>mar</i>	1.1.23	<i>quality</i>	1.2.214
<i>mark</i> (verb)	1.2.55	<i>raised</i>	2.1.54
<i>methinks</i>	1.1.31	<i>rate</i> (noun)	1.2.92
<i>ministers</i> (noun)	1.2.143	<i>rift</i>	1.2.299
<i>mischance</i>	1.1.28	<i>scurvy</i> (adjective)	2.2.44

FINDING LIST

<i>serious</i>	2.1.141	<i>trial</i>	1.2.442
<i>service</i>	1.2.267	<i>tricks</i>	1.2.232
<i>several</i>	3.1.37	<i>used</i>	1.2.353
<i>sineus</i>	3.1.21	<i>very</i>	1.2.26
<i>slave</i>	1.2.288	<i>warrant</i>	1.1.48
<i>something</i>	1.2.396	<i>wench</i>	1.2.152
(adverb)		<i>wherefore</i>	1.2.149
<i>springs</i> (noun)	1.2.343	<i>wink'st</i>	2.1.139
<i>stomach</i>	1.2.177	<i>worthy</i>	1.2.267
<i>supplant</i>	3.2.25	<i>wrack</i>	1.2.25
<i>time</i>	2.1.229		