The Lake English Classics

REVISED EDITION WITH HELP TO STUDY

SHAKSPERE'S

THE TEMPEST

EDITED FOR SCHOOL USE

BY

WILLIAM ALLAN NEILSON
PRESIDENT SMITH COLLEGE

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PREFACE

As in the previous volumes of this series, the aim has been to present a satisfactory text of the play, modernized in spelling and punctuation, and to furnish in the introduction and notes comment enough to render it thoroughly intelligible. The first section of the introduction is intended to give the student an idea of the place of the play in the history of the English drama in general, and of Shakspere’s development in particular. The second section deals with the date and sources of *The Tempest*, and discusses Shakspere’s meter and language.

In stating the result of research into the source of the plot, I have dealt with the suggested originals somewhat fully, in spite of the fact that I believe the true source has not yet been discovered. The accounts given here, however, are sufficient to enable the student to judge for himself whether either the German play or the Spanish tale is worthy of further study in this connection. Since the restoration of authenticity to Cunningham’s extracts from the *Accounts of the Revels at Court* by Mr. Ernest Law the date of the production of *The Tempest*
can be fixed within the limits of a year, and much of the discussion over the performance of the play at the marriage of the Princess Elizabeth, with all the attempts to find in it a courtly allegory, can now be dispensed with.

The interest of The Tempest is not primarily dramatic. The element of conflict, so essential for dramatic vitality whether in comedy or tragedy, is not powerful enough here to create any great degree of suspense. Before we know of Prospero’s danger from Caliban and his fellow-conspirators, or of the risk run by Alonso from the more serious villains of the piece, we are too well assured of the all-sufficient power of the magician to have any real doubt as to the success of his plans; while the course of Ferdinand and Miranda’s true love runs smooth to all eyes but their own. Yet the play bears abundant testimony to Shakspere’s mature mastery of technic, both in the (for him) rare observance of the unities of place and time, and in the employment of many devices for the sustaining of interest.

The drawing of character is simpler than in perhaps any other of the later plays. In the case of the heroine this is a natural outcome of her situation; but even the sophisticated Italian courtiers show little trace of any attempt to give them complexity. They are painted with detail enough to justify their parts in the action,
and with that the author seems to have been content.

Yet few of Shakspere’s plays possess a more marked charm than this, a charm derived chiefly from the delightful poetry of the lines, from the mellow wisdom of the speeches of Prospero, and from the definiteness with which the atmosphere of the enchanted island is brought before our imaginations. To create a due appreciation of these elements in the minds of his pupils is the main task of anyone who would teach The Tempest.

For further details on the life and work of Shakspere the following may be referred to: Dowden’s Shakspere Primer, and Shakspere, His Mind and Art; Sir Sidney Lee’s Life of William Shakespeare (revised edition, 1909); Boas’s Shakspere and His Predecessors; and The Facts about Shakespeare, by Neilson and Thorndike. For a general account of the English drama of the period, see A. W. Ward’s History of English Dramatic Literature (revised edition, 1899), F. E. Schelling’s Elizabethan Drama, and volumes V and VI of The Cambridge History of English Literature, all of which contain abundant bibliographical material. For questions of language and grammar, see A. Schmidt’s Shakespeare-Lexicon; J. Bartlett’s Concordance to Shakespeare; Onions’s Shakespeare Glossary, and E. A. Abbott’s Shakespearian Grammar. As
usual, Dr. H. H. Furness's *New Variorum* edition of the present play is a valuable compendium of the results of scholarship on the subject. In the preparation of the present edition I have been much indebted to Mr. H. W. Herrington.

W. A. N.

**Harvard University.**

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INTRODUCTION

I. SHAKSPERE AND THE ENGLISH DRAMA

The wonderful rapidity of the development of the English drama in the last quarter of the sixteenth century stands in striking contrast to the slowness of its growth before that period. The religious drama, out of which the modern dramatic forms were to spring, had dragged through centuries with comparatively little change, and was still alive when, in 1576, the first theater was built in London. By 1600 Shakspere had written more than half his plays and stood complete master of the art which he brought to a pitch unsurpassed in any age. Much of this extraordinary later progress was due to contemporary causes; but there entered into it also certain other elements which can be understood only in the light of the attempts that had been made in the three or four preceding centuries.

In England, as in Greece, the drama sprang from religious ceremonial. The Mass, the center of the public worship of the Roman church, contained dramatic material in the gestures of the officiating priests, in the narratives contained in the
Lessons, and in the responsive singing and chanting. Latin, the language in which the services were conducted, was unintelligible to the mass of the people, and as early as the fifth century the clergy had begun to use such devices as *tableaux vivants* of scenes like the marriage in Cana and the Adoration of the Magi, to make comprehensible important events in Bible history. Later, the Easter services were illuminated by representations of the scene at the sepulcher on the morning of the Resurrection, in which a wooden, and afterwards a stone, structure was used for the tomb itself, and the dialogue was chanted by different speakers representing respectively the angel, the disciples, and the women. From such beginnings as this there gradually evolved the earliest form of the *Miracle Play*.

As the presentations became more elaborate, the place of performance was moved first to the churchyard, then to the fields, and finally to the streets and open spaces of the towns. With this change of locality went a change in the language and in the actors and an extension of the field from which the subjects were chosen. Latin gave way to the vernacular, and the priests to laymen; and miracle plays representing the lives of patron saints were given by schools, trade gilds, and other lay institutions. A further development appeared when, instead of
single plays, whole series such as the extant York, Chester, and Coventry cycles were given, dealing in chronological order with the most important events in Bible history from the Creation to the Day of Judgment.

The stage used for the miracle play as thus developed was a platform mounted on wheels, which was moved from space to space through the streets. Each trade undertook one or more plays, and, when possible, these were allotted with reference to the nature of the particular trade. Thus the play representing the visit of the Magi bearing gifts to the infant Christ was given to the goldsmiths, and the building of the Ark to the carpenters. The costumes were conventional and frequently grotesque. Judas always wore red hair and a red beard; Herod appeared as a fierce Saracen; the devil had a terrifying mask and a tail; and divine personages wore gilt hair.

Meanwhile the attitude of the church toward these performances had changed. Priests were forbidden to take part in them, and as early as the fourteenth century we find sermons directed against them. The secular management had a more important result in the introduction of comic elements. Figures such as Noah's wife and Herod became frankly farcical, and whole episodes drawn from contemporary life and full of local color were invented, in which the orig-
inal aim of edification was displaced by an explicit attempt at pure entertainment. Most of these features were characteristic of the religious drama in general throughout Western Europe. But the local and contemporary elements naturally tended to become national; and in England we find in these humorous episodes the beginnings of native comedy.

Long before the miracle plays had reached their height, the next stage in the development of the drama had begun. Even in very early performances there had appeared, among the dramatis personæ drawn from the Scriptures, personifications of abstract qualities such as Righteousness, Peace, Mercy, and Truth. In the fifteenth century this allegorical tendency, which was prevalent also in the non-dramatic literature of the age, resulted in the rise of another kind of play, the Morality, in which the action had an allegorical signification, the characters were mainly personifications or highly universalized types, and the aim was the teaching of moral lessons or social or religious reform. Thus the most powerful of all the Moralities, Sir David Lindesay's Satire of the Three Estates, is a direct attack upon the corruption in the church just before the Reformation.

The advance implied in the Morality consisted not so much in any increase in the vitality of the characters or in the interest of the plot (in
both of which, indeed, there was usually a falling off), as in the fact that in it the drama had freed itself from the bondage of having to choose its subject matter from one set of sources—the Bible, the Apocrypha, and the Lives of the Saints. This freedom was shared by the Interlude, a form not always to be distinguished from the Morality, but one in which the tendency was to substitute for personified abstractions actual social types such as the Priest, the Pardoner, or the Palmer, and the plot had no double meaning. A feature of both forms was the Vice, a humorous character who appeared under the various disguises of Hypocrisy, Fraud, and the like, and whose function it was to make fun, chiefly at the expense of the Devil. The Vice is historically important as having bequeathed some of his characteristics to the Fool of the later drama.

John Heywood, the most important writer of Interludes, lived well into the reign of Elizabeth, and even the miracle play persisted into the reign of her successor in the seventeenth century. But long before it finally disappeared it had become a mere medieval survival. A new England had meantime come into being and new forces were at work, manifesting themselves in a dramatic literature infinitely beyond anything even suggested by the crude forms which have been described.
The great European intellectual movement known as the Renaissance had at last reached England, and it brought with it materials for an unparalleled advance in all the living forms of literature. Italy and the classics, especially, supplied literary models and material. Not only were translations from these sources abundant, but Italian players visited England, and performed before Queen Elizabeth. France and Spain, as well as Italy, flooded the literary market with collections of tales, from which, both in the original languages and in such translations as are found in Paynter’s *Palace of Pleasure* (published 1566-67), the dramatists drew materials for their plots.

These literary conditions, however, did not do much beyond offering a means of expression. For a movement so magnificent in scale as that which produced the Elizabethan Drama, something is needed besides models and material. In the present instance this something is to be found in the state of exaltation which characterized the spirit of the English people in the days of Queen Elizabeth. Politically, the nation was at last one, after the protracted divisions of the Reformation, and its pride was stimulated by its success in the fight with Spain. Intellectually, it was sharing with the rest of Europe the exhilaration of the Renaissance. New lines of action in all parts of the world, new lines of
thought in all departments of scholarship and intellectual speculation, were opening up; and the whole land was throbbing with life.

In its very beginnings the new movement in England showed signs of that combination of native tradition and foreign influence which was to characterize it throughout. The first regular English comedy, Udall's *Ralph Roister Doister*, was an adaptation of the underplot of the *Eunuchus* of Terence to contemporary English life. After a short period of experiment by amateurs working chiefly under the influence of Seneca, we come upon a band of professional playwrights who not only prepared the way for Shakspere, but in some instances produced works of great intrinsic worth. The mythological dramas of Lyly with the bright repartee of their prose dialogue and the music of their occasional lyrics, the interesting experiments of Greene and Peele, and the horrors of the tragedy of Kyd, are all full of suggestions of what was to come. But by far the greatest of Shakspere's forerunners was Christopher Marlowe, who not only has the credit of fixing blank verse as the future poetic medium for English tragedy, but who in his plays from *Tamburlaine* to *Edward II.* contributed to the list of the permanent masterpieces of the English drama.

It was in the professional society of these men that Shakspere found himself when he came to
London. Born in the provincial town of Stratford-on-Avon in the heart of England, he was baptized on April 26, 1564 (May 6th, according to our reckoning). The exact day of his birth is unknown. His father was John Shakspere, a fairly prosperous tradesman, who may be supposed to have followed the custom of his class in educating his son. If this were so, William would be sent to the Grammar School, already able to read, when he was seven, and there he would be set to work on Latin Grammar, followed by reading, up to the fourth year, in Cato's *Maxims*, Æsop's *Fables*, and parts of Ovid, Cicero, and the medieval poet Mantuanus. If he continued through the fifth and sixth years, he would read parts of Vergil, Horace, Terence, Plautus, and the Satirists. Greek was not usually taught in the Grammar Schools. Whether he went through this course or not we have no means of knowing, except the evidence afforded by the use of the classics in his works, and the famous dictum of his friend, Ben Jonson, that he had "small Latin and less Greek." What we are sure of is that he was a boy of remarkable acuteness of observation, who used his chances for picking up facts of all kinds; for only thus could he have accumulated the fund of information which he put to such a variety of uses in his writings.

Throughout the poet's early boyhood the for-
tunes of John Shakspere kept improving until he reached the position of High Bailiff or Mayor of Stratford. When William was about thirteen, however, his father began to meet with reverses, and these are conjectured to have led to the boy’s being taken from school early and set to work. What business he was taught we do not know, and indeed we have little more information about him till the date of his marriage in November, 1582, to Anne Hathaway, a woman from a neighboring village, who was seven years his senior. Concerning his occupations in the years immediately preceding and succeeding his marriage several traditions have come down,—of his having been apprenticed as a butcher, of his having taken part in poaching expeditions, and the like—but none of these is based upon sufficient evidence. About 1585 he left Stratford, and probably by the next year he had found his way to London.

How soon and in what capacity he first became attached to the theaters we are again unable to say, but by 1592 he had certainly been engaged in theatrical affairs long enough to give some occasion for the jealous outburst of a rival playwright, Robert Greene, who in a pamphlet posthumously published in that year, accused him of plagiarism. Henry Chettle, the editor of Greene’s pamphlet, shortly after apologized for his connection with the charge, and bore witness
to Shakspere's honorable reputation as a man and to his skill both as an actor and a dramatist.

Robert Greene, who thus supplies us with the earliest extant indications of his rival's presence in London, was in many ways a typical figure among the playwrights with whom Shakspere worked during this early period. A member of both universities, Greene came to the metropolis while yet a young man, and there led a life of the most diversified literary activity, varied with bouts of the wildest debauchery. He was a writer of satirical and controversial pamphlets, of romantic tales, of elegiac, pastoral, and lyric poetry, a translator, a dramatist,—in fact, a literary jack-of-all-trades. The society in which he lived consisted in part of "University Wits" like himself, in part of the low men and women who haunted the vile taverns of the slums to prey upon such as he. "A world of blackguardism dashed with genius," it has been called and the phrase is fit enough. Among such surroundings Greene lived, and among them he died, bankrupt in body and estate, the victim of his own ill-governed passions.

In conjunction with such men as this Shakspere began his life-work. His first dramatic efforts were made in revising the plays of his predecessors with a view to their revival on the stage; and in *Titus Andronicus* and the first part of *Henry VI*. we have examples of this kind
of work. The next step was probably the production of plays in collaboration with other writers, and to this practice, which he almost abandoned in the middle of his career, he seems to have returned in his later years in such plays as *Pericles, Henry VIII.*, and *The Two Noble Kinsmen*. How far Shakspere was of this dissolute set to which his fellow-workers belonged it is impossible to tell; but we know that by and by, as he gained mastery over his art and became more and more independent in work and in fortune, he left this sordid life behind him, and aimed at the establishment of a family. In half a dozen years from the time of Greene’s attack, he had reached the top of his profession, was a sharer in the profits of his theater, and had invested his savings in land and houses in his native town. The youth who ten years before had left Stratford poor and burdened with a wife and three children, had now become “William Shakspere, Gentleman.”

During these years Shakspere’s literary work was not confined to the drama, which, indeed, was then hardly regarded as a form of literature. In 1593 he published *Venus and Adonis*, and in 1594, *Lucrece*, two poems belonging to a class of highly wrought versions of classical legends which was then fashionable, and of which Marlowe’s *Hero and Leander* is the other most famous example. For several years, too, in the last
decade of the sixteenth century and the first few years of the seventeenth, he was composing a series of sonnets on love and friendship, in this also following a literary fashion of the time. Yet these give us more in the way of self-revelation than anything else he has left. From them we seem to be able to catch glimpses of his attitude toward his profession, and one of them makes us realize so vividly his perception of the tragic risks of his surroundings that it is set down here:

O, for my sake do you with Fortune chide,  
The guilty goddess of my harmful deeds,  
That did not better for my life provide  
Than public means which public manners breeds.  
Thence comes it that my name receives a brand,  
And almost thence my nature is subdued  
To what it works in, like the dyer's hand:  
Pity me then and wish I were renewed;  
Whilst, like a willing patient, I will drink  
Potions of eisel 'gainst my strong infection;  
No bitterness that I will bitter think,  
Nor double penance to correct correction.  
Pity me then, dear friend, and I assure ye  
Even that your pity is enough to cure me.

It does not seem possible to avoid the inferences lying on the surface of this poem; but whatever confessions it may imply, it serves, too, to give us the assurance that Shakspere did not easily and blindly yield to the temptations that surrounded the life of the theater of his time.
For the theater of Shakspere's day was no very reputable affair. Externally it appears to us now a very meager apparatus—almost absurdly so, when we reflect on the grandeur of the compositions for which it gave occasion. A roughly circular wooden building, with a roof over the stage and over the galleries, but with the pit often open to the wind and weather, having very little scenery and practically no attempt at the achievement of stage-illusion, such was the scene of the production of some of the greatest imaginative works the world has seen. Nor was the audience very choice. The more respectable citizens of Puritan tendencies frowned on the theater to such an extent that it was found advisable to place the buildings outside the city limits and beyond the jurisdiction of the city fathers. The pit was thronged with a motley crowd of petty tradesfolk and the dregs of the town; the gallants of the time sat on stools on the stage, "drinking" tobacco and chaffing the actors, their efforts divided between displaying their wit and their clothes. The actors were all male, the women's parts being taken by boys whose voices were not yet broken. The costumes, frequently the cast-off clothing of the gallants, were often gorgeous, but seldom appropriate. Thus the success of the performance had to depend upon the excellence of the piece, the merit
of the acting, and the readiness of appreciation of the audience.

This last point, however, was more to be relied upon than a modern student might imagine. Despite their dubious respectability, the Elizabethan playgoers must have been of wonderfully keen intellectual susceptibilities. For clever feats in the manipulation of language, for puns, happy alliterations, delicate melody such as we find in the lyrics of the times, for the thunder of the pentameter as it rolls through the tragedies of Marlowe, they had a practised taste. Qualities which we now expect to appeal chiefly to the literary appear to have been relished by men who could neither read nor write, and who at the same time enjoyed jokes which would be too broad, and stage massacres which would be too bloody, for a modern audience of sensibilities much less acute in these other directions. In it all we see how far-reaching was the wonderful vitality of the time.

This audience Shakspere knew thoroughly, and in his writing he showed himself always, with whatever growth in permanent artistic qualities, the clever man of business with his eye on the market. Thus we can trace throughout the course of his production two main lines: one indicative of the changes of theatrical fashions; one, more subtle and more liable to misinter-
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interpretation, showing the progress of his own spiritual growth.

The chronology of Shakspere’s plays will probably never be made out with complete assurance, but already much has been ascertained (1) from external evidence such as dates of acting or publication, and allusions in other works, and (2) from internal evidence such as references to books or events of known date, and considerations of meter and language. The arrangement on page 27 represents what is probably an approximately correct view of the chronological sequence of his works, though scholars are far from being agreed upon many of the details.

The first of these groups contains three comedies of a distinctly experimental character, and a number of chronicle-histories, some of which, like the three parts of *Henry VI.*, were almost certainly written in collaboration with other playwrights. The comedies are light, full of ingenious plays on words, and the verse is often rimed. The first of them, at least, shows the influence of Lyly. The histories also betray a considerable delight in language for its own sake, and the Marlowesque blank verse, at its best eloquent and highly poetical, not infrequently becomes ranting, while the pause at the end of each line tends to become monotonous. The extent of Shakspere’s share in *Titus Andronicus* is still debated.
The second period contains a group of comedies marked by brilliance in the dialogue; wholesomeness, capacity, and high spirits in the main characters, and a pervading feeling of good-humor. The histories contain a larger comic element than in the first period, and are no longer suggestive of Marlowe. Rimes have become less frequent, and the blank verse has freed itself from the bondage of the end-stopped line.

The plays of the third period are tragedies, or comedies with a prevailing tragic tone. Shakspere here turned his attention to those elements in life which produce perplexity and disaster, and in this series of masterpieces we have his most magnificent achievement. His power of perfect adaptation of language to thought and feeling had now reached its height, and his verse had become thoroughly flexible without having lost strength.

In the fourth period Shakspere returned to comedy. These plays, written during his last years in London, are again romantic in subject and treatment, and technically seem to show the influence of the earlier successes of Beaumont and Fletcher. But in place of the high spirits which characterized the comedies of the earlier periods we have a placid optimism, and a recurrence of situations which are more ingenious than plausible. The plots are marked
by reunions and reconciliations and close in moods of repentance and forgiveness. The verse is singularly sweet and highly poetical; and the departure from the end-stopped line has now gone so far that we see clearly the beginnings of that tendency which went to such an extreme in some of Shakspere's successors that it at times became hard to distinguish the meter at all.

In *Two Noble Kinsmen* and *Henry VIII.*, Shakspere again worked in partnership, the collaborator being, in all probability, John Fletcher.

Nothing that we know of Shakspere's life from external sources justifies us in saying, as has frequently been said, that the changes of mood in his work from period to period corresponded to changes in the man Shakspere. As an artist he certainly seems to have viewed life now in this light, now in that; but it is worth noting that the period of his gloomiest plays coincides with the period of his greatest worldly prosperity. It has already been hinted, too, that much of his change of manner and subject was dictated by the variations of theatrical fashion and the example of successful contemporaries.

Throughout nearly the whole of these marvelously fertile years Shakspere seems to have stayed in London; but from 1610 to 1612 he was making Stratford more and more his place of abode,
and at the same time he was beginning to write less. After 1611 he wrote only in collaboration; and having spent about five years in peaceful retirement in the town from which he had set out a penniless youth, and to which he returned a man of reputation and fortune, he died on April 23, 1616. His only son, Hamnet, had died in boyhood; of his immediate family there survived him his wife and his two daughters, Susanna and Judith, both of whom were well married. He lies buried in the parish church of Stratford.
II. **THE TEMPEST.**

The fact that the Folio of 1623, the first collected edition of Shakspere’s works, began with *The Tempest* led many of the earlier critics to infer that the play was composed at the beginning of his career. Modern study of his style and versification, however, have shown that the opposite is the case. The extreme condensation of the language in many passages, the freedom and irregularity, even carelessness, of the syntax, are sure marks of his latest style; and equally significant are the characteristics of the meter—frequent run-on lines, speeches ending in the middle of a line, feminine, light, and weak endings, and the absence of rime in the regular dialogue.¹ These evidences find corroboration in the fact that in writing *The Tempest* Shakspere made use of certain pamphlets descriptive of the wreck on the Bermudas of Sir George Somers’s expedition to Virginia in 1609, two of the narratives being published in the following year. On the other hand, the *Accounts of the Revels at Court*² show that “By the Kings Players: Hallomas nyght,

¹ See page 38 ff.
² Extracts from *the Accounts of the Revels at Court in the reigns of Queen Elizabeth and James I*, edited by Peter Cunningham for the Shakespeare Society. 1842. The entry was for a time suspected of being a forgery, but is now credited.
was presented at Whithall before the Kinges Majestie a play called the Tempest,"' the date being November 1, 1611. Thus we have exceptionally precise limits for the period within which the play must have been written—after October, 1610 and before October, 1611. It may well be that this was the last play which Shakspere completed, a possibility that throws an interesting light upon the Epilogue, and indeed upon the whole of the last scene, in which Prospero, regarded by many as symbolizing the author, bids farewell to his art.

The present text is based on that of the First Folio, the only available source. *The Tempest* was not one of the plays issued in separate quartos before the collected edition was published. The text of the Folio is on the whole good, and few of the difficulties of the play can be laid to corruptions due to printer or copyist.

Whence Shakspere derived the story which forms the basis of the simple plot of *The Tempest* we do not yet knew. Since in all but one or two cases definite sources for his plots have been found, the likelihood is that he did not invent this one. But the stories brought forward as bearing some resemblance to the present play can at most be regarded as belonging to the same family of tales, not as direct ancestors.
Two of these deserve special mention. One is a German play by Jacob Ayrer of Nuremberg, who died in 1605. His *Fair Sidae* was not printed till 1618, so that Shakspere could only have known of it by report, such a report as might be brought over by the English players who visited Nuremberg in 1604 and 1606. In both *The Fair Sidae* and *The Tempest* we have "a prince given to magic, and driven into exile with a daughter who marries the son of his enemy; an attendant spirit; and—most striking of all—the imposition of log-carrying upon the captive prince, and the fixing of his sword in his scabbard." But such a summary of points of likeness gives a false idea of the degree of general similarity between the plays. Ariel is utterly different from the devil in the German play, except that both are supernatural servants; there is nothing in common in the characterization; and the whole tone and atmosphere are as different as possible. The force of the argument from the incident of the sword is weakened by the fact that it is a common magician’s trick in popular tales. It is difficult to believe that in Ayrer’s play we have anything more than a story some of whose features may go back to an old tale from which, at no one knows how many removes, *The Tempest* may be descended.

Little more can be said for the second analogous version—a Spanish tale published in 1609.
in a collection known as Winter Nights by Antonio de Eslava. Here the sea, absent from Ayrer's scene, plays a large part. A King of Bulgaria, who possesses magical powers, being driven from his kingdom by the Emperor of Greece, sails with his daughter into the middle of the Adriatic, strikes the water with his wand, and descends into a gorgeous palace at the bottom of the sea. After two years, the Princess longs for a fitting mate, so her father brings down the disinherited elder son of his enemy and weds him to his daughter in his sea-palace. While the marriage is being celebrated, the fleet of the younger son of the usurper, who has succeeded his father and is returning from his marriage to the daughter of the Emperor of Rome, is smitten by a tempest just over the magic palace. The exiled King arises and rebukes the Emperor of Greece, who goes home and dies. The disinherited son is sought and found, and he and his bride and father-in-law are restored to their rightful honors. Here again we have clearly only a remote relative of the theme of The Tempest.

If we cannot point to a direct source for the main plot of our play, we can show various documents that have contributed details. Mention has already been made of accounts of the Virginian expedition of Sir George Somers. This gentleman, along with Sir Thomas Gates and
Captain Christopher Newport, sailed from Plymouth on June 2, 1609, with a fleet of nine vessels, carrying settlers and supplies to Virginia. In the end of July the fleet was scattered by a storm, and the *Sea Venture*, in which the three commanders sailed, was cast up on one of the Bermudas, where the crew and passengers lived for nine or ten months. By May of 1610 they had built two small vessels in which they reached their destination. In October of the same year, Silvester Jourdan, who had also been in the *Sea Venture*, published a pamphlet called, *A Discovery of the Bermudas, otherwise called the Isle of Divels*; and a fellow passenger, William Strachey, wrote *A true reportory of the wracke*, dated July 15, 1610, which was finally printed by Purchas in 1625, but which may have circulated in manuscript. A third document was compiled, *A True Declaration of the Estate of the Colonic in Virginia*, and was published late in 1610. These pamphlets, and perhaps, as Mr. Kipling has suggested,¹ talks with some of the returned sailors, provided Shakspere with both incidents and phrases which he used in picturing the storm with which the play opens and the enchanted island on which the rest of the action takes place. Some of the proper names show traces of reading in other books.

¹ See London *Spectator*, July 2, 1898, for an interesting speculation on Shakspere's method of getting local color.
dealing with travel in the New World, such as Raleigh's *Discovery of Guiana* and Eden's *History of Travaile.*

Other passages show the influence of the dramatist's miscellaneous reading. The speech beginning "Ye elves of hills, brooks, standing lakes, and groves," (V. i. 33-50), follows closely Golding's Translation of Ovid's *Metamorphoses*, VII, 192-219; and in Gonzalo's account of his ideal state in II. i. 150-167 are traces of Florio's translation of Montaigne's "Of the Caniballes," published in the *Essays* in 1603. Such names and titles as those of Alonso, King of Naples, and his son Ferdinand, and of Prospero, Duke of Milan, along with incidents of banishment and usurpation he might have gathered from such a work as Thomas's *Historye of Italie* (1549). It is with mere fragments and analogies like these that we have to be content in our search for the source of *The Tempest*. There seems little hope of reaching the fairly precise and complete account which can often be given of the sources of Shakspere's material.

It is, indeed, possible that the reason why a definite source may never be found is that there was no definite source. The plot is a very simple one, and its elements are such commonplaces of popular tales of enchanters and princesses as Shakspere may well enough have put together unaided. Certain it is that the invention of a
plot like this involves no such exercise of imagination as is shown in the parts of the play which are undoubtedly Shakspere’s own,—the creation of the characters, the conception of the prevailing atmosphere, and the superabundant poetry of the lines. No play gives more convincing proof of Shakspere’s easy mastery of his craft at the close of his career.

*The Tempest* is written mainly in blank verse, which, since Marlowe, had been the standard meter of the English Drama. Prose occurs in the talk of the mariners in the storm (I. i.), in the scene in which Antonio, Sebastian, and the courtiers make fun of Gonzalo (II. i.), and in the scenes between Stephano and Trinculo (II. ii, III. ii, IV. i.). This is in accordance with Shakspere’s practice of using prose for realistic scenes, especially with characters of humbler social station, for repartee, and for low comedy. In the masque in the fourth act, the speeches of the mythological characters are in rimed couplets, a frequent device of Shakspere’s to separate imaginative or artificial passages from the more lifelike dialogue of the main action. A similar use of rime may be noted in the play within the play in *Hamlet*. Rime is also used in the songs and in the Epilogue.

The normal type of the blank verse line has five iambic feet, that is, ten syllables with the
verse accent falling on the even syllables. From this regular form, however, Shakspere deviates with great freedom, among the commonest variations being the following:

1. The addition of an eleventh syllable, *e.g.*, If by | your art |, my dear|est fa|ther, you | have Put the | wild wa|ters in | this roar, | allay | them. I. ii. 1, 2.

Sit still |, and hear | the last | of our | sea-son, row; I. ii. 170.

The dit|ty does | remem|ber my | drown’d fa|ther, I. ii. 405.

Be not | afeard. | The isle | is full | of noi|ses, Sounds and | sweet airs, | that give | delight | and hurt | not, III. ii. 149, 150.

This is also known as the feminine ending, and it is especially common in *The Tempest* and other plays of Shakspere’s last period. Occasion-ally the extra syllable occurs in the middle of the line, at the main pause known as the caesura, *e.g.*, And my | dear fa|ther. || How fea|tures are | abroad!| III. i. 52.

With all | the ho|nours on | my bro|ther; | whereon| I. ii. 127.

That now | lies foul | and mud|dy. || Not one | of them |, V. i. 82.

The extra syllable may be found both at the caesura and at the end of the same line, *e.g.*, Obey | and be | atten|tive. || Canst thou | remem|ber, I. ii. 38.
2. Frequently what seems an extra syllable is to be slurred in reading. Thus "Prospero" is dissyllabic in such lines as the following:

And Prospero the | prime duke, | being so | reputed, I. ii. 72.

in which "being" also may be slurred, or may be treated as two light syllables. Compare also these lines:

But that | the sea, | mounting | to the welkin's cheek, I. ii. 4.

Out of | his charity, who | being then | appointed, I. ii. 162.

3. Sometimes an emphatic syllable, or one accompanied by a pause, stands alone as a foot, without an unaccented syllable, e.g.,

Say | again, where didst thou leave these varlets? IV. i. 170.

Good | my lord, give me thy favour still, IV. i. 204,

and perhaps,

Twelve | year since, Miranda, twelve year since, I. ii. 53.

Make the prize light. | One | word more; I charge thee, I. ii. 452.

4. Short lines, lacking one or more feet, occur, especially at the beginning or end of a speech, e.g.,

By Providence divine, I. ii. 159. (Beginning)
To every article, I. ii. 195. (Beginning)
Bound sadly home for Naples, I. ii. 235. (Middle)
Upon thy wicked dam, come forth! I. ii. 320. (End)
No, it begins again, I. ii. 395. (End)

5. Long lines of twelve or thirteen syllables occur, e.g.,

Professes to persuade the King his son's alive,
II. i. 240.
Which since have steadied much; so of his gentleness,
I. ii. 165.

These may be regarded as alexandrines, i.e., lines of six iambic feet; but sometimes the extra syllables are due to the occurrence of trisyllabic feet, like the anapests, i.e., feet with two unaccented syllables before the accent, in the following:

Go make thyself like a nymph o' the sea; be subject,
I. ii. 301.

6. Frequently, especially in the first foot, a trochee is substituted for an iambus, i.e., the accent falls on the odd instead of on the even syllable, e.g.,

Weeping again the King my father's wreck, I. ii. 390.
Sounds and sweet airs, that give delight and hurt not,
III. ii. 150.

In the following, the trochee occurs after the caesura:

But that the sea, mounting to the welkin's cheek,
I. ii. 4.
By accident most strange, bountiful Fortune, I. ii 178.
It must be remembered, however, that the pronunciation of many words has changed since Shakspere's time. Examples are "revé nue" in I. ii. 98; "oppórtune" in IV. i. 26; "aches," pronounced "aitches," in I. ii. 370; "súpportable." V. i. 145; "solemnized," V. i. 309. Especially characteristic are the dissyllabic endings in "presci-ence", I. ii. 180; "nupti-al," V. i. 308; "passi-on," IV. i. 143.

Although differences between the language of Shakspere and that of our own day are obvious to the most casual reader, there is a risk that the student may underestimate the extent of these differences, and, assuming that similarity of form implies identity of meaning, miss the true interpretation. The most important instances of change of meaning are explained in the notes; but a clearer view of the nature and extent of the contrast between the idiom of *The Tempest* and that of modern English will be gained by a classification of the most frequent features of this contrast. Some of the Shaksperean usages are merely results of the carelessness and freedom which the more elastic standards of the Elizabethan time permitted; others are forms of expression at that date quite accurate, but now become obsolete.

1. **Nouns.** (a) Shakspere frequently uses an abstract noun with "of" where modern English has an adjective; *e.g.*, in I. ii. 210, "tricks of
desperation’ = desperate tricks; in III. iii. 53, “men of sin” = sinful men. Conversely, in V. i. 81, “reasonable shore” = shore of reason.

(b) Abstract nouns are often used in the plural; e.g.,

Your swords are now too massy for your strengths, III. iii. 67.
Whose wraths to guard you from, III. iii. 79.

(c) The plural ending is sometimes omitted in nouns ending in a sibilant; e.g., “princess” for princesses in I. ii. 173, “place” for places in I. ii. 338. In other cases the “s” is written but not sounded, as in

Let us not burden our remembrances with, V. i. 199.

2. Adjectives. (a) Double comparatives and superlatives occur; e.g., “more better,” I. ii. 19; “more braver,” I. ii. 439; “worser,” IV. i. 27.

(b) Adjectives are used as nouns, as in “Nay, good, be patient,” I. i. 17; “That vast of night,” I. ii. 327.

3. Pronouns. (a) The nominative is sometimes used for the objective; e.g.,

Who……… I have left asleep, I. ii. 231, 232.
Who to advance, I. ii. 80.
Who once again I tender to thy hand, IV. i. 4, 5.
Of he or Adrian, II. i. 28.

(b) The neuter possessive is usually “his,” rarely “its;” e.g.,
I will rend an oak
And peg thee in his knotty entrails, I. ii. 294, 295.
A foul bombard that would shed his liquor, II. ii. 21-22.

Occasionally "'it'" occurs as a possessive; e.g.,
"'of it own kind,"" II. i. 166.
(c) The modern usage as to personal and reflexive pronouns is often reversed; e.g., "'How I may bear me,'" I. ii. 425, "'Myself am Naples,'" I. ii. 434: "'I will disease me,'" V. i. 85.
(d) The objective case of the personal pronouns is at times used where modern English requires no object; e.g., "'I needs must rest me,'" III. iii. 4.
(e) The ethical dative is commoner than in modern speech; e.g.,

Which is not yet perform'd me, I. ii. 244.
To do me business in the veins o' the earth, I. ii. 255.

(f) The modern distinctions among the relative pronouns, who, which, that, as, is not observed by Shakspere; e.g.,

A brave vessel
Who had, I. ii. 6, 7.
I am all the subjects that you have,
Which first was mine own king, I ii. 341, 342.
This gallant which thou seest, I. ii. 413.
Grief, that's beauty's canker, I. ii. 415 (non-restrictive).
The elements,
Of whom your swords are temper'd, III. iii. 61, 62.

(g) The relative pronoun is oftener omitted than now, especially after there is, there are; e.g.,
There's nothing ill can dwell in such a temple, I. ii. 457.
There be some sports are painful, III. i. 1.

(h) The possessive pronoun is sometimes used for the possessive adjective when the noun does not follow immediately; e.g.,

Yours and my discharge, II. i. 258.
And his and mine lov'd darling, III. iii. 93.

4. Verbs. (a) A singular verb is often found with a plural subject or with two or more subjects; e.g.,

What cares these roarers, I. i. 18, 19.
Lies at my mercy all mine enemies, IV. i. 265.
How fares the King and's followers? V. i. 7.
All torment, trouble, wonder, and amazement
Inhabits here, V. i. 104, 105.

(b) Plural verbs occur with singular subjects, through the attraction of a neighboring plural; e.g.,

Of his bones are coral made, I. ii. 397.

(c) The "n" is frequently dropped from the ending of the past participle of strong verbs in cases where it is retained at the present day; e.g., "broke," III. i. 37; "spoke," IV. i. 31; and V. i. 201. Cf. also "holp," I. ii. 63, for "holpen," now weak, "helped."

(d) "Be" is sometimes used for "are," e.g.,

There be that can rule Naples, II. i. 266.
There be some sports are painful, III. i. 1.
These be brave spirits, V. i. 261.
(c) Verbs of motion are often omitted; e.g.,
And away with the rest, IV. i. 247.
To the King's ship, invisible as thou art; V. i. 97.

(f) "To" is sometimes used with the infinitive where it is omitted in modern English; e.g.,
And would no more endure
This wooden slavery than to suffer, II. i. 61, 62.

Conversely, "to" is at times omitted where modern usage requires it; e.g.,

To suffer
The flesh-fly blow my mouth, III. i. 62, 63.
Will't please you taste, III. iii. 42.

(g) The infinitive with "to" is sometimes used for the gerund with another preposition; e.g.,

What do you mean
To doat (= by doating) thus on such luggage? IV. i. 230, 231.
I have broke your nest to say (= by saying) so! III. i. 37.

(h) Some verbs now only intransitive are at times used transitively; e.g.,

Mine eyes, even sociable to the shew of thine,
Fall fellowly drops, V. i. 63, 64.
Hearkens my brother's suit, I. ii. 122.

Cf. the converse in III. iii. 57, "Where man doth not inhabit."

5. Adverbs. (a) Double negatives are used with a merely intensive force; e.g., "Nor go
neither," III. ii. 23; "nor hath not One spirit," III. ii. 105, 106; "they Will not, nor cannot," III. iii. 15, 16.

(b) The form of the adjective is often used for the adverb; e.g.,

With foreheads villanous low, IV. i. 250.
You have spoken truer than you purpos’d. II. i. 19, 20

(c) Adverbs are sometimes used where modern usage requires an adjective; e.g.,

Safely in harbour
Is the King’s ship, I. ii. 226, 227.
You look wearily, III. i. 32.

6. Prepositions. (a) The usage in prepositions was less definitely fixed than it is today. Thus "out on’t" = out of it, I. ii. 87; "cause...of joy" = cause for joy, II. i. 1, 2; "to" = for, in "such a paragon to their queen," II. i. 74, 75; "of" = from, in "thrust forth of Milan," V. i. 160.

(b) A preposition is occasionally used where a modern verb takes a direct object; e.g.,

Whom I left cooling of the air with sighs, I. ii. 222.
THE TEMPEST
DRAMATIS PERSONÆ

ALONSO, king of Naples.
SEBASTIAN, his brother.
PROSPERO, the right duke of Milan.
ANTONIO, his brother, the usurping duke of Milan.
FERDINAND, son to the king of Naples.
GONZALO, an honest old Counsellor.
ADRIAN, FRANCISCO, Lords.
CALIBAN, a savage and deformed Slave.
TRINCULO, a Jester.
STEPHANO, a drunken Butler.
Master of a Ship.
Boatswain.
Mariners.
MIRANDA, daughter to Prospero.
ARIEL, an airy Spirit.
IRIS,
CERES,
JUNO, Spirits.
Nymphs,
Reapers,
[Other Spirits attending on Prospero.]

SCENE: [A ship at sea;] an uninhabited island.
THE TEMPEST

ACT FIRST

SCENE I

[On a ship at sea:] a tempestuous noise of thunder and lightning heard.

Enter a Ship-Master and a Boatswain.

Mast. Boatswain!
Boats. Here, master; what cheer?
Mast. Good; speak to the mariners. Fall to't, yarely, or we run ourselves aground. Be-
stir, bestir.

Exit.

Enter Mariners.

Boats. Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to the master's whistle.—Blow till thou burst thy wind, if room enough!

Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.

Alon. Good boatswain, have care. Where's the master? Play the men.
Boats. I pray now, keep below.

Ant. Where is the master, boatswain?

Boats. Do you not hear him? You mar our labour. Keep your cabins; you do assist the storm.

Gon. Nay, good, be patient.

Boats. When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! trouble us not.

Gon. Good, yet remember whom thou hast aboard.

Boats. None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority. If you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say. Exit.

Gon. I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable.

Exeunt.
Re-enter Boatswain.

**Boats.** Down with the topmast! yare! lower, lower! Bring her to try wi’ the main-course. A plague (A cry within.)

**Enter Sebastian, Antonio, and Gonzalo.**

upon this howling! They are louder than the weather or our office.—Yet again! What do you here? Shall we give o’er and drown? Have you a mind to sink?

**Seb.** A pox o’ your throat, you bawling, blasphemous, incharitable dog!

**Boats.** Work you, then.

**Ant.** Hang, cur! hang, you insolent noise-maker! We are less afraid to be drown’d than thou art.

**Gon.** I’ll warrant him for drowning though the ship were no stronger than a nut-shell.

**Boats.** Lay her a-hold, a-hold! Set her two courses off to sea again! Lay her off.

**Enter Mariners wet.**

**Mariners.** All lost! To prayers, to prayers! All lost!

**Boats.** What, must our mouths be cold?
Gon. The King and Prince at prayers! Let's assist them,
For our case is as theirs.

Seb. I'm out of patience.

Ant. We are merely cheated of our lives by drunkards.
This wide-chapp'd rascal—would thou mightst lie drowning
The washing of ten tides!

Gon. He'll be hang'd yet,
Though every drop of water swear against it.
And gape at wid'st to glut him.

Mercy on us!
We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!

Ant. Let's all sink wi' the King.

Seb. Let's take leave of him.

Gon. Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, anything. The wills above be done! but I would fain die a dry death.
Scene II

[The island. Before Prospero’s cell.]

Enter Prospero and Miranda.

Mir. 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 the welkin’s cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel,
Who had, no doubt, some noble creature in her.
Dash’d all to pieces! O, the cry did knock
Against my very heart. Poor souls, they perish’d.

Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow’d and
The fraughting souls within her.

Pros. Be collected;
No more amazement. Tell your piteous heart
There’s no harm done.

Mir. O, woe the day!
THE TEMPEST

[Act I, Sc. ii]

Pros. No harm. 15

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter,
who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell, 20
And thy no greater father.

Mir. More to know
Did never meddle with my thoughts.

Pros. 'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So,

[Lays down his mantle.]

Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch’d
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul—
No, not so much perdition as an hair 30
Betid to any creature in the vessel
Which thou heard’st cry, which thou saw’st sink. Sit down;
For thou must now know farther.

Mir. You have often
Begun to tell me what I am, but stopp’d
And left me to a bootless inquisition,
Concluding, "Stay, not yet."

_PROS._

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
Out three years old.

_MIR._

Certainly, sir, I can.

_PROS._ By what? By any other house or person?
Of anything the image tell me, that
Hath kept with thy remembrance.

_MIR._

'Tis far off
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?

_PROS._ Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else

In the dark backward and abysm of time?
If thou rememb'rest aught ere thou cam'st here,
How thou cam'st here thou may'st.

_MIR._

But that I do not.

_PROS._ Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and
A prince of power.

Mir. Sir, are not you my father? 55

Pros. Thy mother was a piece of virtue, and She said thou wast my daughter; and thy father Was Duke of Milan, and his only heir And princess no worse issued.

Mir. O the heavens! What foul play had we, that we came from thence? Or blessed was’t we did?

Pros. Both, both, my girl. By foul play, as thou say’st, were we heav’d thence, But blessedly holp hither.

Mir. O, my heart bleeds To think o’ the teen that I have turn’d you to, Which is from my remembrance! Please you, farther.

Pros. My brother and thy uncle, call’d Antonio— I pray thee, mark me—that a brother should Be so perfidious!—he whom next thyself Of all the world I lov’d, and to him put The manage of my state; as at that time Through all the signories it was the first, And Prospero the prime duke, being so re- puted In dignity, and for the liberal arts
Without a parallel; those being all my study,

The government I cast upon my brother
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle—
Dost thou attend me?

Sir, most heedfully.

Being once perfected how to grant suits,
How to deny them, who to advance and who
To trash for overtopping, new created
The creatures that were mine, I say, or chang’d ’em,
Or else new form’d ’em; having both the key
Of officer and office, set all hearts i’ the state
To what tune pleas’d his ear; that now he was
The ivy which had hid my princely trunk,
And suck’d my verdure out on’t. Thou attend’st not.

O, good sir, I do.

I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retir’d,
O’er-priz’d all popular rate, in my false brother
Awak’d an evil nature; and my trust.
Like a good parent, did beget of him
A falsehood, in its contrary as great
As my trust was; which had indeed no limit,
A confidence sans bound. He being thus larded,
Not only with what my revenue yielded,
But what my power might else exact,—like one
Who having into truth, by telling of it,
Made such a sinner of his memory
To credit his own lie,—he did believe
He was indeed the Duke. Out o' the substitution,
And executing the outward face of royalty,
With all prerogative, hence his ambition growing—
Dost thou hear?

*Mir.* Your tale, sir, would cure deafness.

*Pros.* To have no screen between this part he play'd
And him he play'd it for, he needs will be Absolute Milan. Me, poor man!—my library
Was dukedom large enough—of temporal royalties
He thinks me now incapable; confederates—So dry he was for sway—wi' the King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom yet unbowed—aah, poor
Milan!—
To most ignoble stooping.

Mir. O the heavens!
Pros. Mark his condition and the event, then
tell me
If this might be a brother.

Mir. I should sin
To think but nobly of my grandmother.
Good wombs have borne bad sons.

Pros. Now the condition.
This King of Naples, being an enemy
To me inveterate, hearkens my brother’s
suit;
Which was, that he, in lieu of the premises,
of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom, and confer fair Milan
With all the honours on my brother; where-
on,
A treacherous army levied, one midnight
Fated to the purpose did Antonio open
The gates of Milan; and, in the dead of
darkness,
The ministers for the purpose hurried
thence
Me and thy crying self.

Mir. Alack, for pity!
I, not rememb'ring how I cried out then,
Will cry it o'er again. It is a hint
That wrings mine eyes to't.

Pros. Hear a little further, 135
And then I'll bring thee to the present busi-
ness
Which now's upon's, without the which this
story
Were most impertinent.

Mir. Wherefore did they not
That hour destroy us?

Pros. Well demanded, wench;
My tale provokes that question. Dear, they
durst not
(So dear the love my people bore me) set
A mark so bloody on the business; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagués to sea; where they
prepared
A rotten carcass of a butt, not rigg'd,
Nor tackle, sail, nor mast; the very rats
Instinctively have quit it. There they hoist
us,
To cry to the sea that roar'd to us. to sigh
To the winds whose pity, sighing, back
again,
Did us but loving wrong.

Mir. Alack, what trouble
Was I then to you!
Pros. O, a cherubin
Thou wast that did preserve me. Thou
didst smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full
salt,
Under my burden groan'd; which rais'd in
me
An undergoing stomach, to bear up
Against what should ensue.
Mir. How came we ashore?
Pros. By Providence divine.
Some food we had and some fresh water
that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then ap-
pointed
Master of this design, did give us, with
Rich garments, linens, stuffs, and neces-
saries,
Which since have steaded much; so, of his
gentleness,
Knowing I lov'd my books, he furnish'd me
From mine own library with volumes that
I prize above my dukedom.
Mir. Would I might
But ever see that man!
Pros. Now I arise.
[Pros puts on his robe.]
Sit still, and hear the last of our sea-sorrow.

Act 1, Sc. ii] THE TEMPEST 63
Here in this island we arriv'd; and here
Have I, thy schoolmaster, made thee more profit
Than other princess can that have more time
For vainer hours, and tutors not so careful.

*Mir.* Heavens thank you for't! And now, I pray you, sir,
For still 'tis beating in my mind, your reason
For raising this sea-storm?

*Pros.* Know thus far forth.
By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not but omit, my fortunes
Will ever after droop. Here cease more questions.
Thou art inclin'd to sleep; 'tis a good dulness,
And give it way. I know thou canst not choose.

[Miranda sleeps.]

Come away, servant, come; I am ready now.
Approach, my Ariel; come.

*Enter Ariel.*

*Ari.* All hail, great master! grave sir, hail! I come
To answer thy best pleasure, be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds. To thy strong bidding task
Ariel and all his quality.

Pros. Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

Ari. To every article.
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement. Sometime I'd divide,
And burn in many places. On the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

Pros. My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?
Ari. Not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation. All but mari-
ers
Plung'd in the foaming brine and quit the
vessel,
Then all afire with me. The King's son,
Ferdinand,
With hair up-staring,—then like reeds, not
hair,—
Was the first man that leap'd; cried, "Hell
is empty,
And all the devils are here."

Pros. Why, that's my spirit! But was not this nigh shore?

Ari. Close by, my master.

Pros. But are they, Ariel, safe?

Ari. Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before; and, as thou bad'st
me,
In troops I have dispers'd them 'bout the
isle.
The King's son have I landed by himself,
Whom I left cooling of the air with sighs
In an odd angle of the isle, and sitting,
His arms in this sad knot.

Pros. Of the King's ship,
The mariners say how thou hast dispos'd,
And all the rest o' the fleet.
Safely in harbour
Is the King’s ship; in the deep nook, where once
Thou call’dst me up at midnight to fetch dew
From the still-vex’d Bermoothes, there she’s hid;
The mariners all under hatches stow’d.
Who, with a charm join’d to their suff’red labour,
I have left asleep; and for the rest o’ the fleet,
Which I dispers’d, they all have met again,
And are upon the Mediterranean float,
Bound sadly home for Naples,
Supposing that they saw the King’s ship wreck’d
And his great person perish.

Pros. Ariel, thy charge
Exactly is perform’d; but there’s more work.
What is the time o’ the day?

Ari. Past the mid season.
Pros. At least two glasses. The time ’twixt six and now
Must by us both be spent most preciously.
Ari. Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promis’d,
Which is not yet perform’d me.

Pros. How now? moody? What is’t thou canst demand?

Ari. My liberty. 245

Pros. Before the time be out? No more!

Ari. I prithee, Remember I have done thee worthy service, Told thee no lies, made thee no mistakings, serv’d Without or grudge or grumblings. Thou did promise To bate me a full year.

Pros. Dost thou forget From what a torment I did free thee?

Ari. No.

Pros. Thou dost, and think’st it much to tread the ooze Of the salt deep, To run upon the sharp wind of the north, To do me business in the veins o’ the earth When it is bak’d with frost.

Ari. I do not, sir.

Pros. Thou liest, malignant thing! Hast thou forgot The foul witch Sycorax, who with age and envy Was grown into a hoop? Hast thou forgot her?

Ari. No, sir.
Pros. Thou hast. Where was she born? Speak; tell me.

Ari. Sir, in Argier.

Pros. O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd; for one thing she did
They would not take her life. Is not this true?

Ari. Ay, sir.

Pros. This blue-ey'd hag was hither brought with child,
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, was then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhor'd commands,
Refusing her grand hests, she did confine thee,

By help of her more potent ministers
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died
And left thee there, where thou didst vent
thy groans
As fast as mill-wheels strike. Then was this
island—
Save for the son that she did litter here,
A freckl’d whelp, hag-born,—not honour’d
with
A human shape.

Ari. Yes, Caliban, her son.

Pros. Dull thing, I say 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
Of ever angry bears. It was a torment
To lay upon the damn’d, which Sycorax
Could not again undo. It was mine art,
When I arriv’d and heard thee, that made
gape
The pine, and let thee out.

Ari. I thank thee, master.

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

Ari. Pardon, master;
I will be correspondent to command
And do my spiriting gently.

Pros.  Do so, and after two days
I will discharge thee.

Ari.  That's my noble master!

What shall I do? say what.  What shall I do?

Pros.  Go make thyself like a nymph o' the 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!  

Exit Ariel.

Awake, dear heart, awake!  Thou hast slept
well;
Awake!

Mir.  The strangeness of your story put
Heaviness in me.

Pros.  Shake it off.  Come on,
We'll visit Caliban my slave, who never
Yields us kind answer.

Mir.  'Tis a villain, sir,

I do not love to look on.

Pros.  But, as 't is,
We cannot miss him.  He does make our fire,
Fetch in our wood, and serves in offices
That profit us.  What, ho! slave! Caliban!
Thou earth, thou! speak.

Cal.  (Within.) There's wood enough within.
Pros. Come forth, I say! there's other business for thee.

Come, thou tortoise! when?

_Re-enter Ariel like a water-nymph._

Fine apparition! My quaint Ariel,
Hark in thine ear.

Ari. My lord, it shall be done.

Exit.

Pros. Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

_Enter Caliban._

Cal. As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

Pros. For this, be sure, to-night 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 pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.
I must eat my dinner. This island's mine, by Sycorax my mother, Which thou tak'st from me. When thou camest first,
Thou strok'dst 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 lov'd thee
And show'd thee all the qualities o' the isle, The fresh springs, brine-pits, barren place and fertile.
Curs'd 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, Which first was mine own king; and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

Thou most lying slave, Whom stripes may move, not kindness! I have us'd thee,
Filth as thou art, with human care, and lodg'd thee
In mine own cell, till thou didst seek to violate
The honour of my child.
**Cal.** O ho, O ho! wouldn't had been done!
Thou didst prevent me; I had peopl'd else
This isle with Calibans.

**Pros.** Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee
each hour
One thing or other. When thou didst not,
savage,
Know thine own meaning, but wouldst gab-
ble like
A thing most brutish, I endow'd thy pur-
poses
With words that made them known. But
thy vile race,
Though thou didst learn, had that in't
which good natures
Could not abide to be with; therefore wast
thou
Deservedly confin'd into this rock,
Who hadst deserv'd more than a prison.

**Cal.** 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!

**Pros.** Hag-seed, hence!
Fetch us in fuel; and be quick, thou'rt best,
To answer other business. Shrugged'st thou, 
malice?

If thou neglect'st or dost unwillingly

What I command, I'll rack thee with old cramps,  

Fill all thy bones with aches, make thee roar
That beasts shall tremble at thy din.

_Cal._ 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.

_Pros._ So, slave; hence!

_Exeunt Caliban._

_Re-enter Ariel, invisible, playing and singing; _Ferdinand [following]._

**Ariel's Song.**

Come unto these yellow sands,  
And then take hands.  

Curtsied when you have, and kiss'd  
The wild waves whist, 

Foot it featly here and there,  
And, sweet sprites, the burden bear.  

_Burden (dispersedly)._ Hark, hark!  

Bow-wow.

The watch-dogs bark!

Bow-wow.
**Ari.** Hark, hark! I hear
   The strain of strutting chanticleer
   Cry, "Cock-a-diddle-dow."

**Fer.** Where should this music be? I' the air
   or the earth?
   It sounds no more; and, sure, it waits upon
   Some god o' the island. Sitting on a bank,
   Weeping again the King my father's wreck,
   This music crept by me upon the waters,
   Allaying both their fury and my passion
   With its sweet air; thence I have follow'd it,
   Or it hath drawn me rather. But 'tis gone.
   No, it begins again.

**ARIEL'S SONG.**

   Full fathom five thy father lies;
      Of his bones are coral made;
   Those are pearls that were his eyes:
      Nothing of him that doth fade
   But doth suffer a sea-change
      Into something rich and strange.
   Sea-nymphs hourly ring his knell:

**Burden.** Ding-dong.

[Ari.] Hark! now I hear them,—ding-dong, bell.

**Fer.** The ditty does remember my drown'd
   father.
   This is no mortal business, nor no sound
   That the earth owes. I hear it now above
   me.
Pros. The fringed curtains of thine eye advance
And say what thou seest yond.

Mir. What is’t? A spirit?

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

Pros. No, wench; it eats and sleeps and hath
such senses
As we have, such. This gallant which thou
seest
Was in the wreck; and, but he’s something
stain’d
With grief, that’s beauty’s canker, thou
mightst call him
A goodly person. He hath lost his fellows
And strays about to find ’em.

Mir. I might call him
A thing divine; for nothing natural
I ever saw so noble.

Pros. [Aside.] It goes on, I see,
As my soul prompts it. Spirit, fine spirit!
I’ll free thee
Within two days for this.

Fer. Most sure, the goddess
On whom these airs attend! Vouchsafe my
prayer
May know if you remain upon this island,
And that you will some good instruction
give
How I may bear me here. My prime re-
quest,
Which I do last pronounce, is, O you wonder!
If you be maid or no?

Mir. No wonder, sir,
But certainly a maid.

Fer. My language! heavens!
I am the best of them that speak this speech,
Were I but where 'tis spoken.

Pros. How? the best?
What wert thou, if the King of Naples
heard thee?

Fer. A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep. Myself am Naples,
Who with mine eyes, never since at ebb, beheld
The King my father wreck'd.

Mir. Alack, for mercy!

Fer. Yes, faith, and all his lords; the Duke of Milan
And his brave son being twain.

Pros. [Aside.] The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight
They have chang'd eyes. Delicate Ariel,
I'll set thee free for this. [To Fer.] A word, good sir;
I fear you have done yourself some wrong;
a word.

Mir. Why speaks my father so ungently? This
Is the third man that e'er I saw, the first
That e'er I sigh'd for. Pity move my father
To be inclin'd my way!

Fer. O, if a virgin,
And your affection not gone forth, I'll make you
The Queen of Naples.

Pros. Soft, sir! one word more.

[Aside.] They are both in either's powers;
but this swift business
I must uneasy make, lest too light winning
Make the prize light. [To Fer.] One word more; I charge thee
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.

Fer. No, as I am a man.

Mir. There's nothing ill can dwell in such a
temple.
If the ill spirit have so fair a house,
Good things will strive to dwell with't.

Pros. Follow me.

Speak not you for him; he's a traitor.
Come,
I'll manacle thy neck and feet together. 
Sea-water shalt thou drink; thy food shall be 
The fresh-brook mussels, wither'd roots and husks 
Wherein the acorn cradled. Follow.

Fer. No; 
I will resist such entertainment till 
Mine enemy has more power.

*He draws, and is charmed from moving.*

Mir. O dear father, 
Make not too rash a trial of him, for 
He’s gentle and not fearful.

Pros. What! I say; 
My foot my tutor? Put thy sword up, traitor, 
Who mak’st a show but dar’st not strike, thy conscience 
Is so possess’d with guilt. Come from thy ward, 
For I can here disarm thee with this stick 
And make thy weapon drop.

Mir. Beseech you, father. 
Pros. Hence! hang not on my garments. 
Mir. Sir, have pity; 
I’ll be his surety. 
Pros. Silence! one word more 
Shall make me chide thee, if not hate thee. 
What!
An advocate for an impostor! hush!
Thou think'st there is no more such shapes
as he,
Having seen but him and Caliban. Foolish
wench!
To the most of men this is a Caliban,
And they to him are angels.

Mir. My affections
Are then most humble; I have no ambition
To see a goodlier man.

Pros. Come on; obey.
Thy nerves are in their infancy again
And have no vigour in them.

Fer. So they are.
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's
threats,
To whom I am subdu'd, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o' the
earth
Let liberty make use of; space enough
Have I in such a prison.

Pros. [Aside.] It works. [To Fer.] Come on.
—Thou hast done well, fine Ariel! [To Fer.]
Follow me.

[To Ari.] Hark what thou else shalt do me.

Mir. Be of comfort;
My father's of a better nature, sir,
Than he appears by speech. This is unwonted
Which now came from him.

Pros. [To Ari.] Thou shalt be as free
As mountain winds; but then exactly do
All points of my command.

Ari. To the syllable.

Pros. [To Mir. and Fer.] Come, follow. Speak not for him. 

Exeunt.
ACT SECOND.

Scene I

[Another part of the island.]

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.

Gon. Beseech you, sir, be merry; you have cause, So have we all, of joy; for our escape Is much beyond our loss. Our hint of woe Is common; every day some sailor's wife, The masters 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.

Alon. Prithee, peace.

Seb. He receives comfort like cold porridge.

Ant. The visitor will not give him o'er so.
Seb. Look, he's winding up the watch of his wit; by and by it will strike.

Gon. Sir,—

Seb. One. Tell.

Gon. When every grief is entertain'd that's offer'd,

Comes to the entertainer—

Seb. A dollar.

Gon. Dolour comes to him, indeed; you have spoken truer than you purpos'd.

Seb. You have taken it wiselier than I meant you should.

Gon. Therefore, my lord,—

Ant. Fie, what a spendthrift is he of his tongue!

Alon. I prithee, spare.

Gon. Well, I have done. But yet.—

Seb. He will be talking.

Ant. Which, of he or Adrian, for a good wager, first begins to crow?

Seb. The old cock.

Ant. The cockerel.

Seb. Done. The wager?

Ant. A laughter.

Seb. A match!

Adr. Though this island seem to be desert,—

Seb. Ha, ha, ha! Antonio! So you're paid.

Adr. Uninhabitable and almost inaccessible,—

Seb. Yet,—

Adr. Yet,—

Ant. He could not miss'.
Adr. It must needs be of subtle, tender, and
delicate temperance.
Ant. Temperance was a delicate wench.
Seb. Ay, and a subtle; as he most learnedly
deliver’d.
Adr. The air breathes upon us here most sweet-
ly.
Seb. As if it had lungs and rotten ones.
Ant. Or as ’twere perfum’d by a fen.
Gon. Here is everything advantageous to life.
Ant. True; save means to live.
Seb. Of that there’s none, or little.
Gon. How lush and lusty the grass looks! How
green!
Ant. The ground indeed is tawny.
Seb. With an eye of green in’t.
Ant. He misses not much.
Seb. No; he doth but mistake the truth totally.
Gon. But the rarity of it is,—which is indeed
almost beyond credit,—
Seb. As many vouch’d rarities are.
Gon. That our garments, being, as they were,
drench’d in the sea, hold notwithstanding
their freshness and glosses, being rather
new-dy’d than stain’d with salt water.
Ant. If but one of his pockets could speak,
would it not say he lies?.
Seb. Ay, or. very falsely pocket up his report.
Gon. Methinks our garments are now as fresh
as when we put them on first in Afric, at the
marriage of the King's fair daughter Claribel to the King of Tunis.

Seb. 'Twas a sweet marriage, and we prosper well in our return.

Adr. Tunis was never grac'd before with such a paragon to their queen.

Gon. Not since widow Dido's time.

Ant. Widow! a pox o' that! How came that widow in? Widow Dido!

Seb. What if he had said "widower Æneas" too? Good Lord, how you take it!

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

Gon. This Tunis, sir, was Carthage.

Adr. Carthage?

Gon. I assure you, Carthage.

Ant. His word is more than the miraculous harp.

Seb. He hath rais'd the wall and houses too.

Ant. What impossible matter will he make easy next?

Seb. I think he will carry this island home in his pocket and give it his son for an apple.

Ant. And, sowing the kernels of it in the sea, bring forth more islands.

Gon. Ay.

Ant. Why, in good time.

Gon. Sir, we were talking that our garments seem now as fresh as when we were at
100 Tunis at the marriage of your daughter, who is now Queen.

Ant. And the rarest that e'er came there.

Scb. Bate, I beseech you, widow Dido.

Ant. O, widow Dido! ay, widow Dido.

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

Ant. That sort was well fish'd for.

Gon. When I wore it at your daughter's marriage?

Alon. You cram these words into mine ears against

110 The stomach of my sense. 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

I ne'er again shall see her. O thou mine heir

115 Of Naples and of Milan, what strange fish
Hath made his meal on thee?

Fran. Sir, he may live.

I saw him beat the surges under him,

And ride upon their backs. He trod the water,

120 Whose enmity he flung aside, and breasted
The surge most swoln that met him. His bold head
'Bove the contentious waves he kept, and oared
Himself with his good arms in lusty stroke
To the shore, that o'er his wave-worn basis bowed,
As stooping to relieve him. I not doubt
He came alive to land.

Alon. No, no, he's gone.

Seb. Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she at least is banish'd from your eye,
Who hath cause to wet the grief on't.

Alon. Prithee, peace.

Seb. You were kneel'd to and importun'd otherwise
By all of us, and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' the beam should bow. We have lost your son,
I fear, for ever. Milan and Naples have
Moe widows in them of this business' making
Than we bring men to comfort them.
The fault's your own.

Alon. So is the dear' st o' the loss.

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

Seb. Very well.

Ant. And most chirurgeonly.

Gon. It is foul weather in us all, good sir,
When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I plantation of this isle, my lord,—
Ant. He'd sow't with nettle-seed.

Seb. Or docks, or mallows.

Gon. And were the king on't, what would I do?

Seb. Scape being drunk for want of wine.

Gon. I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate:
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—

Seb. Yet he would be king on't.

Ant. The latter end of his commonwealth for-gets the beginning.
Gon. All things in common nature should produce
Without sweat or endeavour; treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.

Seb. No marrying 'mong his subjects?
Ant. None, man; all idle.

Gon. I would with such perfection govern, sir, To excel the golden age.

Seb. Save his Majesty!
Ant. Long live Gonzalo!

Gon. And,—do you mark me, sir?

Alon. Prithee, no more; thou dost talk nothing to me.

Gon. I do well believe your Highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.

Ant. 'Twas you we laugh'd at.

Gon. Who in this kind of merry fooling am nothing to you. So you may continue and laugh at nothing still.

Ant. What a blow was there given!
Seb. An it had not fallen flatlong.

Gon. You are gentlemen of brave mettle; you
would lift the moon out of her sphere, if she would continue in it five weeks without changing.

_Enter Ariel [invisible], playing solemn music._

_Seb._ We would so, and then go a bat-fowling.

_Ant._ Nay, good my lord, be not angry.

_Gon._ No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

_Ant._ Go sleep, and hear us.

[All sleep except Alon., Seb., and Ant.]

_Alon._ What, all so soon asleep! I wish mine eyes
Would, with themselves, shut up my thoughts. I find
They are inclin’d to do so.

_Seb._ Please you, sir,
Do not omit the heavy offer of it.
It seldom visits sorrow; when it doth,
It is a comforter.

_Ant._ We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

_Alon._ Thank you. Wondrous heavy.

[Alonso sleeps. Exit Ariel.]

_Seb._ What a strange drowsiness possesses them.

_Ant._ It is the quality o’ the climate.

_Seb._ Why
Doth it not then our eyelids sink? I find not
Myself dispos'd to sleep.

_Anth_. Nor I; my spirits are nimble.
They fell together all, as by consent;
They dropp'd, as by a thunder-stroke.
What might,
Worthy Sebastian, O, what might—? No more:
And yet methinks I see it in thy face,
What thou shouldst be The occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.

_Seb_. What, art thou waking?
_Anth_. Do you not hear me speak?

_Seb_. I do; and surely
It is a sleepy language, and thou speak'st
Out of 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 fast asleep.

_Anth_. Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; 220
wink'st
Whiles thou art waking.

_Seb_. Thou dost snore distinctly;
There's meaning in thy snores.

_Anth_. I am more serious than my custom; you
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Must be so too, if heed me; which to do
225 Trebles thee o'er.

Seb. Well, I am standing water.

Ant. I'll teach you how to flow.

Seb. Do so. To ebb

Hereditary sloth instructs me.

Ant. O,

If you but knew how you the purpose
cherish
Whilesthoysmockit!how, in stripping
it,

230 You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

Seb. Prithee, say on.

The setting of thine eye and cheek proclaim
A matter from thee, and a birth indeed
Which throes thee much to yield.

235 Ant. Thus, sir.

Although this lord of weak remembrance,
this,
Who shall be of as little memory
When he is earth'd, hath here almost per-
suaded—
For he's a spirit of persuasion, only
Professes to persuade—the King his son's
alive,
'Tis as impossible that he's undrown'd
As he that sleeps here swims.

240 Seb. I have no hope
That he's undrown'd.

_Ant._ O, out of that no hope
What great hope have you! No hope that way is
Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?

_SEb._ He's gone.

_Ant._ Then, tell me,
Who's the next heir of Naples?

_SEb._ Claribel.

_Ant._ 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' the moon's too slow—till new-born chins
Be rough and razorable; she that—from whom
We all were sea-swallow'd, 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.

_SEb._ What stuff is this! How say you?
'Tis true, my brother's daughter's Queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

_Ant._ A space whose every cubit
Seems to cry out, "How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake." Say, this were death
That now hath seiz'd them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

_Seb._ Methinks I do.

_Ant._ And how does your content
Tender your own good fortune?

_Seb._ I remember
You did supplant your brother Prospero.

_Ant._ True.

And look how well my garments sit upon me;
Much feater than before. My brother's servants Were then my fellows; now they are my men.

*Seb.* But, for your conscience?

*Ant.* Ay, sir, where lies that? It 'twere a kibe, 'Twould put me to my slipper; but I feel not This deity in my bosom. Twenty consciences, That stand 'twixt me and Milan, candied be they And melt ere they molest! Here lies your brother, No better than the earth he lies upon If he were that which now he's like, that's dead; Whom I, with this obedient steel, three inches of it, Can lay to bed for ever; whiles you, doing thus, To the perpetual wink for aye might put This ancient morsel, this Sir Prudence, who Should not upbraid our course. For all the rest, They'll take suggestion as a cat laps milk; They'll tell the clock to any business that We say befits the hour.

*Seb.* Thy case, dear friend, Shall be my precedent; as thou got'st Milan,
I'll come by Naples. Draw thy sword. One stroke
Shall free thee from the tribute which thou payest,
And I the King shall love thee.

Ant. Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.

Seb. O, but one word.

[They talk apart.]

Re-enter Ariel [invisible], with music and song.

Ari. My master through his art foresees the danger
That you, his friend, are in; and sends me forth—
For else his project dies—to keep them living.

Sings in Gonzalo's ear.

While you here do snoring lie,
Open-ey'd Conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware;
Awake, awake!

Ant. Then let us both be sudden.

Gon. Now, good angels
Preservc the King.

[Wakes Alon.]
Alon. Why, how now? Ho, awake! Why are you drawn? Wherefore this ghastly looking?

Gon. What's the matter?

Seb. While we stood here securing your repose, Even now, we heard a hollow burst of bel-lowing Like bulls, or rather lions. Did't not wake you? It struck mine ear most terribly.

Alon. I heard nothing.

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

Alon. Heard you this, Gonzalo?  

Gon. Upon mine honour, sir, I heard a hum-ming And that a strange one too, which did awake me, I shak'd you, sir, and cried. As mine eyes open'd, I saw their weapons drawn. There was a noise, That's verily. 'Tis best we stand upon our guard, Or that we quit this place. Let's draw our weapons.

Alon. Lead off this ground; and let's make further search
For my poor son.

Gon. Heavens keep him from these beasts!
For he is, sure, i' the island.

Alon. Lead away.

Ari. Prospero my lord shall know what I have done.
So, King, go safely on to seek thy son.

Exeunt.

Scene II

[Another part of the island.]

Enter Caliban with a burden of wood. A noise of thunder heard.

Cal. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inch-meal a disease! His spirits hear me
And yet I needs must curse. But they'll nor pinch,

Fright me with urchin-shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me.
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall; sometime am I
All wound with adders who with cloven tongues
Do hiss me into madness.

Enter Trinculo.

Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat;
Perchance he will not mind me.

Trin. Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind. Yond same black cloud, yond huge one, looks like a foul bombard that would 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. 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; a kind of not-of-the-newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there
but would give a piece of silver. There would this monster make a man; any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legg’d like a man! and his fins like arms! Warm, o’ my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [Thunder.] Alas, the storm is come again! My best way is to creep under his gaberdine; there is no other shelter hereabout. Misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

Enter Stephano, singing: [a bottle in his hand].

Ste. “I shall no more to sea, to sea,
    Here shall I die ashore—”

This is a very scurvy tune to sing at a man’s funeral. Well, here’s my comfort. Drinks.

(Sings.) “The master, the swabber, the boatswain, and I,
The gunner and his mate
Lov’d Moll, Meg, and Marian, and Margery,
But none of us car’d for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She lov'd not the savour of tar nor of pitch,

Then to sea, boys, and let her go hang!"

This is a scurvy tune too; but here's my comfort.  

Drinks.

Cal. Do not torment me! Oh!

Ste. What's the matter? Have we devils here? Do you put tricks upon's with savages and men of Ind, ha? I have not scap'd drowning to be afeard now of your four legs; for it hath been said, "As proper a man as ever went on four legs cannot make him give ground"; and it shall be said so again while Stephano breathes at nostrils.

Cal. The spirit torments me! Oh!

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

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

Ste. He's in his fit now and does not talk after the wisest. He shall taste of my bottle; if he have never drunk wine afore, it will go
near to remove his fit. If I can recover him and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

90 Cal. Thou dost me yet little hurt; thou wilt anon, I know it by thy trembling. Now Prosper works upon thee.

Ste. Come on your ways. Open your mouth; here is that which will give language to you, cat. Open your mouth; this will shake your shaking, I can tell you, and that soundly. You cannot tell who's your friend. Open your chaps again.

Trin. I should know that voice; it should be—but he is drown'd; and these are devils. O defend me!

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

Trin. Stephano!

110 Ste. Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster. I will leave him; I have no long spoon.

Trin. Stephano! If thou beest Stephano, touch me and speak to me; for I am Trinculo,—be not afeard—thy good friend Trinculo.
Ste. If thou beest Trinculo, come forth. I'll pull thee by the lesser legs. If any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How cam'st thou to be the siege of this moon-calf? Can he vent Trinculos?

Vin. I took him to be kill'd with a thunder-stroke. But art thou not drown'd, Stephano? I hope now thou art not drown'd. Is the storm overblown? I hid me under the dead moon-calf's gaber-dine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scap'd!

Ste. Prithee, do not turn me about; my stomach is not constant.

Cal. [Aside.] These be fine things, an if they be not sprites. That's a brave god and bears celestial liquor. I will kneel to him.

Ste. How didst thou scape? How cam'st thou hither? Swear by this bottle how thou cam'st hither,—I escap'd upon a butt of sack which the sailors heaved o'erboard—by this bottle, which I made of the bark of a tree with mine own hands since I was cast ashore.

Cal. I'll swear upon that bottle to be thy true subject; for the liquor is not earthly.

Ste. Here; swear then how thou escap'dst.
Trin. Swam ashore, man, like a duck. I can swim like a duck, I’ll be sworn.
Ste. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.
Trin. O Stephano, hast any more of this?
Ste. The whole butt, man. My cellar is in a rock by the seaside where my wine is hid. How now, moon-calf! how does thine ague?
Cal. Hast thou not dropp’d from heaven?
Ste. Out o’ the moon, I do assure thee. I was the man i’ the moon when time was.
Cal. I have seen thee in her and I do adore thee. My mistress show’d me thee and thy dog and thy bush.
Ste. Come, swear to that; kiss the book. I will furnish it anon with new contents. Swear.
Trin. By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The man i’ the moon! A most poor credulous monster! Well drawn, monster, in good sooth!
Cal. I’ll show thee every fertile inch o’ the island; And I will kiss thy foot. I prithee, be my god.
Trin. By this light, a most perfidious and drunken monster! When’s god’s asleep, he’ll rob his bottle.
Cal. I’ll kiss thy foot. I’ll swear myself thy subject.
Ste. Come on then; down, and swear.
Trin. I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him—

Ste. Come, kiss.

Trin. But that the poor monster's in drink. An abominable monster!

Cal. 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.

Trin. A most ridiculous monster, to make a wonder of a poor drunkard!

Cal. 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 marmoset. I'll bring thee
To clust'ring filberts and sometimes I'll get thee
Young scamels from the rock. Wilt thou go with me?

Ste. I prithee now, lead the way without any more talking. Trinculo, the King and all our company else being drown'd, we will
inherit here. Here! bear my bottle. Fellow Trinculo, we'll fill him by and by again.

Cal. (Sings drunkenly.)

Farewell, master; farewell, farewell!

Trin. A howling monster; a drunken monster!

Cal. No more dams I'll make for fish;

Nor fetch in firing

At requiring;

Nor scrape trenchering, nor wash dish.

'Ban, 'Ban, Cacaliban

Has a new master, get a new man.

Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!

Ste. O brave monster! Lead the way. Exeunt.
ACT THIRD.

SCENE I

[Before Prospero's cell.]

Enter Ferdinand, bearing a log.

Fer. There be some sports are painful, and their labour
Delight in them sets off; some kinds of baseness
Are nobly undergone, and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead
And makes my labours pleasures. O, she is
Ten times more gentle than her father's crabbed,
And he's compos'd of harshness. I must remove
Some thousands of these logs and pile them up,
Upon a sore injunction. My sweet mistress
Weeps when she sees me work, and say-
such baseness
Had never like executor. I forget;
But these sweet thoughts do even refresh
my labours,
Most busy least, when I do it.

Enter Miranda; and Prospero [at a distance,
unseen].

Mir. Alas, now, pray you,
Work not so hard. I would the lightning
had
Burnt up those logs that you are enjoin’d
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;
He’s safe for these three hours.

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

Mir. If you’lI sit down,
I’lI bear your logs the while. Pray, give
me that;
I’lI carry it to the pile.

Fer. No, precious creature;
I had rather crack my sinews, break my back, 
Than you should such dishonour undergo, 
While I sit lazy by.

Mir. It would become me 
As well as it does you; and I should do it 
With much more ease, for my good will is 
to it, 
And yours it is against.

Pros. Poor worm, thou art infected! 
This visitation shows it.

Mir. You look wearily.

Fer. No, noble mistress; 'tis fresh morning with me 
When you are by at night. I do beseech you— 
Chiefly that I might set it in my prayers— 
What is your name?

Mir. Miranda.—O my father, 
I have broke your hest to say so!

Fer. Admir'd Miranda! 
Indeed the top of admiration! worth 
What's dearest to the world! Full many a lady 
I have ey'd with best regard, and many a time 
The harmony of their tongues hath into bondage 
Brought my too diligent ear; for several virtues
Have I lik'd several women, never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd
And put it to the foil; but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Mir. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father. How features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape.
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

Fer. I am in my condition
A prince, Miranda; I do think, a king;
I would, not so!—and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak.
The very instant that I saw you, did
My heart fly to your service; there resides, 65
To make me slave to it; and for your sake
Am I this patient log-man.

Mir. Do you love me?

Fer. O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event
If I speak true! if hollowly, invert
What best is boded me to mischief! I
Beyond all limit of what else i’ the world
Do love, prize, honour you.

Mir. I am a fool
To weep at what I am glad of.

Pros. Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between ’em!

Fer. Wherefore weep you?

Mir. At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is tri-
fling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I’ll die your maid. To be your fellow
You may deny me; but I’ll be your servant, 85
Whether you will or no.
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Fer. My mistress, dearest;
And I thus humble ever.

Mir. My husband, then?

Fer. Ay, with a heart as willing
As bondage e'er of freedom. Here’s my hand.

Mir. And mine, with my heart in’t. And now farewell
Till half an hour hence.

Fer. A thousand thousand!

*Exeunt [Fer. and Mir. severally].*

Pros. So glad of this as they I cannot be,
Who are surpris’d withal; but my rejoicing
At nothing can be more. I’ll to my book,
For yet ere supper-time must I perform
Much business appertaining. *Exit.*

**Scene II**

[Another part of the island.]

Enter Caliban, Stephano, and Trinculo.

Ste. Tell not me. When the butt is out, we will drink water; not a drop before; therefore bear up, and board ’em. Servant-monster, drink to me.

Trin. Servant-monster! the folly of this island! They say there’s but five upon this isle:
we are three of them; if the other two be brain’d like us, the state totters.

Ste. Drink, servant-monster, when I bid thee. Thy eyes are almost set in thy head.

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

Ste. My man-monster hath drown’d his tongue in sack. For my part, 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.

Trin. Your lieutenant, if you list; he’s no standard.

Ste. We’ll not run, Monsieur Monster.

Trin. Nor go neither; but you’ll lie like dogs and yet say nothing neither.

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

Cal. How does thy honour? Let me lick thy shoe. I’ll not serve him; he’s not valiant.

Trin. Thou liest, most ignorant monster! I am in case to justle a constable. Why, thou debosh’d fish, thou, was 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?

Cal. Lo, how he mocks me! Wilt thou let him, my lord?
"Lord" quoth he! That a monster should be such a natural!

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

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

I thank my noble lord. Wilt thou be pleas'd to hearken once again to the suit I made to thee?

Marry, will I; kneel and repeat it. I will stand, and so shall Trinculo.

Enter Ariel, invisible.

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

Thou liest.

Thou liest, thou jesting monkey, thou. I would my valiant master would destroy thee! I do not lie.

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

Why, I said nothing.

Mum, then, and no more. Proceed.

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

Ste. That's most certain.

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

Ste. How now shall this be compass'd? Canst thou bring me to the party?

Cal. Yea, yea, my lord. I'll yield him thee asleep,

Where thou mayst knock a nail into his head.

Ari. Thou liest; thou canst not.

Cal. What a pied ninny's this! Thou scurvy patch!

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 freshes are.

Ste. Trinculo, run into no further danger. Interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' so doors and make a stock-fish of thee.


Ste. Didst thou not say he lied?

Ari. Thou liest.

Ste. Do I so? Take thou that. [Beats Trin.]

As you like this, give me the lie another time.

Trin. I did not give the lie. Out o' your wits
and hearing too? A pox o' your bottle! this can sack and drinking do. A murrain on your monster, and the devil take your fingers!

Cal. Ha, ha, ha!

Ste. Now, forward with your tale. Prithee, stand farther off.

Cal. Beat him enough. After a little time I'll beat him too.


Cal. Why, as I told thee, 'tis a custom with him, I' the afternoon to sleep. There thou mayst brain him, Having first seiz'd his books, or with a log Batter his skull, or paunch him with a stake, Or cut his wezand with thy knife. Remember First to possess his books; for without them He's but a sot, as I am, nor hath not One spirit to command. They all do hate him As rootedly as I. Burn but his books. He has brave utensils,—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 Calls her a nonpareil. I never saw a woman But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As greatest does least.

Ste. Is it so brave a lass? 115

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

Ste. Monster, I will kill this man. His daughter
and I will be king and queen,—save our Graces!—and Trinculo and thyself shall be 120
viceroys. Dost thou like the plot, Trinculo?

Trin. Excellent.

Ste. Give me thy hand. I am sorry I beat thee;
but, while thou liv’st, keep a good tongue
in thy head.

Cal. Within this half hour will he be asleep.
Wilt thou destroy him then?

Ste. Ay, on mine honour.

Ari. This will I tell my master.

Cal. Thou mak’st me merry; I am full of pleas-
ure.

Let us be jocund. Will you troll the catch 130
You taught me but while-ere?

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

Sings.

Flout ’em and scout ’em
And scout ’em and flout ’em;

Thought is free.

Cal. That’s not the tune.

Ariel plays the tune on a tabor and pipe.
Ste. What is this same?
Trin. This is the tune of our catch, played by the picture of Nobody.
Ste. If thou beest a man, show thyself in thy likeness. If thou beest a devil, take't as thou list.
Trin. O, forgive me my sins!
Ste. He that dies pays all debts. I defy thee. Mercy upon us!
Cal. Art thou afeard?
Ste. No, monster, not I.
Cal. 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 sometime voices That, if I then had wak'd 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 wak'd, I cried to dream again.
Ste. This will prove a brave kingdom to me, where I shall have my music for nothing.
Cal. When Prospero is destroy'd.
Ste. That shall be by and by. I remember the story.
Trin. The sound is going away. Let's follow it, and after do our work.

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

Trin. Wilt come? I'll follow, Stephano.

Exeunt.

Scene III

[Another part of the island.]

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, etc.

Gon. By'r lakin, I can go no further, sir; My old bones ache. Here's a maze trod indeed Through forth-rights and meanders! By your patience, I needs must rest me.

Alon. Old lord, I cannot blame thee, Who am myself attach'd with weariness To the dulling of my spirits. Sit down, and rest.

Even here I will put off my hope and keep it No longer for my flatterer. He is drown'd Whom thus we stray to find, and the sea mocks Our frustrate search on land. Well, let him go.
Ant. [Aside to Seb.] I am right glad that he's so out of hope.

Do not, for one repulse, forego the purpose That you resolv'd to effect.

Seb. [Aside to Ant.] The next advantage

Will we take throughly.

Ant. [Aside to Seb.] Let it be to-night; For, now they are oppress'd with travel, they

Will not, nor cannot, use such vigilance As when they are fresh.

Solemn and strange music; and Prospero on the top invisible. Enter several strange shapes, bringing in a banquet; and dance about it with gentle actions of salutation; and, inviting the King, etc., to eat, they depart.

Seb. [Aside to Ant.] I say, to-night. No more.

Alon. What harmony is this? My good friends, hark!

Gon. Marvellous sweet music!

Alon. Give us kind keepers, heavens! What were these?

Seb. A living drollery. Now I will believe That there are unicorns, that in Arabia There is one tree, the phœnix' throne, one phœnix

At this hour reigning there.

Ant. I'll believe both:

And what does else want credit, come to me,
And I’ll be sworn ‘tis true. Travellers ne’er did lie,
Though fools at home condemn ’em.

_Gon._ If in Naples I should report this now, would they believe me?
If I should say, I saw such islanders—
For, certes, these are people of the island—
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle, kind, than of
Our human generation you shall find
Many, nay, almost any.

_Pros._ [ Aside. ] Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.

_Alon._ I cannot too much muse
Such shapes, such gesture, and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.


_Fran._ They vanish’d strangely.

_Seb._ No matter, since they have left their viands behind, for we have stomachs.
Will’t please you taste of what is here?
Alon.

Gon. Faith, sir, you need not fear. When we were boys, Who would believe that there were moun-
taineers Dew-lapp'd like bulls, whose throats had hanging at 'em Wallets of flesh? or that there were such men Whose heads stood in their breasts? which now we find Each putter-out of five for one will bring us Good warrant of.

Alon. I will stand to and feed, Although my last. No matter, since I feel The best is past. Brother, my lord the Duke, Stand to and do as we.

Thunder and lightning. Enter Ariel like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.

Ari. You are three men of sin, whom Destiny, That hath to instrument this lower world And what is in't, the never-surfeited sea Hath caus'd to belch up you; and on this island Where man doth not inhabit; you 'mongst men Being most unfit to live. I have made you mad;
And even with such-like valour men hang
and drown
Their proper selves.

[Alon., Seb., etc., draw their swords.]

You fools! I and my fellows are ministers of Fate. The elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume. My fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember—
For that's my business to you—that you three
From Milan did supplant good Prospero; Expos'd unto the sea, which hath requit it, Him and his innocent child; for which foul deed
The powers, delaying, not forgetting, have Incess'd the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso
They have bereft; and do pronounce by me Ling'ring perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard
you from—
Which here, in this most desolate isle, else falls
Upon your heads—is nothing but heart's sorrow
And a clear life ensuing.

*He vanishes in thunder; then, to soft music,*
*enter the shapes again, and dance, with mocks and mows, and carrying out the table.*

*Pros.* Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring.

*Of my instruction hast thou nothing bated*.
*In what thou hadst to say; so, with good life*
*And observation strange, my meaner ministers*.
*Their several kinds have done. My high* charms work,
*And these mine enemies are all knit up*.

*In their distractions. They now are in my* power;
*And in these fits I leave them, while I visit* Young Ferdinand, whom they suppose is drown'd,
*And his and mine lov'd darling.*

*[Exit above.]*

*Gon.* I' the name of something holy, sir, why stand you
In this strange stare?

Alon. 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.
Therefore my son i' the ooze is bedded, and I'll seek him deeper than e'er plummet sounded
And with him there lie muddled. [Exit.]

Seb. But one fiend at a time, I'll fight their legions o'er.

Ant. I'll be thy second. Exeunt [Seb. and Ant.]

Gon. All three of them are desperate: their great guilt,
Like poison given to work a great time after,
Now gins to bite the spirits. I do beseech you
That are of suppler joints, follow them swiftly
And hinder them from what this ecstasy May now provoke them to.

Adr. Follow, I pray you. Exeunt.
ACT FOURTH

SCENE I

[Before Prospero's cell.]

Enter Prospero, Ferdinand, and Miranda.

Pros. If I have too austerely punish'd you,
   Your compensation makes amends, for I
   Have given you here a third of mine own
   life,
   Or that for which I live; who once again
I tender to thy hand. All thy vexations
   Were but my trials of thy love, and thou
   Hast strangely stood the test. Here, afore
   Heaven,
   I ratify this my rich gift. O Ferdinand,
   Do not smile at me that I boast her off,
   For thou shalt find she will outstrip all
   praise
   And make it halt behind her.

Fer. I do believe it
   Against an oracle.

Pros. Then, as my gift and thine own acquisi-
   tion
   Worthily purchas'd, take my daughter. But
If thou dost break her virgin-knot before
   All sanctimonious ceremonies may
   With full and holy rite be minist'red,

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No sweet aspersion shall the heavens let fall
To make this contract grow; but barren
Hate,
Sour-eyed Disdain and Discord shall be-
strew
The union of your bed with weeds so loathly
That you shall hate it both. Therefore take heed,
As Hymen's lamps shall light you.

Fer. As I hope
For quiet days, fair issue, and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think or Phoebus' steeds are founder'd
Or Night kept chain'd below.

Pros. Fairly spoke.
Sit then and talk with her; she is thine own.
What, Ariel! my industrious servant, Ariel!

Enter Ariel.

Ari. What would my potent master? Here I am.

Pros. Thou and thy meaner fellows your last service
Did worthily perform; and I must use you
In such another trick. Go bring the rabble,
O' er whom I give thee power, here to this
place.
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art. It is my promise,
And they expect it from me.

Ari. Presently?
P'ros. Ay, with a twink.
Ari. 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?
P'ros. Dearly, my delicate Ariel. Do not ap-
proach
Till thou dost hear me call.
Ari. Well, I conceive.

Exit.
P'ros. Look thou be true; do not give dalliance
Too much the rein. The strongest oaths are straw
To the fire i' the blood. Be more abstemious,
Or else, good night your vow!

Fer. I warrant you, sir;
The white cold virgin snow upon my heart
Abates the ardour of my liver.
P'ros. Well.
Now come, my Ariel! bring a corollary,
Rather than want a spirit. Appear, and pertly!
No tongue! all eyes! Be silent. *Soft music.*

*Enter Iris.*

*Iris.* Ceres, most bounteous lady, thy rich leas 60
Of wheat, rye, barley, vetches, oats, and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch’d with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy hest betrams 65
To make cold nymphs chaste crowns; and thy brown groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipp’d vineyard;
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air;—the queen o’ the sky,
Whose watery arch and messenger am I,
Bids thee leave these, and with her sove-
ereign grace, *Juno descends.*
Here on this grass-plot, in this very place,
To come and sport; here peacocks fly amain.
Approach, rich Ceres, her to entertain.
Enter Ceres.

Cer. Hail, many-coloured messenger, that ne'er
Dost disobey the wife of Jupiter;
Who with thy saffron wings upon my flowers
Diffusest honey-drops, refreshing showers,
And with each end of thy blue bow dost crown
My bosky acres and my unshrubbd'd down,
Rich scarf to my proud earth; why hath thy queen
Summon'd me hither, to this short-grass'd green?

Iris. A contract of true love to celebrate;
And some donation freely to estate
On the blest lovers.

Cer. Tell me, heavenly bow,
If Venus or her son, as thou dost know,
Do now attend the Queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

Iris. Of her society
Be not afraid. I met her deity
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid.

But in vain.
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows
And be a boy right out.

Cer. Highest queen of state,
Great Juno, comes; I know her by her gait.

[Enter Juno.]

Juno. How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be
And honour'd in their issue. They sing.

Juno. Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

Cer. Earth's increase, foison plenty,
Barns and garners never empty,
Vines with clustering bunches growing,
Plants with goodly burden bowing.
Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

Fer. This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits?

Pros. Spirits, which by mine art
I have from their confines call’d to enact
My present fancies.

Fer. Let me live here ever;
So rare a wond’red father and a wise
Makes this place Paradise.

Pros. Sweet, now, silence!

Juno and Ceres whisper seriously.

There’s something else to do; hush, and be
mute,
Or else our spell is marr’d.

Juno and Ceres whisper, and send
Iris on employment.

Iris. You nymphs, call’d Naiads, of the winding
brooks,
With your sedg’d crowns and ever-harmless
looks,
Leave your crisp channels, and on this green
land
Answer your summons; Juno does com-
mand.
Come, temperate nymphs, and help to cele-
brate
A contract of true love; be not too late.
Enter certain Nymphs.

You sunburnt sicklemen, of August weary,
Come hither from the furrow and be merry. 135
Make holiday; your rye-straw hats put on
And these fresh nymphs encounter every one
In country footing.

Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

Pros. [Aside.] I had forgot that foul conspiracy
Of the beast Caliban and his confederates Against my life. The minute of their plot Is almost come. [To the Spirits.] Well done! avoid. No more!
Fer. This is strange. Your father's in some passion
That works him strongly.
Mir. Never till this day
Saw I him touch'd with anger, so distemper'd.
Pros. You do look, my son, in a mov'd sort,
As if you were dismay'd. Be cheerful, sir,
Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capp’d towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep. Sir, I am vex’d,—  
Bear with my weakness—my old brain is troubled.  
Be not disturb’d with my infirmity.  
If you be pleas’d, retire into my cell  
And there repose. A turn or two I’ll walk,  
To still my beating mind.

Per. Mir. We wish your peace.

Exeunt.

Pros. Come with a thought. I thank thee, Ariel; come.

Enter Ariel.

Ari. Thy thoughts I cleave to. What’s thy pleasure?

Pros. Spirit,

We must prepare to meet with Caliban.

Ari. Ay, my commander. When I presented Ceres,
I thought to have told thee of it, but I fear'd
Lest I might anger thee.

Pros. Say again, where didst thou leave these varlets?

Ari. I told you, sir, they were red-hot with drinking;
So full of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanc'd their eyelids, lifted up their noses
As they smelt music. So I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking gorse, and thorns,
Which ent'red their frail shins. At last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

Pros. This was well done, my bird.
Thy shape invisible retain thou still.
The trumpery in my house, go bring it hither,
For stale to catch these thieves.
Ari. I go, I go.

Pros. 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.

Re-enter Ariel, loaden with glittering apparel, etc.

Come, hang them on this line.

[Prospero and Ariel remain, invisible.] Enter Caliban, Stephano, and Trinculo, all wet.

Cal. Pray you, tread softly, that the blind mole may not
Hear a foot fall; we now are near his cell.
Ste. Monster, your fairy, which you say is a harmless fairy, has done little better than play’d the Jack with us.

Ste. Do you hear, monster? If I should take a
displeasure against you, look you,—

*Trin.* Thou wert but a lost monster.

*Cal.* Good my lord, give me thy favour still.

Be patient, for the prize I'll bring thee to

Shall hoodwink this mischance; therefore speak softly,

All's hush'd as midnight yet.

*Trin.* Ay, but to lose our bottles in the pool,—

*Ste.* There is not only disgrace and dishonour in that, monster, but an infinite loss.

*Trin.* That's more to me than my wetting; yet this is your harmless fairy, monster!

*Ste.* I will fetch off my bottle, though I be o'er ears for my labour.

*Cal.* Prithee, my king, be quiet. See'st thou here,

This is the mouth o' the cell. No noise, and enter.

Do that good mischief which may make this island

Thine own for ever, and I, thy Caliban,

For aye thy foot-licker.

*Ste.* Give me thy hand. I do begin to have bloody thoughts.

*Trin.* O King Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!

*Cal.* Let it alone, thou fool; it is but trash.
225 Trin. O, ho, monster! we know what belongs to a frippery. O King Stephano!

Ste. Put off that gown, Trinculo; by this hand, I'll have that gown.

Trin. Thy Grace shall have it.

230 Cal. The dropsy drown this fool! what do you mean
To dote thus on such luggage? Let's alone
And do the murder first. If he awake,
From toe to crown he'll fill our skins with pinches,
Make us strange stuff.

235 Ste. Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line. Now, jerkin, you are like to lose your hair and prove a bald jerkin.

Trin. Do, do; we steal by line and level, an't like your Grace.

Ste. I thank thee for that jest; here's a garment for't. Wit shall not go unrewarded while I am king of this country. "Steal by line and level" is an excellent pass of pate; there's another garment for't.

240 Trin. Monster, come, put some lime upon your fingers, and away with the rest.

Cal. I will have none on't. We shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villanous low.

245 Ste. Monster, lay-to your fingers. Help to bear
this away where my hogshead of wine is, or
I'll turn you out of my kingdom. Go to,
carry this.
Trin. And this.
Ste. Ay, and this.

A noise of hunters heard. Enter divers Spirits,
in shape of dogs and hounds, hunting them
about, Prospero and Ariel setting them on.

Pros. Hey, Mountain, hey!
Ari. Silver! there it goes, Silver!
Pros. Fury, Fury! there, Tyrant, there! hark! hark!

[Cal., Ste., and Trin. are driven out.]
Go charge my goblins that they grind their joints
With dry convulsions, shorten up their sinews
With aged cramps, and more pinch-spotted
make them
Than pard or cat o' mountain.

Ari. Hark, they roar!
Pros. Let them be hunted soundly. At this hour
Lies at my mercy all mine enemies.
Shortly shall all my labours end, and thou
Shalt have the air at freedom. For a little
Follow, and do me service.

Exeunt.
ACT FIFTH

SCENE I

[Before Prospero's cell.]

Enter Prospero in his magic robes, and Ariel.

Pros. Now does my project gather to a head.
    My charms crack not; my spirits obey; and
    Time
    Goes upright with his carriage. How's the
    day?

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

Pros. I did say so,
    When first I rais'd the tempest. Say, my
    spirit,
    How fares the King and's followers?

Ari. Confin'd together
    In the same fashion as you gave in charge,
    Just as you left them; all prisoners, sir,
    In the line-grove which weather-fends your
    cell;
    They cannot budge till your release. The
    King,
    His brother, and yours, abide all three dis-
    tracted,
    And the remainder mourning over them,
    Brimful of sorrow and dismay; but chiefly
Him that you term’d, sir, "The good old lord, Gonzalo,"

His tears run down his beard, like winter’s drops
From eaves of reeds. Your charm so strongly works ’em
That if you now beheld them, your affections
Would become tender.

Pros. Dost thou think so, spirit?

Ari. Mine would, sir, were I human.

Pros. 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 mov’d than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason ’gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance. They being penitent.
The sole drift of my purpose doth extend
Not a frown further. Go release them,
Ariel.
My charms I’ll break, their senses I’ll restore,
And they shall be themselves.
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Ari.  I'll fetch them, sir.  

Exit.

Pros.  Ye elves of hills, brooks, standing lakes, and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune, and do fly him  
When he comes back; you demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites; and you whose pastime  
Is to make midnight mushrooms, that rejoice  
To hear the solemn curfew; by whose aid,  
Weak masters though ye be, I have be-dimm'd  
The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azur'd vault  
Set roaring war; to the dread rattling thunder  
Have I given fire, and rifted Jove's stout oak  
With his own bolt; the strong-bas'd promontory  
Have I made shake, and by the spurs pluck'd up
The pine and cedar; graves at my command
Have wak'd their sleepers, op'd, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have requir'd
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book. *Solemn music.*

Here enters Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco. They all enter the circle which Prospero had made, and there stand charmed; which Prospero observing, speaks.

A solemn air and the best comforter
To an unsettled fancy cure thy brains,
Now useless, boil'd within thy skull! There stand,
For you are spell-stopp'd.
Holy Gonzalo, honourable man,
Mine eyes, even sociable to the shew of thine,
Fall fellowly drops. The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st! I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me and my daughter.
Thy brother was a furtherer in the act.
Thou art pinch'd for't now, Sebastian.
Flesh and blood,
You, brother mine, that entertain'd ambition,
Expell'd remorse and nature, whom, with Sebastian,
Whose inward pinches therefore are most strong,
Would here have kill'd your king, I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore
That now lies foul and muddy. Not one of them
That yet looks on me, or would know me!
Ariel,
Fetch me the hat and rapier in my cell;
I will disease me, and myself present
As I was sometime Milan. Quickly, spirit;  
Thou shalt ere long be free.  
*Ariel sings and helps to attire him.*

*Ari.* "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."

*Pros.* Why, that's my dainty Ariel! I shall miss thee;  
But yet thou shalt have freedom. So, so, so.  
To the King's ship, invisible as thou art;  
There shalt thou find the mariners asleep  
Under the hatches. The master and the boatswain  
Being awake, enforce them to this place,  
And presently, I prithee.

*Ari.* I drink the air before me, and return  
Or ere your pulse twice beat.  
*Exit.*

*Gon.* All torment, trouble, wonder, and amazement  
Inhabits here. Some heavenly power guide us  
Out of this fearful country!

*Pros.* Behold, sir King,  
The wronged Duke of Milan, Prospero.  
For more assurance that a living prince
Does now speak to thee, I embrace thy body;  
And to thee and thy company I bid  
A hearty welcome.

_Alon._  
Whe'er thou be'st he or no,  
Or some enchanted trifle to abuse me,  
As late I have been, I not know. Thy pulse  
Beats as of flesh and blood; and, since I  
saw thee,  
The affliction of my mind amends, with  
which,  
I fear, a madness held me. This must crave,  
An if this be at all, a most strange story.  
Thy dukedom I resign and do entreat  
Thou pardon me my wrongs. But how  
should Prospero  
Be living and be here?

_Prob._  
First, noble friend,  
Let me embrace thine age, whose honour  
cannot  
Be measur'd or confin'd.

_Gon._  
Whether this be  
Or be not, I'll not swear.

_Prob._  
You do yet taste  
Some subtleties o' the isle, that will not let  
you  
Believe things certain. Welcome, my  
friends all!

_[Aside to Seb. and Ant.]_ But you, my brace  
of lords, were I so minded,
I here could pluck his Highness' frown
upon you
And justify you traitors. At this time
I will tell no tales.

Seb. [Aside.] The devil speaks in him.

Pros. No.

For you, most wicked sir, whom to call
brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.

Alon. If thou be'st Prospero,
Give us particulars of thy preservation,
How thou hast met us here, whom three
hours since
Were wreck'd upon this shore, where I have
lost—
How sharp the point of this remembrance
is!—
My dear son Ferdinand.

Pros. I am woe for't, sir.

Alon. Irreparable is the loss, and Patience
Says it is past her cure.

Pros. I rather think
You have not sought her help, of whose soft
grace
For the like loss I have her sovereign aid
And rest myself content.
Alon. You the like loss!

Pros. As great to me as late; and, supportable
To make the dear loss, have I means much weaker
Than you may call to comfort you, for I Have lost my daughter.

Alon. A daughter?
O heavens, that they were living both in Naples,
The King and Queen there! That they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your daughter?

Pros. In this last tempest. I perceive, these lords
At this encounter do so much admire
That they devour their reason and scarce think
Their eyes do offices of truth, their words Are natural breath; but, howsoe’er you have Been justled from your senses, know for certain
That I am Prospero and that very duke
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wreck’d, was landed,
To be the lord on’t. No more yet of this; For ’tis a chronicle of day by day,
Not a relation for a breakfast nor
Befitting this first meeting. Welcome, sir; 165
This cell’s my court. Here have I few at-
tendants,
And subjects none abroad. Pray you, look
in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye 170
As much as me my dukedom.

_Here Prospero discovers Ferdinand and Miranda_
_playing at chess._

_Mir._ Sweet lord, you play me false.
_Fer._ No, my dearest love, I would not for the world.
_Mir._ Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

_Alon._ If this prove 175
A vision of the island, one dear son
Shall I twice lose.

_Seb._ A most high miracle!
_Fer._ Though the seas threaten, they are merci-
ful;
I have curs’d them without cause.

[Kneels.]

_Alon._ Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou cam’st here.

_Mir._ O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in’t!

_Pro._ ’Tis new to thee.

185 _Alon._ What is this maid with whom thou wast at play?
Your eld’st acquaintance cannot be three hours.
Is she the goddess that hath sever’d us,
And brought us thus together?

_Fer._ Sir, she is mortal,
But by immortal Providence she’s mine.
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Receiv’d a second life; and second father
This lady makes him to me.

_Alon._ I am hers.
But, O, how oddly will it sound that I
Must ask my child forgiveness!

_Pro._ There, sir, stop.
Let us not burden our remembrances with
A heaviness that’s gone.

_Gon._ I have inly wept,
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessed crown!
For it is you that have chalk’d forth the way
Which brought us hither.

Alon. I say, Amen, Gonzalo!

Gon. Was Milan thrust from Milan, that his issue
Should become Kings of Naples? O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars: in one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own.

Alon. [To Fer. and Mir.] Give me your hands.
Let grief and sorrow still embrace his heart
That doth not wish you joy!

Gon. Be it so! Amen!

Re-enter Ariel, with the Master and Boatswain amazedly following.

O, look, sir, look, sir! here is more of us.
I prophesi’d, if a gallows were on land,
This fellow could not drown. Now, blasphemy,
That swear'st grace o'erboard, not an oath on shore?

Hast thou no mouth by land? What is the news?

_Boats._ The best news is, that we have safely found
Our king and company; the next, our ship—
Which, but three glasses since, we gave out split—
Is tight and yare and bravely rigg'd as when
We first put out to sea.

_Ari._ [Aside to Pros.] Sir, all this service
Have I done since I went.

_Pros._ [Aside to Ari.] My tricksy spirit!

_Alon._ These are not natural events; they strengthen
From strange to stranger. Say, how came you hither?

_Boats._ If I did think, sir, I were well awake,
I'd strive to tell you. We were dead of sleep,
And—how we know not—all clapp'd under hatches;
Where but even now with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And moe diversity of sounds, all horrible,
We were awak'd; straightway, at liberty;
Where we, in all her trim, freshly beheld
Our royal, good, and gallant ship, our master
Cap’ring to eye her. On a trice, so please you,
Even in a dream, were we divided from them
And were brought moping hither.

Ari. [Aside to Pros.] Was’t well done? 240

Pros. [Aside to Ari.] Bravely, my diligence.
Thou shalt be free.

Alon. This is as strange a maze as e’er men trod;
And there is in this business more than nature
Was ever conduct of: Some oracle
Must rectify our knowledge.

Pros. Sir, my liege, 245
Do not infest your mind with beating on
The strangeness of this business. At pick’d leisure,
Which shall be shortly, single I’ll resolve you,
Which to you shall seem probable, of every
These happen’d accidents; till when, be cheerful
And think of each thing well. [Aside to Ari.] Come hither, spirit.
Set Caliban and his companions free;
Untie the spell. [Exit Ariel.] How fares my gracious sir?
There are yet missing of your company
Some few odd lads that you remember not.

Re-enter Ariel, driving in Caliban, Stephano, and Trinculo, in their stolen apparel.

Ste. Every man shift for all the rest, and let no man take care for himself; for all is but fortune. Coragio, bully-monster, coragio!

Trin. If these be true spies which I wear in my head, here's a goodly sight.

Cal. O Setebos, these be brave spirits indeed! How fine my master is! I am afraid He will chastise me.

Seb. Ha, ha!

What things are these, my lord Antonio?

Will money buy 'em?

Ant. Very like; one of them Is a plain fish, and, no doubt, marketable.

Pros. Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,
His mother was a witch, and one so strong That could control the moon, make flows and ebbs
And deal in her command without her power.
These three have robb’d me; and this demi-devil—
For he’s a bastard one—had plotted with them
To take my life. Two of these fellows you Must know and own; this thing of darkness I
Acknowledge mine.

Cal. I shall be pinch’d to death.
Alon. Is not this Stephano, my drunken butler?
Seb. He is drunk now. Where had he wine?
Alon. And Trinculo is reeling ripe. Where should they
Find this grand liquor that hath gilded ’em?

How cam’st thou in this pickle?

Trin. I have been in such a pickle since I saw you last that, I fear me, will never out of my bones. I shall not fear fly-blowing.

Seb. Why, how now, Stephano!

Ste. O, touch me not; I am not Stephano, but a cramp.

Pros. You’d be king o’ the isle, sirrah?

Ste. I should have been a sore one then.

Alon. This is a strange thing as e’er I look’d on.

Pointing to Caliban.

Pros. He is as disproportion’d in his manners As in his shape. Go, sirrah, to my cell;
Take with you your companions. As you look
To have my pardon, trim it handsomely.

_Cal._ Ay, that I will; and I'll be wise hereafter
And seek for grace. What a thrice-doubled ass
Was I, to take this drunkard for a god
And worship this dull fool!

_PROS._ Go to; away!

_ALON._ Hence, and bestow your luggage where you found it.

_SEB._ Or stole it, rather.

_[Exeunt Cal., Ste., and Trin._]

_PROS._ Sir, I invite your Highness and your train
To my poor cell, where you shall take your rest
For this one night; which, part of it, I'll waste
With such discourse as, I not doubt, shall make it
Go quick away,—the story of my life
And the particular accidents gone by
Since I came to this isle. And in the morn
I'll bring you to your ship and so to Naples,
Where I have hope to see the nuptial
Of these our dear-belov'd solemniz'd;
And thence retire me to my Milan, where
Every third thought shall be my grave.

_ALON._ I long
To hear the story of your life, which must
Take the ear strangely:

_PROS._ I'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious that shall, catch
Your royal fleet far off. [Aside to Ari.] My Ariel, chick,
That is thy charge. Then to the elements
Be free, and fare thou well! Please you,
draw near. Exeunt omnes.
EPILOGUE

Spoken by Prospero

Now my charms are all o'erthrown,
And what strength I have's mine own
Which is most faint. Now, 'tis true,
I must be here confin'd by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

Exit
NOTES.

ABBREVIATIONS.

Fi.—The First Folio edition of Shakspere, 1623.
Luce.—The Tempest, edited by Morton Luce, London and Indianapolis, 1901.
Schmidt.—Shakespeare-Lexicon, by A. Schmidt, 1886.

DRAMATIS PERSONAE.

Caliban. Perhaps an anagram for "cannibal." Ariel occurs in Isaiah XXIX., 1-7; also in late Hebrew literature as a prince of angels, and in medieval Christian fiction as a spirit of the air, guardian of innocence. But cf. I. ii. 190-192, and note.

ACT I.

I. i. Nothing shows Shakspere's mastery of dramatic art more clearly than the opening scenes of his plays. The functions of an opening scene are properly, first, to excite the interest of the audience without delay; second, to introduce some of the principal personages and give information about them. The first object is here attained by a rush of exciting action, and the interest is carried beyond the scene, the audience being left in suspense as to the fate of ship, crew, and passengers.

Note also how the audience is surrounded at once by an atmosphere of the sea, of adventure, of unknown lands, perhaps even of enchantment. Shakspere is fond of striking thus at the start the key-note of the play.

I. i. Stage-dir. Enter...Boatswain. Nautical pronunciation, bo-s'n. The spelling Boson occurs later in the text of this scene in the First Folio.

I. i. 3. Good. The Master does not mean that the cheer is
good. He simply expresses satisfaction that the boatswain is at hand.


I. i. 7. Take in the topsail. The first move to relieve the ship.

I. i. 8, 9. Blow . . . . wind. Addressed to the storm.
I. i. 9. Room. Sea-room, i.e., if there is enough open sea for the ship safely to maneuver in.

I. i. 17. Good. Good fellow. See Introd., p. 43.
I. i. 18. Cares. For grammatical form, see Introd., p. 45.
I. i. 26. The present. The present moment.
I. i. 33. Methinks. Originally a dative me, with an impersonal verb meaning "seems."

I. i. 34. Complexion. External appearance generally. The reference is to the proverb, "He that is born to be hanged will never be drowned."

I. i. 36. Rope . . cable. May the halter with which he is destined to be hanged serve as a cable to anchor the ship.
I. i. 37. Advantage. Verb.
I. i. 40. Bring her to try wit' the main-course. Endeavor, with the main-sail, to lay the ship as close to the wind as possible; an attempt, by a tacking operation, to arrest the leeward drift of the ship (against the shore, where the danger lay) and propel her out to sea.

I. i. 43. Office. Here, the work of the sailors.
I. i. 47. Incharitable. Unfeeling.
I. i. 54. Lay her a-hold. The ship, in spite of the last operation drifting nearer and nearer the shore, is brought about on the other tack, command given to lay her again as close to the wind as possible, and, one sail having proved insufficient, to set two.

I. i. 58. Must our mouths be cold? Must we die?
I. i. 61. Merely. Absolutely, quite.
I. i. 62. Wide-chapp'd. Literally, with broad jaws; perhaps, figuratively, loud-mouthed.
I. i. 66. Glut. Swallow.
I. i. 67-9. Mercy on us, etc. These cries may be meant to constitute the "confused noise within," though in F₁ they are printed, as here, in Gonzalo's speech.

I. i. 71. Furlong was a square as well as linear measure.
I. i. 72-73. Long heath, brown furze. So F₁. Hanmer emended to "ling, heath, broom, furze," and he has been followed by many editors.
I, ii. This scene looks backward and forward. Up to the entrance of Ferdinand, it is largely exposition of the past. Note the naturalness with which the exposition is introduced, Prospero finding it necessary to reveal to Miranda her story at precisely this point in her life; note also the skilful breaking-up of his narrative into dialogue.

In addition to this expository service, the scene forecasts the action of the play, in particular the chief dramatic conflict, that between Prospero and his enemies. The end of the scene sets in motion the chief of the sub-plots—the love-story of Ferdinand and Miranda.

I, ii. 1. Your. Note that Miranda addresses her father by you, and he replies to her by thou. The use of the two pronouns in the older language was very similar to that of sie and du in modern German; you was the pronoun of respect, thou of affection. However, this distinction was in process of decay in Elizabethan times.

I, ii. 3. Stinking pitch. The pitch is aflame; hence the odor.

I, ii. 4. Welkin's cheek, i.e., the surface of the sky.
I, ii. 7. Who for "which." Cf. Introd., p. 44.
I, ii. 11. Or ere. "Or" alone is sometimes used in the sense of "before." It is, in fact, identical in origin with "ere." The two together, as here, form a common Elizabethan phrase, in which the second merely emphasizes the first.


I, ii. 21. No greater than "master of a full poor cell."
I, ii. 22. Meddle. Probably = mix, mingle.
I, ii. 25. Lie there, my art. Prospero's robe is both an instrument and a symbol of his magic power.
I, ii. 27. Virtue. Essence, substance.
I, ii. 29. Soul. He was going to add "lost," but instead he breaks the construction, and ends the sentence in a different fashion. An anacoluthon.
I. ii. 31. *Betid.* Betided, happened. The usual older form of the past participle.

I. ii. 32. *Which . . . cry* Referring to *creature.* *Which . . . sink.* Referring to *vessel.* For a similar construction, cf. *Macbeth,* I. iii. 60, 61:

“Speak then to me, who neither beg nor fear
Your favours nor your hate.”


I. ii. 41. *Out.* Fully. Cf. IV. i. 101, “And be a boy right out.”

I. ii. 44. *Kept.* Intransitive use. Remained, abided.

I. ii. 53. For meter of this line, see Introd., p. 40.


I. ii. 59. *And princess.* Many editors emend “and” to “a.”

I. ii. 63. *Holp.* P. p., for an older “holpen.” “Help” was originally a strong or irregular verb. See Introd., p. 45.

I. ii. 64. *Teen.* Trouble, anxiety.

I. ii. 65. *From.* The emphatic *from,* very common in Shakspere, denoting separation, not origin. Away from, out of.

I. ii. 66 ff. Note the anacolutha, or breaks in construction, in Prospero’s speech. Luce remarks, “The broken sentences and rapid transitions partly express emotion and partly the difficulty of making Miranda understand circumstances new to her experience.

I. ii. 70. *Manage.* Management, administration.

I. ii. 71. *Signories.* States under a Signior or Lord: principalities: referring to the Ghibelline states of northern Italy, whose princes acknowledged obedience to the Holy Roman Emperor, as opposed to the Guelf states, who looked for leadership to the Pepe.

I. ii. 77. *Secret.* Mysterious, occult; meaning here, of course, magic.

I. ii. 78. *Attend.* Pay attention to.


I. ii. 81. *To trash for overtopping.* “To trash” was to impede the speed of a fleet dog; hence, to restrain those who sought to “overtop,” *i. e.,* to rise too high in the state. “Overtop” does not appear as a technical hunting term. Some editors regard it as a figure from gardening. In this case, either there is a mixture of metaphors, or else “trash” means “lop,” “cut down,” a sense which does not seem to occur elsewhere in Elizabethan English.

I. ii. 83. Prospero’s speeches are full of swift transitions.
He first thinks of "key" in the metaphorical sense which we employ in "keys of office." This suggests the key with which one tunes musical instruments.

I. ii. 85. That. So that.
I. ii. 87. Verduro. Sap, life, vigor. In the inaccurate natural history of Shakspere's time the ivy was regarded as destroying trees in this manner. On't. Of it.
I. ii. 89, 90. Dedicated to closeness. Devoted to seclusion.
I. ii. 91. But by being so retir'd. Except for the fact that my studies compelled a life of retirement.
I. ii. 92. O'er-priz'd all popular rate. Was of more value than the esteem of the vulgar.
I. ii. 94. A good parent. "Alluding to the observation that a father above the common rate of men has commonly a son below it."—Johnson.
I. ii. 99-102. Like one who having into truth, etc. The simplest way to read this difficult passage is to consider "into" as equivalent to "unto," and "it" as an anticipatory reference to "lie." "Like one who having made his memory such a sinner against truth as to credit his own lie by the telling of it."
I. ii. 103. Out o' the substitution. In consequence of acting as my deputy.
I. ii. 110. Temporal royalties. Practical powers of royalty.
I. ii. 112. Dry. Thirsty.
I. ii. 119. But. Otherwise than.
I. ii. 123. In lieu o' the premises. In return for the things stipulated.
I. ii. 125. Presently. At once.
I. ii. 134. Cry it o'er. "It" is used impersonally, as in "to fight it out." Hint. Occasion, cause, motive for action. Distinguish carefully between this customary Elizabethan sense and the modern usage.
I. ii. 139. Well demanded, wench. "A very natural question, dear." (Luce.) Cf. French demander, to ask. Wench was in familiar but not vulgar use, and often expressed, as here, affection.
I. ii. 140. **Provokes.** Calls forth, suggests.
I. ii. 144. **In few.** In few words; in short.
I. ii. 146. **Butt.** A large cask, especially for wine. See II. ii. 125. Perhaps here used contemptuously for the miserable hulk on which Prospero and Miranda were set, "a mere tub of a boat." Some think, however, this is a genuine nautical term, now lost to us, for some type of boat.
I. ii. 148. **Hare.** A sudden shift to the vivid historical present of narration. It may be a misprint in F1 for had. Hoist. Continuation of the historical present, or a past tense, either (1) for hoised, past of the now obsolete verb hoise, to carry off, to make away with, to heave away; or (2) contracted past of hoist.
I. ii. 151. **Did us but loving wrong.** All the wrong they did us was to express their pity by sighing in sympathy with us.
I. ii. 152. **Cherubin.** Cherubim (of which this is a by-form, derived through the French or Italian) is a Hebrew plural, misunderstood as a singular, and often used as such. An English plural, cherubins, was even formed from it.
I. ii. 155. **Deck'd.** Covered. Others believe it a northern dialect word, usually spelled "deg(g)" or "dag(g)," meaning "to sprinkle clothes."
I. ii. 156. **Which.** Referring to smile and fortitude in ll. 153, 154.
I. ii. 157. **An undergoing stomach.** Courage to endure.
I. ii. 162. **Who.** Either a nominative absolute, or another case of anacoluthon.
I. ii. 169. **Now I arise.** Prospero here assumes his magic garment in order to cast a sleep upon Miranda (see I. ii. 185-6).
I. ii. 172. **Profit.** An infinitive after made; or perhaps a noun, in which case can (1.173) means "have acquired."
I. ii. 173. **Princess.** A plural. See Introd., p. 43.
I. ii. 179. **Now my dear lady.** Who is my auspicious mistress now (whereas formerly she was ungracious).
I. ii. 181. **Zenith.** The point in the heavens directly overhead, where planets were supposed to be at the height of their power over human destiny, according to the old astrology. "The climax of my fortunes depends upon my taking advantage of this auspicious moment."
I. ii. 182. **Influence.** Another astrological term. The power exercised upon Prospero by his "auspicious star."
I. ii. 183. Omit. Neglect. Cf. with this whole passage the celebrated words of Brutus in *Julius Caesar*, IV. iii. 218-221:

“There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.”

I. ii. 185. Dullness. Drowsiness.
I. ii. 187. Come away. Come here, come to me.
I. ii. 190-1. Be’t to fly, etc. Note that the references here and in I. 235 show that Ariel was at home in all four elements. See note to *Dramatis Personae*, “Ariel.”
I. ii. 194. To point. In every detail, to the very letter.
I. ii. 198. /flam’d amazement. Ariel’s description corresponds to the natural phenomenon known as “St. Elmo’s fire,” a light which is sometimes seen to play about the masts of a ship during a thunderstorm. It is said to be especially common in the Mediterranean.
I. ii. 200. Distinctly. In different and distinct fires; separately.
I. ii. 203-4. Crack was a much stronger word than today, meaning a loud report. The figure in the passage is of the heavens bombarding the sea.
I. ii. 206. Trident. The three-pronged scepter wielded by Neptune (identified with the Greek Poseidon), the classical god of the sea. Brave. Fine, splendid. See I. ii. 6, note.
I. ii. 209. Of the mad. Such as madmen feel.
I. ii. 213. Up-staring. Standing on end.
I. ii. 218. Sustaining. Probably, that bore them up in the water. Cf. *Hamlet*, IV. vii. 176-7:

“Her clothes spread wide;
And, mermaid-like, a while they bore her up:”
I. ii. 222. Cooling. Really a verbal noun, not a participle, hence the “of” following. Verbal nouns in this construction formerly had a preposition preceding, “a,” the worn-down form of an older “on,” meaning “in the act of.” Cf. “a bating” (II. i. 189).
I. ii. 224 This sad knot. Folding his arms with a melancholy gesture.
I. ii. 226. Safely. For grammar, see Introd., p. 47.
I. ii. 228. Dew was regarded as efficacious in magic. See ll. 321-4. Gathered at midnight, it would be especially potent.
I. ii. 229. Still-vejd. Constantly agitated (by storms). Bermoothes. The Bermudas. One of the several variant spellings of the word. Stow's Annals (ed. Howe, 1631, p. 1020) speaks of "that dreadfull coast of the Bermodes, which Island[s] were of all Nations, said and supposed to bee incanted and inhabited with witches, and d evils, which grew by reason of accustomed monstrous Thunder, storme, and tempest, neere vnto those Islands, also for that the whole coast is so wonderous dangerous, of Rockes, that few can approach them, but with vspeakeable hazard of ship-wrack." (Wright.)
I. ii. 231. With a charm, etc. The mariners are asleep from the effects of the charm and the weariness from the labors they have suffered.
I. ii. 234. Float. A now obsolete word for flood, wave, sea.
I. ii. 240. Glasses. Presumably hour-glasses, though at sea the glass is usually a half-hour; but see V. i. 223, and note.
I. ii. 242. Is there more toil? Ariel's spirit of rebellion, and the opposition which it meets from Prospero, are very skilfully made by Shakspere the occasion for an account of Ariel, Sycorax, Caliban, and their relations to Prospero. Pains. Tasks to perform, labors.
I. ii. 243. Remember. For transitive use, see Introd., p. 46.
I. ii. 244. Me. Ethical dative. See Introd., p. 44, and cf. ll. 250 and 255, below. Moody. Sulky. The spirits employed by magicians as their servants or familiars are represented in medieval magic-lore as chafing under the restrictions thus imposed and longing ever for freedom. Indeed, only by the most powerful charms could they customarily be forced to yield obedience. Ariel does not appear to rest under any spell of Prospero's, but he is true to the nature of his kind in forgetting his obligations and rebelling under his servitude; hence the harshness which Prospero finds it necessary to use.
I. ii. 250. Bate me a full year. Abate, reduce (my time of servitude by) a full year.
I. ii. 252. Ooze. Soft mud at the bottom of a body of water.
I. ii. 266. One thing she did Perhaps a reference to a
detail in Shakspere's undiscovered source.
I. ii. 269. Blue-ey'd. With dark circles about the eyes.
Cf. As You Like It (III. ii. 393), among the marks of a lover,
"a blue eye and sunken."
I. ii. 273. Abhorr'd. To be abhorred, abhorrent.
I. ii. 274. Hests. Commands. Behest is from the same
root plus a common prefix.
I. ii. 280. Strike. Used of the sound of the wheels striking
the water.
I. ii. 281-2. Litter. Whelp. Note the use of words properly applicable to beasts.
I. ii. 295. His. For use instead of modern its, see Introd.,
p. 43.
I. ii. 298. Spiriting. Spelled in F1 "spritng," and doubt-
less to be so pronounced. "Spirit" in the meter of this play
seems commonly monosyllabic. Gently. "Without or grudge or grumblings"; willingly.
I. ii. 307. Heaviness. Drowsiness. The sleep has really
been produced by Prospero's magic. See ii. 185, 186.
I. ii. 311. Miss. Do without.
I. ii. 313. Profit. Help, are of use to.
I. ii. 316. When? An expression of impatience.
I. ii. 322. Raven's feather. The raven was a bird of ill-
omen.
I. ii. 323. South-west. In England, south and south-west
winds were conceived as bringing, with their heat and fogs,
disease and even pestilence.
I. ii. 326. Urchins. Originally the word meant hedge-hogs: then elves who might assume the form of hedge-hogs. The
latter is the sense here.
I. ii. 327. For that vast, etc. During that desolate period
of the night in which they may work.
I. ii. 328. Exercise. Practice their torments.
I. ii. 334. Water with berries. Possibly this was suggested
by a passage in one of Shakspere's sources. Strachey's True
Reportory (see Introd., p. 36). Strachey says the Bermudas
were "full of Shawes of goodly Cedar...the Berries whereof,
our men seething, straining, and letting stand some three or
foure daies, made a kind of pleasant drinke."
I. ii. 338. Brine-pits. "Salt springs with salt deposits." (Luce.)
I. ii. 340. Toads, beetles, bats. Animals considered allied to the powers of evil, and constantly associated with witchcraft. Cf. the witches' charm in Macbeth, IV. i.
I. ii. 346. Human care. Humane care, kindness. Modern English has developed two words, "human" and "humane." The one word had both sets of meanings in Elizabethan English.
I. ii. 351-362. Abhorred slave, etc. F₁ gives this speech to Miranda.
I. ii. 352. Which. Who. See Introd., p. 44.
I. ii. 366. Thou'rt best. An old impersonal construction, "(To) thee (it) were best," misunderstood and made over, a nominative pronoun ("thou") replacing the old dative.
I. ii. 369. Old cramps. Cramps such as old people suffer. Cf. "aged cramps," IV. i. 262. Some editors think that "old" here, as often, has simply an intensive force, as in the modern children's "mean old thing," etc.
I. ii. 370. Aches. Two syllables. This word, when a noun, was pronounced like the name of the letter "h," "aitches."
I. ii. 373. Setebos. Mentioned in Eden's History of Travail, 1577, in a translated account of the voyages of Magellan, as the chief deity of the Patagonians. Shakspeare may have seen this work. See Introd., p. 37.
I. ii. 375. Stage-dir. Invisible to Ferdinand, but not to the audience. He was perhaps dressed in some garment suggesting invisibility. Cf. 1. 302 above.
I. ii. 379. Whist. Silent. Probably an absolute construction, "the wild waves being silent." This interpretation implies that the preceding line refers to the ceremonial curtsey and kiss before an Elizabethan dance; but the text, following F₁, has no comma after kissed, so that it may mean "kissed into silence."
NOTES

I. ii. 380. Foot it, i. e., dance. For it, cf. I. ii. 134, note. Featly, Nimbly, gracefully.

I. ii. 381. Burden. In old music, the burden was the bass or under-song. Here the word seems to carry much its modern sense of refrain.

I. ii. 382. Dispersedly, i. e., the several parts by different persons or from different corners of the stage.

I. ii. 392. Passion. Grief— a common meaning. The word is used for strong emotion of any kind.


I. ii. 399. That doth fade. That is subject to decay.


I. ii. 406. Nor no sound. On the double negative, see Introd., p. 46.


I. ii. 408. Advance. Lift up. Cf. IV. 177.


I. ii. 413. Which. Whom. See Introd., p. 44.


I. ii. 419. It goes on, i. e., Prospero's plan; or perhaps "it" is impersonal: "Things are progressing."

I. ii. 422, 423. Vouchsafe my prayer may know. A slight confusion of the prayer with Ferdinand, the one who prays.

I. ii. 423. Remain. Dwell.

I. ii. 425. Bear me. Conduct myself, behave. On personal for reflexive pronoun, see Introd., p. 44. Prime. First (hence, chief). An antithesis to "last" in the next line.


I. ii. 429. The best. Highest in rank. Ferdinand, believing his father drowned, considers himself the King of Naples. This explains II. 433, 434.

I. ii. 432. Single. Ferdinand plays on several Elizabethan meanings of this word. (1) One and the same; that is, "I and the King of Naples are the same." (2) Solitary. (3) Poor, weak, feeble; — this in mild self-disparagement.
I. ii. 433-6. *He does hear me*, etc., because I myself am King of Naples.


I. ii. 435. *Never since at ebb*. That is, a flood-tide of weeping has ever since been in his eyes.

I. ii. 437, 438. *His brave son*. Not elsewhere mentioned, unless he be Francisco of II. i. 116-125 and III. iii. 40. Or he may be a survival from a lost source.


I. ii. 448. *Not gone forth*, i.e., not granted. "If you are still heart-whole."


I. ii. 453. *Attend*. See note on I. ii. 78.

I. ii. 454. *Ow'est not*. Have no right to. Cf. I. 407, above.


I. ii. 468. *Gentle and not fearful*. Either well-born and not timid (and so perhaps dangerous); or mild and not terrible (and so not requiring such harsh treatment).

I. ii. 469. *My foot my tutor?* Shall my foot teach my head? i.e., shall my inferior (Miranda) tell me what to do?


I. ii. 478. *There is*. For grammar, see Introd., p. 45.


I. ii. 480, 481. *To*. In comparison with.


I. ii. 487-489. We should expect "and" instead of "nor" (I. 488), but the text as it stands is really a case of double negative, but in I. 489 being equal to "no more than."


I. ii. 494. *It*. Cf. note on I. ii. 419.

I. ii. 496. *Me*. See Introd., p. 44.

ACT II.

II. i. The function of this scene is chiefly the unfolding of character, particularly that of the two bad men of the play,
and the creation of suspense as to the success of Prospero's plans, on account of the murderous plot.

II. i. 5. The owners or officers of some merchant vessel, and the merchant (to whom the cargo belonged).
II. i. 11. Visitor. Gonzalo is contemptuously called the "visitor," i.e., the parish visitor, who gave consolation to the sick and distressed.

II. i. 15. Tell. Count.
II. i. 16. Entertain'd. Received, made welcome.
II. i. 18. Dollar. Sebastian pretends to understand by "entertainer" an inn-keeper, and so interrupts with "a dollar," the payment for the entertainment received.
II. i. 19. Dolour. Grief.
II. i. 28. Which, of ho or Adrian. This idiom seems to be a confusion of two constructions: "which of the two, he or Adrian"; "which, he or Adrian."
II. i. 33. Laughter. With perhaps a punning reference to "laughter" or "lawter," meaning "a setting of eggs," suggested by the poultry terms "cock" and "cockerel" above.
II. i. 35. Desert. Uninhabited.
II. i. 36. Ha, ha, ha! The laughter with which Sebastian pays his bet, Antonio having won through the cockerel Adrian's having spoken first.
II. i. 40. He could not miss't. After the "though" of I. 35, Adrian could not fail to say "yet," to which Sebastian has so obligingly prompted him.
II. i. 42. Temperance. Temperature.
II. i. 43. Temperance. A proper name, like Charity, Faith, Prudence, etc., of a kind favored for Puritan women.
II. i. 41-44. Delicate. As used by Adrian (I. 42): delicious; by Antonio (I. 43), lovely. Subtle. As used by Adrian (I. 41), fine, or perhaps nice, exact; by Sebastian (I. 44), sly, cunning.
II. i. 45. Deliver'd. Set forth, explained.
II. i. 55. Eye. Slight shade, tinge. Sebastian perhaps hints that Gonzalo himself is the only green thing on the landscape.
II. i. 67. Pocket up. Keep silence about.
II. i. 75. To. For. See Introd., p. 47.
II. i. 77. A pox o' that! A petty curse. The story of Dido and Aeneas in Virgil was familiar to the Elizabethans.
II. i. 82. Of that. About that. See Introd., p. 47.
II. i. 84. Tunis . . . Carthage. The modern city of Tunis was built near the site of the ancient Carthage.

II. i. 87, 88. The miraculous harp. Stories of the raising of city walls by music were connected with Apollo (Troy), Amphion (Thebes), and Orpheus.

II. i. 97. In good time. Indeed.

II. i. 103. Bate. Except (verb).

II. i. 105. Doublet. The close-fitting jacket constituting a part of the ordinary Elizabethan men’s costume.

II. i. 107. In a sort. In a way. That sort. There is a play here on the meaning of sort in l. 106, and the meaning “group,” here “catch” of fish.

II. i. 110. Stomach. Appetite, inclination. Sense. Sensibility. “When I have no desire to hear them.”

II. i. 112. Rate. Estimation, opinion.

II. i. 113. Who is. For “she is.”

II. i. 115. Of Milan. Milan had been subject to Naples (see I. ii. 111-116), hence Alonso’s kingship extended over the former duchy.

II. i. 123. His. Its. See Introd., p. 43.

II. i. 130. Who. The antecedent is either “eye” (for Elizabethan use of “who” for “which,” see Introd., p. 44) or the “you” contained in “your.”

II. i. 133. Weigh’d. Either balanced, hung uncertain, or considered, pondered.

II. i. 133, 134. The difficulty here is as to the subject of should bow. Some understand “she”; others, taking “end” as subject, connect at with weigh’d, in the sense of “debated upon.” The general sense is clear, that, torn between unwillingness to go and obedience to her father, she hesitated as to which impulse to obey.

II. i. 136. Moe. More. “Mo(e)” was used as a comparative of “many”: “more” as a comparative of “much.” But “more” was even in the time of Shakspere beginning to drive out “moe.”


II. i. 141. Time. The fitting time.

II. i. 143. Chirurgeonly. Like a surgeon.

II. i. 144. Good sir. Addressed to Alonso.

II. i. 146. Plantation. Colonization. Taken by Antonio and Sebastian in the modern sense of “planting.”
II. i. 151. Traffic. Commerce.
II. i. 163. Endeavour. A stronger word than now. Labor.
II. i. 164. Engine. Implement of war.
II. i. 169. Idle. Antonio puns on the word in the sense of frivolous, good-for-nothing.
II. i. 171. To excel. As to excel. The golden age. According to classical myth, a period of universal happiness, when men lived in peace and amity, free from bodily infirmities and the necessity of toil.
II. i. 176. Minister. Provide.
II. i. 185. Brave. Fine (ironic).
II. i. 186. Sphere. According to the old Ptolemaic astronomy, the sun, the moon, and the planets were set in concentric transparent shells or “spheres,” by whose revolutions they were carried round.
II. i. 189. Then. When there was no moon. Bat-fowling. A method of capturing birds at night by holding torches or other lights and beating their roosts. When the dazed birds fly to the light, they are easily caught in nets or killed with sticks (“bats”).
II. i. 190. Good my lord. This inversion of adjective and possessive pronoun is very common.
II. i. 193. Heavy. Sleepy.
II. i. 194. Go sleep, and hear us. Probably a very feeble joke, the point lying in the absurdity of telling Gonzalo to hear when asleep. But the text may be corrupt.
II. i. 198. *Omit.* Neglect. *Heavy offer.* Offer of heaviness, inclination to sleep.

II. i. 205. *Sink.* For transitive use, see Introd., p. 46.

II. i. 206. * Nimble.* Lively.

II. i. 211. *Speaks thee.* Declares, proclaims thee, *i.e.,* the greatness of thy destiny.

II. i. 220. *Wink'st.* Shuttest thine eyes. In I. 289, the noun "wink" means "sleep."

II. i. 221. *Whiles.* An adverbial genitive of the noun "while." It is preserved with an excrescent "t" in our "whilst."

II. i. 224. *If heed me.* Ellipsis of pronoun, "you." *Which to do,* *i.e.,* to heed me.

II. i. 225. *Trebles thee o'er.* Makes thee three times as great as thou now art. *Standing water.* Like the sea between tides, making no motion in either direction. But the sense of stagnant water is commoner, and may be intended here.

II. i. 226. *To flow,* *i.e.,* to advance your fortunes. *To ebb.* To lose ground, drift backwards.

II. i. 228-230. Liddell plausibly suggests that these lines, down *to invest it!* are an aside to the audience. Taken thus, they expose Sebastian's cherishing of the scheme he pretends to mock, making it attractive to himself while pretending to strip it of attraction.

II. i. 231. *So near the bottom run,* *i.e.,* let themselves sink, let the waters of their fortunes run low.

II. i. 233. *Setting.* Set or fixed look.

II. i. 234. *A matter,* *i.e.,* something serious.

II. i. 235. *Throes thee much to yield.* Costs thee many throes to bring forth.

II. i. 236. *This lord.* The context seems to refer to Gonzalo, but Francisco spoke the persuading speech (II. i. 116-125). *Remembrance.* Memory.

II. i. 238. *Earth'd.* Buried.

II. i. 239, 240. *Only professes to persuade.* His only profession is to persuade. A contemptuous sneer at Gonzalo's office of "counsellor," with perhaps an insinuation that he over-rated his powers of persuasion.

II. i. 245-247. "This is the utmost extent of the prospect of ambition, the point where the eye can pass no further, and where objects lose their distinctness, so that what is there discovered is faint, obscure, and doubtful."—Johnson.

II. i. 251. *Ten leagues beyond man's life.* Ten leagues farther than the distance a man can travel in his whole lifetime. An intentional exaggeration.

II. i. 254. *She that*— Anacoluthon. *That* is replaced by *whom* in the new construction. *From whom.* Coming back from whom.

II. i. 255. *Cast again, i. e.,* cast up again by the sea.

II. i. 256. *By that* destiny. The lucky fate of being saved from the sea.

II. i. 257, 258. *What* [is] *to come* [is] for you and me to discharge or execute. "Yours," "hers," "theirs," etc., were sometimes used for "your," "her," "their," if separated from their nouns. Cf. III. iii. 93, note.


II. i. 266. Be. See Introd., p. 45.

II. i. 269, 270. *I . . . could make a chough,* etc. "I could make (prove) myself as wise a prater as he." The chough is a jackdaw, a bird that could be taught to speak. Cf. "choughs' language, gabble enough, and good enough."—*All's Well,* IV. i. 21, 22.

II. i. 273, 274. How much satisfaction do you find in contemplating your good fortune?

II. i. 277. *Fleater.* More gracefully, becomingly.

II. i. 280. Kibe. Chilblain.

II. i. 281. "It would compel me to wear a slipper."

II. i. 282. Deity, i. e., conscience.

II. i. 300. Fall it. Let it or make it fall. For transitive use, see Introd., p. 46.


II. i. 305. Open-ey'd. Wakeful.

II. i. 306. His time doth take. Seizes his opportunity.

II. i. 310. Sudden. Quick, prompt.

II. i. 312. Drawn. With your swords drawn.


II. i. 321. A humming. Ariel's song above.

II. i. 325. Verily. On adverb for adjective, see Introd., p. 47.

II. i. 330, 331. The "rhyme-tag," that is, a couplet to mark the conclusion of scenes or to indicate exit speeches, is very common in Elizabethan drama.

II. ii. For the present, the characters are divided into a number of groups, who hold the stage in turn. This scene has to do with the "low comedy" group. Trinculo and Stephano, with Caliban (who is henceforth allied with them). For the development of the action, the scene introduces a new
element of suspense—a new danger coming upon Prospero, the
nature of which is not fully revealed until III. ii.
II. ii. 5. Urchin-shows.Appearances of elves. Cf. I. ii. 326,
note.
II. ii. 6. Like a firebrand. The ignis fatuus, Will-o’-the-
Wisp, or Jack-o’-Lantern, the natural phosphorescent phe-
nomenon observed at night over marshy places.
II. ii. 9. Mow. Make grimaces.
II. ii. 11. Mount. For transitive use, see Introd., p. 46.
II. ii. 13. Wound. Wound round with.
II. ii. 18. Bear off. Ward off.
II. ii. 22. Bombard. A large leathern vessel for liquors.
His for its. See Introd., p. 43.
II. ii. 29. Poor-John. Dried and salted hake.
II. ii. 31. This fish painted, i. e., as a sign outside of a
booth at some fair.
II. ii. 34. Make a man, i. e., his fortune. In l. 34 the
phrase is punned on in the sense of “passes for a man.”
II. ii. 35. Doit. A small Dutch coin.
II. ii. 36, 37. A dead Indian. Indians brought to England
by Frobisher and other adventurers attracted much attention.
II. ii. 39. Let loose. Give up.
II. ii. 41. Suffered. Suffered death. See l. 122 below.
Cf., with same meaning, “suffered under Pontius Pilate” in
the Apostles’ Creed.
II. ii. 43. Gaberdine. A long cloak.
II. ii. 46. Shroud. Take shelter. Dregs. Last drops. The
figure of the bombard (see II. 21, 22) is still in Trinculo’s
mind.
II. ii. 50. Scurvy. Vile.
II. ii. 52. Swabber. Sailor who washes down decks with a
swab or mop.
II. ii. 56. Tang. Shrill sound, twang.
II. ii. 65. Put tricks upon’s. Play tricks with us, attempt
to impose upon us.
legs, meaning, of course, on crutches.
II. ii. 69. Give ground. Yield, retire in the fight.
II. ii. 75. Should he learn. Can he have learned.
II. ii. 77. Recover. Restore.
II. ii. 83. Fit, i. e., fit of the ague. See l. 74, above.
After the wisest. In the most sensible manner.
II. ii. 85, 86. *Go near to remove.* Come near removing.
II. ii. 87, 88. *I will not take too much for him.* Stephano’s attempt at ironical humor.
II. ii. 91. *Trembling.* Regarded as a sign of being possessed by spirits or devils.
II. ii. 93. *Come on your ways.* A common phrase, meaning simply, “Come along!”
II. ii. 95. *Cat.* “Alluding to the old proverb that ‘good liquor will make a cat speak.’”—Steevens, quoted in Var.
II. ii. 98. *Chaps.* Jaws.
II. ii. 102. *Delicate.* Ingeniously contrived; with humor lent by its other sense of exquisite, and by Stephano’s appreciation of the value of the ingenious arrangement.
II. ii. 107. *Amen!* That’s enough for that mouth!
II. ii. 112. *I have no long spoon.* Referring to the well-known proverb (Com. of Errors, IV. iii. 64, 65) : “He must have a long spoon that must eat with the devil.”
II. ii. 120. *Moon-calf.* Abortion, monstrosity, supposed to be formed by the influence of the moon.
II. ii. 130. *Constant.* Steady.
II. ii. 143. *Here,* etc. Stephano addresses this speech to Trinculo, not noting Caliban’s interruption.
II. ii. 146. *Kiss the book.* He gives him the bottle, in place of the Bible, to swear upon.
II. ii. 154. *When time was.* Once upon a time.
II. ii. 156. *Thee and thy dog and thy bush.* All distinguished by the Elizabethans on the face of the moon. Cf. *M. N. Dream,* V. i. 136, 137.
II. ii. 162. *Well drawn.* A fine draught of wine!
II. ii. 163. *Sooth.* Truth.
II. ii. 185. *Crabs.* Crab-apples.
II. ii. 186. *Pig-nuts.* Earthnuts.
II. ii. 188. *Marmoset.* A variety of small South and Central American monkey.
II. ii. 190. *Seamels.* Most probably a misprint for “sea-mel(l),” a variant form of “sea-mew.” The young sea-mews were considered delicacies. A diminutive form of “scams,” a local name for the shell-fish *limpet,* has also been proposed, and many other emendations even less likely.
II. ii. 194. *Inherit.* Take possession. Cf. IV. i. 154.
II. ii. 201. *Trenchering.* Caliban’s drunken coinage from “trencher” (wooden platter); or perhaps a collective form.
ACT III.

III. i. This scene of exalted sentiment, carrying forward the love-plot, is in effective contrast with the low comedy of the preceding.

III. i. 1. *Be.* See Introd., p. 45. *Sports* [which] are painful. On omission of the relative, see Introd., p. 44. Painful. Requiring pains or labor. *Labour.* Object of *sets off.*

III. i. 2. *Sets off.* Counterbalances.

III. i. 3. *Are nobly undergone.* It is noble to undergo.

III. i. 6. *Which.* *Whom.* See Introd., p. 44. *Quickens what's dead.* Makes a living, joyous thing of this lifeless task.

III. i. 11. *Upon a sore injunction.* Under penalty of severe punishment.

III. i. 13. *Executor.* Performer. *I forget.* He had stopped in his task.

III. i. 15. One of the most famous difficulties in Shakspere. The general meaning seems to be that my busiest moments become least toilsome when I refresh myself with sweet thoughts about Miranda. But the text may be corrupt.

III. i. 21. *Safe.* "Safe out of the way." (Verity.) Of course, the audience sees Prospero at the back and knows he is not "safe." An example of "dramatic irony."


III. i. 32. *Wearily.* For adverb instead of adjective, see Introd., p. 47.

III. i. 37. *Broke.* Past part. On form, see Introd., p. 45. *Admir'd.* Admirable, to be regarded with wonder. A play on Miranda's name, which means the same thing.

III. i. 42. *Several.* Separate, different. *Virtues.* Good qualities, not necessarily moral.

III. i. 45. *Ow'd.* Owned, possessed.

III. i. 46. *Put it to the foil.* Foiled, defeated it.

III. i. 51. *More that I may call men.* Phrased so as to exclude Caliban.

III. i. 52. *How features are abroad.* "What people look like in other lands." Features was used of the general appearance of people, not alone of the face.

III. i. 53. *Skillless.* Ignorant.

III. i. 59. *Condition.* Rank.

III. i. 62. *Wooden slavery.* Referring to his enforced task of piling logs. *Than to suffer.* The "to" is omitted before the first infinitive, "endure," but supplied with the second, "suffer"—a not uncommon Elizabethan idiom. See Introd., p. 46.
III. i. 63. *Flesh-fly.* "Blow-fly": flies the maggots of which feed on flesh. *Blow.* To deposit eggs upon. On omission of the "to," see Introd., p. 46.

III. i. 69. *Kind event.* Favorable outcome. Cf. I. ii. 117.

III. i. 70. *Invert,* etc. Turn the best fortune destined to my lot to misfortune.


III. i. 77. *That* agrees with "me" implied in "mine."

III. i. 80. *It.* Miranda's modesty forbids her to speak out the word "love."

III. i. 84. *Your maid.* Double meaning of "your servant" and "virgin for your sake." *Fellow.* Parallel to "wife" (1.83).

III. i. 87. *Thus humble.* Ferdinand kneels.

III. i. 89. *As bondage,* etc. "As a prisoner was ever desirous of freedom."


III. i. 94. *Book.* Book of magic.

III. ii. continues II. ii., and reveals, in the plot of Caliban, Trinculo, and Stephano, a danger threatening the success of Prospero's plans, but one which Ariel is prepared to avert. Note how the low comedy scenes are distributed between more serious or more emotional scenes.

III. ii. 1. *Tell not me.* Trinculo has made the suggestion that they be more sparing with the wine.

III. ii. 3. *Bear up.* Bring the vessel into the direction of the wind. The "enemy" Stephano contemplates attacking is, of course, the bottle.

III. ii. 10. *Set.* Fixed in a drunken stare.


III. ii. 20. *List.* Please, desire.

III. ii. 22. *Run—* from the enemy; continuing Stephano's military phraseology.

III. ii. 23. *Nor go neither.* Nor walk. On the double negative, see Introd., p. 46. *Lie.* In both senses.

III. ii. 30. *In case.* In condition, able. *Justle.* Jostle.

III. ii. 31. *Debosh'd.* Debouched.

III. ii. 38. *Natural.* Idiot.

III. ii. 42. *The next tree!* You'll be hanged on the next tree!

III. ii. 48. *Marry.* A very common Elizabethan oath, originally by the virgin Mary.
Thou jesting monkey. Addressed to Trinculo, whom Caliban conceives to have spoken. The same situation recurs at ll. 73-75. Ariel so contrives that his interruptions are not heard by Trinculo.

III. ii. 54. This thing. Trinculo.


III. ii. 77. Quick freshes. Fresh springs.

III. ii. 81. Stock-fish. Beat thee as a stockfish (dried cod) is beaten before it is boiled.

III. ii. 91. Murrain. Plague. Now restricted to diseases of animals.

III. ii. 102. Paunch. Rip his belly up.

III. ii. 103. Wezand. Wind-pipe.

III. ii. 105. Sot. Fool. Nor hath not. On double negatives, see Introd., p. 46.

III. ii. 107. Burn but his books. Only burn his books.


III. ii. 109. Deck. Adorn. Withal. With (governing "which").

III. ii. 110. That. Demonstrative. To consider. Active infinitive for passive. The phrase that . . . to consider is subject of "is." Or we may understand "which is" after that.

III. ii. 112. Nonpareil. One without an equal.

III. ii. 113. She. Used for the grammatically correct "her," as often when the preposition is remote.

III. ii. 130. Troll. Sing the parts in succession. Catch. A part-song in which the words of one part are made to answer, or catch, the other. Cf. the "catch" in Twelfth Night, II. iii. 59 ff.

III. ii. 131. While-ere. Erewhile, a while before, a short time since.

III. ii. 137. Stage-dir. Tabor. A small drum often attached to a flageolet or pipe.

III. ii. 140. Nobody. Probably some topical allusion. A cut prefixed to an old comedy. No-body and Some-body, showed the picture of a man all head, arms, and legs: with, literally, "no body." Other figures of "No-body" are known.

III. ii. 142, 143. Take't as thou list. "Take my remarks in what manner you please."


III. ii. 166. Lays it on. Plays vigorously.

III. iii. continues II. i., and marks the turning point of the action with regard to Prospero's chief enemies. Through the
agency of Ariel, Alonso, Antonio, and Sebastian are shown their guilt, punished, and driven to distraction. Preparation is made for the repentance of Alonso and the submission of the others.

III. iii. 1. By'r lakin. Contracted from "by our ladykin" (little lady), originally an oath by the virgin Mary.

III. iii. 3. Forth-rights and meanders. Straight and winding raths, like those in an artificial maze.

III. iii. 4. Me. For personal instead of reflexive form, see Introd., p. 44.

III. iii. 5. Attach'd. Seized (the regular Elizabethan meaning). Cf. legal use of the word.

III. iii. 7. Put off. Dismiss.

III. iii. 10. Frustrate. Vain.

III. iii. 12. For. Because of.


III. iii. 16. Nor cannot. See Introd., p. 46.

III. iii. 17. Stage-dir. On the top. On the balcony at the rear of the Elizabethan stage.


III. iii. 20. Kind keepers. Loving guardians.

III. iii. 21. Drollery. A puppet-show. A "living" drollery, one in which the actors were living persons, not wooden figures.

III. iii. 22. Unicorn. A fabulous horse-like animal with one long, straight horn in the center of his forehead.

III. iii. 23. Phoenix. The well-known mythical bird, which every five hundred years builds for itself a funeral pyre and is consumed thereon, only to rise re-created from the ashes. According to the orthodox version of the story there is but one, which lives in Arabia on a special tree.

III. iii. 25. Does . . . want credit. Lacks belief, is not believed in.


III. iii. 31, 32. Who . . . their manners are. Anacoluthon.

III. iii. 33. Our human generation. The race of men.

III. iii. 36. Muse. Wonder at.

III. iii. 38. Want. Lack.

III. iii. 39. Praise in departing. Don't utter praises until you see how your entertainment is going to end. A proverbial expression.

III. iii. 45. Dew-lapp'd. With loose skin and flesh hanging from the throat, which laps up the dew.
III. iii. 46. Wallets of flesh. Probably an allusion to the disease called goitre, which is of frequent occurrence in Alpine regions.

III. iii. 47. Whose heads stood in their breasts. A tribe answering this description is told of in Hakluyt's Voyages. Such books of travel were very popular in the time of Shakspere, when imaginations were stirred by the tales of explorations in the New World.

III. iii. 48. Each putter-out of five for one. Each traveler. The reference is to an Elizabethan system of insurance. A man on going upon a journey might leave with a banker a sum of money on condition that if he returned safely he was to receive five times the amount deposited; the banker, meantime, having the use of the money, and the chance of keeping it if the traveler did not return.

III. iii. 49. Stand to. Fall to work. Feed. Not confined to animals in Shakspere's day.

III. iii. 52. Stage-dir. Harpy. In classical mythology, a monster having a woman's head and body, and a bird's wings, tail, legs, and claws. In the Aeneid, III. 225, Aeneas narrates the breaking-up of a feast of the Trojans by harpies. With a quaint device. By an ingenious mechanism.

III. iii. 54. Hath to instrument. Uses as its instrument.

III. iii. 56. You. A second object of "belch up," the far-removed "whom" (1. 53) being forgotten.

III. iii. 57. Inhabit. Now used only transitively. See Introd., p. 46.

III. iii. 60. Proper. Own.


III. iii. 64. Still-closing. Ever closing after being cut through.


III. iii. 66. Likè. Alike with me.


III. iii. 70. Supplant. Remove: as in III. ii. 58.

III. iii. 71. Requit. Contracted past participle for "re- quited." It. The pronoun "it" (as frequently in Shakspere) has no antecedent, referring to the general idea "exposure," implied in the preceding clause. Cf. the "it" of III. i. 15.

III. iii. 79. Whose. Antecedent, "they" (l. 76), i.e., the powers.
III. iii. 80. *Falls.* On singular verb with plural subject, see Introd., p. 45.
III. iii. 81. *Is nothing but.* There is no remedy except.
III. iii. 82. *Clear.* Blameless.
III. iii. 83. *Bravely.* See note on I. ii. 6.
III. iii. 84. *Devouring,* *i.e.*, when it seemed to devour the banquet.
III. iii. 86. *With good life.* In a very life-like manner.
III. iii. 87. *Observation strange.* Rare attention (to their parts). Cf. IV. i. 7 for “strangely” in same sense. *Meanner ministers,* *i.e.*, those inferior to Ariel.
III. iii. 88. *Kinds,* *i.e.*, of task.
III. iii. 89, 90. *Knit up in.* Tied up, entangled in, *i.e.*, under the influence of.
III. iii. 92. *Whom* for “who” is thought of as the object of *suppose,* hence the form. Or there may be a confusion of two constructions, “who, they suppose, is,” and “whom they suppose the.”
III. iii. 93. *Mine* for “my.” See note on II. i. 257, 258.
III. iii. 95. *Monstrous.* Preternatural.
III. iii. 99. *Did bass my trespass.* Uttered my sin in its deep bass voice.
III. iii. 100. *Therefore.* For my trespass.
See V. i. 56.
III. iii. 102. *Muddled.* Note the freedom with which the Elizabethans made one part of speech do duty as another.
III. iii. 105. *To work.* With the intention of producing its effect.
III. iii. 106. *Gins.* Begins. *Bite the spirits.* Note the same metaphor in the word “remorse,” literally “a biting back.”
III. iii. 108. *Ecstasy.* In Elizabethan English, any state of being beside one’s self, out of one’s mind, by whatever emotion produced.

**ACT IV.**

The two chief sub-plots of the play are brought to a conclusion in this act: namely, the Ferdinand-Miranda love-story, and the conspiracy of Caliban and his confederates against Prospero’s life. The last act is thus left to Prospero, to
deal—in what temper, the playwright still keeps in suspense—with his enemies.

The masque in this act is quite in keeping with the spectacular nature of the play.

IV. i. 3. Third. The three parts of Prospero's life are his daughter, his dukedom, and his art.

IV. i. 4. Who for "whom." See Introd., p. 43.

IV. i. 7. Strangely. Rarely, wondrously. Cf. III. iii. 87.

IV. i. 9. Boast her off. "Set forth her merits boastfully." (Wright.) "Off" acts as an intensive to the verb.

IV. i. 12. Against an oracle. "Even though an oracle declared otherwise."

IV. i. 14. Purchas'd. Gained, won. "Purchase" has been highly specialized in modern usage; formerly it meant "to acquire in any way except by gift or inheritance."


IV. i. 18. Aspersion. Sprinkling.

IV. i. 23. Hymen, the god of marriage.


IV. i. 27. Worse. A double comparative. See Introd., p. 43. Genius. Spirit presiding over the destiny of a person. A man was often conceived as having both a good and an evil genius. Can. Is capable of.

IV. i. 30, 31. Or . . . or. Either . . . or. Phoebus Apollo, the god of the sun. For possessive without 's, cf. Phoenix, III. iii. 23. Foundered. Lamed. "When I shall think that day will never come to an end."


IV. i. 33. What. A common exclamation used in calling a person.


IV. i. 41. Vanity. Trifle.


IV. i. 43. Twink. Wink of the eye; twinkling.

IV. i. 47. Mop and mow. A favorite alliterative phrase, both members of which mean "grimace." Cf. II. ii. 9, and note.

IV. i. 51. Dalliance. Fondling; exchange of caresses.

IV. i. 56. Liver. Regarded as the seat of the passions. "Her chaste breast against mine cools my passion."
IV. i. 57. **Corollary.** Surplus: more than enough (spirits to act the play).


IV. i. 59. **No tongue.** Strict silence had to be observed at incantations. Noise of any kind broke the charm. Cf. ll. 126, 127, below.

IV. i. 59. **Stage-dir. Iris.** Goddess of the rainbow and the messenger of Juno.

What follows is the most complete example in Shakspere of the incidental masque, introduced into a drama to give spectacle and variety. The independent masque, as written, *e.g.*, by Ben Jonson, was, of course, a much longer and more elaborate composition.

IV. i. 60. *Ceres,* the Roman goddess who presided over agriculture and the fruits of the earth. *Leas.* Fields. Ordinarily, meadows. Or, *a'o* = tongue. Strict silence had to be observed at incantations. Noise of any kind broke the charm. Cf. 11. 126, 127, below.

IV. i. 60. **Stage-dir. Iris.** Goddess of the rainbow and the messenger of Juno.

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IV. i. 61. **Ceres,** the Roman goddess who presided over agriculture and the fruits of the earth. *Leas.* Fields. Ordinarily, meadows. Or, *a'o* = tongue. Strict silence had to be observed at incantations. Noise of any kind broke the charm. Cf. 11. 126, 127, below.

IV. i. 61. **Stage-dir. Iris.** Goddess of the rainbow and the messenger of Juno.

What follows is the most complete example in Shakspere of the incidental masque, introduced into a drama to give spectacle and variety. The independent masque, as written, *e.g.*, by Ben Jonson, was, of course, a much longer and more elaborate composition.

IV. i. 62. **Stage-dir. Iris.** Goddess of the rainbow and the messenger of Juno.

What follows is the most complete example in Shakspere of the incidental masque, introduced into a drama to give spectacle and variety. The independent masque, as written, *e.g.*, by Ben Jonson, was, of course, a much longer and more elaborate composition.

IV. i. 63. **Thatch'd.** Covered. *Stover.* Coarser kinds of hay suitable for winter fodder.

IV. i. 64. **Banks with pioned and twilled brims.** River banks whose edges are covered with peonies and reeds. *Pioned* is an old form for "peony": and *twill* = reed. But the peony does not grow wild in England, nor does it blossom in April; while there is some difficulty in proving that *twill* was used for sedge or reed, the *plant.* Accordingly, some editors interpret as a reference to the banking and ditching of land in early spring for drainage. *Pioned* would then mean "dug deep" (cf. "pioneer," originally the digger preceding an army), and *twill* = "ridged" (cf. the ridges on "twilled" cloth). Emendations proposed for *twill* are *tilled,* *lilled,* *willowed,* etc.

IV. i. 65. **Spongy.** Wet, rainy. *Hest.* See note on I. ii. 274.

IV. i. 66. **Cold.** Void of passion, chaste. *Brown groves.* Brown is often used in earlier English for dark, shady, without implying precise color. The Folio reading, of which this is an emendation, is "broome groves," but broom is too small a shrub to give shade to jilted lovers.

IV. i. 67. **Lass-lorn.** Having lost his love. *Pole-clipp'd.* With the poles embraced or twined round ("clipp'd") by the vines.

IV. i. 70. The queen o' the sky. Juno, referred to in l. 77 as "the wife of Jupiter."

IV. i. 71. **Watery arch.** The rainbow.

IV. i. 74. **Peacocks** were sacred to Juno and drew her chariot. *Amain.* Swiftly.
IV. i. 76. **Many-coloured.** An allusion to Iris's character as goddess of the rainbow.

IV. i. 78. **Saffron wings.** The epithet is applied to Iris in Phaer's translation of Virgil (*Aeneid*, IV. 700).

IV. i. 81. **Bosky.** Covered with bushes or underwood. *Acres*, generally for "field, land." "Bosky acres" are contrasted with "unshrubb'd down," i.e., bare hill tract.

IV. i. 85. **Estate.** Bestow, settle.

IV. i. 89. **Dusky Dis.** "Dis" is another name of the god Pluto, who presided over the gloomy under-world; hence the classical epithet, "dusky." *My daughter.* Persephone or Proserpine. The story of her abduction by Pluto is one of the most celebrated in Greek mythology. That = by which; or *Dis* may be taken as a dative.

IV. i. 90. **Her blind boy.** Cupid. *Scandal'd.* Scandalous.

IV. i. 93. **Paphos.** A town in the island of Cyprus sacred to Venus.

IV. i. 94. **Dove-drawn.** Doves were sacred to Venus and drew her chariot.

IV. i. 95. **Wanton.** Lustful.

IV. i. 98. **Hot.** Passionate. *Minion.* Darling, i.e., Venus, the beloved of Mars.

IV. i. 99. **Waspish-headed.** Irritable.

IV. i. 100. **Sparrows** were birds associated with Venus and Cupid.

IV. i. 101. **Right out.** Outright.

IV. i. 106 ff. Juno speaks her blessing as the goddess presiding over marriage; Ceres in her character as goddess of the plenteous harvest.

IV. i. 108. **Still.** Always.

IV. i. 110. **Foison.** Abundance. Cf. II. i. 166.

IV. i. 111. **Garners.** Granaries.

IV. i. 114, 115. **Spring,** etc. The idea is that spring shall follow immediately upon the harvest; there shall be no winter.

IV. i. 119. **Charmingly.** Through the power of a magic charm. Bold. So bold as.

IV. i. 123. **So rare a wond'red father and a wise.** A father so rarely endowed with wonders and so wise. Wise. Some copies of F1 appear to read "wife," and some editors prefer this reading. The letter "f" and the old-style long "s" are frequently almost indistinguishable in print.

IV. i. 128. **Winding.** F1 has "windring," which some regard as meant for "wandering."

IV. i. 129. **Harmless.** Innocent.
IV. i. 130. Crisp. With rippled surface.


IV. i. 138. Stage-dir. Enter certain Reapers, etc. The masque was ordinarily divided into two parts, "masque" and "anti-masque," the former with dignified and noble figures, the latter a grotesque or otherwise contrasting foil thereto. The dance of nymphs and reapers constitutes here the anti-masque. Heavily. Gloomily, mournfully.

IV. i. 142. Avoid. Be gone.

IV. i. 143. Passion. Strong emotion.

IV. i. 145. Distemper'd. Put out of normal temper, discomposed, agitated.

IV. i. 146. Mov'd sort. Disturbed, agitated manner.

IV. i. 148. Revels. The technical term for masques and similar entertainments.

IV. i. 148. Our revels now are ended, etc. A very famous passage: one of the supreme poetical achievements of our literature. Note the beauty of the images, the majesty of the rhythm, including the masterly arrangement of pauses, the splendor of the vowel and consonant music.

IV. i. 154. Inherit. Possess.

IV. i. 156. Not a rack. Not a film of cloud.


IV. i. 158. Rounded with. Either (1) "surrounded by": i.e., its beginning and end a sleep: or (2) "rounded out with," "completed by."

IV. i. 164. With a thought. Quick as a thought.

IV. i. 166. Meet with. Encounter, cope with.

IV. i. 167. Presented. Represented, acted the part of.

IV. i. 176. Unback'd. Unridden, not broken.

IV. i. 177. Advance'd. Lifted up. Cf. I. ii. 408.

IV. i. 178. As. As if. So I charm'd. I so charmed.

IV. i. 182. Filthy-mantled. Covered with a filthy scum.

IV. i. 184. Bird. A term of endearment, like "chick"

(V. i. 316).

IV. i. 186. Trumpery. Showy trash.

IV. i. 187. State. Decoy: a live or stuffed bird by which hunters entice others to enter the snare.

IV. i. 189. Nurture. Education and good breeding.

IV. i. 192. Cankers. Grows malignant or venomous.

IV. i. 193. Line. Lime or linden tree. Cf. the "line-grove" in V. i. 10. Some editors believe that a hair clothes-line is meant.

IV. i. 194. The blind mole possesses very acute hearing.
IV. i. 198. *Play'd the Jack.* I' played the knave.

IV. i. 206. *Hoodwink.* -Cover up from sight.

IV. i. 217. *Mischief.* Harm, injury. A stronger word than today.

IV. i. 218. *I* for “me.” Note again faulty grammar owing to the fact that the original structure of the sentence is forgotten.

IV. i. 222. *O King Stephano! O peer!* An allusion to a well-known ballad, “Take thy old cloak about thee,” a stanza of which, as quoted in *Othello*, II. iii. 92-95, runs:

“King Stephen was and-a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call’d the tailor lown.”

IV. i. 226. *Frippery.* An old-clothes shop. “This is no ‘trash' such as is kept at an old-clothes shop; we know the kind of thing sold there.”

IV. i. 231. *To dote.* By doting. See Introd., p. 46. Let’s alone. If reading of F₁, here adopted, is correct, the verb of motion is omitted (see Introd., p. 46). “Let us go alone.” Caliban gives over Trinculo as hopeless, and, turning to Stephano, proposes that they proceed alone. But Stephano is equally interested in the finery. Emendations which have met with much favor are: (1) let’s along; (2) let’t alone.

IV. i. 235. *Mistress line.* Stephano in mock courtesy thus addresses the lime-tree (see note on l. 193, above), after which he removes the garment from its place, so that it is then “under the line.”

IV. i. 236. *Jerkin.* A jacket or short coat.

IV. i. 237, 238. *You are like to loose your hair,* etc. The joke seems to be based on a punning identification of the line or lime-tree and the equinoctial line. Especially in the days of slow sailing vessels, persons voyaging through the hot equatorial regions were likely to contract fevers which caused them to lose their hair. Or, the allusion may be to the customary celebration among mariners on crossing the equator (passing “under the line”), during which unpopular members of the crew are subjected to a mock shaving. For other suggestions, see Var.

IV. i. 239. *Do, do.* Go on, keep it up. By line and level. Trinculo adds his pun on “line.” Here=plumb-line. A phrase borrowed from the carpenter’s trade, meaning “according to rule, systematically.” An. If. Like. Be pleasing to.
IV. i. 244. *Pass of pate.* Thrust of wit, witty sally.
IV. i. 249. *Barnacles.* Probably Caliban is thinking of “barnacle geese,” not the shellfish. In medieval natural history, the notion prevailed that the shellfish grew on trees, dropped into the sea, and there matured into the species of geese variously known as “brant geese,” “tree geese,” or “barnacles.”

IV. i. 250. Foreheads. In Elizabethan times, a low forehead was regarded as a deformity, while a high one was a feature of beauty. *Villainous.* Adjective form for adverb. See Introd., p. 47.

IV. i. 259. *Hark.* A cry to set on the dogs.

IV. i. 262. *Aged cramps.* Cramps such as old people suffer. Cf. I. ii. 369.

IV. i. 263. *Pard.* Leopard. *Cat o’ mountain.* A name given to the smaller varieties of the leopard.

IV. i. 265. *Lies.* On singular verbs with plural subjects, see Introd., p. 45.

**ACT V.**

V. Prospero now has complete power over his enemies, but in a spirit of exalted magnanimity he foregoes his vengeance and pardons them, at the same time renouncing his use of magic. His dukedom is restored, his daughter’s happiness is assured, and the play closes in an atmosphere of repentance and forgiveness.

V. i. 2. *Crack not.* Do not break; *i. e.*, hold fast, are still potent.

V. i. 2, 3. *Time goes,* etc. Time does not bend even under the burden of so rapid a succession of events.

V. i. 4. *On.* Close upon, approaching. *Sixth hour.* See I. ii. 230-241, also ll. 136 and 223, below. Note that the events of the play are represented as transpiring in about three hours, or little more than the time needed for their performance on the stage.

V. i. 7. *Fares.* Singular verb with compound subject. See Introd., p. 45.

V. i. 8. *Gave in charge.* Ordered.


V. i. 11. *Your release.* Released by you.

V. i. 17. *Eaves of reeds.* Eaves of a thatched roof.

V. i. 18. *Affections.* Feelings.

V. i. 22. *Myself.* See Introd., p. 44.
V. i. 23. Relish. Taste; here, feel.
Kindlier. More naturally, more in accordance with my and
their kind (i.e., human nature).
V. i. 25. Their high wrongs. Great wrongs inflicted by
them.
V. i. 27. Rarer. Finer, nobler.
V. i. 33. Ye elves of hills, etc. In this passage (down to
l. 50), Shakspere is following in general the invocation of
the enchantress Medea in Ovid's Metamorphoses, vii., 197-
219, as Englished by Arthur Golding, and often using Gold-
ing's very words. There are indications that in some places
he is translating the original direct, not following Golding.
See Introd., p. 37.
V. i. 34. Printless. Leaving no print.
V. i. 35. Neptune. The sea personified.
V. i. 36. Demi-puppets. Literally, creatures only half as
large as puppets—a reference to the diminutive fairies or
elves.
V. i. 37. Green sour ringlets. So-called "fairy rings," cir-
cles of ranker grass common in meadows.
V. i. 39. That rejoice, because at curfew the spirits might
leave their prisons and range abroad. Cf. King Lear.
III. iv. 120: "This is the foul fiend Flibbertigibbet; he begins
at curfew, and walks till the first cock" (i.e., cock-crow).
V. i. 41. Weak masters. Weak when left to yourselves,
though powerful to aid when ruled and directed by me.
V. i. 53. Their senses that. The senses of those whom.
Cf. III. i. 77 and V. i. 214.
V. i. 54. I'll break my staff. These lines (and indeed the
whole speech) have been thought by many to be of auto-
biographic significance—a symbolic expression of Shakspere's
farewell to the stage. See Introd., p. 33.
V. i. 59. For the use of music to restore an unhinged mind,
cf. Lear, IV. vii.
V. i. 59. Unsettled fancy. Disturbed imagination. Cf. the
story of David and Saul, I. Sam., xvi. 14-23.
V. i. 61. You. Addressed to the whole party, the first
lines probably to Alonso.
V. i. 63. Sociable to. Sympathizing with. Shew. Appear-
ance. Gonzalo is weeping.
V. i. 64. Fall. Let fall. See Introd., p. 46. Fellowly.
Fellow-like, companionable.
V. i. 67. Chase. Dispel. Ignorant fumes. Fumes causing
ignorance. According to Elizabethan physiology, the befud-
dling of the sense worked by Prospero's magic is caused by vapors or fumes which rise to the brain and derange its working. Mantle. Envelop. Cf. IV. i. 182.

V. i. 68. Clearer. Probably proleptic. "Reason thus made clearer."

V. i. 70. Graces. Favors, acts of kindness.

V. i. 71. Home. Thoroughly, to the utmost.

V. i. 75 ff. You. Prospero addresses his brother by the stern and formal "you," but as soon as he has forgiven him (I. 78), employs the more tender "thee." A similar dramatic distinction in ll. 130-132 below. On "you" and "thou," see I. ii. 1, note.


V. i. 81. Reasonable shore. Shore of reason. The mind, bereft of its reason, is compared to mud flats when the tide is out.

V. i. 85. Disease. Remove my magic robes.


V. i. 96. So, so, so. Very good; that will do (referring to Ariel's assistance in attiring him).


V. i. 102. I drink the air. "An expression of swiftness of the same kind as 'to devour the way' in 2 Hen. IV.; I. i. 47."

—Johnson, quoted in Var.

V. i. 103. Or ere. Before. See I. ii. 11, note.

V. i. 105. Inhabits. Dwells. On singular verb with compound subject, see Introd., p. 45.

V. i. 111. Whe'er. A common contraction, for metrical purposes, from "whether."


V. i. 117. An if. If if, one conjunction merely reinforcing the other. Cf. "or ere," I. ii. 11, and V. i. 103.

V. i. 118. Thy dukedom I resign. Antonio had made it a fief of Naples. See I. ii. 111-127.

V. i. 119. My wrongs. Wrongs inflicted by me. Cf. "their high wrongs," l. 25, above.

V. i. 124. Subtleties. Illusions; literally, quaint devices of confectionery or pastry. This metaphor from cooking is perhaps suggested by the verb "taste," and may be used by Prospero with some thought of the magic banquet of III. iii. 17-52. But taste can mean merely "experience," and there may be no conscious figure here.

V. i. 127. Pluck. Draw down.
V. i. 128. Justify. Prove.
V. i. 130-132. You...thy. See note on I. 75, above.
V. i. 139. Woe. Sorry, grieved.
V. i. 142. Of whose soft grace. By whose kind favor.
V. i. 145. Supportable. Note transposition. Accent seems to be on first syllable. See Introd., p. 42.
V. i. 146. Dear. Grieved. See note on II. i. 138.
Wonder. Cf. III. i. 37, note.
V. i. 155. Devour their reason. A violent figure, probably suggested by their open-mouthed amazement.
V. i. 156. Lie offices of truth, i.e., see truthfully.
V. i. 160. Oj. From. See Introd., p. 47.
V. i. 171 Stage-dir Discovers. Reveals (by drawing the curtain of the inner stage).
V. i. 196. Hers, i.e., her second father.
V. i. 213. His own. His own master; i.e., had control of his senses.
V. i. 216. Is. See Introd., p. 45.
V. i. 219. Swear'st grace o'erboard because divine grace would not protect a ship where such blasphemy was being uttered.
V. i. 223. Three glasses. Three hours by the hour-glass, as is made clear by I. ii. 239-241 in connection with II. 4 and 136, above. See note on I. ii. 240. Gave out. Declared.
V. i. 224. Tight and yare. Without leak and ready (to sail).
V. i. 230. Dead of sleep. Like dead men from sleep; or dead asleep.
V. i. 232. Several. Different.
V. i. 238. Cap'ring to eye her. Dancing with joy at the sight. See Introd., p. 46.
V. i. 244. Conduct of. Conductor of, responsible for.
V. i. 246. Infest. Annoy, disturb.
NOTES

V. i. 249. Which to you shall seem probable. Which (ex-
planation) shall seem probable to you.

V. i. 250. Accidents. Events. Cf. i. 305, below.

V. i. 258. Coraggio. One of the numerous Italian terms in
vogue.

V. i. 259. True spies. Honest or trustworthy observers.
Cf. "true," i. 268, below.

V. i. 262. Fine, in his court garments.

V. i. 267. Badges. The silver badges bearing the master's
crest worn by servants at this time.

V. i. 268, 269. Knave, his mother. "Knave his" may be a
possessive. This construction is frequent in earlier English.
Or it may be another anacoluthon.

V. i. 271. Deal in her command. Wield the moon's powers.
Without her power. Either (1) without the moon's author-
ization: or (2) beyond the moon's control.

V. i. 272. Demi-devil. See I. ii. 319, 320.

V. i. 279. Reeling ripe. Ripe, that is, drunk enough, for
reeling.

V. i. 279, 280. Should they find. Can they have found.
Cf. II. ii. 75.

V. i. 280. Gilded. A polite slang phrase for "made drunk."

V. i. 281, 282. Pickle... pickle. A pun on the slang and
the literal meanings.

V. i. 284. Fear fly-blowing. Cf. III. i. 63, note. He counts
on the briny swamp he has been in as a preservative.

V. i. 288. Sore. With double meaning, (1) smarting, (2)
severe.

V. i. 302. Waste. Spend.

V. i. 305. Accidents. Cf. i. 250, note.

V. i. 310. Retire me. Retire is used by Shakspere re-
flexively, by us only intransitively. See Introd., p. 46.

V. i. 313. Take. Charm. Deliver all. Tell everything.
Cf. II. i. 45.

V. i. 316. Chick. Term of endearment, like the "bird" of
IV. i. 184.

EPILOGUE.

Epilogue, 10. Help of your good hands. The noise of the
clapping would dissolve the spell. Cf. IV. i. 59, note; and
IV. i. 126.

Abhor'd, I. ii. 273; I. ii. 351.
abroad, III. i. 52
absolute, I. ii. 109.
abuse, V. i. 112.
accidents, V. i. 250; V. i. 305.
aches, I. ii. 370.
acres, IV. i. 81.
admir'd, III. i. 37.
Adrian, II. i. 28.
advance, I. ii. 408.
advanc'd, IV. i. 177.
advantage, I. i. 37.
adventure, II. i. 191, 192.
affections, V. i. 18.
after, II. ii. 83.
aged, IV. i. 262.
a-hold, I. i. 54.
air, V. i. 102.
alone, IV. i. 231.
amain, IV. i. 74.
amazement, I. ii. 14; I. ii. 198.
amen, II. ii. 107.
an, II. i. 184; IV. i. 239.
and princes, I. ii. 59.
an if, V. i. 117.
arch, IV. i. 71.
are, I. ii. 307.
Argier, I. ii. 261.
arise, I. ii. 169.
art, I. ii. 1; I. ii. 25.
as, IV. i. 178.
aspersion, IV. i. 18.
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HELPS TO STUDY

THE DRAMA

In what did the drama originate?
Describe briefly the miracle plays, or "mysteries," telling where they were performed, by whom, and what, in general, was their subject matter (pp. 13-16).

What elements were contained in the miracle plays that had an influence toward the development of comedy?

What were moralities? Interludes?
What foreign influences contributed to the development of the Elizabethan drama (pp. 18, 19)?

Name several of Shakspere's predecessors in the drama. Who was the greatest of them?
Describe briefly the theater of Shakspere's day (pp. 25-6). The characteristics of an Elizabethan audience. Did Shakspere write his plays for posterity or to please an audience of his own time?

SHAKSPERE'S CAREER

When and where was Shakspere born?
What can you say as to his education (p. 20)? His occupations before he went to London?
What do we know about his early years in London?
What were his first dramatic efforts (p. 22)? What
other literary work, besides the writing of plays, did he do?

Learn the general characteristics of Shakspere's work during each of the four periods into which it is divided, and the names of representative plays of each period (pp. 27-30).

Perry Pictures 73-75 have to do with Shakspere and his home.

THE TEMPEST—THE PLAY IN DETAIL

Just what is the situation presupposed, and how do we learn it (principally pp. 57-64, but there are also hints elsewhere, which should be picked out and put together)?

Why does Shakspere have the play begin with a storm? Is there any hint in I, i, that the storm is magic? Let any available person acquainted with sailing explain, as untechnically as possible, the seamanship of the first scene and test its soundness.

Why does Prospero so repeatedly urge Miranda's attention during his narration in I, ii (e.g., p 59)? Is he abstracted, or she, or is she already feeling drowsy? Why is she made to sleep?

Note, in I, ii, the rousing of anxiety in relation to the storm (pp. 55, 56), followed very speedily by relief. Note also devices for breaking up Prospero's narrative.

Why is Ferdinand made the first to leave the ship (p. 66)? Why have him separated from the others?

Why should Prospero and Ariel quarrel in I, ii? (Note that opportunity for the relation of Ariel's history is given, and there is character revelation.) Does Prospero seem needlessly harsh? Why is it helpful to have the past history of Ariel and Caliban put before us so fully?

What is the purpose of Ariel's song to Ferdinand (pp. 75-76)? What is to be said of the song as poetry? Why does Prospero treat Ferdinand harshly?

Do you find any of the things said, or any of the inci-
dents, in Act I, somewhat forced, somewhat lacking in motive? If so, can you assign reasons for this?

What additional light is given, as to plot and characters, in the first part of II, i—before all but Sebastian and Antonio fall asleep? What purposes of plot or action are served by the introduction of Alonzo's daughter Claribel?

How and why does Ariel prevent the success of the counterplot of Antonio and Sebastian? Might it not have been to Prospero’s advantage to have Alonzo killed, since Ferdinand would have succeeded? Is it a defect in the play that danger from this counterplot is so soon removed?

Which seems likelier—that Shakspere intended the talk about Gonzalo's ideal commonwealth (pp. 89, 90) to be satirical, or that he was favorable to utopian schemes?

Who comes out best at last in the wit combat—the quick Antonio and Sebastian, or the thoughtful Gonzalo?

Compare Antonio's suggestions of murder (pp. 95, 96) with similar speeches in other plays of Shakspere (e. g., by Macbeth, King John, Oliver in As You Like It, Claudius).

In II, ii, how far is the second counterplot (which is fully revealed in III, ii) foreshadowed?

What justification is there in III, i, for the assertion that the chief key-note of this play is 'that true freedom consists in service'?

The 'love at first sight' of Ferdinand and Miranda may profitably be compared with similar love affairs elsewhere in Shakspere—Romeo and Juliet, Orlando and Rosalind, etc.

How is the plot against Prospero interfered with in III, ii? Is the part of Ariel in this scene effective as comedy? How should it be handled in stage presentation?

What is the effect of the 'living drollery' and 'quaint device' of III, iii, upon the 'three men of sin' for
whom it was designed? In what way, or for what reason, could this be called the climax of the play?

What is the dramatic purpose of the masque of goddesses in IV, i? Does it delay the action unduly at a critical juncture?

Why is Prospero so much disturbed (p. 134) at his remembrance of so paltry a plot as that of Caliban and his companions? How is Caliban's superior caution in relation to the "glistening apparel" to be explained?

Note the purely corporal nature of the punishment of the lesser plotters. How does it differ from the punishment of those in higher station? To what extent does the dramatist's desire for comic action account for this?

What distinctions does Prospero make among the sinners whom he pardons in V, i, and why? Is there any reason to suppose that Antonio, Sebastian, and Trinculo are repentant? Is it out of character for Caliban to be?

GENERAL CONSIDERATIONS

When was The Tempest first published? What place in the order of plays did it occupy (p. 32)? What inference was drawn? What are the reasons for abandoning this inference? Find examples of the various characteristics mentioned on page 32. What external evidences are there of the late date of The Tempest? What possibility as to the position of this among Shakespeare's plays? Interpret in detail, in the light of this possibility, Prospero's abandonment of his magic.

What are the principal suggestions as to direct sources of The Tempest (pp. 34, 35)? What documents probably suggested details (pp. 35-37)? Discuss the need of searching for sources. Mr. Kipling's suggestions (mentioned on p. 36) are interesting as to the way in which a skillful author may make use of odds and ends of information that he picks up from day to day.

Study the play carefully for the purpose of testing the
editor's statement (p. 8) as to the lack of the element of conflict. Search out the "devices for the sustaining of interest." Discuss the editor's statement as to the simplicity of the drawing of character. Find examples of the elements of charm that are mentioned (p. 9).

What is unity of time? Unity of place? To what extent is each observed in The Tempest?

Note the unusual amount of music provided for; the situations in which there is music; the kind of music rendered; the effect intended and secured, etc.

The Tempest and A Midsummer-Night's Dream are particularly suitable for comparison. Discuss Victor Hugo's statement that the latter depicts the action of the invisible world on man; the former, the action of man on the invisible world. For topics regarding the latter play see the Lake Classic edition of it.

Pay special attention always to the notes as to the main functions of whole scenes or acts (pp. 161, 163, etc.). Search out specific evidences of the editor's assertions; or criticize them if there seems to be any reason for criticism.

Where is prose used in this play (p. 38)? Examine the passages and test the reasons for the use of prose. Compare with other plays in this regard.

Where is rime used (p. 38)? Compare particularly with A Midsummer-Night's Dream in this respect. With Hamlet.

Find examples of your own of the metrical variations listed on pages 39-42. Of the peculiarities of language discussed on pages 42-47.

A very great number of allegorical interpretations of The Tempest have been suggested, to which the editor of the Lake edition—perhaps wisely—pays scarcely any attention. He mentions (p. 33) the possible symbolization of Shakspere himself by Prospero. It is also interesting to note the obvious facts that Ariel is a spirit of air,
Caliban of earth; and that the former may very well symbolize the fancy, the latter the animal propensities or the brute understanding.

Why is Ariel represented as invisible to everybody in the play but Prospero? Compare him with Puck in *A Midsummer-Night's Dream*.

Note the possible relation of the name Caliban to cannibal (p. 161). Is Prospero's tyranny over him wholly justified? What indications are there as to his mental powers? Why does he speak in verse? Comparison (if simplified) may be made with Browning's elaboration of Shakspere's portrait, in "Caliban upon Setebos."

Is any of Miranda's talk inconsistent with the maidenly character ascribed to her? Is she undutiful to her father? Should she be represented as ignorant, or only innocent of the world? Is the love of Ferdinand and Miranda wholly an enchantment caused by Prospero? Is it true that these lovers are undeveloped characters whose relation to each other is more important to the play than they themselves are?

How is Alonzo distinguished from Sebastian and Antonio? Have the two latter distinct individuality in villainy? Are Stephano and Trinculo differentiated? Are they more highly developed personages than Caliban? Is the Boatswain made a distinct and clearly individual character?

What difficulties are there in the stage presentation of *The Tempest*? Can it be given with real effectiveness? What parts are most effective? It may be noted here that Dryden made a singular stage version.
THEME SUBJECTS

See subjects on other plays by Shakspere in the Lake edition.

1. Sources for *The Tempest* (pp. 33-38)—sum up suggestions and the plausibility of them.
2. The situation presupposed by the play.
3. The story of Ariel before the play begins (may be supplemented imaginatively—but in harmony).
4. The story of Caliban (as next above).
5. The general plot structure of *The Tempest*. Note the various stories and how they are related.
6. Narrative themes on distinct smaller units within the plot, such as:
   
   Prospero’s revenge.
   The love of Ferdinand and Miranda.
   The plot against Alonzo.
   Caliban’s conspiracy.

7. Character sketches of Prospero, Gonzalo, Miranda, Ferdinand, the noble villains, the vulgar villains.
8. Ariel and Puck.
9. Caliban. (This may be a simple characterization of him as he appears in the play; a discussion of symbolic interpretations; or a comparison with Browning’s Caliban.)
10. The use of music in *The Tempest*.
11. *The Tempest* and *A Midsummer-Night’s Dream*.
12. *The Tempest* on the stage.
13. An interpretation of *The Tempest* on the assumption that it was Shakspere’s last play. Let the passages that fit in with this assumption be picked out and explained.