

# THE TEMPEST

## The Scene, an vn-inhabited Island

### *Names of the Actors.*

*Alonso, K. of Naples:*

*Sebastian his Brother.*

*Prospero, the right Duke of Millaine.*

*Antonio his brother, the vsurping Duke of Millaine.*

*Ferdinand, Son to the King of Naples.*

*Gonzalo, an honest old Councillor.*

*Adrian, & Francisco, Lords.*

*Caliban, a salvage and deformed slave.*

*Trinculo, a Iester.*

*Stephano, a drunken Butler.*

*Master of a Ship.*

*Boate-Swaine.*

*Marriners.*

*Miranda, daughter to Prospero.*

*Ariell, an ayrie spirit.*

*Iris*

*Ceres*

*Juno*

*Nymphes*

*Reapers*

} *Spirits.*

From the 1623 First Folio.

## The Characters in the Play

PROSPERO, the former duke of Milan, now a magician on a Mediterranean island

MIRANDA, Prospero's daughter

ARIEL, a spirit, servant to Prospero

CALIBAN, an inhabitant of the island, servant to Prospero

FERDINAND, prince of Naples

ALONSO, king of Naples

ANTONIO, duke of Milan and Prospero's brother

SEBASTIAN, Alonso's brother

GONZALO, councillor to Alonso and friend to Prospero

ADRIAN

FRANCISCO } courtiers in attendance on Alonso

TRINCULO, servant to Alonso

STEPHANO, Alonso's butler

SHIPMASTER

BOATSWAIN

MARINERS

Players who, as spirits, take the roles of Iris, Ceres, Juno, Nymphs, and Reapers in Prospero's masque, and who, in other scenes, take the roles of "islanders" and of hunting dogs



# THE TEMPEST

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ACT 1



1.1 On board a ship carrying King Alonso of Naples and his entourage, a boatswain directs the crew to fight a great storm, but the ship appears destined to sink.

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1. **Boatswain:** pronounced "bòsun."
  3. **Good:** i.e., goodman (See also lines 15 and 19.);  
**yarely:** quickly, nimbly
  5. **hearts:** hearties, good fellows
  6. **Tend:** pay attention to
  7. **Blow:** addressed to the storm; **burst thy wind:**  
The winds are often pictured as faces puffing out their cheeks (threatening to make them **burst**) as they blow. (See page 8.)
  - 7-8. **if room enough:** i.e., so long as we have enough sea room to avoid running aground
  10. **Play the men:** If addressed to the boatswain, this would mean "make the men do their work"; if addressed to the mariners, it would mean "act like men."
  14. **Keep:** i.e., stay in
  15. **patient:** calm

## ACT 1

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### Scene 1

*A tempestuous noise of thunder and lightning heard.*

*Enter a Shipmaster and a Boatswain.*

MASTER Boatswain!

BOATSWAIN Here, master. What cheer?

MASTER Good, speak to th' mariners. Fall to 't yarely,  
or we run ourselves aground. Bestir, bestir!

*He exits.*

*Enter Mariners.*

BOATSWAIN Heigh, my hearts! Cheerly, cheerly, my 5  
hearts! Yare, yare! Take in the topsail. Tend to th'  
Master's whistle.—Blow till thou burst thy wind, if  
room enough!

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

ALONSO Good boatswain, have care. Where's the Mas- 10  
ter? Play the men.

BOATSWAIN I pray now, keep below.

ANTONIO Where is the Master, boatswain?

BOATSWAIN Do you not hear him? You mar our labor.  
Keep your cabins. You do assist the storm.

GONZALO Nay, good, be patient. 15

BOATSWAIN When the sea is. Hence! What cares these



17. **roarers**: i.e., roaring waves (Literally, **roarers** were riotous bullies.)

23. **work . . . present**: perhaps, make the present moment peaceful

24. **hand**: handle, lay hold of

27. **hap**: happen, chance

29–30. **Methinks**: It seems to me

30–31. **he hath . . . gallows**: Proverbial: "He who is born to be hanged will not be drowned." **complexion**: appearance (as a reflection of character)

33. **doth little advantage**: i.e., gives us little help

36. **Bring her to try**: i.e., make the ship sail close to the wind; **main course**: i.e., mainsail

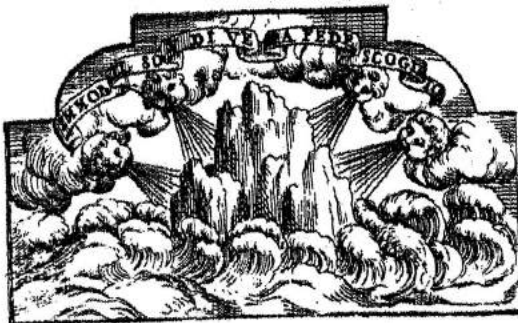
37. **A plague upon**: i.e., curses on

38. **office**: i.e., the noise we make in trying to save the ship (literally, duty, assignment)

39. **give o'er**: give up

41. **A pox o'**: i.e., curses on

42. **incharitable**: i.e., uncharitable



"Blow till thou burst thy wind." (1.1.7)  
From Lodovico Dolce, *Imprese nobili* . . . (1583).

roarers for the name of king? To cabin! Silence! Trouble us not.

GONZALO Good, yet remember whom thou hast aboard.

BOATSWAIN None that I more love than myself. You are a councillor; 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 lived 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! *He exits.*

GONZALO 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 hanged, our case is miserable.

*He exits [with Alonso, Sebastian, and the other courtiers.]*

*Enter Boatswain.*

BOATSWAIN Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. (*A cry within.*) A plague upon this howling! They are louder than the weather or our office.

*Enter Sebastian, Antonio, and Gonzalo.*

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

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

BOATSWAIN Work you, then.

ANTONIO Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

47. **I'll warrant . . . drowning:** i.e., I guarantee he'll not drown (**For** could have the meaning of "against," as it does here.)

49. **unstanch'd:** unsatisfied, unsated; not made watertight (To **stanch** is to satisfy or to stop the flow of blood or other fluid.)

50. **Lay her ahould:** i.e., bring the ship close to the wind; **Set . . . courses:** i.e., set the foresail and mainsail

53. **must our mouths be cold:** i.e., must we die (proverbial)

57. **merely:** only; or, completely

58. **wide-chopped:** bigmouthed

61. **glut:** swallow

62 SD. **within:** i.e., offstage

69. **heath:** heather

70. **furze:** shrub (also known as *gorse*); **wills:** i.e., the will of the gods

71. **fain:** rather, gladly



Furze. (1.1.70)

From John Gerard, *The herball* . . . (1597).

GONZALO I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

BOATSWAIN Lay her ahould, ahould! Set her two courses. 50  
Off to sea again! Lay her off!

*Enter* *more* *Mariners, wet.*

MARINERS All lost! To prayers, to prayers! All lost!

*Mariners exit.*

BOATSWAIN What, must our mouths be cold?

GONZALO The King and Prince at prayers. Let's assist them, for our case is as theirs. 55

SEBASTIAN I am out of patience.

ANTONIO We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

*Boatswain exits.*

GONZALO He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him. 60

*A confused noise within:* "Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!" 65

ANTONIO Let's all sink wi' th' King.

SEBASTIAN Let's take leave of him.

*He exits* *with Antonio.*

GONZALO 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. 70

*He exits.*

1.2 Prospero, the former duke of Milan, who has been stranded on a barren island for twelve years with his daughter, Miranda, explains to her that he used his magic to raise the storm and that he ensured that no one on the ship was harmed. He then tells her how, twelve years before, his brother Antonio conspired with Alonso, king of Naples, to usurp Prospero's dukedom and put him to sea with Miranda, where they happened upon the barren island that is now their home. Having charmed Miranda asleep, Prospero summons the spirit Ariel, hears Ariel's report of the tempest, and gives him further orders. Prospero wakes Miranda, and they visit Caliban, whom Prospero threatens with torture if he will not continue his labors. Ariel, invisible, entices Ferdinand, son and heir to Alonso, into the presence of Prospero and Miranda. Prospero, delighted that Ferdinand and Miranda fall instantly in love, puts false obstacles in their way by accusing Ferdinand of treason and by using charms to enslave him.

1. **art**: learning, skill (specifically, occult learning that gives such magic powers as the ability to control the elements)

4. **welkin's**: sky's

6. **brave**: splendid

7. **Who**: i.e., which

11. **or ere**: before

13. **fraughting souls**: i.e., those who were the ship's freight or cargo

14. **Be collected**: i.e., calm yourself

(continued)

12

Scene 2

*Enter Prospero and Miranda.*

MIRANDA

If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to th' welkin's cheek,  
Dashes the fire out. O, I have suffered  
With those that I saw suffer! A brave vessel,  
Who had, no doubt, some noble creature in her,  
Dashed all to pieces. O, the cry did knock  
Against my very heart! Poor souls, they perished.  
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 swallowed, and  
The fraughting souls within her.

5

10

PROSPERO

Be collected.

No more amazement. Tell your piteous heart  
There's no harm done.

15

MIRANDA

O, woe the day!

PROSPERO

No harm.

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

20

MIRANDA

More to know

Did never meddle with my thoughts.

25

PROSPERO

'Tis time

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

*Putting aside his cloak.*

So,

Lie there, my art.—Wipe thou thine eyes. Have  
comfort.

30

15. **amazement**: astonishment, bewilderment; **pit-**  
**eous**: compassionate
19. **but**: except
21. **naught knowing**: i.e., knowing nothing
22. **whence I am**: i.e., where I come from; **more**  
**better**: i.e., greater
23. **full**: very; **cell**: dwelling consisting of a single  
chamber inhabited by a hermit or other solitary (The  
word **cell** could also apply to an animal's cave or to a  
small cottage or other humble dwelling.)
24. **no greater**: i.e., no greater than the cell he lives  
in
31. **art**: magic power (as in 1.2.1)
33. **wrack**: wrecked vessel
34. **virtue**: (1) moral goodness, excellence; (2)  
power
37. **perdition**: loss
38. **Betid**: happened
39. **Which . . . which**: i.e., whom (i.e., **any**  
**creature**) . . . which (i.e., **the vessel**)
44. **bootless**: useless, fruitless
45. **Stay**: wait
51. **Out**: fully
54. **Of anything . . . tell me**: i.e., tell me the image  
of anything
57. **assurance**: objective certainty
58. **remembrance**: memory; **warrants**: guaran-  
tees
62. **backward**: past portion (of time); **abysm**:  
abyss
63. **aught**: anything at all; **ere**: before
64. **mayst**: i.e., may remember

- The direful spectacle of the wrack, which touched  
The very virtue of compassion in thee,  
I have with such provision in mine art 35  
So safely ordered that there is no soul—  
No, not so much perdition as an hair,  
Betid to any creature in the vessel  
Which thou heard'st cry, which thou saw'st sink. Sit  
down, 40  
For thou must now know farther. *[They sit.]*  
MIRANDA You have often  
Begun to tell me what I am, but stopped  
And left me to a bootless inquisition,  
Concluding "Stay. Not yet." 45  
PROSPERO The hour's now come.  
The very minute bids thee ope thine ear.  
Obey, and be attentive. Canst thou remember  
A time before we came unto this cell?  
I do not think thou canst, for then thou wast not 50  
Out three years old.  
MIRANDA Certainly, sir, I can.  
PROSPERO  
By what? By any other house or person?  
Of anything the image tell me that  
Hath kept with thy remembrance. 55  
MIRANDA '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?  
PROSPERO  
Thou hadst, and more, Miranda. But how is it 60  
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 mayst.  
MIRANDA But that I do not. 65



66. **Twelve year since:** i.e., twelve years ago  
 67. **Milan:** Throughout the play, this word is pronounced "millin" (with the accent on the first syllable, as in the word "millinery").  
 68. **prince of power:** i.e., powerful prince or ruler  
 70. **piece:** example (i.e., model)  
 73. **issued:** i.e., descended  
 79. **holp:** helped  
 81. **teen:** trouble; **turned you to:** perhaps, caused you; or, perhaps, made you remember  
 82. **from:** i.e., away from, not in; **remembrance:** memory  
 85. **mark:** pay attention to  
 86. **next:** i.e., next to, second only to  
 87-88. **to him . . . manage of:** i.e., gave him control of  
 89. **signories:** lordships, domains; **first:** foremost, best (See note to line 135.)  
 91-92. **for . . . parallel:** i.e., having no equal as a scholar of humanistic studies (The **liberal arts** were the disciplines of grammar, logic, rhetoric, arithmetic, geometry, music, and astronomy.)  
 94-95. **transported, rapt:** i.e., carried away (as with excitement, emotion, or religious ecstasy)  
 95. **secret studies:** i.e., study of mystical and occult matters; **false:** treacherous  
 96. **attend:** pay attention to

PROSPERO

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

MIRANDA

Sir, are not you my father?

PROSPERO

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.

70

MIRANDA

O, the heavens!

What foul play had we that we came from thence?  
 Or blessed was 't we did?

75

PROSPERO

Both, both, my girl.

By foul play, as thou sayst, were we heaved thence,  
 But blessedly holp hither.

MIRANDA

O, my heart bleeds

80

To think o' th' teen that I have turned you to,  
 Which is from my remembrance. Please you,  
 farther.

PROSPERO

My brother and thy uncle, called Antonio—  
 I pray thee, mark me—that a brother should

85

Be so perfidious!—he whom next thyself

Of all the world I loved, 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 reputed

90

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—

95

Dost thou attend me?

MIRANDA

Sir, most heedfully.

98. **Being once perfected:** i.e., once he had become a master of; **suits:** petitions, formal requests

100. **trash:** i.e., keep under control (literally, to use a cord or clog in training a hound); **for overtopping:** to prevent the overly ambitious

102-3. **both the key . . . office:** i.e., having control over both the governmental positions and the people filling them (**Key** is both "the key to the office" and the musical key to **the tune that pleased Antonio's ear.**)

104. **that:** i.e., so that

105. **trunk:** The image here is of Prospero as a tree and Antonio as parasitical **ivy.**

106. **verdure:** flourishing condition, vitality; **out on 't:** i.e., out

109. **worldly:** earthly, mundane (i.e., not spiritual)

110. **closeness:** seclusion, solitude

111. **but . . . retired:** This phrase means, literally, "except for being so secluded"; here it seems, instead, to mean "except that it led me into such a secluded life."

112. **O'erprized:** exceeded in value; **popular rate:** the worth accorded it by ordinary people

114. **of:** i.e., in

115. **falsehood:** treachery; **in its contrary:** i.e., (although) in complete opposition (to **my trust**)

117. **sans bound:** i.e., without bounds, limits

119. **But . . . exact:** i.e., but also with whatever else my power might command

120-21. **Who . . . memory:** i.e., who having made his memory a sinner against truth by telling **his own lie into:** i.e., unto, against **it:** i.e., his lie

122. **To credit:** i.e., as to credit, trust

(continued)

18

PROSPERO

Being once perfected how to grant suits,  
How to deny them, who t' advance, and who  
To trash for overtopping, new created 100  
The creatures that were mine, I say, or changed 'em,  
Or else new formed 'em, having both the key  
Of officer and office, set all hearts i' th' state  
To what tune pleased his ear, that now he was  
The ivy which had hid my princely trunk 105  
And sucked my verdure out on 't. Thou attend'st not.

MIRANDA

O, good sir, I do.

PROSPERO

I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated  
To closeness and the bettering of my mind 110  
With that which, but by being so retired,  
O'erprized all popular rate, in my false brother  
Awaked an evil nature, and my trust,  
Like a good parent, did beget of him  
A falsehood in its contrary as great 115  
As my trust was, which had indeed no limit,  
A confidence sans bound. He being thus lorded,  
Not only with what my revenue yielded  
But what my power might else exact, like one 120  
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' th' substitution  
And executing th' outward face of royalty  
With all prerogative. Hence, his ambition growing— 125  
Dost thou hear?

MIRANDA

Your tale, sir, would cure deafness.

PROSPERO

To have no screen between this part he played  
And him he played it for, he needs will be

123. **out o' th' substitution:** as a result of being my substitute

128. **screen:** i.e., barrier, separation

129. **him . . . for:** i.e., Antonio himself (who wanted to be the duke, not just the duke's substitute)

130. **Absolute Milan:** i.e., duke of Milan with no restrictions or limitations

131. **temporal:** earthly, as opposed to spiritual; **royalties:** privileges and rights belonging to a sovereign

132-33. **confederates . . . wi':** entered into an agreement with (**Confederates** also carries the sense of "conspires.")

133. **dry:** thirsty; **sway:** power

135. **his coronet:** i.e., the crown worn by the duke of Milan; **his crown:** i.e., that worn by the king of Naples (Until the nineteenth century, Italy was not a nation, but a collection of independent principalities; Milan was a dukedom, Naples a kingdom.)

136. **yet:** until that time; **unbowed:** i.e., independent, unsubjugated (literally, not bowed or bent)

139. **his condition:** i.e., Antonio's compact (with the king); **th' event:** i.e., its consequences

141-42. **I . . . grandmother:** i.e., if I agree that Antonio is not your brother, I would be accusing my grandmother of having committed adultery

147. **he:** i.e., the king of Naples; **in lieu o':** in return for; **premises:** the previously mentioned considerations—a legal term (See line 134.)

149. **extirpate:** root up; drive away

155. **ministers:** agents

159. **a hint:** an occasion

163. **now 's upon 's:** now is upon us

164. **impertinent:** irrelevant, not to the point

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' th' King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown, and bend  
The dukedom, yet unbowed—alas, poor Milan!—  
To most ignoble stooping. 130 135

MIRANDA O, the heavens!

PROSPERO

Mark his condition and th' event. Then tell me  
If this might be a brother. 140

MIRANDA I should sin

To think but nobly of my grandmother.  
Good wombs have borne bad sons.

PROSPERO Now the condition.

This King of Naples, being an enemy  
To me inveterate, hearkens my brother's suit,  
Which was that he, in lieu o' th' 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 honors, on my brother; whereon,  
A treacherous army levied, one midnight  
Fated to th' purpose did Antonio open  
The gates of Milan, and i' th' dead of darkness  
The ministers for th' purpose hurried thence  
Me and thy crying self. 145 150 155

MIRANDA 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. 160

PROSPERO Hear a little further,  
And then I'll bring thee to the present business  
Which now 's upon 's, without the which this story  
Were most impertinent.

165. **Wherefore:** why  
 167. **demand:** asked  
 168. **durst:** dared  
 169. **nor set:** i.e., nor did they dare set  
 171. **ends:** goals  
 172. **In few:** briefly; **bark:** small sailboat  
 173. **leagues:** A league is equal to three miles.  
 174. **a butt:** literally, a cask (for wine or produce)  
 175. **Nor . . . nor:** i.e., it had neither . . . nor  
 176. **hoist us:** i.e., put us out to sea (literally, raised us up, as if we were a sail)  
 182. **cherubin:** angel (Cherubim were often depicted as rosy-faced, smiling infants with wings. See page 48.)  
 185. **decked:** adorned; **full salt:** i.e., very salty  
 186. **which:** i.e., (your) smiles  
 187. **An undergoing stomach:** a sustaining spirit or temper  
 193. **charity:** i.e., *caritas*, benevolence  
 194. **design:** plan; **with:** i.e., along with  
 195. **stuffs:** woven fabric; or, provisions  
 196. **steaded much:** i.e., been of great help  
 197. **gentleness:** nobleness; kindness

- MIRANDA                      Wherefore did they not                      165  
     That hour destroy us?  
 PROSPERO                      Well demanded, wench.  
     My tale provokes that question. Dear, they durst not,  
     So dear the love my people bore me, nor set  
     A mark so bloody on the business, but                      170  
     With colors fairer painted their foul ends.  
     In few, they hurried us aboard a bark,  
     Bore us some leagues to sea, where they prepared  
     A rotten carcass of a butt, not rigged,  
     Nor tackle, sail, nor mast; the very rats                      175  
     Instinctively have quit it. There they hoist us  
     To cry to th' sea that roared to us, to sigh  
     To th' winds, whose pity, sighing back again,  
     Did us but loving wrong.  
 MIRANDA                      Alack, what trouble                      180  
     Was I then to you!  
 PROSPERO                      O, a cherubin  
     Thou wast that did preserve me. Thou didst smile,  
     Infused with a fortitude from heaven,  
     When I have decked the sea with drops full salt,                      185  
     Under my burden groaned, which raised in me  
     An undergoing stomach to bear up  
     Against what should ensue.  
 MIRANDA      How came we ashore?  
 PROSPERO      By providence divine.                      190  
     Some food we had, and some fresh water, that  
     A noble Neapolitan, Gonzalo,  
     Out of his charity, who being then appointed  
     Master of this design, did give us, with  
     Rich garments, linens, stuffs, and necessities,                      195  
     Which since have steaded much. So, of his  
     gentleness,  
     Knowing I loved my books, he furnished me  
     From mine own library with volumes that  
     I prize above my dukedom.                      200



206. **made . . . profit:** perhaps, made you profit more; or, perhaps, educated you better

207. **princes:** royal children; **can:** This word perhaps carries its old meaning of "know."

208. **vainer:** more trivial, emptier

214. **Now:** i.e., who is now; **my dear lady:** perhaps, my patroness (**Fortune**, who is conventionally pictured as a fickle woman, now looks with kindness on Prospero.)

216. **my zenith:** i.e., my (reaching the) highest point (of good fortune)

217. **influence:** i.e., astrological power

218. **omit:** neglect

220. **dullness:** drowsiness

221. **give it way:** i.e., give in to it

222. **Come away:** i.e., come

224. **Grave:** worthy

227. **task:** (1) put to the task, put to work; (2) put to the test

228. **quality:** (1) abilities; (2) fellows (perhaps even fellow actors)

230. **to point:** completely, to the smallest detail; **bade:** commanded (past tense of "bid")

MIRANDA

Would I might

But ever see that man.

PROSPERO, *standing* Now I arise.

Sit still, and hear the last of our sea-sorrow.

Here in this island we arrived, and here

205

Have I, thy schoolmaster, made thee more profit

Than other princes can, that have more time

For vainer hours and tutors not so careful.

MIRANDA

Heavens thank you for 't. And now I pray you, sir—

For still 'tis beating in my mind—your reason

210

For raising this sea storm?

PROSPERO

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

215

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 inclined to sleep. 'Tis a good dullness,

220

And give it way. I know thou canst not choose.

*«Miranda falls asleep.*

*Prospero puts on his cloak.»*

Come away, servant, come. I am ready now.

Approach, my Ariel. Come.

*Enter Ariel.*

ARIEL

All hail, great master! Grave sir, hail! I come

To answer thy best pleasure. Be 't to fly,

225

To swim, to dive into the fire, to ride

On the curled clouds, to thy strong bidding task

Ariel and all his quality.

PROSPERO

Hast thou, spirit,

Performed to point the tempest that I bade thee?

230

232. **beak:** prow

233. **waist:** midship; **deck:** poop deck (at the ship's stern)

234. **amazement:** astonishment and terror

234-37. **Sometimes . . . join:** Travel accounts of the period report a mysterious fire ("St. Elmo's fire") that leaped from place to place on sailing ships.

236. **yards:** spars supporting the sails

237. **Jove's lightning:** Jove, king of the gods in Roman mythology, was armed with lightning bolts. (See page 32.)

240. **Neptune:** god of the sea

242. **trident:** three-pronged scepter carried by Neptune (See page 34.)

243. **brave:** fine

244. **firm:** steadfast, steady; **coil:** disturbance

248. **tricks:** foolish acts

249. **quit:** left abruptly

251. **up-staring:** standing on end

259. **sustaining garments:** perhaps, the clothes that buoyed them up on the water

260. **bad'st:** commanded

261. **troops:** groups

264. **odd angle:** solitary out-of-the-way spot

ARIEL To every article.

I boarded the King's ship; now on the beak,  
Now in the waist, the deck, in every cabin,  
I flamed amazement. Sometimes I'd divide  
And burn in many places. On the topmast, 235  
The yards, and bowsprit would I flame distinctly,  
Then meet and join. Jove's lightning, the precursors  
O' th' dreadful thunderclaps, more momentary  
And sight-outrunning were not. The fire and cracks  
Of sulphurous roaring the most mighty Neptune 240  
Seem to besiege and make his bold waves tremble,  
Yea, his dread trident shake.

PROSPERO My brave spirit!  
Who was so firm, so constant, that this coil  
Would not infect his reason? 245

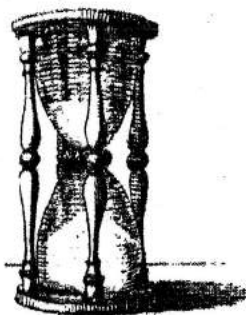
ARIEL Not a soul  
But felt a fever of the mad, and played  
Some tricks of desperation. All but mariners  
Plunged in the foaming brine and quit the vessel,  
Then all afire with me. The King's son, Ferdinand, 250  
With hair up-staring—then like reeds, not hair—  
Was the first man that leaped; cried "Hell is empty,  
And all the devils are here."

PROSPERO Why, that's my spirit!  
But was not this nigh shore? 255

ARIEL Close by, my master.

PROSPERO  
But are they, Ariel, safe?  
ARIEL Not a hair perished.  
On their sustaining garments not a blemish,  
But fresher than before; and, as thou bad'st me, 260  
In troops I have dispersed 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. *He folds his arms.* 265

298. **bate me:** i.e., subtract



An hourglass. (1.2.285)  
From August Casimir Redel,  
*Apophtegmatata symbolica* . . . (n.d.).

303. **salt deep:** ocean

309. **envy:** malice

313. **Argier:** Algiers

315. **Once in a month:** i.e., once a month

319. **one thing she did:** We are not told what this one thing was, but it may have been the fact that she was with child (i.e., pregnant).

322. **blue-eyed:** In addition to describing eye color, this term described eyes discolored and sunken from exhaustion, weeping, or injury.

325. **for thou wast:** i.e., because you were

327. **hests:** behests, commands

328. **ministers:** agents, servants

329. **unmitigable:** unappeasable



Sycorax, "with age . . . grown into a hoop."  
(1.2.309-10)

From *Hortus sanitatis* . . . (1636).

PROSPERO                      Dost thou forget  
From what a torment I did free thee?                      300

ARIEL    No.

PROSPERO  
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' th' earth                      305  
When it is baked with frost.

ARIEL    I do not, sir.

PROSPERO  
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?                      310

ARIEL      No, sir.

PROSPERO  
Thou hast. Where was she born? Speak. Tell me.

ARIEL  
Sir, in Argier.

PROSPERO                      O, was she so? I must  
Once in a month recount what thou hast been,                      315  
Which thou forget'st. This damned witch Sycorax,  
For mischiefs manifold, and sorceries terrible  
To enter human hearing, from Argier,  
Thou know'st, was banished. For one thing she did  
They would not take her life. Is not this true?                      320

ARIEL      Ay, sir.

PROSPERO  
This blue-eyed hag was hither brought with child  
And here was left by th' sailors. Thou, my slave,  
As thou report'st thyself, was then her servant,  
And for thou wast a spirit too delicate                      325  
To act her earthy and abhorred commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers  
And in her most unmitigable rage,



332. **space:** i.e., space of time  
 333. **vent:** give forth, discharge  
 334. **As fast . . . strike:** i.e., as fast as the blades of the mill wheel strike the water  
 335. **Save:** except  
 342-43. **penetrate . . . bears:** i.e., make even bears feel pity  
 345. **mine art:** i.e., my magic power  
 349. **more murmur'st:** i.e., complain any more  
 350. **his:** i.e., its  
 353. **correspondent:** responsive, obedient  
 354. **do my spriting gently:** i.e., carry out my spirit-duties without complaining  
 359. **make . . . sea:** i.e., disguise yourself as a sea nymph



"Jove's lightning." (1.2.237)

From Vincenzo Cartari, *Le vere e noue Imagini . . .* (1615).

Into a cloven pine, within which rift  
 Imprisoned thou didst painfully remain 330  
 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, 335  
 A freckled whelp, hag-born) not honored with  
 A human shape.

ARIEL Yes, Caliban, her son.

PROSPERO

Dull thing, I say so; he, that Caliban  
 Whom now I keep in service. Thou best know'st 340  
 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 damned, which Sycorax  
 Could not again undo. It was mine art, 345  
 When I arrived and heard thee, that made gape  
 The pine and let thee out.

ARIEL I thank thee, master.

PROSPERO

If thou more murmur'st, I will rend an oak  
 And peg thee in his knotty entrails till 350  
 Thou hast howled away twelve winters.

ARIEL Pardon, master.

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

PROSPERO Do so, and after two days 355  
 I will discharge thee.

ARIEL That's my noble master.

What shall I do? Say, what? What shall I do?

PROSPERO

Go make thyself like a nymph o' th' sea. Be subject  
 To no sight but thine and mine, invisible 360  
 To every eyeball else. Go, take this shape,

366. **Heaviness:** sleepiness

370. **villain:** This word could describe a low-born country person; a scoundrel; a servant; or someone evil and depraved. Miranda could be using the word in any or all of these senses.

372. **as 'tis:** i.e., as things are

373. **miss:** do without

374. **offices:** duties

377 SD. **within:** i.e., offstage

380. **quaint:** clever, ingenious

383. **got:** begotten

384. **dam:** mother (a term usually reserved for animals)

387. **southwest:** i.e., southwest wind



Neptune with his trident. (1.2.240-42)  
From Johann Basilius Herold, *Heydenweldt* . . . (1554).

And hither come in 't. Go, hence with diligence!

*[Ariel exits.]*

Awake, dear heart, awake. Thou hast slept well.

Awake. *[Miranda wakes.]*

MIRANDA The strangeness of your story put  
Heaviness in me. 365

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

MIRANDA, *[rising]* 'Tis a villain, sir, 370  
I do not love to look on.

PROSPERO But, as 'tis,  
We cannot miss him. He does make our fire,  
Fetch in our wood, and serves in offices  
That profit us.—What ho, slave, Caliban! 375  
Thou earth, thou, speak!

CALIBAN, *within* There's wood enough within.

PROSPERO  
Come forth, I say. There's other business for thee.  
Come, thou tortoise. When?

*Enter Ariel like a water nymph.*

Fine apparition! My quaint Ariel, 380  
Hark in thine ear. *[He whispers to Ariel.]*

ARIEL My lord, it shall be done. *He exits.*

PROSPERO, *[to Caliban]*  
Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth!

*Enter Caliban.*

CALIBAN  
As wicked dew as e'er my mother brushed 385  
With raven's feather from unwholesome fen  
Drop on you both. A southwest blow on you  
And blister you all o'er.

390. **Urchins:** hedgehogs; or, goblins (perhaps in the form of hedgehogs)

391. **forth:** i.e., come forth; **at vast:** i.e., in the immense space

392. **pinched:** tormented (See longer note, page 173.)

393. **As thick as honeycomb:** perhaps, covered with pinches as a honeycomb is covered with cells

394. **'em:** i.e., them (the cells of the honeycomb)

401. **the bigger light . . . the less:** See Genesis 1.16: "And God made two great lights, the greater light to rule the day, and the lesser light to rule the night."

403. **qualities:** special features

406. **charms:** magic spells

409. **sty me:** pen me up (A **sty** was a place where pigs were kept.)

410. **In this . . . rock:** perhaps, in this cave (See longer note, page 173.)

413. **stripes:** blows with a whip; **move:** affect

419. **Would 't:** i.e., I wish it

420. **had peopled else:** would otherwise have populated

PROSPERO

For this, be sure, tonight thou shalt have cramps,  
Side-stitches that shall pen thy breath up. Urchins  
Shall 'forth at' vast of night that they may work  
All exercise on thee. Thou shalt be pinched  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em. 390

CALIBAN

I must eat my dinner. 395

This island's mine by Sycorax, my mother,  
Which thou tak'st from me. When thou cam'st first,  
Thou strok'st me and made much of me, wouldst  
give me

Water with berries in 't, and teach me how  
To name the bigger light and how the less,  
That burn by day and night. And then I loved thee,  
And showed thee all the qualities o' th' isle,  
The fresh springs, brine pits, barren place and  
fertile. 400

Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you,  
For I am all the subjects that you have,  
Which first was mine own king; and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' th' island. 405

PROSPERO

Thou most lying slave,

Whom stripes may move, not kindness, I have used  
thee,  
Filth as thou art, with humane care, and lodged  
thee 415

In mine own cell, till thou didst seek to violate  
The honor of my child.

CALIBAN

O ho, O ho! Would 't had been done!  
Thou didst prevent me. I had peopled else  
This isle with Calibans. 420

MIRANDA

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

425

hour  
One thing or other. When thou didst not, savage,  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endowed thy purposes  
With words that made them known. But thy vile

430

race,  
Though thou didst learn, had that in 't which good  
natures

Could not abide to be with. Therefore wast thou  
Deservedly confined into this rock,  
Who hadst deserved more than a prison.

435

CALIBAN

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!

PROSPERO

Hagseed, hence!

440

Fetch us in fuel; and be quick, thou 'rt best,  
To answer other business. Shrugg'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

445

CALIBAN

No, pray thee.

['Aside.] I must obey. His art is of such power  
It would control my dam's god, Setebos,  
And make a vassal of him.

450

PROSPERO

So, slave, hence.

*Caliban exits.*

*Enter Ferdinand; and Ariel, invisible,  
playing and singing.*

423. **Which . . . take:** i.e., who can receive no impression or imprint of virtue

424. **capable of:** able to receive or be affected by; ill: evil

431. **race:** inherited disposition

436. **more than:** i.e., something worse than

437. **my . . . on 't:** i.e., the benefit I derive from it

438. **red plague:** perhaps, the bubonic plague; **rid you:** destroy you

439. **learning:** teaching

442. **answer other business:** perform other duties

444. **rack:** i.e., torture as on a rack (an instrument for tearing the body apart)

446. **That:** i.e., so that

451 SD. **invisible:** i.e., not seen by the characters onstage (There existed a stage costume "for to go invisible." However, since Ariel had been told [at lines 360-61] to be "invisible to every eyeball" except Prospero's, the audience may simply have assumed Ariel's invisibility.)



An urchin, or hedgehog. (1.2.390)  
From Edward Topsell, *The historie of foure-footed  
beastes . . .* (1607).



## Song.

ARIEL

Come unto these yellow sands,  
 And then take hands.  
 Curtsied when you have, and kissed  
 The wild waves whist. 455  
 Foot it feathly here and there,  
 And sweet sprites bear  
 The burden. Hark, hark!  
 Burden dispersedly, 'within:' Bow-wow.  
 The watchdogs bark. 460  
 'Burden dispersedly, within:' Bow-wow.  
 Hark, hark! I hear  
 The strain of strutting chanticleer  
 Cry cock-a-diddle-dow.

FERDINAND

Where should this music be? I' th' air, or th' earth? 465  
 It sounds no more; and sure it waits upon  
 Some god o' th' island. Sitting on a bank,  
 Weeping again the King my father's wrack,  
 This music crept by me upon the waters,  
 Allaying both their fury and my passion 470  
 With its sweet air. Thence I have followed it,  
 Or it hath drawn me rather. But 'tis gone.  
 No, it begins again.

## Song.

ARIEL

Full fathom five thy father lies.  
 Of his bones are coral made. 475  
 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. 480  
 Burden, 'within:' Ding dong.  
 Hark, now I hear them: ding dong bell.

454-55. **kissed** . . . **whist**: i.e., kissed the waves into silence

456. **feathly**: nimbly

458. **burden**: refrain, a set of words recurring at the end of each verse

461. **dispersedly**: i.e., not in unison (perhaps, from various places; or, perhaps, discordantly or unharmoniously); **within**: offstage

463. **strain**: tune, melody; **chanticleer**: i.e., rooster (the name of the rooster-hero of Chaucer's "Nun's Priest's Tale")

466. **sure**: i.e., surely; **waits upon**: attends, serves

470. **their fury**: i.e., the fury of the waters; **passion**: suffering, strong emotion

471. **air**: melody; **Thence**: i.e., from the bank beside the water

474. **Full fathom five**: i.e., fully five fathoms (The depth of the sea was measured in fathoms; five fathoms would be thirty feet.)

477. **fade**: decay

480. **knell**: bell tolled for the dead

FERDINAND

The ditty does remember my drowned father.  
This is no mortal business, nor no sound  
That the earth owes. I hear it now above me.

485

PROSPERO, *to Miranda*

The fringed curtains of thine eye advance  
And say what thou seest yond.

MIRANDA

What is 't? A spirit?

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

490

PROSPERO

No, wench, it eats and sleeps and hath such senses  
As we have, such. This gallant which thou seest  
Was in the wrack; and, but he's something stained  
With grief—that's beauty's canker—thou might'st  
call him

495

A goodly person. He hath lost his fellows  
And strays about to find 'em.

MIRANDA

I might call him

A thing divine, for nothing natural  
I ever saw so noble.

500

PROSPERO, *aside*

It goes on, I see,

As my soul prompts it. *To Ariel.* Spirit, fine spirit,  
I'll free thee

Within two days for this.

FERDINAND, *seeing Miranda*

Most sure, the goddess

505

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 request,  
Which I do last pronounce, is—O you wonder!—  
If you be maid or no.

510

MIRANDA

No wonder, sir,

But certainly a maid.

FERDINAND

My language! Heavens!

483. **ditty**: song; **remember**: commemorate484. **mortal**: human485. **owes**: owns486. **The fringed . . . advance**: i.e., lift your eyelids490. **carries**: bears; or, displays; **brave**: splendid492. **such**: i.e., just such; **gallant**: fine gentleman493. **something**: somewhat496. **goodly**: handsome499. **thing divine**: i.e., not just a goodly person, as Prospero had suggested501. **It**: i.e., Prospero's plan for Miranda and Ferdinand505-9. **Most sure . . . bear me here**: These lines echo those in the *Aeneid* when Aeneas, shipwrecked in Carthage, meets Venus disguised as a girl. (See longer note, pages 173-74.)506. **Vouchsafe**: i.e., condescend to answer507. **May know**: i.e., that I may know509. **bear me**: i.e., bear myself, conduct myself511. **maid**: i.e., a human woman and unmarried

515. **the best . . . speech:** i.e., king of Naples  
 519. **single:** solitary; sole; weak  
 520. **He:** i.e., the king of Naples  
 521. **that he does I weep:** i.e., it is because he does that I weep; **Naples:** i.e., the king of Naples  
 522. **at ebb:** i.e., dry (The image is from the ebb tide, when the water begins to recede.)  
 526. **his brave son:** This is the only mention of the duke of Milan's (i.e., Antonio's) son. One assumes that Shakespeare decided against developing this character.  
 530. **changed eyes:** i.e., exchanged eyes (i.e., fallen in love)  
 536. **Pity move:** i.e., may compassion (for me) persuade  
 541. **Soft:** i.e., wait a minute  
 542. **either's:** i.e., each other's  
 544. **uneasy:** difficult; **light:** easy  
 545. **light:** (seem) trivial, worthless  
 546. **charge thee:** i.e., order you  
 547. **attend:** pay attention to; **usurp:** take unlawful possession of

I am the best of them that speak this speech,  
 Were I but where 'tis spoken. 515

PROSPERO How? The best?  
 What wert thou if the King of Naples heard thee?

FERDINAND  
 A single thing, as I am now, that wonders  
 To hear thee speak of Naples. He does hear me, 520  
 And that he does I weep. Myself am Naples,  
 Who with mine eyes, never since at ebb, beheld  
 The King my father wracked.

MIRANDA Alack, for mercy!

FERDINAND  
 Yes, faith, and all his lords, the Duke of Milan 525  
 And his brave son being twain.

PROSPERO, *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 changed eyes.—Delicate Ariel, 530  
 I'll set thee free for this. *To Ferdinand.* A word,  
 good sir.

I fear you have done yourself some wrong. A word.

MIRANDA  
 Why speaks my father so ungently? This  
 Is the third man that e'er I saw, the first 535  
 That e'er I sighed for. Pity move my father  
 To be inclined my way.

FERDINAND O, if a virgin,  
 And your affection not gone forth, I'll make you  
 The Queen of Naples. 540

PROSPERO 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 Ferdinand.* One word 545  
 more. I charge thee  
 That thou attend me. Thou dost here usurp

548. **The name . . . not:** i.e., the name of king, which does not belong to you **ow'st:** own

552. **ill:** evil; **temple:** i.e., Ferdinand's body (See longer note, page 174).

553. **ill spirit:** i.e., the devil

556. **traitor:** Prospero has charged Ferdinand with trying to overthrow him as lord of the island (lines 548-50).

560. **fresh-brook mussels:** Only sea mussels are edible.

563. **entertainment:** service, employment; treatment; also, perhaps, food and drink

564 SD. **charmed from moving:** i.e., put under a magic spell that immobilizes him

567. **gentle:** honorable; **fearful:** threatening, fear-inspiring

569. **foot:** In the hierarchical world of the period, the child is to the father as the foot is to the head. Proverbial: "Do not make the foot the head."

572. **ward:** defensive position (Ferdinand has been paralyzed with his sword drawn.)

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.

550

FERDINAND No, as I am a man!

MIRANDA

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.

PROSPERO, *['to Ferdinand]* Follow me. 555

*['To Miranda.']* Speak not you for him. He's a traitor.

*['To Ferdinand.']* Come,

I'll manacle thy neck and feet together.  
Sea water shalt thou drink. Thy food shall be  
The fresh-brook mussels, withered roots, and husks 560  
Wherein the acorn cradled. Follow.

FERDINAND No,

I will resist such entertainment till  
Mine enemy has more power.

*He draws, and is charmed from moving.*

MIRANDA O dear father, 565

Make not too rash a trial of him, for  
He's gentle and not fearful.

PROSPERO What, I say,  
My foot my tutor?—Put thy sword up, traitor,  
Who mak'st a show, but dar'st not strike, thy 570  
conscience

Is so possessed with guilt. Come from thy ward,  
For I can here disarm thee with this stick  
And make thy weapon drop.

MIRANDA Beseech you, father— 575

PROSPERO

Hence! Hang not on my garments.

MIRANDA Sir, have pity.

I'll be his surety.

PROSPERO Silence! One word more  
Shall make me chide thee, if not hate thee. What, 580

582. **shapes:** creatures; persons (having his appearance)

584. **To:** i.e., compared to

588. **goodlier:** more handsome

590. **nerves:** sinews

596. **light:** easy, not burdensome

598. **All . . . earth:** i.e., all other places on earth

603. **me:** i.e., for me

607. **unwonted:** not customary

609–10. **free . . . winds:** Proverbial: "Free as the air."



Cherubim. (1.2.182)  
From Martin Luther, *Der zwey und  
zwentzigste Psalm . . .* (1525).

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 th' most of men this is a Caliban,  
And they to him are angels.

585

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

PROSPERO, *['to Ferdinand']* Come on, obey.  
Thy nerves are in their infancy again  
And have no vigor in them.

590

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

595

PROSPERO, *['aside']*                      It works.—Come on.—  
Thou hast done well, fine Ariel.—Follow me.  
*['To Ariel.']* Hark what thou else shalt do me.

600

MIRANDA, *['to Ferdinand']*                      Be of  
comfort.

605

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

PROSPERO, *['to Ariel']*                      Thou shalt be as free  
As mountain winds; but then exactly do  
All points of my command.

610

ARIEL                      To th' syllable.

PROSPERO, *['to Ferdinand']*  
Come follow. *['To Miranda.']* Speak not for him.

*They exit.*





# THE TEMPEST

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ACT 2



2.1 King Alonso and his entourage wander the island in search of Ferdinand. Gonzalo tries unsuccessfully to encourage hope in Alonso of Ferdinand's survival. Then Ariel, invisible, charms asleep all but Antonio and Sebastian. Antonio seizes the occasion to persuade Sebastian to kill King Alonso and Gonzalo and take the throne of Naples. Ariel, invisible, returns to awake Gonzalo, who wakes the rest. They continue their search.

3. **beyond:** i.e., more than; **hint:** occasion

5. **masters of some merchant:** probably, the officers of some merchant ship; **the merchant:** the person who owns the goods on the ship

10. **peace:** i.e., please be quiet

12. **porridge:** i.e., pease-porridge, porridge made from peas (Antonio puns on Alonso's word **peace**, line 10.)

13. **visitor:** someone from a parish whose duty it is to comfort the sick or suffering, a function Gonzalo is performing; **give him o'er:** abandon him

14. **he, his:** refer to Gonzalo

17. **One. Tell.:** i.e., it has now struck one; count (the rest)

18. **entertained:** attended to, received

19. **th' entertainer:** i.e., the one who accepts (the grief)

20. **A dollar:** Sebastian responds as if, by **entertainer**, Gonzalo had meant "one who amuses others and gets paid for it."

21. **Dolor:** sorrow

## ACT 2

### Scene 1

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

GONZALO, *to Alonso*

Beseech you, sir, be merry. You have cause—  
So have we all—of joy, for our escape  
Is much 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.

ALONSO

Prithee, peace.

SEBASTIAN, *aside to Antonio* He receives comfort like  
cold porridge.

ANTONIO The visitor will not give him o'er so.

SEBASTIAN Look, he's winding up the watch of his wit.  
By and by it will strike.

GONZALO, *to Alonso* Sir—

SEBASTIAN One. Tell.

GONZALO When every grief is entertained that's offered, comes to th' entertainer—

SEBASTIAN A dollar.

GONZALO Dolor comes to him indeed. You have spoken truer than you purposed.

27. **spare:** refrain, stop  
 30. **Which, of he . . . :** perhaps, which of the two, he . . . ; or, perhaps, which, he . . .  
 35. **A laughter:** i.e., a laugh (Proverb: "He laughs that wins.")  
 37. **desert:** deserted, uninhabited  
 44-45. **subtle . . . temperance:** i.e., mild climate  
 46. **Temperance:** one of the four cardinal virtues, used as a woman's name  
 55. **lusty:** i.e., flourishing  
 58. **eye:** tinge, shade

## T E M P E R A N Z A.



Temperance. (2.1.46)

From Cesare Ripa, *Noua iconologia* . . . (1618).

54

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

GONZALO, [to Alonso] Therefore, my lord— 25

ANTONIO Fie, what a spendthrift is he of his tongue.

ALONSO, [to Gonzalo] I prithee, spare.

GONZALO Well, I have done. But yet—

SEBASTIAN, [aside to Antonio] He will be talking.

ANTONIO, [aside to Sebastian] Which, of he or Adrian, 30  
 for a good wager, first begins to crow?

SEBASTIAN The old cock.

ANTONIO The cockerel.

SEBASTIAN Done. The wager?

ANTONIO A laughter. 35

SEBASTIAN A match!

ADRIAN Though this island seem to be desert—

[ANTONIO] Ha, ha, ha.

[SEBASTIAN] So. You're paid.

ADRIAN Uninhabitable and almost inaccessible— 40

SEBASTIAN Yet—

ADRIAN Yet—

ANTONIO He could not miss 't.

ADRIAN It must needs be of subtle, tender, and delicate temperance. 45

ANTONIO Temperance was a delicate wench.

SEBASTIAN Ay, and a subtle, as he most learnedly delivered.

ADRIAN The air breathes upon us here most sweetly.

SEBASTIAN As if it had lungs, and rotten ones. 50

ANTONIO Or as 'twere perfumed by a fen.

GONZALO Here is everything advantageous to life.

ANTONIO True, save means to live.

SEBASTIAN Of that there's none, or little.

GONZALO How lush and lusty the grass looks! How 55  
 green!

ANTONIO The ground indeed is tawny.

SEBASTIAN With an eye of green in 't.



61. **rarity**: exceptional quality (Sebastian's comment pretends that the word here carries its meaning of "unusual occurrences" **vouched** for by travelers.)

70. **pocket up**: conceal, suppress (with a pun on pocket)

72. **Afric**: i.e., Africa

76. **return**: i.e., journey home

78. **to**: i.e., as

79. **widow Dido**: Dido, queen of Carthage (See longer note, page 174.)

80. **A pox o'**: i.e., curses on

85. **study of**: wonder about

90. **miraculous harp**: used by the mythological character Amphion to raise the walls of Thebes (Antonio and Sebastian say that Gonzalo's words have restored not only the walls but an entire city, Carthage.)



Amphion raising the walls of Thebes. (2.1.90-91)  
From Flavius Philostratus, *Les images ou tableaux* . . . (1629).

ANTONIO He misses not much.

SEBASTIAN No, he doth but mistake the truth totally. 60

GONZALO But the rarity of it is, which is indeed almost beyond credit—

SEBASTIAN As many vouched rarities are.

GONZALO That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness and 'gloss,' being rather new-dyed than stained with salt water. 65

ANTONIO If but one of his pockets could speak, would it not say he lies?

SEBASTIAN Ay, or very falsely pocket up his report. 70

GONZALO 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.

SEBASTIAN 'Twas a sweet marriage, and we prosper well in our return. 75

ADRIAN Tunis was never graced before with such a paragon to their queen.

GONZALO Not since widow Dido's time.

ANTONIO Widow? A pox o' that! How came that "widow" in? Widow Dido! 80

SEBASTIAN What if he had said "widower Aeneas" too? Good Lord, how you take it!

ADRIAN, 'to Gonzalo' "Widow Dido," said you? You make me study of that. She was of Carthage, not of Tunis. 85

GONZALO This Tunis, sir, was Carthage.

ADRIAN Carthage?

GONZALO I assure you, Carthage.

ANTONIO His word is more than the miraculous harp. 90

SEBASTIAN He hath raised the wall, and houses too.

ANTONIO What impossible matter will he make easy next?

95. **his son:** i.e., to his son  
 96. **kernels:** i.e., seeds  
 99. **in good time:** an expression of ironical agreement (responding to Gonzalo's "Ay")  
 105. **Bate:** i.e., except for (literally, subtract)  
 107. **doublet:** short, close-fitting jacket  
 108. **in a sort:** i.e., in a way  
 109. **sort:** lot (in the drawing of lots)  
 113. **stomach:** desire, inclination; **sense:** perhaps, feelings  
 115. **rate:** estimation  
 116. **removed:** separated by space  
 121. **surges:** waves  
 123. **breasted:** confronted boldly  
 126. **lusty:** vigorous  
 127. **that . . . basis bowed:** i.e., that bent down over its (i.e., the shore's) eroded base



"The old cock." (2.1.32)

From Konrad Gesner, *Historiae animalium* . . . (1585-1604).

- SEBASTIAN I think he will carry this island home in his  
 pocket and give it his son for an apple. 95  
 ANTONIO And sowing the kernels of it in the sea, bring  
 forth more islands.  
 GONZALO Ay.  
 ANTONIO Why, in good time.  
 GONZALO, *to Alonso* Sir, we were talking that our 100  
 garments seem now as fresh as when we were at  
 Tunis at the marriage of your daughter, who is now  
 queen.  
 ANTONIO And the rarest that e'er came there.  
 SEBASTIAN Bate, I beseech you, widow Dido. 105  
 ANTONIO O, widow Dido? Ay, widow Dido.  
 GONZALO, *to Alonso* Is not, sir, my doublet as fresh as  
 the first day I wore it? I mean, in a sort.  
 ANTONIO That "sort" was well fished for.  
 GONZALO, *to Alonso* When I wore it at your daughter's 110  
 marriage.  
 ALONSO  
 You cram these words into mine ears against  
 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, 115  
 Who is so far from Italy removed  
 I ne'er again shall see her.—O, thou mine heir  
 Of Naples and of Milan, what strange fish  
 Hath made his meal on thee?  
 FRANCISCO Sir, he may live. 120  
 I saw him beat the surges under him  
 And ride upon their backs. He trod the water,  
 Whose enmity he flung aside, and breasted  
 The surge most swoll'n that met him. His bold head  
 'Bove the contentious waves he kept, and oared 125  
 Himself with his good arms in lusty stroke  
 To th' shore, that o'er his wave-worn basis bowed,

128. **As:** i.e., as if it were

134. **at least:** i.e., at the least

135. **hath . . . on 't:** i.e., has reason to weep with grief over Claribel's banishment **on 't:** i.e., of it (Who may refer to Alonso's eye—in which case it means "which"; or it may refer to Alonso.)

137. **importuned:** pronounced "impòrtuned"; **otherwise:** i.e., to act otherwise

139. **Welghed:** pondered; balanced; **loathness and obedience:** i.e., disinclination to her marriage and obedience to her father

140. **should bow:** i.e., she should bow

146. **dear'st:** i.e., most precious (or bitterest) part

149. **time:** the appropriate time

150. **plaster:** medicated bandage

152. **chirurgéonly:** i.e., like a surgeon

154. **cloudy:** i.e., darkened by grief; gloomy

157. **Had I plantation:** i.e., if I were in charge of colonizing (Antonio responds as if by **plantation** Gonzalo had meant "to plant.")

As stooping to relieve him. I not doubt  
He came alive to land.

ALONSO No, no, he's gone. 130

SEBASTIAN

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 banished from your eye,  
Who hath cause to wet the grief on 't. 135

ALONSO Prithee, peace.

SEBASTIAN

You were kneeled to and importuned otherwise  
By all of us; and the fair soul herself  
Weighed between loathness and obedience at  
Which end o' th' beam should bow. We have lost  
your son, 140

I fear, forever. Milan and Naples have  
More widows in them of this business' making  
Than we bring men to comfort them.  
The fault's your own. 145

ALONSO So is the dear'st o' th' loss.

GONZALO 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. 150

SEBASTIAN Very well.

ANTONIO And most chirurgéonly.

GONZALO, [to Alonso]

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

SEBASTIAN Foul weather? 155

ANTONIO Very foul.

GONZALO

Had I plantation of this isle, my lord—

ANTONIO

He'd sow 't with nettle seed.

159. **docks**: a variety of coarse, weedy herb; **mallows**: a variety of wild plant with hairy stems and leaves (See page 66.)

160. **on 't**: i.e., of the island

161. **want**: lack

162-71, 175-80. **I' th' commonwealth . . . people**: See longer note, page 174.

162. **by contraries**: i.e., in a way opposite to what is customary

163. **traffic**: commerce

165. **Letters**: literature; learning, study

166. **use of service**: i.e., employment or other use of servants; **succession**: inheritance

167. **Bourn, bound of land**: Both terms mean "boundary." **tilth**: farm work

168. **corn**: i.e., wheat

169. **occupation**: mechanical or mercantile employment; handicraft; trade

175. **in common**: i.e., to be shared in common

177. **engine**: military weapon

179. **foison**: abundance

182. **idle**: worthless, lazy (an echo of line 169, where **idle** means "not occupied in work")

184. **the Golden Age**: In Greek mythology (as recounted in Book 1 of Ovid's *Metamorphoses*), the first age of man was **golden**: laws were not needed, nor was military power; food was abundant without human labor; spring lasted all the year; milk and wine ran in streams, and honey flowed from trees. (See page 74.)

185. **'Save**: i.e., God save

SEBASTIAN

Or docks, or mallows.

GONZALO

And were the King on 't, what would I do?

160

SEBASTIAN Scape being drunk, for want of wine.

GONZALO

I' th' 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,

165

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;

170

No sovereignty—

SEBASTIAN

Yet he would be king on 't.

ANTONIO The latter end of his commonwealth forgets  
the beginning.

GONZALO

All things in common nature should produce

175

Without sweat or endeavor; treason, felony,

Sword, pike, knife, gun, or need of any engine

Would I not have; but nature should bring forth

Of its own kind all foison, all abundance,

To feed my innocent people.

180

SEBASTIAN No marrying 'mong his subjects?

ANTONIO None, man, all idle: whores and knaves.

GONZALO

I would with such perfection govern, sir,

T' excel the Golden Age.

SEBASTIAN

'Save his Majesty!

185

ANTONIO

Long live Gonzalo!

GONZALO

And do you mark me, sir?

ALONSO

Prithee, no more. Thou dost talk nothing to me.



190. **minister occasion**: provide an opportunity (for laughter)

191. **sensible**: sensitive; **they . . . use**: i.e., it is their custom

198. **An**: if; **flatlong**: harmlessly (literally, with the flat of the sword)

199. **mettle**: spirit

200. **moon . . . sphere**: In Ptolemaic astronomy, the moon, like the sun and the planets, was thought to travel around the earth in its own crystalline sphere.

202. **a-batfowling**: bird-catching at night using long poles called "bats" with which to beat the trees in which the birds roost

204. **warrant**: promise, guarantee; **adventure**: risk

205. **discretion**: i.e., reputation as a person of good judgment

206. **heavy**: sleepy

212. **omit**: disregard, fail to accept; **heavy**: weighty (also, sleepy)

GONZALO 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. 190

ANTONIO 'Twas you we laughed at.

GONZALO Who in this kind of merry fooling am nothing to you. So you may continue, and laugh at nothing still. 195

ANTONIO What a blow was there given!

SEBASTIAN An it had not fallen flatlong.

GONZALO 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. 200

*Enter Ariel 'invisible,' playing solemn music.*

SEBASTIAN We would so, and then go a-batfowling.

ANTONIO, *to Gonzalo* Nay, good my lord, be not angry.

GONZALO No, I warrant you, I will not adventure my discretion so weakly. Will you laugh me asleep? For I am very heavy. 205

ANTONIO Go sleep, and hear us.

*All sink down asleep except Alonso, Antonio, and Sebastian.*

ALONSO

What, all so soon asleep? I wish mine eyes Would, with themselves, shut up my thoughts. I find They are inclined to do so. 210

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

ANTONIO We two, my lord, Will guard your person while you take your rest, And watch your safety. 215

ALONSO Thank you. Wondrous heavy. *Alonso sleeps. Ariel exits.*

222. **sink:** i.e., close  
 225. **They:** i.e., all the others; **consent:** agreement  
 226. **thunderstroke:** i.e., the impact of a stroke of lightning  
 229. **Th' occasion speaks thee:** i.e., the present opportunity speaks to you (or, perhaps, speaks your name)  
 232. **waking:** i.e., awake  
 235. **sleepy language:** language appropriate to sleep (and therefore, perhaps, fantastic, dreamlike)  
 241. **wink'st:** i.e., (you) close your eyes  
 243. **distinctly:** clearly, unambiguously  
 245. **than my custom:** i.e., than I ordinarily am  
 246. **if heed me:** i.e., if you pay attention to me  
 247. **Trebles thee o'er:** i.e., increases you three-fold  
 248. **standing water:** i.e., patiently waiting (literally, still or stagnant water, the image that Antonio picks up in his response)  
 249. **flow:** advance (like the tide moving in)



Docks. (2.1.159)  
 From John Gerard, *The herball* . . . (1597).

SEBASTIAN

What a strange drowsiness possesses them!

ANTONIO

It is the quality o' th' climate.

220

SEBASTIAN

Why

Doth it not then our eyelids sink? I find

Not myself disposed to sleep.

ANTONIO Nor I. My spirits are nimble.

They fell together all, as by consent.

225

They dropped as by a thunderstroke. What might,

Worthy Sebastian, O, what might—? No more.

And yet methinks I see it in thy face

What thou shouldst be. Th' occasion speaks thee, and

My strong imagination sees a crown

230

Dropping upon thy head.

SEBASTIAN

What, art thou waking?

ANTONIO

Do you not hear me speak?

SEBASTIAN

I do, and surely

It is a sleepy language, and thou speak'st

235

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.

ANTONIO

Noble Sebastian,

240

Thou let'st thy fortune sleep, die rather, wink'st

Whiles thou art waking.

SEBASTIAN

Thou dost snore distinctly.

There's meaning in thy snores.

ANTONIO

I am more serious than my custom. You

245

Must be so too, if heed me; which to do

Trebles thee o'er.

SEBASTIAN

Well, I am standing water.

ANTONIO

I'll teach you how to flow.

250. **ebb**: recede (like an ebb tide)  
 253. **purpose**: subject of discussion; **cherish**: foster, entertain  
 255. **invest**: clothe  
 256. **the bottom**: i.e., the ocean floor  
 257. **By**: because of  
 259. **setting . . . cheek**: i.e., your expression  
 260. **A matter**: i.e., something important  
 261. **throes . . . yield**: i.e., causes you great suffering in delivery  
 263. **remembrance**: memory  
 264. **be of as little memory**: i.e., be as little remembered; or, have just as little memory  
 265. **earthed**: buried  
 266-67. **only . . . persuade**: i.e., makes counseling (or giving advice) his only profession  
 270. **hope**: expectation (Antonio picks up the word in its sense of hopeful anticipation.)  
 273. **that way**: i.e., with regard to Ferdinand's survival  
 275. **a wink**: i.e., the slightest bit; **beyond**: i.e., higher (than achieving the crown)  
 276. **But doubt discovery there**: perhaps, fears that it will (not) discover what it seeks even there (The language is very confused here, perhaps to indicate the intensity of Antonio's feelings or perhaps through scribal or printer error.)  
 283. **beyond man's life**: i.e., further than a man could travel in a lifetime  
 284. **note**: information; **post**: the messenger

- SEBASTIAN Do so. To ebb 250  
 Hereditary sloth instructs me.  
 ANTONIO O,  
 If you but knew how you the purpose cherish  
 Whiles thus you mock it, how in stripping it  
 You more invest it. Ebbing men indeed 255  
 Most often do so near the bottom run  
 By their own fear or sloth.  
 SEBASTIAN Prithee, say on.  
 The setting of thine eye and cheek proclaim  
 A matter from thee, and a birth indeed 260  
 Which throes thee much to yield.  
 ANTONIO Thus, sir:  
 Although this lord of weak remembrance—this,  
 Who shall be of as little memory  
 When he is earthed—hath here almost persuaded— 265  
 For he's a spirit of persuasion; only  
 Professes to persuade—the King his son's alive,  
 'Tis as impossible that he's undrowned  
 As he that sleeps here swims.  
 SEBASTIAN I have no hope 270  
 That he's undrowned.  
 ANTONIO 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, 275  
 But doubt discovery there. Will you grant with me  
 That Ferdinand is drowned?  
 SEBASTIAN He's gone.  
 ANTONIO Then tell me,  
 Who's the next heir of Naples? 280  
 SEBASTIAN Claribel.  
 ANTONIO  
 She that is Queen of Tunis; she that dwells  
 Ten leagues beyond man's life; she that from Naples  
 Can have no note, unless the sun were post—

286. **razorable**: bearded; **from whom**: perhaps, coming away from whom

287. **cast**: cast up (out of the water)

288. **to perform an act**: i.e., were given an action to carry out (with a theatrical sense picked up in the word **prologue** in the following line)

289. **what to come**: i.e., that which is to come

295. **cubit**: an ancient measure of length (about 20 inches)

297. **us**: i.e., we cubits; **Keep**: stay (addressed to Claribel)

299–300. **they were . . . are**: a conventional equation of sleep and death

300. **There be that**: i.e., there are those who

303. **make**: i.e., be

304. **chough**: chattering crow (pronounced “chuff”); **deep chat**: i.e., meaningful talk

308. **content**: liking, pleasure

309. **Tender**: regard

314. **feater**: more becomingly or elegantly

315. **fellows**: companions; **men**: servants

316. **for**: as for (i.e., what about)

317. **kibe**: a sore on the heel resulting from exposure to the cold

318. **put . . . slipper**: i.e., force me to wear slippers

The man i' th' moon's too slow—till newborn chins 285

Be rough and razorable; she that from whom

We all were sea-swallowed, though some cast again,

And by that destiny to perform an act

Whereof what's past is prologue, what to come

In yours and my discharge. 290

SEBASTIAN 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.

ANTONIO A space whose ev'ry cubit 295

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 seized them, why, they were no worse

Than now they are. There be that can rule Naples 300

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 305

For your advancement! Do you understand me?

SEBASTIAN

Methinks I do.

ANTONIO And how does your content

Tender your own good fortune?

SEBASTIAN I remember 310

You did supplant your brother Prospero.

ANTONIO 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. 315

SEBASTIAN But, for your conscience?

ANTONIO

Ay, sir, where lies that? If 'twere a kibe,

'Twould put me to my slipper, but I feel not





356. **securing:** guarding, keeping safe  
 365. **humming:** i.e., Ariel's song  
 369. **verily:** certain  
 370. **quit:** leave



A sixteenth-century image of the Golden Age. (2.1.184)  
 From Ovid, *Accipe studioso lector . . . Metamorphosin . . .* (1509).

ANTONIO, *to Sebastian* Then let us both be sudden. 350

GONZALO, *to Sebastian* Now, good angels preserve the  
 King! *He wakes Alonso.*

ALONSO, *to Sebastian*

Why, how now, ho! Awake? Why are you drawn?

Wherefore this ghastly looking?

GONZALO, *to Sebastian* What's the matter? 355

SEBASTIAN

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

ALONSO I heard nothing. 360

ANTONIO

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.

ALONSO Heard you this, Gonzalo?

GONZALO

Upon mine honor, sir, I heard a humming, 365  
 And that a strange one too, which did awake me.  
 I shook you, sir, and cried. As mine eyes opened,  
 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. 370

ALONSO

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

GONZALO Heavens keep him from these beasts,  
 For he is, sure, i' th' island.

ALONSO Lead away. 375

ARIEL, *aside*

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

*They exit.*

2.2 Having escaped the apparently sinking ship, Trinculo finds Caliban hiding under a cloak, under which Trinculo also crawls to take shelter from the storm. Stephano, drunk, finds them both and shares his bottle with them. In return, Caliban abandons Prospero's service and swears to be Stephano's subject.

2. **flats:** swamps, marshes; **Prosper:** i.e., Prospero  
 3. **By inchmeal:** inch by inch, little by little  
 4. **needs must:** i.e., must; **nor:** neither; **pinch:** See longer note to 1.2.392, page 173.  
 5. **urchin-shows:** i.e., apparitions of goblins  
 6. **like a firebrand in the dark:** i.e., as if they were an *ignis fatuus*, a phosphorescent light that hovers over swampy ground at night  
 9. **mow:** grimace, make faces  
 10. **after:** i.e., afterward  
 13. **wound:** i.e., wound about  
 15. **Here comes a spirit:** i.e., Trinculo, just entering  
 17. **mind:** notice  
 18. **bear off:** repel, ward off  
 21. **foul:** dirty; **bombard:** leather jug for holding liquor  
 22. **his:** i.e., its  
 24. **fall:** i.e., rain  
 27-28. **poor-John:** dried fish

## Scene 2

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

## CALIBAN

All the infections that the sun sucks up  
 From bogs, fens, flats, on Prosper fall and make him  
 By inchmeal 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' th' mire, 5  
 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,  
 Sometimes like apes, that mow and chatter at me  
 And after bite me; then like hedgehogs, which 10  
 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. Lo, now, lo!  
 Here comes a spirit of his, and to torment me 15  
 For bringing wood in slowly. I'll fall flat.  
 Perchance he will not mind me.

*He lies down and covers himself with a cloak.*

*Enter Trinculo.*

TRINCULO Here's neither bush nor shrub to bear off  
 any weather at all. And another storm brewing; I  
 hear it sing i' th' wind. Yond same black cloud, yond 20  
 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. *Noticing Caliban.*  
 What have we here, a man or a fish? Dead or 25  
 alive? A fish, he smells like a fish—a very ancient  
 and fishlike smell, a kind of not-of-the-newest poor-  
 John. A strange fish. Were I in England now, as once

29. **painted:** perhaps, his picture painted and hung on a pole; or, perhaps, painted with face and body paint (See longer note, page 174.)

29–30. **not a . . . would:** i.e., every fool on a holiday would

31. **make a man:** (1) make its owner's fortune; (2) be the equivalent of an Englishman

32. **doit:** tiny coin

34. **dead Indian:** See longer note to 2.2.29.

35. **o' my troth:** i.e., by my faith

37. **thunderbolt:** i.e., the supposed bolt or dart thought to cause the destruction when lightning strikes

39. **gaberdine:** cloak

41. **shroud:** take shelter

42. **dregs:** i.e., last drops of liquor (See **bombard** at line 21, above.)

42 SD. **crawls under:** We learn at lines 93–94 that Trinculo and Caliban are under the cloak facing in opposite directions, with Trinculo's head at Caliban's feet.

47. **swabber:** sailor who swabs the decks

51. **a tongue with a tang:** i.e., a sharp tongue

53. **tar, pitch:** associated with ships and sailors

57. **Do not torment me:** perhaps addressed to Trinculo, who has crawled under Caliban's cloak and whose frightened trembling Caliban misinterprets; or perhaps addressed to Stephano, who Caliban thinks is another of Prospero's "spirits." The comment at lines 81–83 could refer to either one, if Stephano's hand is trembling as he holds out his "bottle" to Caliban.

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. Legged 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. [*He crawls under Caliban's cloak.*]

*Enter Stephano singing.*

STEPHANO

*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. 45

Well, here's my comfort.

*Drinks.*

*Sings,*

*The master, the swabber, the boatswain, and I,*

*The gunner and his mate,*

*Loved Mall, Meg, and Marian, and Margery,*

*But none of us cared for Kate.*

50

*For she had a tongue with a tang,*

*Would cry to a sailor "Go hang!"*

*She loved not the savor of tar nor of pitch,*

*Yet a tailor might scratch her where'er she did itch.*

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

55

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

*Drinks.*

CALIBAN Do not torment me! O!



58. **What's the matter?**: i.e., what's going on?

58-59. **Do you . . . Ind:** See longer note, pages 174-75.

59. **put tricks upon 's:** perhaps, play tricks on (i.e., try to fool) us; **men of Ind:** perhaps, "Indians"

61. **proper:** handsome

62. **four legs:** The actual saying is "goes on two legs."

63. **give ground:** retreat

64. **at':** i.e., at the

67. **ague:** fever that makes him shiver (pronounced "à-gue")

69. **for that:** i.e., for learning our language; **recover:** cure

71-72. **trod . . . leather:** i.e., wore shoes **neat's:** cow's

77. **afore:** before; **go near to:** very nearly

78-79. **I will . . . for him:** i.e., I'll take as much as I can get

79-80. **that hath him:** i.e., that gets him (from me)

85. **Here . . . cat:** Proverbial: "Liquor that will make a cat speak."

88. **chaps:** jaws

92. **delicate:** ingenious

93. **forward:** See note to 42 SD, above.

STEPHANO What's the matter? Have we devils here? Do you put tricks upon 's with savages and men of Ind? Ha? I have not scaped 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.

60

CALIBAN The spirit torments me. O!

65

STEPHANO 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.

70

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

STEPHANO 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.

75

80

CALIBAN Thou dost me yet but little hurt. Thou wilt anon; I know it by thy trembling. Now Prosper works upon thee.

STEPHANO 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. *Caliban drinks.* You cannot tell who's your friend. Open your chaps again.

85

TRINCULO I should know that voice. It should be—but he is drowned, and these are devils. O, defend me!

90

STEPHANO 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



- 95-96. **If . . . will:** i.e., even if it takes . . . to  
 97. **Amen:** Stephano's response to Caliban's hearty drink  
 100. **call me:** i.e., call me by my name  
 102. **long spoon:** Proverbial: "He must have a long spoon that eats with the devil."  
 110. **siege:** excrement; **mooncalf:** monster (whose deformity is blamed on the influence of the moon)  
 111. **vent:** excrete  
 112-13. **thunderstroke:** i.e., the impact of a stroke of lightning  
 115. **overblown:** i.e., blown over  
 119. **constant:** steady  
 121. **brave:** splendid, admirable  
 125. **butt of sack:** barrel of sweet wine  
 126. **by this bottle:** i.e., swear by this bottle  
 127. **of the bark:** from, or out of, the bark  
 128. **since:** after

speeches and to detract. If all the wine in my bottle  
 will recover him, I will help his ague. Come.  
 「*Caliban drinks.*」 Amen! I will pour some in thy  
 other mouth. 95

TRINCULO Stephano!

STEPHANO Doth thy other mouth call me? Mercy, mer-  
 cy, this is a devil, and no monster! I will leave him; I  
 have no long spoon. 100

TRINCULO Stephano! If thou be'st Stephano, touch me  
 and speak to me, for I am Trinculo—be not  
 afeard—thy good friend Trinculo. 105

STEPHANO If thou be'st Trinculo, come forth. I'll pull  
 thee by the lesser legs. If any be Trinculo's legs,  
 these are they. 「*He pulls him out from under Cali-  
 ban's cloak.*」 Thou art very Trinculo indeed. How  
 cam'st thou to be the siege of this mooncalf? Can  
 he vent Trinculos? 110

TRINCULO I took him to be killed with a thunder-  
 stroke. But art thou not drowned, Stephano? I  
 hope now thou art not drowned. Is the storm  
 overblown? I hid me under the dead mooncalf's  
 gaberdine for fear of the storm. And art thou living,  
 Stephano? O Stephano, two Neapolitans scaped! 115

STEPHANO Prithee, do not turn me about. My stomach  
 is not constant.

CALIBAN, 「*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. 「*He crawls out from under the  
 cloak.*」 120

STEPHANO, 「*to Trinculo*」 How didst thou scape? How  
 cam'st thou hither? Swear by this bottle how thou  
 cam'st hither—I escaped upon a butt of sack, 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. 125

135. **kiss the book:** i.e., take a drink (The allusion is to the practice of kissing the Bible before taking an oath.)

139. **cellar:** i.e., wine cellar; **rock:** See longer note to line 1.2.410, page 173.

144. **when time was:** i.e., once upon a time

146, 147. **dog, bush:** In legend, there is a man in the moon who carries a bundle of sticks or a bush and who is accompanied by a dog.

149. **anon:** soon

150. **shallow:** silly, trivial

153. **drawn:** i.e., drunk; **in good sooth:** a mild oath

157. **When 's:** i.e., when his



"Legged like a man, and his fins like arms." (2.2.34-35)  
From Konrad Gesner, *Icones animalium quadrupedum* . . . (1560).

CALIBAN I'll swear upon that bottle to be thy true subject, for the liquor is not earthly. 130

STEPHANO, *['to Trinculo']* Here. Swear then how thou escapedst.

TRINCULO Swum ashore, man, like a duck. I can swim like a duck, I'll be sworn.

STEPHANO Here, kiss the book. *['Trinculo drinks.']* 135  
Though thou canst swim like a duck, thou art made like a goose.

TRINCULO O Stephano, hast any more of this?

STEPHANO The whole butt, man. My cellar is in a rock by th' seaside, where my wine is hid.—How now, mooncalf, how does thine ague? 140

CALIBAN Hast thou not dropped from heaven?

STEPHANO Out o' th' moon, I do assure thee. I was the man i' th' moon when time was.

CALIBAN I have seen thee in her, and I do adore thee. 145  
My mistress showed me thee, and thy dog, and thy bush.

STEPHANO Come, swear to that. Kiss the book. I will furnish it anon with new contents. Swear. *['Caliban drinks.']*

TRINCULO By this good light, this is a very shallow monster. I afeard of him? A very weak monster. The man i' th' moon? A most poor, credulous monster! 150  
—Well drawn, monster, in good sooth!

CALIBAN I'll show thee every fertile inch o' th' island, and I will kiss thy foot. I prithee, be my god. 155

TRINCULO By this light, a most perfidious and drunken monster. When 's god's asleep, he'll rob his bottle.

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

STEPHANO Come on, then. Down, and swear. *['Caliban kneels.']*

TRINCULO I shall laugh myself to death at this puppy-headed monster. A most scurvy monster. I could find in my heart to beat him— 160

164. **in drink:** i.e., drunk  
 173. **where crabs grow:** perhaps, to trees bearing crab apples; or, perhaps, to shallow water where crabs live  
 174. **pignuts:** earthnuts (edible legumes)  
 176. **marmoset:** small monkey  
 177. **filberts:** hazelnuts  
 178. **scamels:** This word is otherwise unknown. It may be a misprint for *sea mel*, i.e., a sea mew (a bird mentioned in travel literature of the time, considered a delicacy).  
 181. **else:** i.e., except us; **inherit:** take possession  
 183. **him:** i.e., it; **by and by:** soon  
 187. **firing:** i.e., firewood  
 189. **trenchering:** i.e., trenchers (wooden boards or plates on which food is served)  
 191. **man:** servant  
 192. **high-day:** A high day was a day of high or solemn celebration.  
 194. **brave:** splendid

STEPHANO Come, kiss.

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

165

CALIBAN

I'll show thee the best springs. I'll pluck thee berries.  
 I'll fish for thee and get thee wood enough.

A plague upon the tyrant that I serve.

I'll bear him no more sticks, but follow thee,  
 Thou wondrous man.

170

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

CALIBAN, *standing*

I prithee, let me bring thee where crabs grow,

And I with my long nails will dig thee pignuts,

Show thee a jay's nest, and instruct thee how

To snare the nimble marmoset. I'll bring thee

To clustering filberts, and sometimes I'll get thee

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

175

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

180

CALIBAN *sings drunkenly*

*Farewell, master, farewell, farewell.*

TRINCULO A howling monster, a drunken monster.

185

CALIBAN *sings*

*No more dams I'll make for fish,*

*Nor fetch in firing*

*At requiring,*

*Nor scrape trenchering, nor wash dish.*

*'Ban, 'ban, Ca-caliban*

190

*Has a new master. Get a new man.*

Freedom, high-day! High-day, freedom! Freedom,  
 high-day, freedom!

STEPHANO O brave monster! Lead the way.

*They exit.*



# THE TEMPEST

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ACT 3



3.1 Ferdinand is visited by Miranda. Prospero observes them unseen as they exchange marriage vows and clasp hands.

1. **sports:** games

1-2. **their labor . . . sets off:** perhaps, enjoyment of the games does away with our awareness of the pain they cause; or, perhaps, the pain they cause **sets off** (i.e., displays, as against a dark background) the delight we find in the games

2. **baseness:** i.e., base (menial) activities

3. **undergone:** undertaken; endured; **most poor:** i.e., very poor

4. **mean:** lowly, menial

5. **heavy:** tedious

6. **which:** i.e., whom; **quickens:** brings to life

11. **sore injunction:** strict command

14. **Had never like:** i.e., never had such a; **executor:** person performing the task

16. **Most busiest when I do it:** This difficult line is printed in the Folio as "Most busie lest, when I do it," and sometimes appears in editions as "Most busil'est when I do it." There is no agreement about what "busiest" (or "busil'est") modifies, nor about what "it" refers to.

18. **would:** wish

20. **this:** i.e., the log you are carrying

## ACT 3

### Scene 1

*Enter Ferdinand bearing a log.*

FERDINAND

There be some sports are painful, and their labor  
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 5  
The mistress which I serve quickens what's dead  
And makes my labors pleasures. O, she is  
Ten times more gentle than her father's crabbed,  
And he's composed of harshness. I must remove  
Some thousands of these logs and pile them up, 10  
Upon a sore injunction. My sweet mistress  
Weeps when she sees me work, and says such  
baseness  
Had never like executor. I forget,  
But these sweet thoughts do even refresh my labors, 15  
Most 'busiest' when I do it.

*Enter Miranda; and Prospero 'at a distance, unobserved.'*

MIRANDA

Alas now, pray you,  
Work not so hard. I would the lightning had  
Burnt up those logs that you are enjoined to pile.  
Pray, set it down and rest you. When this burns 20



21. 'Twill weep: literally, resin will ooze from it  
 38. **worm**: a biblical way of describing a human, emphasizing mortal frailties; **infected**: Love is often described as a sickness.  
 39. **visitation**: visit  
 46. **hest**: command  
 47. **Admired**: a translation of the name **Miranda**  
 52. **diligent**: attentive; **several**: various  
 54. **With so full soul**: i.e., so totally  
 55. **owed**: owned



Venus and Cupid, "dove-drawn." (4.1.104)  
 From Joannes ab Indagine, *The book of palmestry* (1666).

'Twill weep for having wearied you. My father  
 Is hard at study. Pray now, rest yourself.  
 He's safe for these three hours.

FERDINAND O most dear mistress,  
 The sun will set before I shall discharge  
 What I must strive to do. 25

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

FERDINAND No, precious creature,  
 I had rather crack my sinews, break my back,  
 Than you should such dishonor undergo  
 While I sit lazy by. 30

MIRANDA 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. 35

PROSPERO, [aside] Poor worm, thou art infected.  
 This visitation shows it.

MIRANDA You look wearily. 40

FERDINAND 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?

MIRANDA Miranda.—O my father,  
 I have broke your hest to say so! 45

FERDINAND Admired Miranda!  
 Indeed the top of admiration, worth  
 What's dearest to the world! Full many a lady  
 I have eyed with best regard, and many a time  
 Th' harmony of their tongues hath into bondage  
 Brought my too diligent ear. For several virtues  
 Have I liked several women, never any  
 With so full soul but some defect in her  
 Did quarrel with the noblest grace she owed, 55

56. **put it to the foil:** i.e., defeat or overthrow it (A foil is a weapon used in fencing.)

61. **Save:** except; **glass:** looking glass, mirror

63. **How features are abroad:** i.e., what people look like elsewhere

64. **skilless:** ignorant; **modesty:** virginity

65. **dower:** i.e., dowry

68. **like of:** i.e., like

71. **condition:** rank

73. **I would, not so:** i.e., I wish it were not so

74. **wooden slavery:** i.e., being condemned to carry these logs; **suffer:** allow

75. **the flesh-fly:** i.e., a fly that lays its eggs in dead flesh; **blow:** i.e., corrupt by laying eggs in

82. **event:** outcome

83-84. **if hollowly . . . mischief:** i.e., if I speak insincerely, turn the best of my future to evil

And put it to the foil. But you, O you,  
So perfect and so peerless, are created  
Of every creature's best.

MIRANDA

I do not know

One of my sex, no woman's face remember,  
Save, from my 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 skilless 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.

60

65

70

FERDINAND 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  
To make me slave to it, and for your sake  
Am I this patient log-man.

75

MIRANDA

Do you love me?

80

FERDINAND

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' th' world,  
Do love, prize, honor you.

85

MIRANDA

I am a fool

To weep at what I am glad of.

PROSPERO, *aside*

Fair encounter

92. **Wherefore:** why

94-98. **that dare . . . shows:** It has been suggested that this passage has a sexual undertone (that Miranda is perhaps unconscious of).

96. **want:** i.e., do without; **trifling:** i.e., a frivolous waste of time

100-108. **I am your wife . . . heart in 't:** This exchange of vows, expressed as it is in the present tense, constituted a legal betrothal in Renaissance England. The clasping of hands, or "handfasting" (at line 108), was usually done publicly; but even done privately, the vows and handfasting made the contract a legal marriage.

101. **maid:** maidservant (also, virgin); **fellow:** companion, equal

104. **My mistress:** i.e., the woman that I love and serve; **thus humble:** Ferdinand may here bow or kneel.

106. **willing:** desirous

107. **As bondage e'er of freedom:** i.e., as the enslaved ever wished for liberty

108 SD. **clasping his hand:** See note to lines 100-108, above.

110. **A thousand thousand:** i.e., a million (farewells)

112. **withal:** i.e., with all this; with this (event)

Of two most rare affections. Heavens rain grace  
On that which breeds between 'em!

90

FERDINAND

Wherefore

weep you?

MIRANDA

At mine unworthiness, that dare not offer  
What I desire to give, and much less take  
What I shall die to want. But this is trifling,  
And all the more it seeks to hide itself,  
The bigger bulk it shows. Hence, bashful cunning,  
And prompt me, plain and holy innocence.

95

I am your wife if you will marry me.

100

If not, I'll die your maid. To be your fellow

You may deny me, but I'll be your servant

Whether you will or no.

FERDINAND

My mistress, dearest, and I thus humble ever.

MIRANDA

My husband, then?

105

FERDINAND

Ay, with a heart as willing

As bondage e'er of freedom. Here's my hand.

MIRANDA, *clasp[ing] his hand*

And mine, with my heart in 't. And now farewell

Till half an hour hence.

FERDINAND

A thousand thousand.

110

*They exit.*

PROSPERO

So glad of this as they I cannot be,  
Who are surprised withal; but my rejoicing  
At nothing can be more. I'll to my book,  
For yet ere suppertime must I perform  
Much business appertaining.

115

*He exits.*

**3.2** Trinculo and Caliban quarrel, and Stephano takes Caliban's part. Ariel, invisible, imitates Trinculo's voice and accuses Caliban of lying, causing further trouble among the three. Caliban calls Prospero a tyrant and urges Stephano to kill Prospero and take Miranda as his consort. Stephano and Trinculo join Caliban in following the music that Ariel plays to lead them out of their way.

2. **out:** empty; **before:** i.e., before that

3. **bear up and board 'em:** a naval command that seems here to mean "drink up"

10. **set:** perhaps, closed; or, fixed; or, sunk out of sight

11, 12. **set:** placed

12. **brave:** fine, splendid

15. **recover:** reach

17. **standard:** standard-bearer, ensign

18. **list:** please

18-19. **standard:** upright timber or pole

21. **go:** walk

27-28. **in case:** ready, prepared

28. **justle:** jostle, shake

Scene 2

*Enter Caliban, Stephano, and Trinculo.*

STEPHANO, *to Trinculo* 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.

TRINCULO Servant monster? The folly of this island! They say there's but five upon this isle; we are three of them. If th' other two be brained like us, the state totters. 5

STEPHANO Drink, servant monster, when I bid thee. Thy eyes are almost set in thy head. 10

*Caliban drinks.*

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

STEPHANO My man-monster hath drowned 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. 15

TRINCULO Your lieutenant, if you list. He's no standard.

STEPHANO We'll not run, Monsieur Monster. 20

TRINCULO Nor go neither. But you'll lie like dogs, and yet say nothing neither.

STEPHANO Mooncalf, speak once in thy life, if thou be'st a good mooncalf.

CALIBAN How does thy Honor? Let me lick thy shoe. I'll not serve him; he is not valiant. 25

TRINCULO Thou liest, most ignorant monster. I am in case to justle a constable. Why, thou debauched 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? 30

36. **natural:** simpleton, idiot (with wordplay on monsters as "unnatural")  
 38. **keep . . . head:** proverbial  
 43. **suit:** request, petition  
 44. **Marry:** a mild oath (originally an oath: "by the Virgin Mary")  
 54. **supplant:** get rid of; root out  
 57. **Mum . . . more:** Proverbial: "I will say nothing but mum."

- CALIBAN Lo, how he mocks me! Wilt thou let him, my lord?
- TRINCULO "Lord," quoth he? That a monster should be such a natural! 35
- CALIBAN Lo, lo again! Bite him to death, I prithee.
- STEPHANO 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. 40
- CALIBAN I thank my noble lord. Wilt thou be pleased to harken once again to the suit I made to thee?
- STEPHANO Marry, will I. Kneel and repeat it. I will stand, and so shall Trinculo. 45
- Enter Ariel, invisible.*
- CALIBAN, *['kneeling']* As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.
- ARIEL, *['in Trinculo's voice']* Thou liest.
- CALIBAN, *['to Trinculo']* Thou liest, thou jesting monkey, thou. *['He stands.']* I would my valiant master would destroy thee. I do not lie. 50
- STEPHANO Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth. 55
- TRINCULO Why, I said nothing.
- STEPHANO Mum then, and no more. *['Trinculo stands aside.']* Proceed.
- CALIBAN  
 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. 60
- STEPHANO That's most certain.
- CALIBAN  
 Thou shalt be lord of it, and I'll serve thee.



70. **pled ninny, patch**: perhaps references to Trinculo's profession as a Fool (**ninny, patch**) and to the Fool's parti-colored (**pled**) clothing. (But see longer note, page 175.)

74. **quick**: flowing; **freshes**: streams of fresh water

78. **stockfish**: Proverbial: "To beat like a stockfish" (Dried cod, or **stock**, was beaten to make it tender before cooking.)

84. **give . . . the lie**: i.e., accuse . . . of lying

86, 87. **A pox o', A murrain on**: i.e., a plague on, curses on

91. **stand further off**: Some editors think this remark should be addressed to Caliban, and that it refers to his unpleasant odor.



A "pled ninny." (3.2.70)

From William Kemp, *Kempes nine daies wonder . . .*  
(1600; 1884 facs.).

STEPHANO How now shall this be compassed? Canst thou bring me to the party? 65

CALIBAN

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

ARIEL, *in Trinculo's voice* Thou liest. Thou canst not.

CALIBAN

What a pled ninny's this!—Thou scurvy patch!— 70  
I do beseech thy Greatness, give him blows  
And take his bottle from him. When that's gone,  
He shall drink naught but brine, for I'll not show him  
Where the quick freshes are.

STEPHANO Trinculo, run into no further danger. Inter- 75  
rupt the monster one word further, and by this  
hand, I'll turn my mercy out o' doors and make a  
stockfish of thee.

TRINCULO Why, what did I? I did nothing. I'll go 80  
farther off.

STEPHANO Didst thou not say he lied?

ARIEL, *in Trinculo's voice* Thou liest.

STEPHANO Do I so? Take thou that. *He beats Trinculo.* 7  
As you like this, give me the lie another time.

TRINCULO I did not give the lie! Out o' your wits and 85  
hearing too? A pox o' your bottle! This can sack and  
drinking do. A murrain on your monster, and the  
devil take your fingers!

CALIBAN Ha, ha, ha!

STEPHANO Now forward with your tale. *To Trinculo.* 90  
Prithee, stand further off.

CALIBAN

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

STEPHANO Stand farther. *Trinculo moves farther 95*  
*away.* Come, proceed.

CALIBAN

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

97. **brain him:** smash in his skull

99. **paunch:** stab in the paunch or belly

100. **weasand:** windpipe

102. **sot:** fool, blockhead

104. **Burn but:** i.e., you must be sure to burn (or, perhaps, burn only)

105. **brave:** splendid; **utensils:** household goods (pronounced at the time "ùtensils")

106. **he'll deck withal:** i.e., he'll adorn (his house) with

109. **a nonpareil:** i.e., one without equal

113. **brave:** splendid



"Such men / Whose heads stood in their breasts."  
(3.3.61-62)

From Conrad Lycosthenes, *Prodigiorum* . . . (1557).

104

I' th' afternoon to sleep. There thou mayst brain him,

Having first seized his books, or with a log

Batter his skull, or paunch him with a stake,

Or cut his weasand 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 great'st does least.

STEPHANO

Is it so brave a lass?

CALIBAN

Ay, lord, she will become thy bed, I warrant,

And bring thee forth brave brood.

STEPHANO Monster, I will kill this man. His daughter

and I will be king and queen—save our Graces!—

and Trinculo and thyself shall be viceroys.—Dost

thou like the plot, Trinculo?

TRINCULO Excellent.

STEPHANO Give me thy hand. I am sorry I beat thee.

But while thou liv'st, keep a good tongue in thy head.

CALIBAN

Within this half hour will he be asleep.

Wilt thou destroy him then?

STEPHANO

Ay, on mine honor.

ARIEL, *aside* This will I tell my master.

CALIBAN

Thou mak'st me merry. I am full of pleasure.

100

105

110

115

120

125

129. **troll**: sing; **catch**: music written for three voices, sung as a round  
 130. **but whilere**: just a little while ago  
 131. **reason**: what is reasonable  
 133. **cout**: a nonsense word to rhyme with **flout** and **scout** (i.e., mock)  
 135. **Thought is free**: proverbial  
 136 SD. **tabor**: small drum  
 142. **take 't as thou list**: Proverbial: "Take it as you list" and "The devil take it."  
 144. **He that dies pays all debts**: proverbial  
 149. **alrs**: melodies



Playing a tabor and pipe. (3.2.136 SD)  
 From William Kemp, *Kempes nine daies wonder . . .*  
 (1600; 1884 facs.).

106

- Let us be jocund. Will you troll the catch  
 You taught me but whilere? 130
- STEPHANO At thy request, monster, I will do reason,  
 any reason.—Come on, Trinculo, let us sing.  
*Sings.*  
*Flout 'em and cout 'em*  
*And scout 'em and flout 'em!*  
*Thought is free.* 135
- CALIBAN That's not the tune.  
*Ariel plays the tune on a tabor and pipe.*
- STEPHANO What is this same?
- TRINCULO This is the tune of our catch played by the  
 picture of Nobody.
- STEPHANO, *to the invisible musician* If thou be'st a 140  
 man, show thyself in thy likeness. If thou be'st a  
 devil, take 't as thou list.
- TRINCULO O, forgive me my sins!
- STEPHANO He that dies pays all debts.—I defy thee!—  
 Mercy upon us. 145
- CALIBAN Art thou afeard?
- STEPHANO No, monster, not I.
- CALIBAN  
 Be not afeard. The isle is full of noises,  
 Sounds and sweet airs that give delight and hurt not.  
 Sometimes a thousand twangling instruments 150  
 Will hum about mine ears, and sometimes voices  
 That, if I then had waked after long sleep,  
 Will make me sleep again; and then, in dreaming,  
 The clouds methought would open, and show riches  
 Ready to drop upon me, that when I waked 155  
 I cried to dream again.
- STEPHANO This will prove a brave kingdom to me,  
 where I shall have my music for nothing.
- CALIBAN When Prospero is destroyed.
- STEPHANO That shall be by and by. I remember the 160  
 story.

163. **after:** i.e., afterward

3.3 King Alonso and his party, weary with searching, are visited by "strange shapes" bringing in a banquet, while Prospero, unseen, observes them. But when Alonso and his party take up the shapes' invitation to eat and drink, Ariel appears as a Harpy and makes the food and drink vanish. The Harpy accuses Alonso, Sebastian, and Antonio of usurping Prospero's dukedom and threatens them with worse than death. The three "men of sin" leave in a desperate state.

1. **By 'r lakin:** a mild oath: "by the Virgin Mary" ("by our [little] Lady")

2. **a maze:** an intricate set of interconnecting paths that lead confusingly to (and away from) a center (See page 166.)

3. **forthrights and meanders:** i.e., paths that go straight and those that wind.

3-4. **By your patience:** a polite phrase requesting permission

7. **attached:** seized

8. **dulling:** i.e., enervation, wearying

12. **frustrate:** defeated; or, useless

13. **right:** very

14. **for one repulse:** i.e., because our action was driven back, repelled

17. **thoroughly:** thoroughly

19. **travel:** This word is spelled "trauaille" (i.e., travail) in the Folio, and it means both "travel" and "labor."

108

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

STEPHANO Lead, monster. We'll follow.—I would I could see this taborer. He lays it on. Wilt come?

165

TRINCULO I'll follow, Stephano.

*They exit.*

Scene 3

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

GONZALO

By 'r lakin, I can go no further, sir.

My old bones aches. Here's a maze trod indeed  
Through forthrights and meanders. By your  
patience,

I needs must rest me.

5

ALONSO Old lord, I cannot blame thee,  
Who am myself attached with weariness  
To th' 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 drowned  
Whom thus we stray to find, and the sea mocks  
Our frustrate search on land. Well, let him go.

10

ANTONIO, *aside to Sebastian*

I am right glad that he's so out of hope.

Do not, for one repulse, forgo the purpose

That you resolved t' effect.

15

SEBASTIAN, *aside to Antonio* The next advantage  
Will we take thoroughly.

ANTONIO, *aside to Sebastian* Let it be tonight;

For now they are oppressed with travel, they

Will not nor cannot use such vigilance

20

As when they are fresh.

SEBASTIAN, *aside to Antonio* I say tonight. No more.



*Solemn and strange music, and [enter] Prospero on the top invisible.*

ALONSO

What harmony is this? My good friends, hark.

GONZALO Marvelous sweet music!

*Enter several strange shapes, bringing in a banquet, and dance about it with gentle actions of salutations.*

ALONSO

Give us kind keepers, heavens! What were these?

25

SEBASTIAN

A living drollery! Now I will believe

That there are unicorns, that in Arabia

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

At this hour reigning there.

ANTONIO

I'll believe both;

30

And what does else want credit, come to me

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

Though fools at home condemn 'em.

GONZALO

If in Naples

I should report this now, would they believe me?

35

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

40

Many, nay, almost any.

PROSPERO, [aside]

Honest lord,

Thou hast said well, for some of you there present

Are worse than devils.

ALONSO

I cannot too much muse

45

Such shapes, such gesture, and such sound,

expressing—

Although they want the use of tongue—a kind

Of excellent dumb discourse.

22 SD, 24 SD, 50 SD. **Solemn . . . depart:** In the Folio, these directions appear as a single combined stage direction just after our line 21.

22 SD. **on the top:** i.e., on a level high above the stage; **invisible:** perhaps, not seen by the characters onstage; or perhaps wearing a garment that signaled his invisibility (See note to 1.2.451 SD.)

24 SD. **banquet:** sumptuous food and drink

25. **keepers:** guardian angels

26. **living:** animate; **drollery:** comic play; puppet show; drawing, caricature

28. **phoenix:** a mythical bird that consumes itself in fire every 500 years and rises again from the ashes (See page 160.)

31. **what does else want credit:** i.e., anything else that is incredible (Both Sebastian and Antonio, in lines 26–33, are alluding to travelers' tales and the unbelievable things they report.)

37. **certes:** certainly

39. **gentle:** courteous

45. **muse:** wonder at

48. **want:** lack

49. **dumb discourse:** silent language



50. **Praise in departing:** Proverbial: "Save your compliments until the visit is ended."

53. **viands:** food and drink

54. **stomachs:** appetites

57-65. **When . . . warrant of:** another allusion to incredible travelers' tales

58. **mountaineers:** mountain people

59. **Dewlapped:** i.e., with folds of skin under their necks

61. **Wallets:** protuberances, wattles

62. **heads stood in their breasts:** See page 104.

64-65. **Each . . . warrant of:** i.e., every traveler will guarantee to be true (See longer note, page 175.)

66. **stand to:** set to work; begin eating

67. **Although my last:** i.e., even though this might be my last meal

68. **best:** i.e., best part of my life

69 SD. **like a Harpy:** in the guise of a Harpy, a mythological creature with the face and breasts of a woman and the wings and talons of a bird (See page 116 and longer note, page 175.); **a quaint device:** a theatrical machine that makes the food disappear from the table

71. **to instrument:** i.e., as its instrument

76. **such-like valor:** i.e., the courage of madness, of desperation

PROSPERO, *aside*

Praise in departing.

50

*Inviting the King, etc., to eat, the shapes depart.*

FRANCISCO They vanished strangely.

SEBASTIAN No matter, since

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

Will 't please you taste of what is here?

ALONSO

Not I.

55

GONZALO

Faith, sir, you need not fear. When we were boys,  
Who would believe that there were mountaineers  
Dewlapped 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

60

Each putter-out of five for one will bring us  
Good warrant of.

ALONSO

I will stand to and feed.

65

Although my last, no matter, since I feel

The best is past. Brother, my lord the Duke,  
Stand to, and do as we.

*Alonso, Sebastian, and Antonio  
move toward the table.*

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

ARIEL *as Harpy*

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 caused 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 valor, men hang and drown

70

75

77. **Their proper selves:** i.e., themselves

78. **I and my fellows:** In the harpy stories on which this scene is modeled, there are always three harpies. It is possible that other harpies appear with Ariel. (See note to line 69 SD.)

80. **whom:** i.e., which; **as well:** i.e., just as easily

82. **still-closing:** i.e., always coming back together (after being stabbed)

83. **dowl:** tiny feather; **fellow ministers:** See note to line 78.

84. **like:** likewise; **could hurt:** i.e., had the power to wound us

85. **massy:** massive

86. **uplifted:** i.e., picked up, lifted

89. **requit it:** i.e., avenged their exposure

95. **perdition:** utter destruction, ruin (The word also carries its theological sense of the fate of those in hell, the unredeemed.)

97. **ways:** paths; **whose wraths:** i.e., the fury of the powers

101. **clear:** pure, innocent

101 SD. **mocks and mows:** mocking gestures and grimaces

102. **Bravely:** splendidly

103. **devouring:** Perhaps when the food disappeared, it looked as if the Harpy had devoured it; or, perhaps, the word describes Ariel's engrossing performance or its effect on the "men of sin."

104. **bated:** omitted

105. **So:** i.e., in the same way; **with good life:** i.e., in a lifelike way

106. **observation:** i.e., attention to detail; **strange:** wonderful; **my meaner ministers:** the lesser agents of my plot, the other spirits

114

Their proper selves.

「Alonso, Sebastian, and Antonio draw their swords.」

You fools, I and my fellows

Are ministers of Fate. The elements

Of whom your swords are tempered may as well

Wound the loud winds or with bemocked-at stabs

Kill the still-closing waters as diminish

One dowl 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,

Exposed unto the sea, which hath requit it,

Him and his innocent child, for which foul deed,

The powers—delaying, not forgetting—have

Incensed the seas and shores, yea, all the creatures

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.*

PROSPERO, 「aside」

Bravely the figure of this Harpy hast thou

Performed, my Ariel. A grace it had, devouring.

Of my instruction hast thou nothing bated

In what thou hadst to say. So, with good life

And observation strange, my meaner ministers

105

107. **Their several kinds have done:** To "do one's kind" is to act according to one's nature.

117-20. **Methought . . . my trespass:** Alonso describes the harpy's speech as having come to his ears like the sounds of waves, wind, and thunder.

120. **bass my trespass:** (1) provide a bass accompaniment to the singing of the wind; (2) intone my sin in bass notes; (3) proclaim the baseness of my actions

121. **Therefor:** because of that trespass

125. **I'll . . . o'er:** i.e., I'll fight legions of fiends if they appear one at a time (See longer note, page 175.)

126. **second:** support, backup

131. **ecstasy:** madness



A Harpy. (3.3.69 SD)  
From Conrad Lycosthenes, *Prodigiorum* . . . (1557).

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 drowned,

And his and mine loved darling. *He exits, above.*

GONZALO, *to Alonso*

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

ALONSO

O, it is monstrous, monstrous!

Methought the billows spoke and told me of it;

The winds did sing it to me, and the thunder,

That deep and dreadful organ pipe, pronounced

The name of Prosper. It did bass my trespass.

Therefor my son i' th' ooze is bedded, and

I'll seek him deeper than e'er plummet sounded,

And with him there lie mudded.

*He exits.*

SEBASTIAN But one fiend at a time,

I'll fight their legions o'er.

ANTONIO

I'll be thy second.

*They exit.*

GONZALO

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.

ADRIAN

Follow, I pray you.

*They all exit.*



# THE TEMPEST

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ACT 4



4.1 Prospero releases Ferdinand and gives him Miranda as his bride-to-be. To celebrate the prospect of their union, Prospero instructs Ariel to have the spirits under Prospero's control perform a masque. During the masque, Prospero remembers the threat posed by Caliban and stops the masque. He joins Ariel in driving off Caliban, Stephano, and Trinculo with spirits in the guise of dogs.

1. **austerely**: harshly

3. **a third of mine own life**: There has been much speculation about this phrase. Prospero may mean simply that Miranda is a large part of his life.

4. **Or**: i.e., in other words; **who**: i.e., whom

5. **tender**: present, offer

7. **strangely**: wonderfully; **afore**: before

11. **halt**: limp

13. **Against an oracle**: i.e., even if a deity should reveal the contrary through an oracle

16-20. **If . . . grow**: Even though, in Renaissance England, the exchange of vows and the handfasting in 3.1 were enough legally to marry Miranda and Ferdinand, Prospero speaks for the church when he says that a happy, prosperous marriage will not follow if the couple engages in sexual relations before the marriage is blessed with a sacred ceremony.

17. **sanctimonious**: sacred

19. **aspersion**: dew

20. **grow**: prosper (But the word also carries forward the image of the marriage as a seedbed on which heaven may drop dew or in which horrible weeds may grow.)

120

## ACT 4

### Scene 1

*Enter Prospero, Ferdinand, and Miranda.*

PROSPERO, *to Ferdinand*<sup>1</sup>

If I have too austerely punished 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 *of her*,<sup>2</sup>  
For thou shalt find she will outstrip all praise  
And make it halt behind her.

5

10

FERDINAND

I do believe it

Against an oracle.

PROSPERO

Then, as my *gift*<sup>3</sup> and thine own acquisition  
Worthily purchased, take my daughter. But  
If thou dost break her virgin-knot before  
All sanctimonious ceremonies may  
With full and holy rite be ministered,  
No sweet aspersion shall the heavens let fall  
To make this contract grow; but barren hate,  
Sour-eyed disdain, and discord shall bestrew

15

20



24. **Hymen's lamps:** i.e., torches carried in a wedding procession (Hymen, the god of marriage, is often depicted with a torch in his hand. See page 170.)

28. **opportune:** pronounced "oppòrtune"; **suggestion:** temptation

29. **Our worser genius:** i.e., our evil attendant spirit; **can:** i.e., can give (**Can** also had the meaning of "know," a meaning that may be included here.)

31. **that day's celebration:** i.e., the day our marriage is formally celebrated

32-33. **When I . . . below:** i.e., when I shall think night will never come **or:** either **Phoebus' steeds:** i.e., the horses that pull the sun across the sky (Phoebus is the mythological god of the sun.) **are foundered:** have broken down

36. **What:** an interjection, here suggesting impatience

38. **meaner fellows:** lesser spirits

40. **trick:** i.e., performance; **rabble:** i.e., the **meaner fellows**

44. **vanity:** trifle; **of mine art:** i.e., that displays my magic powers

46. **Presently:** immediately

47. **with a twink:** i.e., "in the twinkling of an eye"

51. **mop and mow:** grimaces

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.

FERDINAND As I hope 25  
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 honor into lust to take away 30  
The edge of that day's celebration  
When I shall think or Phoebus' steeds are foundered  
Or night kept chained below.

PROSPERO Fairly spoke.  
Sit then and talk with her. She is thine own. 35  
[*Ferdinand and Miranda move aside.*]  
What, Ariel, my industrious servant, Ariel!

*Enter Ariel.*

ARIEL  
What would my potent master? Here I am.

PROSPERO  
Thou and thy meaner fellows your last service  
Did worthily perform, and I must use you  
In such another trick. Go bring the rabble, 40  
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. 45

ARIEL Presently?

PROSPERO Ay, with a twink.

ARIEL  
Before you can say "Come" and "Go,"  
And breathe twice, and cry "So, so,"  
Each one, tripping on his toe, 50  
Will be here with mop and mow.  
Do you love me, master? No?

55. **conceive**: understand

56. **true**: steadfast, honorable

56-57. **give . . . the rein**: allow . . . too free motion **dalliance**: amorous behavior

59. **goodnight**: i.e., farewell to

61-62. **The . . . liver**: Ferdinand here rephrases his promise that his honor will not melt into lust. The **liver** was thought the seat of the passions.

64. **corollary**: i.e., an unneeded extra

65. **want**: lack, need; **pertly**: quickly, nimbly

66. **No tongue**: i.e., no speaking

66 SD. **Enter Iris**: Iris's entrance begins the wedding masque. (See longer note, pages 175-76.)

67. **Ceres**: goddess of the earth (Ceres does not enter until asked to approach at line 83. See page 128.)

67-78. **thy rich leas . . . air**: Iris lists the kinds of earth over which Ceres reigns (**leas**, **mountains**, **meads**, **banks**, **groves**, **vineyard**, and **sea marge**), all of which Juno will ask Ceres to leave (line 80).

67. **leas**: fields

68. **vetches**: weedy plants grown for fodder

70. **thatched with stover**: covered with forage; **them to keep**: i.e., to feed the sheep

71. **pionèd and twillèd brims**: This much-debated phrase may describe the earth (trenched and protected with a mat of vegetation against erosion), or **pionèd** may describe flowers (i.e., "peonied.")

72. **hest**: command

73. **cold**: i.e., chaste

74. **broom groves**: clumps of shrubs

75. **dismissèd**: i.e., discarded (by his sweetheart)

76. **lass-lorn**: having lost his lass; **poll-clipped**: i.e., pruned (continued)

124

PROSPERO

Dearly, my delicate Ariel. Do not approach  
Till thou dost hear me call.

ARIEL

Well; I conceive.

55

*He exits.*

PROSPERO, [to Ferdinand]

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

FERDINAND

I warrant you, sir,

60

The white cold virgin snow upon my heart  
Abates the ardor of my liver.

PROSPERO

Well.—

Now come, my Ariel. Bring a corollary  
Rather than want a spirit. Appear, and pertly.

65

*Soft music.*

No tongue. All eyes. Be silent.

*Enter Iris.*

IRIS

Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, vetches, oats, and peas;  
Thy turfy mountains, where live nibbling sheep,  
And flat meads thatched with stover, them to keep;  
Thy banks with pionèd and twillèd brims,  
Which spongy April at thy hest betrimms  
To make cold nymphs chaste crowns; and thy  
broom groves,  
Whose shadow the dismissèd bachelor loves,  
Being lass-lorn; thy poll-clipped vineyard,  
And thy sea marge, sterile and rocky hard,  
Where thou thyself dost air—the Queen o' th' sky,  
Whose wat'ry arch and messenger am I,  
Bids thee leave these, and with her sovereign grace,  
Here on this grass-plot, in this very place,

70

75

80

77. **marge:** margin, beach  
 78. **Queen o' th' sky:** Juno, queen of the gods  
 79. **wat'ry arch:** i.e., rainbow (See page 130.)  
 80. **these:** i.e., the territories sacred to Ceres  
 80-82. **with her sovereign grace . . . come and sport:** i.e., come and sport . . . with Juno  
 82. **peacocks:** sacred to Juno; **amain:** in haste  
 85. **wife of Jupiter:** i.e., Juno **Jupiter:** king of the gods  
 89. **bosky:** covered with bushes; **unshrubbed down:** treeless uplands  
 90. **Rich scarf:** i.e., Iris, the rainbow  
 93-94. **estate / On:** i.e., give to  
 96. **Venus, her son:** i.e., the goddess of love and her son, Cupid  
 97. **attend:** accompany; or, serve as attendants for  
 97-98. **they did plot . . . got:** Dis (god of the underworld) abducted Ceres' daughter to be his bride. (See longer note, page 176.)  
 99. **her blind boy:** Cupid, depicted as blindfolded to show that "love is blind"; **scandaled:** scandalous  
 103. **Paphos:** a city in Cyprus devoted to Venus  
 104. **Dove-drawn:** Venus is often represented in a chariot drawn by doves. (See page 92.)  
 106. **wanton:** lewd  
 108. **Hymen's . . . lighted:** i.e., the marriage formally celebrated; **in vain:** i.e., Venus's plan to put a **charm** on Miranda and Ferdinand has come to nothing  
 109. **Mars's hot minion:** i.e., Venus, lover of Mars, the god of war  
 110. **waspish-headed:** irritable, hotheaded; **arrows:** which cause Cupid's victims to fall in love  
 113. **right out:** i.e., outright

126

To come and sport. **Her** peacocks fly amain.  
 Approach, rich Ceres, her to entertain:

*Enter Ceres.*

CERES

Hail, many-colored 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 unshrubbed down,  
 Rich scarf to my proud earth. Why hath thy queen  
 Summoned me hither to this short-grassed green?

85

90

IRIS

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

CERES

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 scandaled company  
 I have forsworn.

95

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

100

Some wanton charm upon this man and maid,  
 Whose vows are that no bed-right shall be paid  
 Till Hymen's torch be lighted—but in vain.  
 Mars's hot minion is returned 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.

105

110

113 SD. **Juno descends:** In the Folio, the descent of Juno is marked in the margin opposite lines 80–81. Some editors have argued that Juno should slowly descend from that moment until she speaks at line 116.

114–15. **Highest . . . comes:** i.e., Juno, highest queen of state, comes

118. **issue:** offspring

123. **foison:** abundance

124. **garners:** granaries

127–28. **Spring . . . harvest:** i.e., may spring join to autumn (so that there is no winter)

138. **wise:** See longer note, page 176.



Ceres. (4.1.67)

From Cesare Ripa, *Iconologia* . . . (1613).

128

*Juno descends.*

CERES

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

115

JUNO

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

*They sing.*

JUNO

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

120

[CERES]

*Earth's increase, foison plenty,  
Barns and garners never empty,  
Vines with clust'ring 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.*

125

FERDINAND

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

130

PROSPERO

Spirits, which by mine art  
I have from their confines called to enact  
My present fancies.

135

FERDINAND

Let me live here ever.  
So rare a wondered father and a wise  
Makes this place paradise.

*Juno and Ceres whisper,  
and send Iris on employment.  
Sweet now, silence.*

140

PROSPERO



143. **our spell:** i.e., the magic spell controlling the masque

144. **nalads:** water nymphs; **windring:** This word may be a cross between *wandering* and *winding*.

145. **sedged crowns:** garlands made of sedge (a river plant)

153–54. **encounter . . . In country footing:** join . . . in a country dance

154 SD, 158 SD. **Enter . . . vanish:** In the Folio, these stage directions are combined into a single direction that appears at our 154 SD.

154 SD. **properly habited:** dressed appropriately

158. **Avoid:** depart

158 SD. **heavily:** perhaps, reluctantly

159. **passion:** deep emotion

160. **works:** affects, agitates

162. **distempered:** disturbed, upset

163. **moved:** disturbed; **sort:** manner



Iris. (4.1.79)

From Natali Conti, *Mythologiae* . . . (1616).

130

Juno and Ceres whisper seriously.

There's something else to do. Hush, and be mute,  
Or else our spell is marred.

IRIS

You nymphs, called naiads of the windring brooks,  
With your sedged crowns and ever-harmless looks,  
Leave your crisp channels and on this green land  
Answer your summons, Juno does command.  
Come, temperate nymphs, and help to celebrate  
A contract of true love. Be not too late.

145

*Enter certain Nymphs.*

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

150

*Enter certain Reapers, properly habited. They join with  
the Nymphs in a graceful dance, towards the end  
whereof Prospero starts suddenly and speaks.*

PROSPERO

I had forgot that foul conspiracy  
Of the beast Caliban and his confederates  
Against my life. The minute of their plot  
Is almost come.—Well done. Avoid. No more.

155

*To a strange, hollow, and confused noise,  
[the spirits] heavily vanish.*

FERDINAND, [to Miranda]

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

160

MIRANDA

Never till this day

Saw I him touched with anger, so distempered.

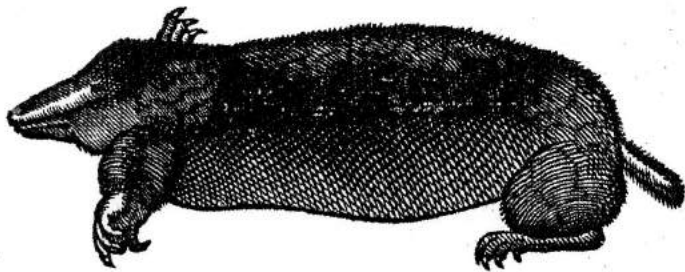
PROSPERO, [to Ferdinand]

You do look, my son, in a moved sort,  
As if you were dismayed. Be cheerful, sir.





193. **bending:** inclining (i.e., moving)  
 195. **unbacked:** i.e., unbroken, never ridden  
 197. **Advanced:** lifted  
 198. **So I charmed:** i.e., I so enchanted  
 200. **furzes, gorse:** evergreen shrubs  
 209. **stale:** bait, lure  
 212. **Nurture:** education; moral training (Prospero in these lines uses the language of European "discoverers" who argued that it was futile to attempt to civilize "savages" through humane treatment or education.)  
 213. **taken:** i.e., undertaken  
 215. **cankers:** corrupts  
 216 SD. **glistering:** i.e., glittering, sparkling  
 217. **line:** linden (lime) tree  
 220. **fairy:** supernatural creature  
 222. **jack:** rascal



The "blind mole." (4.1.218)  
 From Edward Topsell, *The historie of foure-footed  
 beastes* . . . (1607).

For kissing of their feet; yet always bending  
 Towards their project. Then I beat my tabor,  
 At which, like unbacked colts, they pricked their ears, 195

Advanced their eyelids, lifted up their noses  
 As they smelt music. So I charmed their ears  
 That, calf-like, they my lowing followed through  
 Toothed briers, sharp furzes, pricking gorse, and thorns, 200

Which entered their frail shins. At last I left them  
 I' th' filthy-mantled pool beyond your cell,  
 There dancing up to th' chins, that the foul lake  
 O'erstunk their feet. 205

PROSPERO 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.

ARIEL I go, I go. *He exits.* 210

PROSPERO  
 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 215  
 Even to roaring.

*Enter Ariel, loaden with glistering apparel, etc.*

Come, hang 'them on' this line.

*Enter Caliban, Stephano, and Trinculo, all wet, 'as  
 Prospero and Ariel look on.'*

CALIBAN Pray you, tread softly, that the blind mole  
 may not hear a footfall. We now are near his cell.  
 STEPHANO Monster, your fairy, which you say is a 220  
 harmless fairy, has done little better than played the  
 jack with us.

227. **lost:** ruined, destroyed, damned

228. **favor:** i.e., goodwill

230. **hoodwink this mischance:** i.e., wipe out the unhappiness you speak of **hoodwink:** blindfold **mischance:** unhappy occurrence

242. **good mischief:** i.e., the murder of Prospero

244. **For aye:** forever

247-49. **O King . . . thee:** Trinculo here echoes a popular song that begins "King Stephen was a worthy peer." (The song is sung in *Othello* 2.3.)

251-52. **a frippery:** a secondhand-clothing shop (Trinculo argues that he and Stephano can tell that the apparel on the lime tree is not cast-off clothing.)



A blindfold or "hoodwink." (4.1.230)

From Johann Mannich, *Sacra emblemata* . . . (1624).

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

STEPHANO So is mine.—Do you hear, monster. If I should take a displeasure against you, look you— 225

TRINCULO Thou wert but a lost monster.

CALIBAN

Good my lord, give me thy favor still.

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

Shall hoodwink this mischance. Therefore speak softly. 230

All's hushed as midnight yet.

TRINCULO Ay, but to lose our bottles in the pool!

STEPHANO There is not only disgrace and dishonor in that, monster, but an infinite loss. 235

TRINCULO That's more to me than my wetting. Yet this is your harmless fairy, monster!

STEPHANO I will fetch off my bottle, though I be o'er ears for my labor.

CALIBAN

Prithee, my king, be quiet. Seest thou here, 240

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

Do that good mischief which may make this island

Thine own forever, and I, thy Caliban,

For aye thy foot-licker.

STEPHANO Give me thy hand. I do begin to have bloody thoughts. 245

TRINCULO, [seeing the apparel] O King Stephano, O peer, O worthy Stephano, look what a wardrobe here is for thee!

CALIBAN

Let it alone, thou fool. It is but trash. 250

TRINCULO Oho, monster, we know what belongs to a frippery. [He puts on one of the gowns.] O King Stephano!

STEPHANO Put off that gown, Trinculo. By this hand, I'll have that gown. 255

257. **dropsy**: a disease in which fluid accumulates in the body

258. **luggage**: burdensome trash (literally, that which has to be lugged around)

260. **crown**: head; **pinches**: See longer note to 1.2.392, page 173.

262. **Mistress Line**: addressed to the linden tree

264-65. **Now . . . jerkin**: Stephano puns on **line**: The jacket is "under the line" in that it has been taken off the tree, but the phrase also means "on the equator" (i.e., in the tropics). Jokes about sailors losing their hair from tropical diseases were common. (The **jerkin** is presumably trimmed with fur.)

266. **Do, do**: an expression of approval; **We . . . level**: i.e., we steal in proper fashion (**By line and level** was proverbial; **level** refers to a carpenter's level and **line** means "plumb line"—another pun on "line.")

266. **an 't like**: i.e., if it please

271. **pass of pate**: i.e., witty play on words (A **pass** is a sword thrust; the **pate** is the head or the brains.)

272. **lime**: i.e., birdlime (to make his fingers sticky)

274. **on 't**: i.e., of it

275. **barnacles**: i.e., barnacle geese (thought to be hatched from barnacles, and thus considered freaks of nature)

276. **villainous**: i.e., villainously, miserably

277. **lay to**: i.e., use

279. **Go to**: an expression of impatience

281 SD. **divers**: several; **setting them on**: urging them to attack

282-84: **Mountain, Silver, Fury, Tyrant**: the names of the "dogs"

138

TRINCULO Thy Grace shall have it.

CALIBAN

The dropsy drown this fool! What do you mean  
To dote thus on such luggage? 'Let 't' alone,  
And do the murder first. If he awake,  
From toe to crown he'll fill our skins with pinches,  
Make us strange stuff. 260

STEPHANO Be you quiet, monster.—Mistress Line, is  
not this my jerkin? 'He takes a jacket from the tree.'  
Now is the jerkin under the line.—Now, jerkin, you  
are like to lose your hair and prove a bald jerkin. 265

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

STEPHANO 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 ex-  
cellent pass of pate. There's another garment for 't. 270

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

CALIBAN

I will have none on 't. We shall lose our time  
And all be turned to barnacles or to apes  
With foreheads villainous low. 275

STEPHANO 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.

TRINCULO And this.

STEPHANO Ay, and this. 280

*A noise of hunters heard.*

*Enter divers spirits in shape of dogs and hounds,  
hunting them about, Prospero and Ariel setting them on.*

PROSPERO Hey, Mountain, hey!

ARIEL Silver! There it goes, Silver!

PROSPERO

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

'Caliban, Stephano, and Trinculo are driven off.'



285. **charge . . . that they:** i.e., order . . . to; **their joints:** i.e., the joints of Caliban, Stephano, and Trinculo

287. **pinch-spotted:** i.e., bruised

289. **pard:** i.e., leopard; **cat o' mountain:** i.e., catamountain, a word used for leopards and panthers

294. **a little:** i.e., a little while



A panther, or "cat o' mountain." (4.1.289)  
From Edward Topsell, *The historie of foure-footed  
beastes . . .* (1607).

Go, charge my goblins that they grind their joints 285  
With dry convulsions, shorten up their sinews  
With aged cramps, and more pinch-spotted make  
them

Than pard or cat o' mountain.

ARIEL

Hark, they roar. 290

PROSPERO

Let them be hunted soundly. At this hour  
Lies at my mercy all mine enemies.  
Shortly shall all my labors end, and thou  
Shalt have the air at freedom. For a little  
Follow and do me service. 295

*They exit.*





# THE TEMPEST

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ACT 5



**5.1** Prospero releases Alonso and the court party from their charmed state and renounces the further use of his magic. Alonso restores Prospero to the dukedom of Milan, and, in return, Prospero reunites him with Ferdinand. Ariel arrives with the ship's master and boatswain, and all are soon joined by Caliban, Stephano, and Trinculo, whom Prospero sends off to decorate his cell. As they prepare to set sail for Naples, Prospero gives Ariel his freedom.

1-2. **Now . . . crack not:** Prospero speaks here as if he were an alchemist transmuting base metal into gold. A *projection* was the transmutation of metals in a crucible. **project:** plan, scheme **gather to a head:** come to the critical point **crack not:** hold firm—with a possible reference to the cracking of a heated crucible

3. **his carriage:** its burden

4. **On:** approaching

8. **and 's:** i.e., and his

11. **gave in charge:** commanded

13. **line grove:** grove of linden trees; **weather-fends:** protects against bad weather

14. **till your release:** i.e., until you release them

15. **abide:** continue; **distracted:** crazed, troubled in mind

16. **the remainder:** i.e., the other courtiers

21. **eaves of reeds:** i.e., thatched roofs

21-22. **works 'em:** operates upon them

## ACT 5

### Scene 1

*Enter Prospero in his magic robes, and Ariel.*

PROSPERO

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?

ARIEL

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

5

PROSPERO

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

ARIEL

Confined  
together

10

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 distracted,  
And the remainder mourning over them,  
Brimful of sorrow and dismay; but chiefly  
Him that you termed, sir, the good old Lord  
Gonzalo.

15

His tears runs down his beard like winter's drops  
From eaves of reeds. Your charm so strongly works  
'em

20

23. **affections**: feelings, disposition  
 28. **touch**: sense  
 30. **One of their kind**: i.e., human as they are  
 30-31. **that relish . . . as they**: i.e., that experience suffering just as keenly as they do  
 31. **kindlier**: (1) more compassionately; (2) more like humankind  
 32. **high**: serious, grave; extreme  
 32-33. **th' quick**: tender, sensitive flesh ("To touch to the quick" means to cause great mental pain or irritation.)  
 34-35. **with . . . part**: i.e., in the battle between reason and fury, I take the side of reason, which is nobler than anger  
 35. **The rarer action**: i.e., action that is seldom performed (See longer note, pages 176-77.)  
 42-59. **You elves . . . potent art**: See longer notes, page 177.  
 42. **standing**: still  
 44. **Neptune**: god of the sea—here, the sea itself;  
**fly**: flee from  
 45. **demi-puppets**: half-sized or dwarf puppets  
 46. **green sour ringlets**: i.e., fairy rings (small circles of grass around toadstools)  
 47. **not bites**: i.e., does not eat  
 48. **midnight mushrumps**: i.e., mushrooms that spring up overnight  
 49. **curfew**: ringing of the evening bell  
 50. **Weak masters**: i.e., the **elves** and **demi-puppets** invoked by Prospero (See longer note, page 177.)  
 52. **azured vault**: sky

That if you now beheld them, your affections  
 Would become tender.

PROSPERO Dost thou think so, spirit? 25

ARIEL

Mine would, sir, were I human.

PROSPERO

And mine shall.

Hast thou, which art but air, a touch, a feeling  
 Of their afflictions, and shall not myself,  
 One of their kind, that relish all as sharply  
 Passion as they, be kindlier moved than thou art?  
 Though with their high wrongs I am struck to th'  
 quick,

30

Yet with my nobler reason 'gainst my fury

Do I take part. The rarer action is

35

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.

40

ARIEL

I'll fetch them, sir.

*He exits.*

[*Prospero draws a large circle on the stage with his staff.*]

PROSPERO

You elves of hills, brooks, standing lakes, and groves,  
 And you 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 mushrumps, that rejoice  
 To hear the solemn curfew; by whose aid,  
 Weak masters though you be, I have bedimmed  
 The noontide sun, called forth the mutinous winds,  
 And 'twixt the green sea and the azured vault

45

50

54. **Have I given fire:** perhaps, I have provided the lightning

54-55. **rifted . . . bolt:** i.e., split the oak tree with a thunderbolt (Jove, the Roman king of the gods, held the oak tree sacred; he is also known as the god who hurls the thunderbolt, the **bolt** believed to cause the damage when lightning strikes.)

56. **spurs:** deep roots

58. **their sleepers:** i.e., the dead

59. **potent art:** powerful magic; **rough:** perhaps, violent; or, perhaps, unpolished, rude

60. **required:** summoned

62. **work mine end:** i.e., accomplish my purposes

63. **airy charm:** both called from the air and appearing as an "air" or melody; **staff:** magic wand

65. **plummet:** weight attached to the end of a plumb line; **sound:** sink into water to measure its depth

67-116. **A solemn . . . country:** Prospero and Ariel are not seen or heard by the other characters until Prospero addresses Alonso at line 117.

67. **A solemn air:** i.e., this solemn melody

69. **boiled:** seething

70. **spell-stopped:** i.e., controlled by my magic spell

72. **sociable to:** i.e., companionable with; **the show of thine:** i.e., the appearance of your eyes (Gonzalo is weeping.)

73. **Fall fellowly drops:** i.e., let fall sympathetic tears; **apace:** quickly

75. **rising senses:** i.e., their dawning awareness described as if it were the sun appearing above the horizon

(continued)

Set roaring war; to the dread rattling thunder

Have I given fire, and rifted Jove's stout oak

With his own bolt; the strong-based promontory

Have I made shake, and by the spurs plucked up

The pine and cedar; graves at my command

Have waked their sleepers, oped, and let 'em forth

By my so potent art. But this rough magic

I here abjure, and when I have required

Some heavenly music, which even now I do,

*Prospero gestures with his staff.*

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, 'boiled' within thy skull. There stand,

For you are spell-stopped.—

Holy Gonzalo, honorable man,

Mine eyes, e'en sociable to the show 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

76. **ignorant fumes:** i.e., fumes that keep them ignorant (i.e., unaware of their surroundings, unconscious)

78. **sir:** gentleman

79-80. **pay . . . Home:** i.e., reward . . . fully

82. **furtherer:** supporter

83. **pinched:** tormented

85. **entertained:** harbored, cherished

86. **remorse:** compassion, pity; **nature:** i.e., natural feeling; **whom:** i.e., who

87. **inward pinches:** See longer note to 1.2.392, page 173.

91. **reasonable shore:** i.e., the shoreline of their reason

95. **discease me:** i.e., remove the clothes I am now wearing

96. **was sometime Milan:** i.e., appeared formerly as duke of Milan

100. **couch:** lie

102. **After summer:** i.e., following summer from clime to clime

106. **So, so, so:** probably Prospero's indication that he is now properly attired

107. **To:** i.e., go to

109. **Under the hatches:** below deck

109-10. **The master . . . Being awake:** i.e., when you have waked the master and the boatswain

110. **enforce them:** drive them by force

111. **presently:** immediately

Didst thou, Alonso, use me and my daughter.

Thy brother was a furtherer in the act.—

Thou art pinched for 't now, Sebastian.—Flesh and blood,

You, brother mine, that [entertained] ambition,

Expelled remorse and nature, whom, with Sebastian,

Whose inward pinches therefore are most strong,

Would here have killed 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.

[Ariel exits and at once returns  
with Prospero's ducal robes.]

I will discease me and myself present

As I was sometime Milan.—Quickly, spirit,

Thou shalt ere long be free.

ARIEL sings, and helps to attire him.

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 bow.

PROSPERO

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.



112. **drink the air:** The phrase "to devour the way" meant to cover ground quickly. Ariel will instead "cover air" quickly.

113. **Or ere:** before

115. **Inhabits:** dwells

116. **fearful:** terrifying

119. **For:** i.e., to provide you with

123. **Whe'er . . . no:** i.e., whether you are he or not

124. **some enchanted trifle:** i.e., an insubstantial magic show; **abuse:** deceive, delude; do violence to

125. **As late I have been:** i.e., as I have lately been (deceived, mistreated)

129. **An if this be:** i.e., if this exists; **story:** i.e., explanation, narrative

130. **resign:** relinquish, hand over (to you)

131. **wrongs:** wrongdoings

135. **thine age:** i.e., you (who are an old man)

140. **subtleties:** devices, artifices (The word also meant "confections, desserts," a meaning suggested by Prospero's use of the word *taste*.)

142. **brace:** pair

ARIEL

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

GONZALO

All torment, trouble, wonder, and amazement  
Inhabits here. Some heavenly power guide us  
Out of this fearful country! 115

PROSPERO, *to Alonso* Behold, sir king,  
The wrongèd Duke of Milan, Prospero.  
For more assurance that a living prince  
Does now speak to thee, I embrace thy body, 120  
*He embraces Alonso.*

And to thee and thy company I bid  
A hearty welcome.

ALONSO 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 125  
Beats as of flesh and blood; and since I saw thee,  
Th' 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 130  
Thou pardon me my wrongs. But how should  
Prospero  
Be living and be here?

PROSPERO, *to Gonzalo* First, noble friend,  
Let me embrace thine age, whose honor cannot  
Be measured or confined. 135

GONZALO Whether this be  
Or be not, I'll not swear.

PROSPERO You do yet taste  
Some subtleties o' th' isle, that will *not* let you  
Believe things certain. Welcome, my friends all. 140  
*Aside to Sebastian and Antonio.* But you, my brace  
of lords, were I so minded,

145. **justify you:** prove you to be  
 152. **rankest:** greatest; most offensive; **require:** demand  
 153. **perforce:** by necessity  
 157. **whom:** i.e., who; **since:** ago  
 161. **woe:** i.e., woeful, distressed  
 162. **patience:** i.e., the calm endurance of loss or pain  
 165. **soft:** gentle, merciful, compassionate  
 166. **the like loss:** i.e., a loss like the one you just described  
 169. **As great to me as late:** i.e., as great a loss to me, and as recent  
 170. **dear:** grievous, dire  
 176. **mudded:** i.e., buried in the mud



"Graves . . . have waked their sleepers." (5.1.57-58)

From *A Series of Antient . . . Paintings . . . on the Walls of the Chapel . . . at Stratford upon Avon* (etched and published in 1807 by Thomas Fisher). 154

I here could pluck his Highness' frown upon you  
 And justify you traitors. At this time  
 I will tell no tales. 145

SEBASTIAN, *aside* The devil speaks in him.

PROSPERO, *aside to Sebastian* No.

*To Antonio.* For you, most wicked sir, whom to  
 call brother 150

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.

ALONSO If thou be'st Prospero, 155

Give us particulars of thy preservation,  
 How thou hast met us here, whom three hours since  
 Were wracked upon this shore, where I have lost—  
 How sharp the point of this remembrance is!—  
 My dear son Ferdinand. 160

PROSPERO I am woe for 't, sir.

ALONSO  
 Irreparable is the loss, and patience  
 Says it is past her cure.

PROSPERO I rather think  
 You have not sought her help, of whose soft grace, 165  
 For the like loss, I have her sovereign aid  
 And rest myself content.

ALONSO You the like loss?

PROSPERO  
 As great to me as late, and supportable  
 To make the dear loss have I means much weaker 170  
 Than you may call to comfort you, for I  
 Have lost my daughter.

ALONSO A daughter?

O heavens, that they were living both in Naples,  
 The King and Queen there! That they were, I wish 175  
 Myself were mudded in that oozy bed

180. **admire:** marvel  
 182. **do offices of truth:** i.e., perform their truth-telling duties; or, perform their duties truthfully  
 184. **justled:** jostled, shoved away  
 186. **of:** from  
 191. **chronicle:** narrative (with the word's primary meaning of "a detailed historical record" also suggested)  
 192. **relation:** report  
 193. **Befitting:** appropriate for  
 195. **subjects none abroad:** i.e., no subjects outside (of my "court")  
 197. **requite:** repay, reward  
 199 SD. **discovers:** reveals (probably by pulling a curtain aside)  
 200. **play me false:** i.e., are cheating  
 203-4. **for a score . . . play:** i.e., you would do so for twenty **kingdoms**—i.e., for less than **the world**—but (because I love you) I would say that you were playing by the rules **wrangle:** contend (but here with the implication of contending unfairly)  
 206. **A vision of the island:** i.e., the kind of illusory spectacle this island produces

Where my son lies!—When did you lose your daughter?

PROSPERO

In this last tempest. I perceive these lords  
 At this encounter do so much admire 180  
 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 185  
 Which was thrust forth of Milan, who most  
 strangely  
 Upon this shore, where you were wracked, was  
 landed  
 To be the lord on 't. No more yet of this, 190  
 For 'tis a chronicle of day by day,  
 Not a relation for a breakfast, nor  
 Befitting this first meeting. *['To Alonso.]* Welcome, sir.  
 This cell's my court. Here have I few attendants,  
 And subjects none abroad. Pray you, look in. 195  
 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 you  
 As much as me my dukedom.

*Here Prospero discovers Ferdinand and Miranda,  
 playing at chess.*

MIRANDA, *['to Ferdinand']*

Sweet lord, you play me false. 200

FERDINAND

No, my dearest love,

I would not for the world.

MIRANDA

Yes, for a score of kingdoms you should wrangle,  
 And I would call it fair play.

ALONSO

If this prove

A vision of the island, one dear son

Shall I twice lose. 205

- 
- A black and white woodcut illustration of a bearded man in a fur-trimmed robe and a pointed hat, standing on a circular zodiac wheel. He holds a long staff in his right hand and a book in his left. The zodiac wheel features twelve signs, including a cross, a crescent moon, and a lion.

158

SEBASTIAN                    A most high miracle!

FERDINAND, 「*seeing Alonso and coming forward*」  
Though the seas threaten, they are merciful.  
I have cursed them without cause.         「*He kneels.*」      210

ALONSO                                  Now, all the  
blessings  
Of a glad father compass thee about!  
Arise, and say how thou cam'st here.  
   「*Ferdinand stands.*」

MIRANDA, 「*rising and coming forward*」 O wonder!      215  
How many goodly creatures are there here!  
Howauteous mankind is! O, brave new world  
That has such people in 't!

PROSPERO                                  'Tis new to thee.

ALONSO, 「*to Ferdinand*」  
What is this maid with whom thou wast at play?      220  
Your eld'st acquaintance cannot be three hours.  
Is she the goddess that hath severed us  
And brought us thus together?

FERDINAND                                  Sir, she is mortal,  
But by immortal providence she's mine.      225  
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      230  
Received a second life; and second father  
This lady makes him to me.

ALONSO                                  I am hers.  
But, O, how oddly will it sound that I  
Must ask my child forgiveness!      235

PROSPERO                                  There, sir, stop.  
Let us not burden our remembrances with  
A heaviness that's gone.

GONZALO                                  I have inly wept



243. **chalked forth**: traced out, marked out (as if with chalk)

246. **issue**: offspring

254. **his own**: i.e., himself

257. **still**: always; **his heart**: i.e., the heart of any one

259 SD. **amazedly**: as in a trance, in a state of bewilderment

262. **blasphemy**: i.e., blasphemer

268. **glasses**: i.e., hours (literally, hourglasses); **gave out**: reported

269. **yare**: seaworthy; **bravely**: splendidly



The phoenix. (3.3.28)  
Conrad Lycosthenes, *Prodigiorum* . . . (1557).

160

Or should have spoke ere this. Look down, you gods, 240

And on this couple drop a blessed crown,  
For it is you that have chalked forth the way  
Which brought us hither.

ALONSO I say "Amen," Gonzalo. 245

GONZALO  
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, 250  
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.

ALONSO, [to Ferdinand and Miranda] Give me your hands. 255

Let grief and sorrow still embrace his heart  
That doth not wish you joy!

GONZALO Be it so. Amen.

*Enter Ariel, with the Master and Boatswain  
amazedly following.*

O, look, sir, look, sir, here is more of us. 260  
I prophesied 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? 265

BOATSWAIN

The best news is that we have safely found  
Our king and company. The next: our ship,  
Which, but three glasses since, we gave out split,  
Is tight and yare and bravely rigged as when  
We first put out to sea. 270



273. **tricksy**: crafty, cunning  
 274. **strengthen**: increase, grow in strength  
 278. **of sleep**: i.e., asleep  
 279-80. **clapped under hatches**: i.e., stowed below deck  
 281. **several**: diverse  
 286. **in all her trim**: fully rigged and ready to sail  
 288. **Cap'ring**: i.e., dancing about joyfully; **On a trice**: in an instant  
 290. **moping**: in a daze  
 292. **Bravely**: splendidly  
 293. **maze**: See note to 3.3.2.  
 295. **conduct**: director  
 296. **rectify**: set right  
 298. **infest**: trouble; **beating on**: hammering at  
 299. **picked leisure**: i.e., a chosen moment of leisure  
 300-302. **single . . . accidents**: i.e., I alone will explain and make plausible everything that has happened (a response to Alonso's "Some oracle must rectify our knowledge")

ARIEL, *aside to Prospero* Sir, all this service  
 Have I done since I went.

PROSPERO, *aside to Ariel* My tricksy spirit!

ALONSO

These are not natural events. They strengthen  
 From strange to stranger. — Say, how came you  
 hither?

275

BOATSWAIN

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 clapped under  
 hatches,  
 Where, but even now, with strange and several  
 noises

280

Of roaring, shrieking, howling, jingling chains,  
 And more diversity of sounds, all horrible,  
 We were awaked, 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.

285

290

ARIEL, *aside to Prospero* Was 't well done?

PROSPERO, *aside to Ariel*

Bravely, my diligence. Thou shalt be free.

ALONSO

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.

295

PROSPERO

Sir, my liege,  
 Do not infest your mind with beating on  
 The strangeness of this business. At picked leisure,  
 Which shall be shortly, single I'll resolve you,  
 Which to you shall seem probable, of every  
 These happened accidents; till when, be cheerful

300

306-7. **my gracious sir**: i.e., Alonso

309. **Some few odd**: i.e., a few

310-11. **Every man . . . himself**: Stephano (no doubt inadvertently) twists "let every man shift for himself" into an expression of altruism.

312. **Coraggio**: i.e., courage; **bully monster**: i.e., my fine monster

313-14. **If . . . head**: i.e., if I can believe my eyes

315. **brave**: splendid

320. **like**: i.e., likely

322. **Mark**: observe, take note of; **badges**: identifying devices worn by servants to indicate whom they serve

323. **knave**: villain; servant

325. **That could**: i.e., that she could; **make flows and ebbs**: i.e., make the sea ebb and flow

326. **her command**: i.e., the moon's sway; **without her power**: i.e., beyond the power possessed by the moon

330. **own**: acknowledge as yours

332. **pinched**: tortured

164

165

*The Tempest*

ACT 5. SC. 1

And think of each thing well. *[Aside to Ariel.]*

Come hither, spirit;

Set Caliban and his companions free.

Untie the spell. *[Ariel exits.]* How fares my gracious sir?

There are yet missing of your company  
Some few odd lads that you remember not.

*Enter Ariel, driving in Caliban, Stephano, and Trinculo in their stolen apparel.*

STEPHANO Every man shift for all the rest, and let no man take care for himself, for all is but fortune. Coraggio, bully monster, coraggio. 310

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

CALIBAN O Setebos, these be brave spirits indeed! How fine my master is! I am afraid he will chastise me. 315

SEBASTIAN Ha, ha!

What things are these, my Lord Antonio?  
Will money buy 'em?

ANTONIO

Very like. One of them  
Is a plain fish and no doubt marketable. 320

PROSPERO

Mark but the badges of these men, my lords,  
Then say if they be true. This misshapen knave,  
His mother was a witch, and one so strong  
That could control the moon, make flows and ebbs, 325  
And deal in her command without her power.  
These three have robbed 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. 330

CALIBAN

I shall be pinched to death.

ALONSO

Is not this Stephano, my drunken butler?

335. **reeling ripe**: i.e., drunk enough to reel

336. **gilded 'em**: i.e., flushed their faces

337-40. **How . . . flyblowing**: Three meanings of **pickle** are played on in these lines. "To be in a pickle" (i.e., in trouble) is proverbial; "to be pickled" means to be drunk; it also means to be preserved. (If Trinculo's flesh is preserved, it will not decay and attract blowflies.)

344. **sirrah**: a term of address to a male social inferior

349. **look**: i.e., want, expect

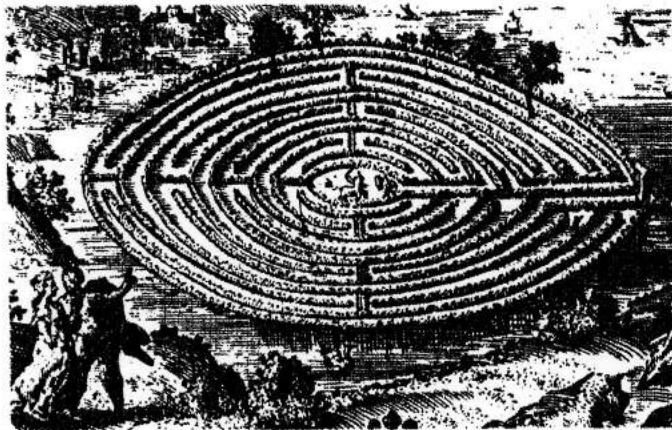
350. **trim it**: prepare the cell

352. **grace**: pardon; favor

355. **Go to**: an expression of impatience

356. **luggage**: i.e., the trash you are lugging about

360. **waste**: spend



A maze. (3.3.2, 5.1.293)

From *Stirpium, insignium nobilitatis* . . . (1602?).

SEBASTIAN He is drunk now. Where had he wine?

ALONSO

And Trinculo is reeling ripe. Where should they 335

Find this grand liquor that hath gilded 'em?

['To Trinculo.'] How cam'st thou in this pickle?

TRINCULO 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 flyblowing. 340

SEBASTIAN Why, how now, Stephano?

STEPHANO O, touch me not! I am not Stephano, but a  
cramp.

PROSPERO You'd be king o' the isle, sirrah?

STEPHANO I should have been a sore one, then. 345

ALONSO, ['indicating Caliban']

This is 'as' strange 'a' thing as e'er I looked on.

PROSPERO

He is as disproportioned in his manners

As in his shape. ['To Caliban.'] Go, sirrah, to my cell.

Take with you your companions. As you look

To have my pardon, trim it handsomely. 350

CALIBAN

Ay, that I will, and I'll be wise hereafter

And seek for grace. What a thrice-double ass

Was I to take this drunkard for a god,

And worship this dull fool!

PROSPERO Go to, away! 355

ALONSO, ['to Stephano and Trinculo']

Hence, and bestow your luggage where you found it.

SEBASTIAN Or stole it, rather.

['Caliban, Stephano, and Trinculo exit.']

PROSPERO

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 360

With such discourse as, I not doubt, shall make it

Go quick away: the story of my life

363. **accidents:** events  
 367. **solemnized:** celebrated with proper ceremony and in due form  
 368. **retire me:** withdraw, travel  
 369. **be my grave:** i.e., be about my own mortality  
 372. **Take:** i.e., take possession of, enchant  
 373. **deliver all:** tell all of it  
 375. **sail:** i.e., voyage  
 375-76. **that shall . . . far off:** i.e., that you will be able to overtake your far-off royal fleet (See 1.2.275-80.)  
 379. **draw near:** These words may invite the other characters into Prospero's cell. (See longer note, page 177.)

## Epilogue

1. **charms:** magic spells  
 4. **you:** i.e., the audience  
 8. **by your spell:** Prospero here turns over to the audience the power of casting spells.  
 9. **bands:** bonds  
 10. **help . . . hands:** i.e., through your applause  
 11. **breath:** from the applause or from their cheers  
 13. **want:** lack

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, 365  
 Where I have hope to see the nuptial  
 Of these our dear-belovèd solemnized,  
 And thence retire me to my Milan, where  
 Every third thought shall be my grave.  
 ALONSO I long 370  
 To hear the story of your life, which must  
 Take the ear strangely.  
 PROSPERO I'll deliver all,  
 And promise you calm seas, auspicious gales,  
 And sail so expeditious that shall catch 375  
 Your royal fleet far off. *Aside to Ariel.* My Ariel,  
 chick,  
 That is thy charge. Then to the elements  
 Be free, and fare thou well.—Please you, draw near.  
*They all exit.*

## 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 confined by you,  
 Or sent to Naples. Let me not, 5  
 Since I have my dukedom got  
 And pardoned the deceiver, dwell  
 In this bare island by your spell,  
 But release me from my bands  
 With the help of your good hands. 10  
 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,



18. **Mercy itself:** i.e., God in his mercy; **frees:** wins (one) freedom from

19. **crimes:** sin

20. **indulgence:** favor (with wordplay on the theological meaning, where an indulgence frees one from the punishment that would ordinarily be due a sin)



Hymen with his "lamp." (4.1.24)  
From Vincenzo Cartari, *Imagines deorum* . . . (1581).

And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself, and frees all faults.

As you from crimes would pardoned be,  
Let your indulgence set me free.

*He exits.*

15

20