

The Project Gutenberg eBook of The Tempest

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*** START OF THE PROJECT GUTENBERG EBOOK THE TEMPEST ***

This text of *The Tempest* is from Volume I of the nine-volume 1863 Cambridge edition of Shakespeare. The editors' preface (e-text [23041](#)) and the other plays from this volume are each available as separate e-texts.

General Notes are in their original location at the end of the play, followed by the text-critical notes originally printed at the bottom of each page. All notes are hyperlinked in both directions. In dialogue, a link from a speaker's name generally means that the note applies to the entire line or group of lines.

Line numbers—shown in the right margin and used for all notes—are from the original text. In prose passages the exact line counts will depend on your browser settings, and will probably be different from the displayed numbers. Stage directions were not included in the line numbering.

Texts cited in the Notes are listed at the [end of the e-text](#).

THE WORKS

OF

WILLIAM SHAKESPEARE

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VOLUME I.

Cambridge and London:

Dramatis Personæ

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1

THE TEMPEST.

2

DRAMATIS PERSONÆ. ¹

ALONSO, King of Naples.
SEBASTIAN, his brother.
PROSPERO, the right Duke of Milan.
ANTONIO, his brother, the usurping Duke of Milan.
FERDINAND, son to the King of Naples.
GONZALO, an honest old Counsellor.
ADRIAN, } Lords.
FRANCISCO, }
CALIBAN, a savage and deformed Slave.
TRINCULO, a Jester.
STEPHANO, a drunken Butler.
Master of a Ship.
Boatswain.
Mariners.

MIRANDA, daughter to Prospero.

ARIEL, an airy Spirit.
IRIS, }
CERES, } presented by ² Spirits.
JUNO, }
Nymphs, }
Reapers, }

Other Spirits attending on Prospero ³.

SCENE—A ship at sea ⁴: an uninhabited island.

1. DRAMATIS PERSONÆ] NAMES OF THE ACTORS F₁ at the end of the Play.
2. *presented by*] Edd.
3. *Other ... Prospero*] Theobald.

THE TEMPEST.

ACT I.

SCENE I. *On a ship at sea: a tempestuous noise of thunder and lightning heard.*

I. 1

Enter a Ship-Master and a Boatswain.

Mast. Boatswain!

Boats. Here, master: what cheer?

Mast. Good, speak to the mariners: fall to't, yarely, or we run ourselves aground: bestir, bestir. [*Exit.*]

Enter Mariners.

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

5

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others.

Alon. Good boatswain, have care. Where's the master? Play the men.

Boats. I pray now, keep below.

10

Ant. Where is the master, boatswain?

4

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

Gon. Nay, good, be patient.

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

15

Gon. Good, yet remember whom thou hast aboard.

Boats. None that I more love than myself. You are a Counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have 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.

20

[*Exit.*]

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

I. 1. 25

30

[*Exeunt.*]

Re-enter Boatswain.

Boats. Down with the topmast! yare! lower, lower! Bring her to try with main-course. [*A cry within.*]
A plague upon this howling! they are louder than the weather or our office.

35

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

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

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

Boats. Work you, then.

40

Ant. Hang, cur! hang, you whoreson, insolent noise-maker. We are less afraid to be drowned than thou art.

5

Gon. I'll warrant him for drowning; though the ship were no stronger than a nutshell, and as leaky as an unstanched wench.

45

Boats. Lay her a-hold, a-hold! set her two courses off to sea again; lay her off.

Enter Mariners wet.

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

Boats. What, must our mouths be cold?

Gon. The king and prince at prayers! let's assist them, For our case is as theirs.

I. 1. 50

Seb. I'm out of patience.

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

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

55

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

Ant. Let's all sink with the king.

60

Seb. Let's take leave of him. [*Exeunt Ant. and Seb.*]

Gon. Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death. [*Exeunt.*]

65

6

SCENE II. *The island. Before PROSPERO'S cell.*

I. 2

Enter PROSPERO and MIRANDA.

Mir. If by your art, my dearest father, you have Put the wild waters in this roar, allay them. The sky, it seems, would pour down stinking pitch, But that the sea, mounting to the welkin's cheek, Dashes the fire out. O, I have suffer'd With those that I saw suffer! a brave vessel, Who had, no doubt, some noble creature in her, Dash'd all to pieces. O, the cry did knock Against my very heart! Poor souls, they perish'd! Had I been any god of power, I would Have sunk the sea within the earth, or ere It should the good ship so have swallow'd and The fraughting souls within her.

5

Pros. Be collected: No more amazement: tell your piteous heart There's no harm done.

10

Mir. O, woe the day!

Pros. 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, nought knowing Of whence I am, nor that I am more better Than Prospero, master of a full poor cell, And thy no greater father.

15

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

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

20

Lie there, my art. Wipe thou thine eyes; have comfort. I. 2. 25
 The direful spectacle of the wreck, which touch'd
 The very virtue of compassion in thee,
 I have with such provision in mine art
 So safely order'd, that there is no soul,
 No, not so much perdition as an hair 30
 Betid to any creature in the vessel
 Which thou heard'st cry, which thou saw'st sink. Sit
 down;

For thou must now know farther.

Mir. You have often
 Begun to tell me what I am; but stopp'd,
 And left me to a bootless inquisition, 35
 Concluding "Stay: not yet."

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

Mir. Certainly, sir, I can.

Pros. By what? by any other house or person?
 Of any thing the image tell me that
 Hath kept with thy remembrance.

Mir. 'Tis far off,
 And rather like a dream than an assurance 45
 That my remembrance warrants. Had I not
 Four or five women once that tended me?

Pros. Thou hadst, and more, Miranda. But how is it
 That this lives in thy mind? What seest thou else
 In the dark backward and abysm of time? I. 2. 50
 If thou remember'st ought ere thou camest here,
 How thou camest here thou mayst.

Mir. But that I do not.

8

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

Mir. Sir, are not you my father? 55

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

Mir. O the heavens!
 What foul play had we, that we came from thence? 60
 Or blessed was't we did?

Pros. Both, both, my girl:
 By foul play, as thou say'st, were we heaved thence;
 But blessedly holp hither.

Mir. O, my heart bleeds
 To think o' the teen that I have turn'd you to.
 Which is from my remembrance! Please you, farther. 65

Pros. My brother, and thy uncle, call'd Antonio,—
 I pray thee, mark me,—that a brother should
 Be so perfidious!—he whom, next thyself,
 Of all the world I loved, and to him put
 The manage of my state; as, at that time, 70
 Through all the signories it was the first,
 And Prospero the prime duke, being so reputed
 In dignity, and for the liberal arts
 Without a parallel; those being all my study,
 The government I cast upon my brother, I. 2. 75
 And to my state grew stranger, being transported
 And rapt in secret studies. Thy false uncle—
 Dost thou attend me?

Mir. Sir, most heedfully.

Pros. Being once perfected how to grant suits,
 How to deny them, whom to advance, and whom 80

9	To <u>trash</u> for over-topping, new created The creatures that were mine, I say, or changed 'em, Or else new form'd 'em; having both the key Of officer and office, set all hearts i' the state To what tune pleased his ear; that now he was The ivy which had hid my princely trunk, And suck'd my verdure out on't. Thou attend'st not.	85
	<i>Mir.</i> O, good sir, I do.	
	<i>Pros.</i> I pray thee, mark me. I, thus neglecting worldly ends, all dedicated To closeness and the bettering of my mind With that which, but by being so retired, O'er-prized 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 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 Who having into truth, by telling of it, Made such a sinner of his memory, To credit his own lie, he did believe He was indeed the duke; out o' the substitution, And executing the outward face of royalty, With all prerogative:—hence his ambition growing,— Dost thou hear?	90 95 I. 2. 100 105
10	<i>Mir.</i> Your tale, sir, would cure deafness. <i>Pros.</i> To have no screen between this part he play'd And him he play'd it for, he needs will be Absolute Milan. Me, poor man, my library Was dukedom large enough: of temporal royalties He thinks me now incapable; confederates, So dry he was for sway, wi' the King of Naples To give him annual tribute, do him homage, Subject his coronet to his crown, and bend The dukedom, yet unbow'd,—alas, poor Milan!— To most ignoble stooping.	110 115
	<i>Mir.</i> O the heavens! <i>Pros.</i> Mark his condition, and th' event; then tell me If this might be a brother.	
	<i>Mir.</i> I should sin To think but nobly of my grandmother: Good wombs have borne bad sons.	
	<i>Pros.</i> 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' the premises, Of homage and I know not how much tribute, Should presently extirpate me and mine Out of the dukedom, and confer fair Milan, With all the honours, on my brother: whereon, A treacherous army levied, one midnight Fated to the purpose, did Antonio open The gates of Milan; and, i' the dead of darkness, The ministers for the purpose hurried thence Me and thy crying self.	120 I. 2. 125 130
11	<i>Mir.</i> Alack, for pity! I, not remembering how I cried out then, Will cry it o'er again: it is a hint That wrings mine eyes to't.	
	<i>Pros.</i> 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.	135
	<i>Mir.</i> Wherefore did they not That hour destroy us?	
	<i>Pros.</i> Well demanded, wench: My tale provokes that question. Dear, they durst not,	140

	So dear the love my people bore me; nor set A mark so bloody on the business; but With colours fairer painted their foul ends. In few, they hurried us aboard a bark, Bore us some leagues to sea; where they prepared A rotten carcass of a boat, not rigg'd, Nor tackle, sail, nor mast; the very rats Instinctively have quit it: there they hoist us, To cry to the sea that roar'd to us; to sigh To the winds, whose pity, sighing back again, Did us but loving wrong.	145
	<i>Mir.</i> Alack, what trouble Was I then to you!	
	<i>Pros.</i> O, a cherubin Thou wast that did preserve me. Thou didst smile, Infused with a fortitude from heaven, When I have deck'd the sea with drops full salt, Under my burthen groan'd; which raised in me An undergoing stomach, to bear up Against what should ensue.	155
	<i>Mir.</i> How came we ashore?	
	<i>Pros.</i> By Providence divine. 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 necessaries, Which since have steaded much; so, of his gentleness, Knowing I loved my books, he furnish'd me From mine own library with volumes that I prize above my dukedom.	160
12	<i>Mir.</i> Would I might But ever see that man!	
	<i>Pros.</i> Now I arise: [Resumes his mantle. Sit still, and hear the last of our sea-sorrow. Here in this island we arrived; and here Have I, thy schoolmaster, made thee more profit Than other princesses can, that have more time For vainer hours, and tutors not so careful.	165
	<i>Mir.</i> Heavens thank you for't! And now, I pray you, sir, For still 'tis beating in my mind, your reason For raising this sea-storm?	170
	<i>Pros.</i> Know thus far forth. By accident most strange, bountiful Fortune, Now my dear lady, hath mine enemies Brought to this shore; and by my prescience I find my zenith doth depend upon A most auspicious star, whose influence If now I court not, but omit, my fortunes Will ever after droop. Here cease more questions: Thou art inclined to sleep; 'tis a good dulness, And give it way: I know thou canst not choose. [Miranda sleeps. Come away, servant, come. I am ready now. Approach, my Ariel, come.	175
	<i>Enter</i> ARIEL.	
13	<i>Ari.</i> All hail, great master! grave sir, hail! I come To answer thy best pleasure; be't to fly, To swim, to dive into the fire, to ride On the curl'd clouds, to thy strong bidding task Ariel and all his quality.	180
	<i>Pros.</i> Hast thou, spirit, Perform'd to point the tempest that I bade thee?	185
	<i>Ari.</i> 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: sometime I'd divide, And burn in many places; on the topmast,	190
		195

The yards and bowsprit, would I flame distinctly,
 Then meet and join. Jove's lightnings, the precursors
 O' the dreadful thunder-claps, more momentary
 And sight-outrunning were not: the fire and cracks
 Of sulphurous roaring the most mighty Neptune
 Seem to besiege, and make his bold waves tremble,
 Yea, his dread trident shake.

205

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

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

210

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

215

14

Ari. Close by, my master.

Pros. But are they, Ariel, safe?

Ari. Not a hair perish'd;
 On their sustaining garments not a blemish,
 But fresher than before: and, as thou badest me,
 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.

220

Pros. Of the king's ship
 The mariners, say how thou hast disposed,
 And all the rest o' the fleet.

I. 2. 225

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

230

235

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

Ari. Past the mid season.

Pros. At least two glasses. The time 'twixt six and now
 Must by us both be spent most preciously.

240

15

Ari. Is there more toil? Since thou dost give me pains,
 Let me remember thee what thou hast promised,
 Which is not yet perform'd me.

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

Ari. My liberty.

245

Pros. Before the time be out? no more!

Ari. I prithee,
 Remember I have done thee worthy service;
 Told thee no lies, made thee no mistakings, served
 Without or grudge or grumblings: thou didst promise
 To bate me a full year.

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

I. 2. 250

Ari. No.

Pros. Thou dost; and think'st it much to tread the ooze

	Of the salt deep, To run upon the sharp wind of the north, To do me business in the veins o' the earth When it is baked with frost.	255
	<i>Ari.</i> I do not, sir.	
	<i>Pros.</i> 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?	
	<i>Ari.</i> No, sir.	
	<i>Pros.</i> Thou hast. Where was she born? speak; tell me.	260
	<i>Ari.</i> Sir, in Argier.	
	<i>Pros.</i> O, was she so? I must Once in a month recount what thou hast been, Which thou forget'st. This damn'd witch Sycorax, For mischiefs manifold, and sorceries terrible To enter human hearing, from Argier, Thou know'st, was banish'd: for one thing she did They would not take her life. Is not this true?	265
	<i>Ari.</i> Ay, sir.	
	<i>Pros.</i> This blue-eyed hag was hither brought with child,	
16	And here was left by the sailors. Thou, my slave, As thou report'st thyself, wast then her servant; And, for thou wast a spirit too delicate To act her earthy and abhorr'd commands, Refusing her grand hests, she did confine thee, By help of her more potent ministers, And in her most unmitigable rage, Into a cloven pine; within which rift Imprison'd thou didst painfully remain A dozen years; within which space she died, And left thee there; where thou didst vent thy groans As fast as mill-wheels strike. Then was this island— Save for the son that she did litter here, A freckled whelp hag-born—not honour'd with A human shape.	270
	<i>Ari.</i> Yes, Caliban her son.	
	<i>Pros.</i> Dull thing, I say so; he, that Caliban, Whom now I keep in service. Thou best know'st What torment I did find thee in; thy groans Did make wolves howl, and penetrate the breasts Of ever-angry bears: it was a torment To lay upon the damn'd, which Sycorax Could not again undo: it was mine art, When I arrived and heard thee, that made gape The pine, and let thee out.	275
	<i>Ari.</i> I thank thee, master.	
	<i>Pros.</i> If thou more murmur'st, I will rend an oak, And peg thee in his knotty entrails, till Thou hast howl'd away twelve winters.	280
	<i>Ari.</i> Pardon, master: I will be correspondent to command, And do my spiriting gently.	
	<i>Pros.</i> Do so; and after two days I will discharge thee.	
	<i>Ari.</i> That's my noble master! What shall I do? say what; what shall I do?	
17	<i>Pros.</i> Go make thyself like a nymph o' the sea: Be subject to no sight but thine and mine; invisible To every eyeball else. Go take this shape, And hither come in't: go, hence with diligence! [Exit Ariel.	I. 2. 300
	Awake, dear heart, awake! thou hast slept well; Awake!	305
	<i>Mir.</i> The strangeness of your story put Heaviness in me.	
	<i>Pros.</i> Shake it off. Come on;	

We'll visit Caliban my slave, who never
Yields us kind answer.

Mir. 'Tis a villain, sir,
I do not love to look on.

Pros. But, as '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!
Thou earth, thou! speak.

310

Cal. [*within*] There's wood enough within.

Pros. Come forth, I say! there's other business for
thee:
Come, thou tortoise! when?

315

Re-enter ARIEL like a water-nymph.

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

Ari. My lord, it shall be done. [*Exit.*]

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

320

18

Enter CALIBAN.

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

Pros. For this, be sure, to-night thou shalt have
cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

I. 2. 325

Cal. I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me, and madest much of me; wouldst
give me

330

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 show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile:
Curs'd be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

335

340

Pros. Thou most lying slave,
Whom stripes may move, not kindness! I have used
thee,

345

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

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

I. 2. 350

19

Pros. Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which good
natures

355

Could not abide to be with; therefore wast thou
Deservedly confined into this rock,

360

Who hadst deserved more than a prison.

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

Pros. Hag-seed, hence!
Fetch us in fuel; and be quick, thou'rt best,
To answer other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Cal. No, pray thee.
[*Aside*] I must obey: his art is of such power,
It would control my dam's god, Setebos,
And make a vassal of him.

Pros. So, slave; hence!

[*Exit Caliban.*]

Re-enter ARIEL, invisible, playing and singing;
FERDINAND following.

ARIEL's song.

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist:
Foot it feately here and there;
And, sweet sprites, the burthen bear.

Burthen [dispersedly]. Hark, hark!

Bow-wow.
The watch-dogs bark:
Bow-wow.

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

Fer. Where should this music be? i' th' air or th' earth?
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 wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it.
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

ARIEL sings.

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

Burthen: Ding-dong.

Ari. Hark! now I hear them,—Ding-dong, bell.

Fer. The ditty does remember my drown'd father.
This is no mortal business, nor no sound
That the earth owes:—I hear it now above me.

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

Mir. What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.

Pros. No, wench; it eats and sleeps and hath such
senses
As we have, such. This gallant which thou seest
Was in the wreck; and, but he's something stain'd
With grief, that's beauty's canker, thou mightst call
him

A goodly person: he hath lost his fellows,
And strays about to find 'em.

365

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I. 2. 375

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I. 2. 400

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410

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

Pros. [*Aside*] It goes on, I see,
As my soul prompts it. Spirit, fine spirit! I'll free thee 420
Within two days for this.

Fer. Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request, I. 2. 425
Which I do last pronounce, is, O you wonder!
If you be maid or no?

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

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

Pros. How? the best? 430
What wert thou, if the King of Naples heard thee?

22 *Fer.* A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep: myself am Naples,
Who with mine eyes, never since at ebb, beheld 435
The king my father wreck'd.

Mir. Alack, for mercy!

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

Pros. [*Aside*] The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight 440
They have changed eyes. Delicate Ariel,
I'll set thee free for this. [*To Fer.*] A word, good sir;
I fear you have done yourself some wrong: a word.

Mir. Why speaks my father so ungently? This 445
Is the third man that e'er I saw; the first
That e'er I sigh'd for: pity move my father
To be inclined my way!

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

Pros. Soft, sir! one word more.
[*Aside*] They are both in either's powers: but this swift 450
business
I must uneasy make, lest too light winning
Make the prize light. [*To Fer.*] One word more; I
charge thee
That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it 455
From me, the lord on't.

Fer. No, as I am a man.

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

23 *Pros.* Follow me.
Speak not you for him; he's a traitor. Come;
I'll manacle thy neck and feet together: 460
Sea-water shalt thou drink; thy food shall be
The fresh-brook muscles, wither'd roots, and husks
Wherein the acorn cradled. Follow.

Fer. No;
I will resist such entertainment till 465
Mine enemy has more power.

[*Draws, and is charmed from moving.*]

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

Pros. What! I say,
My foot my tutor? Put thy sword up, traitor;
Who makest a show, but darest not strike, thy
conscience

470

Is so possess'd with guilt: come from thy ward;
For I can here disarm thee with this stick
And make thy weapon drop.

Mir. Beseech you, father.

Pros. Hence! hang not on my garments.

Mir. Sir, have pity;
I'll be his surety.

Pros. Silence! one word more
Shall make me chide thee, if not hate thee. What!
An advocate for an impostor! hush!
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish wench!
To the most of men this is a Caliban,
And they to him are angels.

I. 2. 475

480

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

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

24

Fer. So they are:
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats,
To whom I am 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.

485

490

Pros. [*Aside*] It works. [*To Fer.*] Come
on.

Thou hast done well, fine Ariel! [*To Fer.*] Follow me.
[*To Ari.*] Hark what thou else shalt do me.

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

495

Pros. Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.

Ari. To the syllable.

I. 2. 500

Pros. Come, follow. Speak not for him. [*Exeunt.*]

ACT II.

SCENE I. *Another part of the island.*

II. 1

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN,
FRANCISCO, *and others.*

Gon. Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe
Is common; every day, some sailor's wife,
The masters of some merchant, and the merchant,
Have just our theme of woe; but for the miracle,
I mean our preservation, few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

5

25

Alon. Prithee, peace.

Seb. He receives comfort like cold porridge.

10

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

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

Gon. Sir,—

Seb. One: tell.

15

Gon. When every grief is entertain'd that's offer'd,
Comes to the entertainer—

Seb. A dollar.

Gon. Dolour comes to him, indeed: you have spoken truer than you purposed.

20

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

Gon. Therefore, my lord,—

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

Alon. I prithee, spare.

Gon. Well, I have done: but yet,—

II. 1. 25

Seb. He will be talking.

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

Seb. The old cock.

Ant. The cockerel.

30

Seb. Done. The wager?

Ant. A laughter.

Seb. A match!

Adr. Though this island seem to be desert,—

Seb. Ha, ha, ha!—So, you're paid.

35

Adr. Uninhabitable, and almost inaccessible,—

Seb. Yet,—

Adr. Yet,—

Ant. He could not miss't.

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

40

Ant. Temperance was a delicate wench.

Seb. Ay, and a subtle; as he most learnedly delivered.

Adr. The air breathes upon us here most sweetly.

Seb. As if it had lungs, and rotten ones.

45

Ant. Or as 'twere perfumed by a fen.

Gon. Here is every thing advantageous to life.

Ant. True; save means to live.

Seb. Of that there's none, or little.

Gon. How lush and lusty the grass looks! how green!

II. 1. 50

Ant. The ground, indeed, is tawny.

Seb. With an eye of green in't.

Ant. He misses not much.

Seb. No; he doth but mistake the truth totally.

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

55

Seb. As many vouched rarities are.

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

60

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

Seb. Ay, or very falsely pocket up his report.

Gon. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the

65

	king's fair daughter Claribel to the King of Tunis.	
	<i>Seb.</i> 'Twas a sweet marriage, and we prosper well in our return.	
	<i>Adr.</i> Tunis was never graced before with such a paragon to their queen.	70
	<i>Gon.</i> Not since widow Dido's time.	
	<i>Ant.</i> Widow! a pox o' that! How came that widow in? widow Dido!	
	<i>Seb.</i> What if he had said 'widower Æneas' too? Good Lord, how you take it!	II. 1. 75
	<i>Adr.</i> 'Widow Dido' said you? you make me study of that: she was of Carthage, not of Tunis.	
27	<i>Gon.</i> This Tunis, sir, was Carthage.	
	<i>Adr.</i> Carthage?	
	<i>Gon.</i> I assure you, Carthage.	80
	<i>Seb.</i> His word is more than the miraculous harp; he hath raised the wall, and houses too.	
	<i>Ant.</i> What impossible matter will he make easy next?	
	<i>Seb.</i> I think he will carry this island home in his pocket, and give it his son for an apple.	85
	<i>Ant.</i> And, sowing the kernels of it in the sea, bring forth more islands.	
	<i>Gon.</i> Ay.	
	<i>Ant.</i> Why, in good time.	
	<i>Gon.</i> Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.	90
	<i>Ant.</i> And the rarest that e'er came there.	
	<i>Seb.</i> Bate, I beseech you, widow Dido.	
	<i>Ant.</i> O, widow Dido! ay, widow Dido.	95
	<i>Gon.</i> Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.	
	<i>Ant.</i> That sort was well fished for.	
	<i>Gon.</i> When I wore it at your daughter's marriage?	
	<i>Alon.</i> 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. Who is so far from Italy removed	II. 1. 100
	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?	105
	<i>Fran.</i> Sir, he may live: I saw him beat the surges under him, And ride upon their backs; he trod the water. Whose enmity he flung aside, and breasted	110
28	The surge most swoln that met him; his bold head 'Bove the contentious waves he kept, and oar'd Himself with his good arms in lusty stroke To the shore, that o'er his wave-worn basis bow'd, As stooping to relieve him: I not doubt He came alive to land.	115
	<i>Alon.</i> No, no, he's gone.	
	<i>Seb.</i> Sir, you may thank yourself for this great loss, That would not bless our Europe with your daughter, But rather lose her to an African; Where she, at least, is banish'd from your eye, Who hath cause to wet the grief on't.	120
	<i>Alon.</i> Prithee, peace.	
	<i>Seb.</i> You were kneel'd to, and importuned otherwise, By all of us; and the fair soul herself Weigh'd between loathness and obedience, at Which end o' the beam should bow. We have lost your	II. 1. 125

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

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

Gon. My lord Sebastian, 130
 The truth you speak doth lack some gentleness,
 And time to speak it in: you rub the sore,
 When you should bring the plaster.

Seb. Very well.

Ant. And most chirurgically.

Gon. It is foul weather in us all, good sir, 135
 When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I plantation of this isle, my lord,—

Ant. He'd sow't with nettle-seed.

Seb. Or docks, or mallows.

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

Seb. 'Scape being drunk for want of wine. 140

Gon. I' the commonwealth I would by contraries
 Execute all things; for no kind of traffic
 Would I admit; no name of magistrate;
 Letters should not be known; riches, poverty,
 And use of service, none; contract, succession, 145
 Bourn, bound of land, tilth, vineyard, none;
 No use of metal, corn, or wine, or oil;
 No occupation; all men idle, all;
 And women too, but innocent and pure;
 No sovereignty;— II. 1. 150

Seb. Yet he would be king on't.

Ant. The latter end of his commonwealth forgets the
 beginning.

Gon. All things in common nature should produce
 Without sweat or endeavour: treason, felony, 155
 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.

Seb. No marrying 'mong his subjects?

Ant. None, man; all idle; whores and knaves. 160

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

Seb. 'Save his majesty!

Ant. Long live Gonzalo!

Gon. And,—do you mark me, sir?

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

Gon. I do well believe your highness; and did it to 165
 minister occasion to these gentlemen, who are of such
 sensible and nimble lungs that they always use to
 laugh at nothing.

Ant. 'Twas you we laughed at.

Gon. Who in this kind of merry fooling am nothing to 170
 you: so you may continue, and laugh at nothing still.

30 *Ant.* What a blow was there given!

Seb. An it had not fallen flat-long.

Gon. You are gentlemen of brave mettle; you would lift
 the moon out of her sphere, if she would continue in it
 five weeks without changing. II. 1. 175

Enter ARIEL (invisible) playing solemn music.

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

Ant. Nay, good my lord, be not angry.

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

180

Ant. Go sleep, and hear us.

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

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

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

185

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

Alon. Thank you.—Wondrous heavy.

[*Alonso sleeps. Exit Ariel.*

Seb. What a strange drowsiness possesses them!

190

Ant. It is the quality o' the climate.

Seb. Why
Doth it not then our eyelids sink? I find not
Myself disposed to sleep.

31

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

195

Seb. What, art thou waking?

II. 1. 200

Ant. Do you not hear me speak?

Seb. I do; and surely
It is a sleepy language, and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.

205

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

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

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

210

Seb. Well, I am standing water.

Ant. I'll teach you how to flow.

Seb. Do so: to ebb
Hereditary sloth instructs me.

Ant. O,
If you but knew how you the purpose cherish
Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

215

Seb. Prithee, say on:
The setting of thine eye and cheek proclaim
A matter from thee; and a birth, indeed,
Which throes thee much to yield.

220

32

Ant. Thus, sir:
Although this lord of weak remembrance, this,

Who shall be of as little memory
 When he is earth'd, hath here almost persuaded,—
 For he's a spirit of persuasion, only
 Professes to persuade,—the king his son's alive,
 'Tis as impossible that he's undrown'd
 As he that sleeps here swims.

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

Ant. O, out of that 'no hope' 230
 What great hope have you! no hope that way is
 Another way so high a hope that even
 Ambition cannot pierce a wink beyond,
 But doubt discovery there. Will you grant with me
 That Ferdinand is drown'd?

Seb. He's gone.

Ant. Then, tell me, 235
 Who's the next heir of Naples?

Seb. Claribel.

Ant. She that is queen of Tunis; she that dwells 240
 Ten leagues beyond man's life; she that from Naples
 Can have no note, unless the sun were post,—
 The man i' the moon's too slow,—till new-born chins
 Be rough and razorable; she that from whom
 We all were sea-swallow'd, though some cast again,
 And by that destiny, to perform an act
 Whereof what's past is prologue; what to come,
 In yours and my discharge.

Seb. What stuff is this! How say you? 245
 'Tis true, my brother's daughter's queen of Tunis;
 So is she heir of Naples; 'twixt which regions
 There is some space.

Ant. A space whose every cubit 250
 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
 As well as he that sleeps; lords that can prate
 As amply and unnecessarily 255
 As this Gonzalo; I myself could make
 A chough of as deep chat. O, that you bore
 The mind that I do! what a sleep were this
 For your advancement! Do you understand me?

Seb. Methinks I do.

Ant. And how does your content 260
 Tender your own good fortune?

Seb. I remember
 You did supplant your brother Prospero.

Ant. True: 265
 And look how well my garments sit upon me;
 Much feater than before: my brother's servants
 Were then my fellows; now they are my men.

Seb. But for your conscience.

Ant. Ay, sir; where lies that? if 'twere a kibe, 270
 'Twould put me to my slipper: but I feel not
 This deity in my bosom: twenty consciences,
 That stand 'twixt me and Milan, candied be they,
 And melt, ere they molest! Here lies your brother,
 No better than the earth he lies upon,
 If he were that which now he's like, that's dead;
 Whom I, with this obedient steel, three inches of it,
 Can lay to bed for ever; whiles you, doing thus, 275
 To the perpetual wink for aye might put
 This ancient morsel, this Sir Prudence, who
 Should not upbraid our course. For all the rest,
 They'll take suggestion as a cat laps milk;
 They'll tell the clock to any business that
 We say befits the hour.

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

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

Seb. O, but one word.

[*They talk apart.*]

Re-enter ARIEL invisible.

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

[*Sings in Gonzalo's ear.*]

While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!

Ant. Then let us both be sudden.

Gon. Now, good angels
Preserve the king! [*They wake.*]

35 *Alon.* Why, how now? ho, awake!—Why are you
drawn?

Wherefore this ghastly looking?

Gon. What's the matter?

II. 1. 300

Seb. 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.

Alon. I heard nothing.

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

305

Alon. Heard you this, Gonzalo?

Gon. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:
I shook you, sir, and cried: as mine eyes open'd,
I saw their weapons drawn:—there was a noise,
That's verily. 'Tis best we stand upon our guard,
Or that we quit this place: let's draw our weapons.

310

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

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

315

Alon. Lead away.

Ari. Prospero my lord shall know what I have done:
So, king, go safely on to seek thy son. [*Exeunt.*]

SCENE II. *Another part of the island.*

II. 2

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

36 *Cal.* All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em: but
For every trifle are they set upon me;
Sometime like apes, that mow and chatter at me,

5

And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.

10

Enter TRINCULO.

Lo, now, lo!

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

15

Trin. Here's neither bush nor shrub, to bear off any
weather at all, and another storm brewing; I hear it
sing i' the wind: yond same black cloud, yond huge
one, looks like a foul bombard that would shed his
liquor. If it should thunder as it did before, I know not
where to hide my head: yond same cloud cannot
choose but fall by pailfuls. What have we here? a man
or a fish? dead or alive? A fish: he smells like a fish; a
very ancient and fish-like smell; a kind of not of the
newest Poor-John. A strange fish! Were I in England
now, as once I was, and had but this fish painted, not a
holiday fool there but would give a piece of silver:
there would this monster make a man; any strange
beast there makes a man: when they will not give a
doit to relieve a lame beggar, they will lay out ten to
see a dead Indian. 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 bed-fellows. I will here shroud till the dregs of
the storm be past.

20

II. 2. 25

30

35

37

Enter STEPHANO, *singing: a bottle in his hand.*

Ste. I shall no more to sea, to sea,
Here shall I die a-shore,—

40

This is a very scurvy tune to sing at a man's funeral:
well, here's my comfort. [*Drinks.*

[*Sings.* The master, the swabber, the boatswain, and I,
The gunner, and his mate,
Loved Mall, Meg, and Marian, and Margery,
But none of us cared for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!

45

She loved not the savour of tar nor of pitch;
Yet a tailor might scratch her where'er she did
itch.

II. 2. 50

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

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

[*Drinks.*

Cal. Do not torment me:—O!

Ste. What's the matter? Have we devils here? Do you
put tricks upon 's with savages and men of Ind, ha?
I have not 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's nostrils.

55

60

Cal. The spirit torments me:—O!

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

65

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

	<i>Ste.</i> 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.	70
38	<i>Cal.</i> Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee.	II. 2. 75
	<i>Ste.</i> Come on your ways; open your mouth; here is that which will give language to you, <i>cat</i> : open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend: open your chaps again.	80
	<i>Trin.</i> I should know that voice: it should be—but he is drowned; and these are devils:—O defend me!	
	<i>Ste.</i> Four legs and two voices,—a most delicate monster! His forward voice, now, is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come:—Amen! I will pour some in thy other mouth.	85
	<i>Trin.</i> Stephano!	
	<i>Ste.</i> Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster: I will leave him; I have no long spoon.	90
	<i>Trin.</i> Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo,—be not afeard,—thy good friend Trinculo.	95
	<i>Ste.</i> If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How earnest thou to be the siege of this moon-calf? can he vent Trinculos?	
	<i>Trin.</i> 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 moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scaped!	II. 2. 100 105
	<i>Ste.</i> Prithee, do not turn me about; my stomach is not constant.	
	<i>Cal.</i> [<i>aside</i>] These be fine things, an if they be not sprites.	
	That's a brave god, and bears celestial liquor: I will kneel to him.	110
39	<i>Ste.</i> How didst thou 'scape? How camest thou hither? swear, by this bottle, how thou camest 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.	115
	<i>Cal.</i> I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly.	
	<i>Ste.</i> Here; swear, then, how thou escapedst.	
	<i>Trin.</i> Swum ashore, man, like a duck: I can swim like a duck, I'll be sworn.	120
	<i>Ste.</i> Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.	
	<i>Trin.</i> O Stephano, hast any more of this?	
	<i>Ste.</i> The whole butt, man: my cellar is in a rock by the sea-side, where my wine is hid. How now, moon-calf! how does thine ague?	II. 2. 125
	<i>Cal.</i> Hast thou not dropp'd from heaven?	
	<i>Ste.</i> Out o' the moon, I do assure thee: I was the man i' the moon when time was.	

	<i>Cal.</i> I have seen thee in her, and I do adore thee: My mistress show'd me thee, and thy dog, and thy bush.	130
	<i>Ste.</i> Come, swear to that; kiss the book: I will furnish it anon with new contents: swear.	
	<i>Trin.</i> By this good light, this is a very shallow monster! I afear'd of him! A very weak monster! The man i' the moon! A most poor credulous monster! Well drawn, monster, in good sooth!	135
	<i>Cal.</i> I'll show thee every fertile inch o' th' island; And I will kiss thy foot: I prithee, be my god.	
	<i>Trin.</i> By this light, a most perfidious and drunken monster! when's god's asleep, he'll rob his bottle.	140
	<i>Cal.</i> I'll kiss thy foot; I'll swear myself thy subject.	
	<i>Ste.</i> Come on, then; down, and swear.	
40	<i>Trin.</i> I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him,—	145
	<i>Ste.</i> Come, kiss.	
	<i>Trin.</i> But that the poor monster's in drink: an abominable monster!	
	<i>Cal.</i> I'll show thee the best springs; I'll pluck thee berries;	II. 2. 150
	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.	
	<i>Trin.</i> A most ridiculous monster, to make a wonder of a poor drunkard!	155
	<i>Cal.</i> I prithee, let me bring thee where crabs grow; And I with my long nails will dig thee pig-nuts; Show thee a jay's nest, and instruct thee how To snare the nimble marmoset; I'll bring thee To clustering filberts, and sometimes I'll get thee Young scamels from the rock. Wilt thou go with me?	160
	<i>Ste.</i> 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.	165
	<i>Cal.</i> <i>sings drunkenly.</i>] Farewell, master; farewell, farewell!	
	<i>Trin.</i> A howling monster; a drunken monster!	
	<i>Cal.</i> No more dams I'll make for fish; Nor fetch in firing At requiring; Nor scrape trencher, nor wash dish: 'Ban, 'Ban, Cacaliban Has a new master:—get a new man.	170
	Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!	II. 2. 175
41	<i>Ste.</i> O brave monster! Lead the way. [Exeunt.	

ACT III.

SCENE I. *Before PROSPERO's cell.*

III. 1

Enter FERDINAND, bearing a log.

Fer. There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone, and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed.

5

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 labours,
Most busy lest, when I do it.

Enter MIRANDA; and PROSPERO at a distance, unseen.

Mir. Alas, now, pray you, 15
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoin'd to pile!
Pray, set it down, and rest you: when this burns,
'Twill weep for having wearied you. My father
Is hard at study; pray, now, rest yourself; 20
He's safe for these three hours.

42

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

Mir. If you'll sit down,
I'll bear your logs the while: pray, give me that;
I'll carry it to the pile.

Fer. No, precious creature; 25
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by. III. 1. 25

Mir. It would become me
As well as it does you: and I should do it
With much more ease; for my good will is to it, 30
And yours it is against. III. 1. 30

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

Mir. You look wearily.

Fer. No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you,—
Chiefly that I might set it in my prayers,— 35
What is your name? III. 1. 35

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

Fer. 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 40
The 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, 45
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

43

Mir. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen 50
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you; 55
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. III. 1. 50

Fer. I am, in my condition,
A prince, Miranda; I do think, a king; 60
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.

65

Mir. Do you love me?

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

70

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

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

III. 1. 75

Fer. Wherefore weep you?

44 *Mir.* At mine unworthiness, that dare not offer
What I desire to give; and much less take
What I shall die to want. But this is 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!
I am your wife, if you will marry me;
If not, I'll die your maid: to be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

80

85

Fer. My mistress, dearest;
And I thus humble ever.

Mir. My husband, then?

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

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

90

Fer. A thousand thousand!

[*Exeunt Fer. and Mir. severally.*

Pros. 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 supper-time, must I perform
Much business appertaining.

95

[*Exit.*

SCENE II. *Another part of the island.*

III. 2

Enter CALIBAN, STEPHANO, and TRINCULO.

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

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

5

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

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

10

Ste. 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

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

Ste. We'll not run, Monsieur Monster.

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

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

20

Cal. How does thy honour? Let me lick thy shoe. I'll not serve him, he is not valiant.

Trin. 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 to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

III. 2. 25

Cal. Lo, how he mocks me! wilt thou let him, my lord?

Trin. 'Lord,' quoth he! That a monster should be such a natural!

30

Cal. Lo, lo, again! bite him to death, I prithee.

Ste. 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.

35

Cal. I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

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

46

Enter ARIEL, *invisible.*

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

40

Ari. Thou liest.

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

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

45

Trin. Why, I said nothing.

Ste. Mum, then, and no more. Proceed.

Cal. 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 darest, But this thing dare not,—

III. 2. 50

Ste. That's most certain.

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

Ste. How now shall this be compassed? Canst thou bring me to the party?

55

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

Ari. Thou liest; thou canst not.

Cal. What a pied ninny's this! Thou scurvy patch! I do beseech thy Greatness, give him blows, And take his bottle from him: when that's gone, He shall drink nought but brine; for I'll not show him Where the quick freshes are.

60

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

65

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

Ste. Didst thou not say he lied?

70

Ari. Thou liest.

Ste. Do I so? take thou that. [*Beats him.*] As you like this, give me the lie another time.

47

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

III. 2. 75

Cal. Ha, ha, ha!

Ste. Now, forward with your tale.—Prithee, stand

farther off.

80

Cal. Beat him enough: after a little time, I'll beat him too.

Ste. Stand farther. Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him
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 wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his books.

85

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.

90

95

Ste. Is it so brave a lass?

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

III. 2. 100

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

105

Trin. Excellent.

48

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

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

Ste. Ay, on mine honour.

110

Ari. This will I tell my master.

Cal. Thou makest me merry; I am full of pleasure:
Let us be jocund: will you troll the catch
You taught me but while-ere?

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

115

Flout 'em and scout 'em, and scout 'em and flout 'em;
Thought is free.

Cal. That's not the tune.

[*Ariel* plays the tune on a tabor and pipe.

Ste. What is this same?

120

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

Ste. If thou beest a man, show thyself in thy likeness:
if thou beest a devil, take't as thou list.

Trin. O, forgive me my sins!

III. 2. 125

Ste. He that dies pays all debts: I defy thee. Mercy
upon us!

Cal. Art thou afeard?

Ste. No, monster, not I.

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

130

135

49

Ste. This will prove a brave kingdom to me, where I

140

shall have my music for nothing.

Cal. When Prospero is destroyed.

Ste. That shall be by and by: I remember the story.

Trin. The sound is going away; let's follow it, and after do our work.

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

145

Trin. Wilt come? I'll follow, Stephano. [Exeunt.]

SCENE III. *Another part of the island.*

III. 3

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *and others.*

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

Alon. Old lord, I cannot blame thee,
Who am myself attach'd with weariness,
To the dulling of my spirits: sit down, and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer: he is drown'd
Whom thus we stray to find; and the sea mocks
Our frustrate search on land. Well, let him go.

5

10

Ant. [*Aside to Seb.*] I am right glad that he's so out of hope.

Do not, for one repulse, forego the purpose
That you resolved to effect.

Seb. [*Aside to Ant.*] The next
advantage
Will we take throughly.

50 *Ant.* [*Aside to Seb.*] Let it be to-night;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such vigilance
As when they are fresh.

15

Seb. [*Aside to Ant.*] I say, to-night: no more.

[*Solemn and strange music.*]

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

Gon. Marvellous sweet music!

Enter PROSPERO *above, invisible. Enter several strange Shapes, bringing in a banquet: they dance about it with gentle actions of salutation; and, inviting the King, &c. to eat, they depart.*

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

20

Seb. 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.

Ant. I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true: travellers ne'er did lie,
Though fools at home condemn 'em.

III. 3. 25

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

30

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

35

Alon. I cannot too much muse
Such shapes, such gesture, and such sound,
expressing—
51 Although they want the use of tongue—a kind
Of excellent dumb discourse.
Pros. [*Aside*] Praise in departing.
Fran. They vanish'd strangely.
Seb. No matter, since 40
They have left their viands behind; for we have
stomachs.—
Will't please you taste of what is here?
Alon. Not I.
Gon. Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 45
'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we
find
Each putter-out of five for one will bring us
Good warrant of.
Alon. I will stand to, and feed,
Although my last: no matter, since I feel III. 3. 50
The best is past. Brother, my lord the duke,
Stand to, and do as we.
Thunder and lightning. Enter ARIEL, like a harpy;
claps his wings upon the table; and, with a
quaint device, the banquet vanishes.
Ari. You are three men of sin, whom Destiny,—
That hath to instrument this lower world
And what is in't,—the never-surfeited sea 55
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 valour men hang and drown
Their proper selves.
[*Alon., Seb. &c. draw their swords.*]
You fools! I and my fellows 60
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume: my fellow-ministers 65
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; 70
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, 75
They have bereft; and do pronounce by me:
Lingering 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 80
Upon your heads,—is nothing but heart-sorrow
And a clear life ensuing.
He vanishes in thunder; then, to soft music, enter
the Shapes again, and dance, with mocks and
mows, and carrying out the table.
Pros. Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing bated 85
In what thou hadst to say: so, with good life
And observation strange, my meaner ministers
Their several kinds have done. My high charms work,

And these mine enemies are all knit up
 In their distractions: they now are in my power; 90
 And in these fits I leave them, while I visit
 53 Young Ferdinand,—whom they suppose is drown'd,—
 And his and mine loved darling. [Exit above.
Gon. I' the name of something holy, sir, why stand you
 In this strange stare?
Alon. O, it is monstrous, monstrous! 95
 Methought the billows spoke, and told me of it;
 The winds did sing it to me; and the thunder,
 That deep and dreadful organ-pipe, pronounced
 The name of Prosper: it did bass my trespass.
 Therefore my son i' th' ooze is bedded; and III. 3. 100
 I'll seek him deeper than e'er plummet sounded,
 And with him there lie mudded. [Exit.
Seb. But one fiend at a time,
 I'll fight their legions o'er.
Ant. I'll be thy second.
 [Exeunt Seb. and Ant.
Gon. All three of them are desperate: their great guilt,
 Like poison given to work a great time after, 105
 Now 'gins to bite the spirits. I do beseech you,
 That are of suppler joints, follow them swiftly,
 And hinder them from what this ecstasy
 May now provoke them to.
Adr. Follow, I pray you. [Exeunt.
 54

ACT IV.

SCENE I. *Before PROSPERO'S cell.*

IV. 1

Enter PROSPERO, FERDINAND, and MIRANDA.

Pros. If I have too austere punish'd you,
 Your compensation makes amends; for I
 Have given you here a third of mine own life,
 Or that for which I live; who once again
 I tender to thy hand: all thy vexations 5
 Were but my trials of thy love, and thou
 Hast strangely stood the test: here, afore Heaven,
 I ratify this my rich gift. O Ferdinand,
 Do not smile at me that I boast her off,
 For thou shalt find she will outstrip all praise, 10
 And make it halt behind her.
Fer. I do believe it
 Against an oracle.
Pros. Then, as my gift, and thine own acquisition
 Worthily purchased, take my daughter: but
 If thou dost break her virgin-knot before 15
 All sanctimonious ceremonies may
 With full and holy rite be minister'd,
 No sweet aspersion shall the heavens let fall
 To make this contract grow; but barren hate,
 Sour-eyed disdain and discord shall bestrew 20
 The union of your bed with weeds so loathly
 That you shall hate it both: therefore take heed,
 As Hymen's lamps shall light you.
Fer. As I hope
 For quiet days, fair issue and long life,
 With such love as 'tis now, the murkiest den, 25
 The most opportune place, the strong'st suggestion
 Our worser Genius can, shall never melt
 Mine honour into lust, to take away
 The edge of that day's celebration
 When I shall think, or Phœbus' steeds are founder'd, 30
 Or Night kept chain'd below.
Pros. Fairly spoke.
 Sit, then, and talk with her; she is thine own.

What, Ariel! my industrious servant, Ariel!

Enter ARIEL.

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

Pros. Thou and thy meaner fellows your last service
Did worthily perform; and I must use you 35
In such another trick. Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple 40
Some vanity of mine art: it is my promise,
And they expect it from me.

Ari. Presently?

Pros. Ay, with a twink.

Ari. Before you can say, 'come,' and 'go,'
And breathe twice, and cry, 'so, so,' 45
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

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

Ari. Well, I conceive. [Exit. IV. 1. 50

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

Fer. I warrant you, sir;
The white cold virgin snow upon my heart 55
Abates the ardour of my liver.

Pros. Well.
Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear, and pertly!
No tongue! all eyes! be silent. [Soft music.

Enter IRIS.

Iris. Ceres, most bounteous lady, thy rich leas 60
Of wheat, rye, barley, vetches, oats, and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy best betrimms, 65
To make cold nymphs chaste crowns; and thy
broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipt vineyard;
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air;—the queen o' the sky, 70
Whose watery arch and messenger am I,
Bids thee leave these; and with her sovereign grace,
Here on this grass-plot, in this very place,
To come and sport:—her peacocks fly amain:
Approach, rich Ceres, her to entertain. IV. 1. 75

Enter CERES.

Cer. Hail, many-colour'd 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 80
My bosky acres and my unshrub'd down,
Rich scarf to my proud earth;—why hath thy queen
Summon'd me hither, to this short-grass'd green?

Iris. A contract of true love to celebrate;
And some donation freely to estate 85
On the blest lovers.

Cer. Tell me, heavenly bow,
If Venus or her son, as thou dost know,
Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company 90
I have forsworn.

Iris. Of her society

Be not afraid: I met her Deity
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have
done

Some wanton charm upon this man and maid,
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.

95

Cer. High'st queen of state,
Great Juno, comes; I know her by her gait.

IV. 1. 100

Enter JUNO.

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

105

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

Cer. Earth's increase, foison plenty,
Barns and garners never empty;
Vines with clustering bunches growing;
Plants with goodly burthen 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.

110

115

58

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

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

120

Fer. Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise.

[*Juno and Ceres whisper, and send Iris on
employment.*

Pros. Sweet, now, silence!
Juno and Ceres whisper seriously;
There's something else to do: hush, and be mute,
Or else our spell is marr'd.

IV. 1. 125

Iris. You nymphs, call'd Naiads, of the wondrous
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.

130

Enter certain Nymphs.

You sunburnt 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.

135

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

59

Pros. [*Aside*] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come. [*To the Spirits.*] Well done! avoid; no
more!

140

Fer. This is strange: your father's in some passion

That works him strongly.

Mir. Never till this day
Saw I him touch'd with anger so distemper'd.

145

Pros. You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:

IV. 1. 150

And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my old brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell,
And there repose: a turn or two I'll walk,
To still my beating mind.

155

160

Fer. Mir. We wish your peace. [*Exeunt.*]

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

60

Enter ARIEL.

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

165

Pros. Spirit,
We must prepare to meet with Caliban.

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

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

170

Ari. I told you, sir, they were red-hot with drinking;
So full of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanced their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears,
That, calf-like, they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss, and
thorns,

IV. 1. 175

180

Which enter'd their frail shins: at last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

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

185

Ari. I go, I go. [*Exit.*]

Pros. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

190

61

Re-enter ARIEL, *loaden with glistering apparel, &c.*

Come, hang them on this line.

PROSPERO and ARIEL remain, invisible. Enter CALIBAN,
STEPHANO, and TRINCULO, all wet.

Cal. Pray you, tread softly, that the blind mole may not
Hear a foot fall: we now are near his cell.

195

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

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

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

IV. 1. 200

Trin. Thou wert but a lost monster.

Cal. Good my lord, give me thy favour still.
Be patient, for the prize I'll bring thee to
Shall hoodwink this mischance: therefore speak softly.
All's hush'd as midnight yet.

205

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

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

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

210

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

Cal. Prithee, my king, be quiet. See'st thou here,
This is the mouth o' the cell: no noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

215

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

220

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

Cal. Let it alone, thou fool; it is but trash.

Trin. O, ho, monster! we know what belongs to a frippery. O King Stephano!

IV. 1. 225

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

Trin. Thy Grace shall have it.

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

230

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

235

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

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

240

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

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

245

Ste. Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this.

IV. 1. 250

Trin. And this.

Ste. Ay, and this.

A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, and hunt them about, PROSPERO and ARIEL setting them on.

Pros. Hey, Mountain, hey!

Ari. Silver! there it goes, Silver!

Pros. Fury, fury! there, Tyrant, there! hark, hark!

255

[Cal., Ste., and Trin. are driven out.]

Go charge my goblins that they grind their joints
 With dry convulsions; shorten up their sinews
 With aged cramps; and more pinch-spotted make them
 Then pard or cat o' mountain.

Ari. Hark, they roar!

Pros. Let them be hunted soundly. At this hour
 Lie at my mercy all mine enemies:
 Shortly shall all my labours end, and thou
 Shalt have the air at freedom: for a little
 Follow, and do me service.

[*Exeunt.*]

260

ACT V.

SCENE I. *Before the cell of Prospero.*

V. 1

Enter PROSPERO in his magic robes, and ARIEL.

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

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

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

5

Ari. Confined together
 In the same fashion as you gave in charge,
 Just as you left them; all prisoners, sir,
 In the line-grove which weather-fends your cell;
 They cannot budge till your release. The king,
 His brother, and yours, abide all three distracted,
 And the remainder mourning over them,
 Brimful of sorrow and dismay; but chiefly
 Him that you term'd, sir, "The good old lord, Gonzalo;"
 His tears run down his beard, like winter's drops
 From eaves of reeds. Your charm so strongly works
 'em,

10

15

64

That if you now beheld them, your affections
 Would become tender.

Pros. Dost thou think so, spirit?

Ari. Mine would, sir, were I human.

Pros. And mine shall.
 Hast thou, which art but air, a touch, a feeling
 Of their afflictions, and shall not myself,
 One of their kind, that relish all as sharply,
 Passion as they, be kindlier moved than thou art?
 Though with their high wrongs I am struck to the
 quick,

20

V. 1. 25

Yet with my nobler reason 'gainst my fury
 Do I take part: the rarer action is
 In virtue than in vengeance: they being penitent,
 The sole drift of my purpose doth extend
 Not a frown further. Go release them, Ariel:
 My charms I'll break, their senses I'll restore,
 And they shall be themselves.

30

Ari. I'll fetch them, sir. [*Exit.*]

Pros. Ye elves of hills, brooks, standing lakes, and
 groves;

And ye that on the sands with printless foot
 Do chase the ebbing Neptune, and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Whereof the ewe not bites; and you whose pastime
 Is to make midnight mushrooms, that rejoice
 To hear the solemn curfew; by whose aid—
 Weak masters though ye be—I have bedimm'd
 The noontide sun, call'd forth the mutinous winds.
 And 'twixt the green sea and the azured vault
 Set roaring war: to the dread rattling thunder

35

40

65 Have I given fire, and rifted Jove's stout oak 45
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs pluck'd 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 V. 1. 50
I here abjure; and, when I have required
Some heavenly music,—which even now I do,—
To work mine end upon their senses, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth, 55
And deeper than did ever plummet sound
I'll drown my book. [Solemn music.]

*Re-enter ARIEL before: then ALONSO, with a frantic
gesture, attended by GONZALO; SEBASTIAN and
ANTONIO in like manner, attended by ADRIAN and
FRANCISCO: they all enter the circle which
PROSPERO had made, and there stand charmed;
which PROSPERO observing, speaks:*

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boil'd within thy skull! There stand, 60
For you are spell-stopp'd.
Holy Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine,
Fall fellowly drops. The charm dissolves apace;
And as the morning steals upon the night, 65
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 70
Home both in word and deed. Most cruelly
66 Didst thou, Alonso, use me and my daughter:
Thy brother was a furtherer in the act.
Thou art pinch'd for't now, Sebastian. Flesh and blood,
You, brother mine, that entertain'd ambition, V. 1. 75
Expell'd remorse and nature; who, with Sebastian,—
Whose inward pinches therefore are most strong,—
Would here have kill'd your king; I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell; and the approaching tide 80
Will shortly fill the reasonable shore,
That now lies foul and muddy. Not one of them
That yet looks on me, or would know me: Ariel,
Fetch me the hat and rapier in my cell:
I will discase me, and myself present 85
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. 90
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Pros. Why, that's my dainty Ariel! I shall miss thee; 95
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, V. 1. 100
67 And presently, I prithee.

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

Gon. All torment, trouble, wonder and amazement
Inhabits here: some heavenly power guide us 105
Out of this fearful country!

Pros. Behold, sir king,
The wronged Duke of Milan, Prospero:

For more assurance that a living prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome. 110

Alon. Whether thou be'st he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats, as of flesh and blood; and, since I saw thee,
The affliction of my mind amends, with which, 115
I fear, a madness held me: this must crave—
An if this be at all—a most strange story.
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs.—But how should
Prospero
Be living and be here?

Pros. First, noble friend, 120
Let me embrace thine age, whose honour cannot
Be measured or confined.

Gon. Whether this be
Or be not, I'll not swear.

Pros. You do yet taste
Some subtilties o' the isle, that will not let you
Believe things certain. Welcome, my friends all! 125
[*Aside to Seb. and Ant.*] But you, my brace of lords,
were I so minded,
I here could pluck his Highness' frown upon you,
And justify you traitors: at this time
I will tell no tales.

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

Pros. No.
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault,—all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore. 130

Alon. If thou be'st Prospero,
Give us particulars of thy preservation; 135
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost—
How sharp the point of this remembrance is!—
My dear son Ferdinand.

Pros. I am woe for't, sir.

Alon. Irreparable is the loss; and patience 140
Says it is past her cure.

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

Alon. You the like loss!

Pros. As great to me as late; and, supportable 145
To make the dear loss, have I means much weaker
Than you may call to comfort you, for I
Have lost my daughter.

Alon. A daughter?
O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish 150
Myself were mudded in that oozy bed
Where my son lies. When did you lose you daughter?

Pros. In this last tempest. I perceive, these lords
At this encounter do so much admire,
That they devour their reason, and scarce think 155
Their eyes do offices of truth, their words

69
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero, and that very duke
Which was thrust forth of Milan; who most strangely 160
Upon this shore, where you were wreck'd, was landed,
To be the Lord on't. No more yet of this;
For 'tis a chronicle of day by day,

Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, sir; 165
This cell's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye 170
As much as me my dukedom.

*Here Prospero discovers FERDINAND and MIRANDA
playing at chess.*

Mir. Sweet lord, you play me false.

Fer. No, my dear'st love,
I would not for the world.

Mir. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

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

Seb. A most high miracle!

Fer. Though the seas threaten, they are merciful;
I have cursed them without cause. [*Kneels.*]

Alon. Now all the blessings 180
Of a glad father compass thee about!
Arise, and say how thou camest here.

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

70

Pros. 'Tis new to thee.

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

Fer. Sir, she is mortal;
But by immortal Providence she's mine:
I chose her when I could not ask my father 190
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
Received a second life; and second father 195
This lady makes him to me.

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

Pros. There, sir, stop:
Let us not burthen our remembrances with
A heaviness that's gone.

Gon. I have inly wept, 200
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessed crown!
For it is you that have chalk'd forth the way
Which brought us hither.

Alon. I say, Amen, Gonzalo!

Gon. Was Milan thrust from Milan, that his issue 205
Should become kings of Naples? O, rejoice
Beyond a common joy! and set it down
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife 210
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own.

71

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

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

O, look, sir, look, sir! here is more of us:
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?

220

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

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

V. 1. 225

Pros. [*Aside to Ari.*] My tricky spirit!

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

Boats. If I did think, sir, I were well awake,
I'd strive to tell you. We were dead of sleep,
And—how we know not—all clapp'd under hatches;
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And 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
Capering to eye her:—on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

230

235

Ari. [*Aside to Pros.*] Was't well done?

240

72

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

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

Pros. Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business; at pick'd leisure
Which shall be shortly, single I'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents; till when, be cheerful,
And think of each thing well. [*Aside to Ari.*] Come
hither, spirit:
Set Caliban and his companions free;
Untie the spell. [*Exit Ariel.*] How fares my gracious
sir?

245

V. 1. 250

There are yet missing of your company
Some few odd lads that you remember not.

255

*Re-enter ARIEL, driving in CALIBAN, STEPHANO, and
TRINCULO, in their stolen apparel.*

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

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

260

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

Seb. Ha, ha!
What things are these, my lord Antonio?
Will money buy 'em?

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

265

73

Pros. Mark but the badges of these men, my lords,

Then say if they be true. This mis-shapen knave,
His mother was a witch; and one so strong
That could control the moon, make flows and ebbs, 270
And deal in her command, without her power.
These three have robb'd me; and this demi-devil—
For he's a bastard one—had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine. V. 1. 275

Cal. I shall be pinch'd to death.

Alon. Is not this Stephano, my drunken butler?

Seb. He is drunk now: where had he wine?

Alon. And Trinculo is reeling ripe: where should they 280
Find this grand liquor that hath gilded 'em?—
How camest thou in this pickle?

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

Seb. Why, how now, Stephano! 285

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

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

Ste. I should have been a sore one, then.

Alon. This is a strange thing as e'er I look'd on.
[*Pointing to Caliban.*]

Pros. He is as disproportion'd in his manners 290
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

Cal. Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice-double ass 295
Was I, to take this drunkard for a god,
And worship this dull fool!

74 *Pros.* Go to; away!

Alon. Hence, and bestow your luggage where you
found it.

Seb. Or stole it, rather. [*Exeunt Cal., Ste., and Trin.*]

Pros. Sir, I invite your Highness and your train 300
To my poor cell, where you shall take your rest
For this one night; which, part of it, I'll waste
With such discourse as, I not doubt, shall make it
Go quick away: the story of my life,

And the particular accidents gone by 305
Since I came to this isle: and in the morn
I'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-beloved solemnized;
And thence retire me to my Milan, where 310
Every third thought shall be my grave.

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

Pros. I'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off. [*Aside to Ari.*] My Ariel, chick, 315
That is thy charge: then to the elements
Be free, and fare thou well! Please you, draw near.

[*Exeunt.*]

75

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,
 Since I have my dukedom got,
 And pardon'd the deceiver, dwell
 In this bare island by your spell;
 But release me from my bands
 With the help of your good hands:
 Gentle breath of yours my sails
 Must fill, or else my project fails,
 Which was to please. Now I want
 Spirits to enforce, art to enchant;
 And my ending is despair,
 Unless I be relieved by prayer,
 Which pierces so, that it assaults
 Mercy itself, and frees all faults.
 As you from crimes would pardon'd be,
 Let your indulgence set me free.

5
10
15
20

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NOTES.

NOTE I.

I. 1. 15. *What cares these roarers.* This grammatical inaccuracy, which escaped correction in the later folios, probably came from Shakespeare's pen. Similar cases occur frequently, especially when the verb precedes its nominative. For example, *Tempest*, IV. 1. 262, 'Lies at my mercy all mine enemies,' and *Measure for Measure*, II. 1. 22, 'What knows the laws, &c.' We correct it in those passages where the occurrence of a vulgarism would be likely to annoy the reader. In the mouth of a Boatswain it can offend no one. We therefore leave it.

NOTE II.

I. 1. 57-59. *Mercy on us!—we split, &c.* It may be doubtful whether the printer of the first folio intended these broken speeches to express 'a confused noise within.' Without question such was the author's meaning. Rowe, however, and subsequent editors, printed them as part of Gonzalo's speech. Capell was the first editor who gave the true arrangement.

NOTE III.

I. 2. 173. *princesses.* See Mr Sidney Walker's *Shakespeare's Versification*, p. 243 sqq. 'The plurals of substantives ending in *s*, in certain instances, in *se*, *ss*, *ce*, and sometimes *ge*, ... are found without the usual addition of *s* or *es*, in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced.'

In this and other instances, we have thought it better to trust to the ear of the reader for the rhythm than to introduce an innovation in orthography which might perplex him as to the sense. The form 'princesses,' the use of which in Shakespeare's time was doubted by one of our correspondents, is found in the *History of King Leir*.

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Rowe's reading 'princes' might be defended on the ground that the sentiment is general, and applicable to royal children of both sexes; or that Sir Philip Sidney, in the first book of the *Arcadia*, calls Pamela and Philoclea 'princes.'

NOTE IV.

I. 2. 298. The metre of this line, as well as of lines 301, 302, is defective, but as no mode of correction can be regarded as completely satisfactory we have in accordance with our custom left the lines as they are printed in the Folio. The defect, indeed, in the metre of line 298 has not been noticed except by Hanmer, who makes a line thus:

'Do so, and after two days I'll discharge thee.'

Possibly it ought to be printed thus:

'Do so; and
 After two days
 I will discharge thee.'

There is a broken line, also of four syllables, 253 of the same scene, another of seven, 235.

There is no reason to doubt that the *words* are as Shakespeare wrote them, for, although the action of the play terminates in less than four hours (I. 2. 240 and V. 1. 186), yet Ariel's ministry is not to end till the voyage to Naples shall be over. Prospero, too, repeats his promise, and marks his contentment by further shortening the time of servitude, 'within two days,' I. 2. 420. Possibly 'Invisible' (301) should have a line to itself. Words thus occupying a broken line acquire a marked emphasis.

But the truth is that in dialogue Shakespeare's language passes so rapidly from verse to prose and from prose to verse, sometimes even hovering, as it were, over the confines, being rhythmical rather than metrical, that all attempts to give regularity to the metre must be made with diffidence and received with doubt.

NOTE V.

I. 2. 377, 378:

*Courtsied when you have and kiss'd
The wild waves whist.*

This punctuation seems to be supported by what Ferdinand says (391, 392):

'The music crept by me upon the waters,
Allaying both their fury and my passion, &c.'

At the end of the stanza we have printed *Hark, hark! ... The watch-dogs bark* as that part of the burthen which 'sweet sprites bear.' The other part is borne by distant watch-dogs.

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NOTE VI.

I. 2. 443. *I fear you have done yourself some wrong.* See this phrase used in a similar sense, *Measure for Measure*, I. 11. 39.

NOTE VII.

II. 1. 27. *Which, of he or Adrian.* 'Of' is found in the same construction, *Midsummer Night's Dream*, III. 2. 336,

'Now follow if thou darest to try whose right,
Of thine or mine, is most in Helena.'

NOTE VIII.

II. 1. 157. *Of its own kind.* There is no doubt, as Dr Guest has shewn, that 'it,' which is the reading of the 1st and 2nd folios, was commonly used as a genitive in Shakespeare's time, as it is still in some provincial dialects. 'Its,' however, was coming into use. One instance occurs in this play, I. 11. 95, 'in its contrary.'

NOTE IX.

II. 1. 241. *she that from whom.* Mr Spedding writes: 'The received emendation is not satisfactory to me. I would rather read, "She that—From whom? All were sea-swallow'd &c., i.e. from whom should she have note? The report from Naples will be that all were drowned. We shall be the only survivors." The break in the construction seems to me characteristic of the speaker. But you must read the whole speech to feel the effect.'

NOTE X.

II. 1. 249-251. All editors except Mr Staunton have printed in italics (or between inverted commas) only as far as '*Naples?*', but as '*keep*' is printed with a small k in the folios, they seem to sanction the arrangement given in our text.

NOTE XI.

II. 1. 267. *Ay, sir; where lies that? if 'twere a kibe.* Mr Singer and Mr Dyce have changed "'twere' to 'it were' for the sake of the metre. But then the first part of the line must be read with a wrong emphasis. The proper emphasis clearly falls on the first, third, and fifth syllables, 'Aý, sir; whére lies thát?' See Preface.

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NOTE XII.

II. 2. 165. Before 'here; bear my bottle' Capell inserts a stage direction [*To Cal.*], but it appears from III. 2. 62, that Trinculo was entrusted with the office of bottle-bearer.

NOTE XIII.

III. 1. 15. *Most busy lest, when I do it.* As none of the proposed emendations can be regarded as certain, we have left the reading of F₁, though it is manifestly corrupt. The spelling 'doe' makes Mr Spedding's conjecture 'idlest' for 'I doe it' more probable.

NOTE XIV.

III. 3. 17. The stage direction, which we have divided into two parts, is placed all at once in the folios after 'as when they are fresh' [Solemne and strange Musicke; and Prosper on the top (invisible:) Enter ... depart].

Pope transferred it to follow Sebastian's words, 'I say, to night: no more.'

NOTE XV.

III. 3. 48. *Each putter out of five for one.* See Beaumont and Fletcher, *The Noble Gentleman*, I. 1. (Vol. II. p. 261, ed. Moxon): 'The return will give you five for one.' MARINE is about to travel.

NOTE XVI.

IV. 1. 146. *You do look, my son, in a moved sort.* Seymour suggests a transposition: 'you do, my son, look in a moved sort.' This line however can scarcely have come from Shakespeare's pen. Perhaps the writer who composed the Masque was allowed to join it, as best he might, to Shakespeare's words,

which re-commence at 'Our revels now are ended,' &c.

NOTE XVII.

IV. 1. 230. *Let's alone.* See Staunton's "Shakespeare," Vol. I. p. 81, note (b).

NOTE XVIII.

V. 1. 309. *Of these our dear-beloved solemnized.* The Folios have 'belov'd'; a mode of spelling, which in this case is convenient as indicating the probable rhythm of the verse. We have written 'beloved,' in accordance with the general rule mentioned in the Preface.

'Solemnized' occurs in four other verse passages of Shakespeare. It is three times to be accented 'sólemnized' and once (*Love's Labour's Lost*, II. 1. 41) 'solémnized.'

CRITICAL APPARATUS

("Linenotes").

Act I: Scene 1

Sc. I. On a ship at sea] Pope.

Enter ... Boatswain] Collier MS. adds 'shaking off wet.'

3. *Good,*] Rowe. *Good:* Ff. *Good.* Collier.

7. *till thou burst thy wind*] *till thou burst, wind* Johnson conj. *till thou burst thee, wind* Steevens conj.

8. Capell adds stage direction [Exeunt Mariners aloft.

11. *boatswain*] Pope. *boson* Ff.

11-18. Verse. S. Walker conj.

15. *cares*] *care* Rowe. See note (i).

31. [Exeunt] Theobald. [Exit. Ff.

33. *Bring her to try*] F₄. *Bring her to Try* F₁ F₂ F₃. *Bring her to. Try* Story conj.

33-35. Text as in Capell. *A plague—A cry within.* Enter Sebastian, Anthonio, and Gonzalo. *upon this howling.* Ff.

34-37. Verse. S. Walker conj.

43. *for*] *from* Theobald.

46. *two courses off to sea*] *two courses; off to sea* Steevens (Holt conj.).

46. [Enter...] [Re-enter... Dyce.

47. [Exeunt. Theobald.

50. *at*] *are at* Rowe.

50-54. Printed as prose in Ff.

56. *to glut*] *t' englut* Johnson conj.

57. See note (ii).

59. *Farewell, brother!*] *Brother, farewell!* Theobald.

60. *with the*] Rowe. *with'* F₁ F₂. *with* F₃ F₄.

61. [Exeunt A. and S.] [Exit. Ff.

63. *furze*] Rowe. *firrs* F₁ F₂ F₃. *firs* F₄.

long heath, brown furze] *ling, heath, broom, furze* Hanmer.

65. [Exeunt] [Exit F₁, om. F₂ F₃ F₄.

Act I: Scene 2

3. *stinking*] *flaming* Singer conj. *kindling* S. Verges conj.

4. *cheek*] *heat* Collier MS. *crack* Staunton conj.

7. *creature*] *creatures* Theobald.

13. *fraughting*] Ff. *fraighted* Pope. *fraighting* Theobald. *freighting* Steevens.

15. Mir. *O, woe the day!* Pros. *No harm.*] Mir. *O woe the day! no harm?* Johnson conj.

19. *I am more better*] *I'm more or better* Pope.

24. [Lays ... mantle] Pope.

28. *provision*] F₁. *compassion* F₂ F₃ F₄. *prevision* Hunter conj.

29. *soul*] *soul lost* Rowe. *foyle* Theobald. *soil* Johnson conj. *loss* Capell. *foul* Wright conj.

31. *betid*] F₁. *betide* F₂ F₃ F₄.

35. *a*] F₁. *the* F₂ F₃ F₄.

38. *thou*] om. Pope.

41. *Out*] *Full* Pope (after Dryden). *Quite* Collier MS.

44. *with*] *in* Pope (after Dryden).

53. *Twelve year ... year*] *Tis twelve years ... years* Pope.

58, 59. *and his only heir And princess*] *and his only heir A princess* Pope. *thou his only heir And princess* Steevens. *and though his only heir A princess*] Johnson conj.

63. *holp*] *help'd* Pope.

- O, my heart*] *My heart* Pope.
78. *me*] om. F₃ F₄.
80. *whom ... whom*] F₂ F₃ F₄. *who ... who* F₁.
81. *trash*] *plash* Hanmer.
- 82, 83. *'em ... 'em*] *them ... them* Capell.
84. *i' the state*] *i'th state* F₁. *e'th state* F₂. *o'th state* F₃ F₄. om. Pope.
88. *O, good sir ... mark me.*] *Good sir ... mark me then.* Pope. *O yes, good sir ... mark me.* Capell.
Mir. *O, ... do.* Pros. *I ... me*] *I ... me.* Mir. *O ... do.* Steevens.
89. *dedicated*] *dedicate* Steevens (Ritson conj.).
91. *so*] F₁. om. F₂ F₃ F₄.
97. *lorded*] *loaded* Collier MS.
99. *exact, like*] *exact. Like* Ff.
100. *having into truth ... of it*] *loving an untruth, and telling 't oft* Hanmer. *having unto truth ... oft* Warburton. *having to untruth ... of it* Collier MS. *having sinn'd to truth ... oft* Musgrave conj. *telling*] *quelling* S. Verges conj.
101. *Made ... memory*] *Makes ... memory* Hanmer. *Makes ... memory too* Musgrave conj.
103. *indeed the duke*] *the duke* Steevens. *indeed duke* S. Walker conj.
out o' the] *from* Pope.
105. *his*] *is* F₂.
- 105, 106. *ambition growing*] *ambition Growing* Steevens.
106. *hear?*] *hear, child?* Hanmer.
109. *Milan*] *Millanie* F₁ (Capell's copy).
112. *wi' the*] Capell. *with* Ff. *wi' th'* Rowe. *with the* Steevens.
116. *most*] F₁. *much* F₂ F₃ F₄.
119. *but*] *not* Pope.
120. *Good ... sons*] Theobald suggested that these words should be given to Prospero. Hanmer prints them so.
122. *hearkens*] *hears* Pope. *hearks* Theobald.
129. *Fated*] *Mated* Dryden's version.
purpose] *practise* Collier MS.
131. *ministers*] *minister* Rowe.
133. *out*] *on't* Steevens conj.
135. *to 't*] om. Steevens (Farmer conj.).

Here and elsewhere in the volume, body text has "to't" with no space, while the Notes have "to 't" with space.

138. *Wherefore*] *Why* Pope.
141. *me*] om. Pope.
146. *boat*] Rowe (after Dryden). *butt* F₁ F₂ F₃. *but* F₄. *busse* Black conj.
147. *sail*] F₁. *nor sail* F₂ F₃ F₄.
148. *have*] *had* Rowe (after Dryden).
150. *the winds*] *winds* Pope.
155. *deck'd*] *brack'd* Hanmer. *mock'd* Warburton. *fleck'd* Johnson conj. *degg'd* anon. ap. Reed conj.
162. *who*] om. Pope. *he* Steevens conj.
169. *Now I arise*] Continued to Miranda. Blackstone conj.
[Resumes his mantle] om. Ff. [Put on robe again. Collier MS.
173. *princesses*] *princesse* F₁ F₂ F₃. *princess* F₄. *princes* Rowe. *princess'* Dyce (S. Walker conj.).
See [note \(III\)](#).
186. [M. sleeps] Theobald.
189. SCENE III. Pope.
190. *be't*] F₁. *be it* F₂ F₃ F₄.
193. *quality*] *qualities* Pope (after Dryden).
198. *sometime*] F₁. *sometimes* F₂ F₃ F₄.
200. *bowsprit*] *bore-sprit* Ff. *bolt-sprit* Rowe.
201. *lightnings*] Theobald. *lightning* Ff.
202. *o' the*] *of* Pope.
thunder-claps] *thunder-clap* Johnson.
205. *Seem*] *Seem'd* Theobald.
206. *dread*] F₁. *dead* F₂ F₃ F₄.
My brave] *My brave, brave* Theobald. *That's my brave* Hanmer.
209. *mad*] *mind* Pope (after Dryden).
- 211, 212. *vessel, ... son*] *vessell; Then all a fire with me the King's sonne* Ff.
218. *sustaining*] *sea-stained* Edwards conj. *unstaining* or *sea-staining* Spedding conj.
229. *Bermoothes*] *Bermudas* Theobald.
231. *Who*] *Whom* Hanmer.

234. *are*] *all* Collier MS.
upon] *on* Pope.
- 239-240. Ari. *Past the mid season*. Pros. *At least two glasses*] Ari. *Past the mid season at least two glasses*. Warburton. Pros. ... *Past the mid season?* Ari. *At least two glasses* Johnson conj.
244. *How now? moody?*] *How now, moody!* Dyce (so Dryden, ed. 1808).
245. *What*] F₁. *Which* F₂ F₃ F₄.
248. *made thee*] Ff. *made* Pope.
249. *didst*] F₃ F₄. *did* F₁ F₂.
264. *and sorceries*] *sorceries too* Hanmer.
267. *Is not this true?*] *Is this not true?* Pope.
271. *wast then*] Rowe (after Dryden). *was then* Ff.
273. *earthy*] *earthly* Pope.
282. *son*] F₁. *sunne* F₂. *sun* F₃ F₄.
she] Rowe (after Dryden). *he* Ff.
298. See [note \(iv\)](#).
301. *like*] F₁. *like to* F₂ F₃ F₄.
302. *Be subject to*] *be subject To* Malone.
but thine and mine] *but mine* Pope.
304. *in 't*] *in it* Pope.
go, hence] *goe: hence* Ff. *go hence* Pope. *hence* Hanmer.
307. *Heaviness*] *Strange heaviness* Edd. conj.
312. *serves in offices*] F₁. *serves offices* F₂ F₃ F₄. *serveth offices* Collier MS.
316. *Come, thou tortoise! when?*] om. Pope.
Come] *Come forth* Steevens.
320. *come forth!*] *come forth, thou tortoise!* Pope.
321. SCENE IV. Pope.
332. *camest*] Rowe. *cam'st* Ff. *cam'st here* Ritson conj.
333. *madedst*] Rowe (after Dryden). *made* Ff.
339. *Curs'd be I that*] F₁. *Curs'd be I that I* F₂ F₃ F₄. *cursed be I that* Steevens.
342. *Which*] *Who* Pope, and at line 351.
346. *thee*] om. F₄.
349. *would 't*] Ff. *I wou'd it* Pope.
351. Pros.] Theobald (after Dryden). Mira. Ff.
352. *wilt*] F₁. *will* F₂ F₃ F₄.
- 355, 356. *didst not ... Know*] *couldst not ... Shew* Hanmer.
356. *wouldst*] *didst* Hanmer.
- 361, 362. *Deservedly ... deserved*] *Justly ... who hadst Deserv'd* S. Walker conj. *Confin'd ... deserv'd* id. conj.
362. *Who ... prison*] om. Pope (after Dryden).
366. *thou'rt*] F₁ F₂ F₃. *thou art* F₄. *thou wer't* Rowe.
375. SCENE V. Pope.
following.] Malone.
378. *The wild waves whist*] Printed as a parenthesis by Steevens. See [note \(v\)](#).
380. *the burthen bear*] Pope. *bear the burthen* Ff.
- 381-383. Steevens gives *Hark, hark! The watch-dogs bark* to Ariel.
387. *i' th' air or th' earth?*] *in air or earth?* Pope.
390. *again*] *against* Rowe (after Dryden).
407. *owes*] *owns* Pope (after Dryden), but leaves *ow'st* 454.
408. SCENE VI. Pope.
419. *It goes on, I see,*] *It goes, I see* Capell. *It goes on* Steevens.
420. *fine spirit!*] om. Hanmer.
427. *maid*] F₃. *mayd* F₁ F₂. *made* F₄.
443. See [note \(vi\)](#).
444. *ungently*] F₁. *urgently* F₂ F₃ F₄.
451. *lest*] F₄. *least* F₁ F₂ F₃.
452. *One*] *Sir, one* Pope.
I charge thee] *I charge thee* [to Ariel. Pope.
460. Pros. prefixed again to this line in Ff.
468. *and*] *tho'* Hanmer.
469. *foot*] *fool* S. Walker conj. *child* Dryden's version.
470. *makest*] *mak'st* F₁. *makes* F₂ F₃ F₄.
471. *so*] F₁. om. F₂ F₃ F₄. *all* Pope.
478. *is*] *are* Rowe.
488. *nor*] *and* Rowe (after Dryden). *or* Capell.
489. *are*] *were* Malone conj.

Act II: Scene 1

3. *hint*] *stint* Warburton.
5. *masters*] *master* Johnson. *mistress* Steevens conj. *master's* Edd. conj.
6. *of woe*] om. Steevens conj.
- 11-99. Marked as interpolated by Pope.
11. *visitor*] *'viser* Warburton.
him] om. Rowe.
15. *one*] F₁. *on* F₂ F₃ F₄.
16. *entertain'd ... Comes*] Capell. *entertain'd, That's offer'd comes*] Ff. Printed as prose by Pope.
27. *of he*] Ff. *of them, he* Pope. *or he* Collier MS. See [note \(vii\)](#).
35. Seb. *Ha, ha, ha!*—*So you're paid*] Theobald. Seb. *Ha, ha, ha!* Ant. *So you'r paid* Ff. Ant. *So you've paid* Capell.
- 81, 82. Seb. *His ... too*] Edd. Ant. *His ... harp*. Seb. *He ... too* Ff.
88. *Ay.*] I. Ff. *Ay?* Pope.
96. *sir, my doublet*] F₁. *my doublet, sir* F₂ F₃ F₄.
113. *stroke*] F₁ F₂ F₃. *strokes* F₄.
124. *Weigh'd*] *Sway'd* S. Verges conj.
at] as Collier MS.
125. *o' the*] *the* Pope.
should] *she'd* Malone.
129. *The fault's your own*] *the fault's your own* (at the end of 128) Capell. *the fault's Your own* Malone.
137. *plantation*] *the plantation* Rowe. *the planting* Hanmer.
139. *on't*] *of it* Hanmer.
144. *riches, poverty*] *wealth, poverty* Pope. *poverty, riches* Capell.
145. *contract, succession*] *succession, Contract* Malone conj. *succession, None* id. conj.
146. *none*] *olives, none* Hanmer.
157. *its*] F₃ F₄. *it* F₁ F₂. See [note \(viii\)](#).
162. *'Save*] F₁ F₂ F₃. *Save* F₄. *God save* Edd. conj.
175. Enter ... invisible ... music.] Malone. Enter Ariel, playing solemn music. Ff. om. Pope.
[Solemn music. Capell.
181. [All sleep ... Ant.] Stage direction to the same effect, first inserted by Capell.
- 182-189. Text as in Pope. In Ff. the lines begin *Would ... I find ... Do not ... It seldom ... We two ... While ... Thank*.
189. [Exit Ariel] Malone.
192. *find not*] Pope. *find Not* Ff.
211. *so too, if heed*] *so too, if you heed* Rowe. *so, if you heed* Pope.
212. *Trebles thee o'er*] *Troubles thee o'er* Pope. *Troubles thee not* Hanmer.
222. *throes*] Pope. *throws* F₁ F₂ F₃. *throws* F₄.
Thus, sir] *Why then thus Sir* Hanmer.
226. *he's*] *he'as* Hanmer. *he* Johnson conj.
227. *Professes to persuade*] om. Steevens.
234. *doubt*] *drops* Hanmer. *doubts* Capell.
241. *she that from whom*] Ff. *she from whom* Rowe. *she for whom* Pope. *she from whom coming* Singer. *she that—from whom?* Spedding conj. See [note \(ix\)](#).
242. *all*] om. Pope.
243. *And ... to perform*] *May ... perform* Pope. *And by that destin'd to perform* Musgrave conj.
(And that by destiny) to perform Staunton conj.
244. *is*] F₁. *in* F₂ F₃ F₄.
245. *In*] *Is* Pope.
250. *to*] F₁. *by* F₂ F₃ F₄.
Keep] *Sleep* Johnson conj.
251. See [note \(x\)](#).
267. *'twere*] *it were* Singer.
- 267-271. Pope ends the lines with *that? ... slipper ... bosom ... Milan ... molest ... brother*.
267. See [note \(xi\)](#).
269. *twenty*] *Ten* Pope.
270. *stand*] *stood* Hanmer.
candied] *Discandy'd* Upton conj.
271. *And melt*] *Would melt* Johnson conj. *Or melt* id. conj.
- 273, 274. *like, that's dead; Whom I, with*] *like, whom I With* Steevens (Farmer conj.).
275. *whiles*] om. Pope.
277. *morse*] *Moral* Warburton.
- 280, 281. *business ... hour.*] *hour ... business*. Farmer conj.
282. *precedent*] Pope. *president* Ff.
287. *O*] om. Pope.

- [They talk apart] Capell.
 Re-enter Ariel invisible.] Capell. Enter Ariel with music and song. Ff.
 289. *you, his friend,] these, his friends* Steevens (Johnson conj.).
 289, 290. *friend ... project dies ... them] friend ... projects dies ... you* Hanmer. *friend ... projects die ... them* Malone conj. *friend ... project dies ... thee* Dyce.
 298. [They wake.] Rowe.
 300. *this] thus* Collier MS.
 307. *Gonzalo*] om. Pope.
 312. *verily] verity* Pope.
 upon our guard] on guard Pope.

Act II: Scene 2

4. *nor*] F₁ F₂. *not* F₃ F₄.
 15. *and] now* Pope. *sent* Edd. conj. (so Dryden).
 21. *foul] full* Upton conj.
 35. [Thunder] Capell.
 38. *dregs] drench* Collier MS.
 40. SCENE III. Pope.
 [a bottle in his hand] Capell.
 46. *and Marian] Mirian* Pope.
 56. *savages] salvages* Ff.
 60. *at's nostrils]* Edd. *at 'nostrils* F₁. *at nostrils* F₂ F₃ F₄. *at his nostrils* Pope.
 78. *you, cat] you* Cat Ff. *a cat* Hanmer. *your cat* Edd. conj.
 84. *well]* F₁ om. F₂ F₃ F₄.
 115, 116. Steevens prints as verse, *I'll ... thy True ... earthly*.
 118. *swear, then, how thou escapedst] swear then: how escapedst thou?* Pope.
 119. *Swum] Swom* Ff.
 131. *and thy dog, and thy bush] thy dog and bush* Steevens.
 133. *new]* F₁. *the new* F₂ F₃ F₄.
 135. *weak]* F₁. *shallow* F₂ F₃ F₄.
 138. *island]* F₁. *isle* F₂ F₃ F₄.
 150-154, 157-162, printed as verse by Pope (after Dryden).
 162. *scamels] shamois* Theobald. *seamalls, stannels* id. conj.
 163. Ste.] F₁. Cal. F₂ F₃ F₄.
 165. Before *here; bear my bottle* Capell inserts [To Cal.]. See [note \(xii\)](#).
 172. *trencher]* Pope (after Dryden). *trenchering* Ff.
 175. *hey-day]* Rowe. *high-day* Ff.

Act III: Scene 1

1. *and] but* Pope.
 2. *sets]* Rowe. *set* Ff.
 4, 5. *my ... odious] my mean task would be As heavy to me as 'tis odious* Pope.
 9. *remove] move* Pope.
 14. *labours] labour* Hanmer.
 15. *Most busy lest]* F₁. *Most busy least* F₂ F₃ F₄. *Least busy* Pope. *Most busie-less* Theobald. *Most busiest* Holt White conj. *Most busy felt* Staunton. *Most busy still* Staunton conj. *Most busy-blest* Collier MS. *Most busiliest* Bullock conj.
 Most busy lest, when I do (doe F₁ F₂ F₃) it] Most busy when least I do it Brae conj. *Most busiest when idlest* Spedding conj. *Most busy left when idlest* Edd. conj. See [note \(xiii\)](#).
 at a distance, unseen] Rowe.
 17. *you are]* F₁. *thou art* F₂ F₃ F₄.
 31. *it is]* *is it* Steevens conj. (ed. 1, 2, and 3). om. Steevens (ed. 4) (Farmer conj.).
 34, 35. *I do beseech you,—Chiefly] I do beseech you Chiefly* Ff.
 59. *I therein do] I do* Pope. *Therein* Steevens.
 62. *wooden] wodden* F₁.
 than to] than I would Pope.
 72. *what else] aught else* Malone conj. (withdrawn).
 80. *seeks] seekd* F₃ F₄.
 88. *as]* F₁. *so* F₂ F₃ F₄.
 91. *severally]* Capell.
 93. *withal]* Theobald. *with all* Ff.

Act III: Scene 2

SCENE II. Another...] Theobald. The other... Pope.
 Enter ...] Enter S. and T. reeling, Caliban following with a bottle. Capell. Enter C. S. and T. with

- a bottle. Johnson.
8. *head*] F₁. *heart* F₂ F₃ F₄.
- 13, 14. *on. By this light, thou*] *on, by this light thou* Ff. *on, by this light.*—Thou Capell.
25. *debauched*] *debosh'd* Ff.
37. *to the suit I made to thee*] *the suit I made thee* Steevens, who prints all Caliban's speeches as verse.
60. Johnson conjectured that this line was spoken by Stephano.
68. *farther*] F₁ *no further* F₂ F₃ F₄.
72. [Beats him.] Rowe.
84. *there*] *then* Collier MS.
89. *nor*] *and* Pope.
93. *deck*] *deck't* Hanmer.
96. *I never saw a woman*] *I ne'er saw woman* Pope.
99. *great'st does least*] *greatest does the least* Rowe.
- 115, 116] Printed as verse in Ff.
115. *any*] F₁. *and* F₂ F₃ F₄.
117. *scout 'em, and scout 'em*] Pope. *cout 'em and skowt 'em* Ff.
125. *sins*] *sin* F₄.
132. *twangling*] *twanging* Pope.
133. *sometime*] F₁. *sometimes* F₂ F₃ F₄.
137. *that*] om. Pope.
147. Trin. *Will come? I'll follow, Stephano*] Trin. *Wilt come?* Ste. *I'll follow.* Capell. Ste. ... *Wilt come?* Trin. *I'll follow, Stephano.* Ritson conj.

Act III: Scene 3

2. *ache*] *ake* F₂ F₃ F₄. *akes* F₁.
3. *forth-rights*] F₂ F₃ F₄. *fourth rights* F₁.
8. *flatterer*] F₁. *flatterers* F₂ F₃ F₄.
17. Prospero above] Malone. Prosper on the top Ff. See [note \(XIV\)](#).
20. *were*] F₁ F₂ F₃. *are* F₄.
26. *'tis true*] *to 't* Steevens conj.
did lie] *lied* Hanmer.
29. *islanders*] F₂ F₃ F₄. *islands* F₁.
32. *gentle-kind*] Theobald. *gentle, kind* Ff. *gentle kind* Rowe.
36. *muse*] F₁ F₂ F₃. *muse*, F₄. *muse*; Capell.
48. *of five for one*] Ff. *on five for one* Theobald. *of one for five* Malone, (Thirlby conj.) See [note \(XV\)](#).
- 49-51. *I will ... past*] Mason conjectured that these lines formed a rhyming couplet.
53. SCENE IV. Pope.
54. *instrument*] *instruments* F₄.
56. *belch up you*] F₁ F₂ F₃. *belch you up* F₄. *belch up* Theobald.
60. [... draw their swords] Hanmer.
65. *dowle*] *down* Pope.
plume] Rowe. *plumbe* F₁ F₂ F₃. *plumb* F₄.
67. *strengths*] *strength* F₄.
79. *wraths*] *wrath* Theobald.
81. *heart-sorrow*] Edd. *hearts-sorrow* Ff. *heart's-sorrow* Rowe. *heart's sorrow* Pope.
82. mocks] mopps Theobald.
86. *life*] *list* Johnson conj.
90. *now*] om. Pope.
92. *whom*] *who* Hanmer.
93. *mine*] *my* Rowe.
[Exit above] Theobald.
94. *something holy, sir,*] *something, holy Sir,* F₄.
99. *bass*] Johnson. *base* Ff.
106. *do*] om. Pope.

Act IV: Scene 1

3. *a third*] *a thread* Theobald. *the thread* Williams conj.
4. *who*] *whom* Pope.
7. *test*] F₁. *rest* F₂ F₃ F₄.
9. *off*] F₂ F₃ F₄. *of* F₁.
11. *do*] om. Pope.
13. *gift*] Rowe. *guest* Ff.
14. *but*] F₁. om. F₂ F₃ F₄.

25. 'tis] *is* Capell.
30. *Phœbus*] *Phœbus* F₁. *Phœdus* F₂ F₃. *Phœduus* F₄.
34. SCENE II. Pope.
41. *vanity*] *rarity* S. Walker conj.
48. *no?*] *no*. Rowe.
53. *abstemious*] *abstenious* F₁.
60. SCENE III. A MASQUE. Pope.
thy] F₁. *the* F₂ F₃ F₄.
64. *pioned*] *pionied* Warburton. *peonied* Steevens.
twilled] *tulip'd* Rowe. *tilled* Capell (Holt conj.). *liliated* Steevens.
66. *broom-groves*] *brown groves* Hanmer.
68. *pole-clipt*] *pale-clipt* Hanmer.
72. After this line Ff. have the stage direction, '*Juno descends.*'
74. *her*] Rowe. *here* Ff.
83. *short-grass'd*] F₃ F₄. *short gras'd* F₁ F₂. *short-grass* Pope.
96. *bed-right*] *bed-rite* Singer.
101. *High'st*] *High* Pope.
102. Enter JUNO] om. Ff.
110. Cer.] Theobald. om. Ff.
foison] F₁ and *foison* F₂ F₃ F₄.
114. *Spring*] *Rain* Collier MS.
119. *charmingly*] *charming lay* Hanmer. *charming lays* Warburton. *Harmoniously charming* Steevens conj.
121. *from their*] F₁. *from all their* F₂ F₃ F₄.
123. *wife*] F₁ (var.). Rowe. *wise* F₁ (var.) F₂ F₃ F₄.
124. *Makes*] *make* Pope.
sweet, now, silence] *now, silence, sweet* Hanmer.
124. In Ff. the stage direction [Juno, &c. follows line 127. Capell made the change.
128. *windring*] *winding* Rowe. *wand'ring* Steevens.
129. *sedged*] *sedge* Collier MS.
136. *holiday*] *holly day* F₁ F₂ F₃. *holy-day* F₄.
139. SCENE IV. Pope.
143. *This is*] *This'* (for *This 's*) S. Walker conj.
strange] *most strange* Hanmer.
145. Ff put a comma after *anger*. Warburton omitted it.
146. *do*] om. Pope. See [note \(xvi\)](#).
151. *this*] F₁. *their* F₂ F₃ F₄. *th' air visions* Warburton.
156. *rack*] F₃ F₄. *racke* F₁ F₂. *track* Hanmer. *wreck* Dyce (Malone conj.).
163. *your*] F₁ F₂ F₃. *you* F₄.
164. *I thank thee, Ariel: come.*] *I thank you:—Ariel, come.* Theobald.
169. *Lest*] F₄. *Least* F₁ F₂ F₃.
170. *Say again*] *Well, say again* Capell.
180. *furzes*] Rowe. *firzes* Ff.
181. *shins*] *skins* Warburton conj. (note, V. 1. p. 87).
182. *filthy-mantled*] *filthy mantled* Ff. *filth-ymantled* Steevens conj.
184. *feet*] *fear* Spedding conj.
190. *all, all*] *are all* Malone conj.
193. *them on* Rowe. *on them* Ff. Prospero ... invisible. Theobald, Capell. om. Ff.
194. SCENE V. Pope.
230. *Let's alone*] *Let's along* Theobald. *Let it alone* Hanmer. *Let 't alone* Collier. See [note \(xvii\)](#).
246. *to apes*] om. *to* Pope.
255. Stage direction added by Theobald.
256. *they*] F₁ F₃ F₄. *thou* F₂.
261. *Lie*] Rowe. *lies* Ff.

Act V: Scene 1

7. *together*] om. Pope.
9. *all*] *all your* Pope.
10. *line-grove*] *lime-grove* Rowe.
11. *your*] F₁ F₂. *you* F₃ F₄.
15. *sir*] om. Pope.
16. *run*] *runs* F₁.
winter's] *winter* F₄.
23. F₁ F₂ put a comma after *sharply*. F₃ F₄ omit it.
24. *Passion*] *Passion'd* Pope.

26. 'gainst] Pope. *gainst* F₁ F₂. *against* F₃ F₄.
33. SCENE II. Pope.
37. *green sour*] *green-sward* Douce conj.
46. *strong-based*] Rowe. *strong-bass'd* Ff.
58. SCENE III. Pope.
and] om. Capell.
60. *boil'd*] Pope. *boile* F₁ F₂. *boil* F₃ F₄.
62. *Holy*] *Noble* Collier MS.
63. *show*] *shew* Ff. *flow* Collier MS.
64. *fellowly*] *fellow* Pope.
68. *O*] *O my* Pope. *O thou* S. Walker conj.
69. *sir*] *servant* Collier MS.
72. *Didst*] F₃ F₄. *Did* F₁ F₂.
74. *Sebastian. Flesh and blood.*] *Sebastian, flesh and blood.* Theobald.
75. *entertain'd*] *entertaine* F₁.
76. *who*] Rowe. *whom* Ff.
82. *lies*] F₃ F₄. *ly* F₁ F₂.
83. *or*] *e'er* Collier MS.
84. Theobald gives as stage direction "Exit Ariel and returns immediately."
88. *suck*] *lurk* Theobald.
90. *couch*] *crowch* F₃ F₄.
Capell punctuates *There I couch: when owls do cry*,
92. *summer*] *sun-set* Theobald.
106. *Behold.*] *lo!* Pope.
111. *Whether thou be'st*] *Where thou beest* Ff. *Be'st thou* Pope. *Whe'r thou be'st* Capell.
112. *trifle*] *devil* Collier MS.
119. *my*] *thy* Collier MS.
124. *not*] F₃ F₄. *nor* F₁ F₂.
132. *fault*] *faults* F₄.
136. *who*] F₂ F₃ F₄. *whom* F₁.
145. *and.*] *sir, and* Capell.
supportable] F₁ F₂. *insupportable* F₃ F₄. *portable* Steevens.
148. *my*] *my only* Hanmer.
A daughter] *Only daughter* Hanmer. *Daughter* Capell.
156. *eyes*] F₁. *eye* F₂ F₃ F₄.
their] *these* Capell.
172. SCENE IV. Pope.
Here Prospero discovers...] Ff. SCENE opens to the entrance of the cell. Here Prospero discovers ... Theobald. Cell opens and discovers ... Capell.
172. *dear'st*] *dearest* Ff.
179. [Kneels] Theobald.
191. *advice*] F₄. *advise* F₁ F₂ F₃.
- 199, 200. *remembrances with*] *remembrance with* Pope. *remembrances With* Malone.
213. *When*] *Where* Johnson conj.
216. SCENE V. Pope.
sir, look, sir] *sir, look* F₃ F₄.
is] *are* Pope.
221. *safely*] *safe* F₃ F₄.
230. *of sleep*] *a-sleep* Pope.
234. *more*] Rowe. *mo* F₁ F₂. *moe* F₃ F₄.
236. *her*] Theobald (Thirlby conj.). *our* Ff.
- 242-245. Given to Ariel in F₂ F₃ F₄.
247. *leisure*] F₁. *seisure* F₂. *seizure* F₃ F₄.
248. *Which shall be shortly, single*] Pope. (*which shall be shortly single*) Ff.
253. [Exit Ariel] Capell.
256. SCENE VI. Pope.
258. *Coragio*] *corasio* F₁.
268. *mis-shapen*] *mis-shap'd* Pope.
271. *command, without her power.*] *command. Without her power*, anon. conj.
without] *with all* Collier MS.
280. *liquor*] *'lixir* Theobald.
- 282-284. Printed as verse in Ff.
289. *This is*] F₁ F₂. *'Tis* F₃ F₄.
a strange] *as strange a* Capell.
e'er I] *I ever* Hanmer.
[Pointing to Caliban.] Steevens.

299. [Exeunt... Trin.] Capell.
308. *nuptial*] *nuptiall* F₁. *nuptials* F₂ F₃ F₄.
309. See [note \(XVIII\)](#).

Epilogue

EPILOGUE ... PROSPERO.] advancing, Capell.

1. *Now*] *Now, now* F₃ F₄.
3. *now*] *and now* Pope.
13. *Now*] *For now* Pope.

Sources

The editors' Preface ([e-text 23041](#)) discusses the 17th- and 18th-century editions in detail; the newer (19th-century) editions are simply listed by name. The following editions may appear in the Notes. All inset text is quoted from the Preface.

Folios:

F₁ 1623; F₂ (no date given); F₃ 1663; F₄ 1685.

"The five plays contained in this volume occur in the first Folio in the same order, and ... were there printed for the first time."

Early editions:

Rowe 1709

Pope 1715

"Pope was the first to indicate the *place* of each new scene; as, for instance, *Tempest*, l. 1. 'On a ship at sea.' He also subdivided the scenes as given by the Folios and Rowe, making a fresh scene whenever a new character entered—an arrangement followed by Hanmer, Warburton, and Johnson. For convenience of reference to these editions, we have always recorded the commencement of Pope's scenes."

Theobald 1733

Hanmer ("Oxford edition") 1744

Warburton 1747

Johnson 1765

Capell 1768; *also Capell's annotated copy of F₂*

Steevens 1773

Malone 1790

Reed 1803

Later editions:

Singer, Knight, Cornwall, Collier, Phelps, Halliwell, Dyce, Staunton

Dryden:

"*The Tempest* was altered by Dryden and D'Avenant, and published as *The Tempest; or the Enchanted Island*, in 1669. We mark the emendations derived from it: 'Dryden's version.'"

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