



CORE CLASSICS

ABRIDGED FOR YOUNG READERS

The Tempest

BY **WILLIAM SHAKESPEARE**

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The Tempest

by

William Shakespeare

CORE CLASSICS[®]

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INTRODUCTION

William Shakespeare, widely regarded as the greatest poet and playwright who ever lived, wrote his plays in England four centuries ago—that's four hundred years. And yet today in the United States, more theaters put on plays by Shakespeare than by any other playwright.

Why? Because of the stories Shakespeare tells, the characters he created, and his magnificent way with words—some of the most beautiful, profound, and sometimes hilarious words you will ever hear.

Shakespeare wrote at least thirty-seven plays. He sometimes acted in them himself. In his lifetime, Shakespeare's plays were enjoyed by people from all walks of life—from butchers and blacksmiths and shopkeepers to Queen Elizabeth herself, and after her King James, for whom *The Tempest* was first performed in 1611.

The Tempest is a late work in Shakespeare's career, the last play he wrote on his own. Some scholars think the central character of the

play—Prospero, whose magical powers enable him to create great illusions—is in some ways Shakespeare’s depiction of himself. If so, the portrait is not flattering. Prospero is complex—he sometimes uses his power in ways that are not admirable. He can be harsh, bad-tempered, impatient, obsessive, and controlling. He is also capable of extraordinary generosity of spirit.

At first, Prospero, who has been cruelly betrayed, is filled with rage and set on revenge. His fury and power give rise to the tempest, the great storm, that opens the play—a storm so powerful and violent that it causes a shipwreck. Shakespeare’s stage directions call for “a tempestuous noise of thunder and lightning.” The script includes the cries of desperate men who think their next breath will be their last.

It is, without a doubt, a dramatic way to begin a play. If this were a present-day movie, there would be hyper-realistic computer-generated crashing waves with subsonic rumbles of IMAX thunder shaking the viewers in their seats. But how do you create a storm onstage, in a theater with live actors? Some big theaters today have elaborate

sound and lighting systems, but nothing like that was available in 1611. In Shakespeare's day, they created thunder by rattling a big sheet of thin metal, called a thunder sheet. They used fireworks for lightning. And the audience loved it.

Lacking the means for high-tech special effects, how would you create a powerful storm onstage? That is one of the challenges—and delights—of *The Tempest*. The play excites both theater-makers and audience members alike by inspiring their imaginations to embrace possibilities beyond straightforward realism.

In one recent production in a small theater, the storm was created purely through music, and the shipwreck powerfully evoked by the movements of the actors behind a large sheet of thin, clear plastic (the kind used to cover floors in rooms being painted, and easy to buy from any hardware store). In this show, the plastic sheet was held by two actors costumed as "spirits." They shook the plastic so that it rippled in the light. They moved the rippling sheet upward from the floor till it reached above the actors' heads. The effect, while not realistic, was very effective—you could easily imagine the actors being lost beneath the waves.

This kind of appeal to the imagination is central to a play that features, as its main character, a magician, one who specializes in creating illusions. The magician, Prospero, is not a showman who pulls a rabbit out of a hat, but someone who has learned to channel mysterious powers.

In the play, Prospero's magic is associated with certain objects—a robe, a staff, and especially his books. Through long study of his books of magic, Prospero has gained great power. His power, unlike that of a superhero, is not within himself. Instead, he has the ability to get the spirits on the enchanted island where he lives to do as he commands. These spirits can fill the air with thunder and lightning, stir up raging waves in the seas, vanish at will, and take many forms. One moment they may appear as lovely singing goddesses. Later they might transform into fierce howling dogs, or even into a winged monster.

While Prospero controls these powerful spirits, they sometimes resist him, especially the airy spirit Ariel. Ariel serves Prospero out of gratitude—an evil witch had imprisoned Ariel in a tree trunk, and Prospero freed the spirit from captivity. But Ariel,

while grateful, longs for complete freedom. When Ariel protests, Prospero responds with threats of punishment. In the end, not only does Prospero free Ariel, but Ariel, in a way, frees Prospero, when this thing of air, this spirit, shows him the need for human forgiveness.

Another character in the play also serves Prospero—not with magic powers, however, but with manual labor, and not at all willingly. This is Caliban, who lived on the island before Prospero arrived there. His mother was that same witch—now dead—who had imprisoned Ariel.

While Ariel is an airy spirit, Caliban is described as a thing of earth. He is also called a “monster.” Caliban is not literally a monster, though the many insulting descriptions of him make one thing clear—he is unlike anyone else in the play. The other characters see Caliban as strange and different, as something *other*. And, as is often the case, the one seen as different, as the “other,” is treated badly.

Caliban tells us that at first Prospero and his daughter, Miranda, treated him kindly, and taught him their language. In return, he showed them where to find fresh water and other resources on

the island. But then Caliban, though not a monster, committed a monstrous act—he tried to attack Miranda—and everything changed. Prospero’s kindness turned to fury. He made Caliban his slave. He forced him to gather firewood and do other hard chores. And Caliban obeys because he fears the physical pain inflicted by the invisible spirits at the magician’s command.

In Prospero’s enslavement of Caliban, the play hints at changes in Shakespeare’s world at the time he wrote *The Tempest*. During this time, European explorers were setting sail and finding new lands—new to them, at least. In many cases, the Europeans seized the lands they found, and mistreated or enslaved the native inhabitants.

In Shakespeare’s time, those who saw *The Tempest* would not have found fault with Prospero for his treatment of Caliban—for, on a small scale, Prospero was doing what Europeans presumed it was their right to do: taking land from, and imposing their will on, people they saw as other, as different and inferior. From our twenty-first century perspective, while we may understand Prospero’s desire to protect his daughter and punish

Caliban, we cannot sympathize with a punishment as inhumane as enslavement.

It's not just that we can't sympathize with Prospero in his treatment of Caliban; indeed, Shakespeare goes further and at times makes us sympathize with Caliban—he makes us feel with, and feel for, the other. Just when we are laughing at Caliban, Shakespeare catches us off guard by giving him some extraordinary lines of poetry that make us see beyond his strange appearance and foolish behavior. When Caliban speaks of his home, the magical isle where he lives, he speaks beautifully in words that reveal in this “monster” some very human depths of feeling and heights of wonder.

The Tempest mixes the stuff of fairy tales—magic, monsters, spirits, witches—with real human emotions and conflicts. The mistreatment of the “other”; the angry resistance to being controlled; the thirst for power; the burden of guilt at knowing we have done something wrong; the desire for revenge; the difficulty of forgiveness; the sorrow of losing a loved one; the joy of reunion; the love of parent for child, and child for parent—these and other very human, very real matters are continuous with the

magical and fantastical elements of the play.

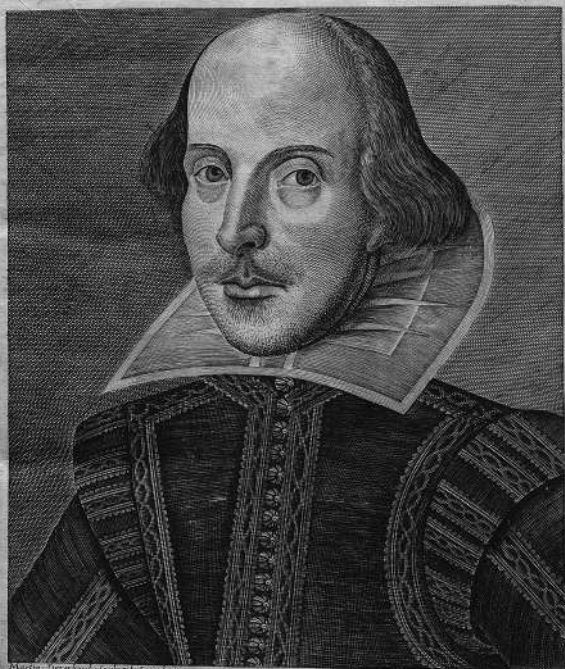
In this book we present a shortened version of Shakespeare's play that can be performed in under ninety minutes. While condensed, with some words changed and some lines moved, this version of *The Tempest* remains true to Shakespeare, generally using the original language. The book provides helpful background information on Shakespeare's theatre and poetry. And, to help prepare you for both enjoying and understanding the play, we first present *The Tempest* in the form of a brief story, following the long tradition of introducing young people to Shakespeare by re-telling his plays as stories.

Shakespeare didn't write his plays for silent reading from a book. He wrote them to be seen and heard. *The Tempest* will come to life when you gather with classmates, friends, or family members to read it aloud, or, even better, to act it out. You don't need fancy costumes or high-tech special effects, just curiosity and imagination. And remember the advice of one of Shakespeare's greatest characters, Hamlet, who says that you only need to "speak the speech" naturally, letting the words help you express the emotions.



MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N
Printed by Isaac Iaggard, and Ed. Blount. 1623.

A COLLECTION OF SHAKESPEARE'S PLAYS, KNOWN AS THE FIRST
FOLIO, WAS PUBLISHED IN 1623.

SHAKESPEARE AND THE GLOBE

In 1564 William Shakespeare was born in England, in the town of Stratford-upon-Avon, about ninety miles northwest of the great bustling city of London. Shakespeare is sometimes called the “Bard of Avon.” (*Bard* is another word for poet.)

In Shakespeare’s time, well-off boys attended school. Girls stayed home. Young Will probably spent long hours learning Latin, Greek, the Bible, and English history. It seems Will didn’t enjoy school much: in one of his plays, he described “the whining schoolboy, with his satchel . . . creeping like [a] snail unwillingly to school.”

There’s a lot about Shakespeare’s life we don’t know. Over the years scholars have examined the available evidence—there’s not much of it—and have tried to put together a picture of the playwright’s life. We do know that eighteen-year-old William married twenty-six-year-old Anne Hathaway in 1582. Over the next few years, Anne gave birth to their daughter Susanna, followed by twins, a daughter named Judith, and a son named Hamnet.

Shakespeare did not linger very long in Stratford-upon-Avon. By 1592, Shakespeare was in London and establishing a reputation as a playwright, actor, and poet.

When Shakespeare wrote his plays, England was ruled by Queen Elizabeth I and later by King James I. Elizabeth was a powerful and intelligent leader, and very popular with the English people. The arts thrived during the reign of Queen Elizabeth. She filled her court with poets, playwrights, and musicians.

Many of Shakespeare's plays were performed in the Globe Theatre, which was built in 1599 on the south bank of the Thames River in London. The Globe was a wooden, circular building with an open courtyard in the middle. The theater could hold up to 2,500 people.

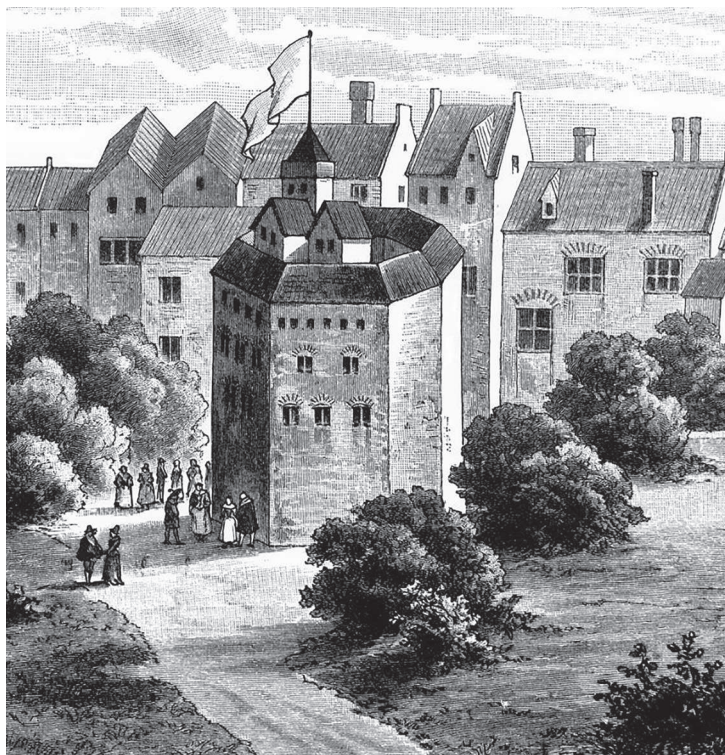
At the Globe, people who didn't have much money could pay a penny to stand in the courtyard and watch the play; they were called the groundlings. Richer people could buy seats in the galleries, which were along three sides of the theater and were covered by a roof to protect the audience from the sun or a sudden rain. Performances were given only in daylight and only in good weather.



QUEEN ELIZABETH I

In Shakespeare's time, only men acted on stage. No women were allowed to be actors! The women's parts were played by young boys who still had high voices and no beards.

In 1613, a cannon fired as part of a performance of Shakespeare's play titled *Henry VIII* set fire to the Globe's thatched roof, and the theater burned to the ground. In the 1990s the theater was rebuilt very near its original location. So, if you visit London today, you can still see a Shakespeare play at the new Globe Theatre.



THE GLOBE THEATRE, AS IT APPEARED IN SHAKESPEARE'S DAY



THE TEMPEST.

Actus primus, Scena prima.

A tempestuous noise of Thunder and Lightning heard: Enter a Ship-maister, and a Boatswaine.

Maister.

Ote-swaine,

Boatsf. Heere Maister: What cheere?

Maist. Good: Speake to th' Mariners: fall
yeo'n, yarely, or we run our selues a ground,
bestirre, bestirre. *Exit.*

Enter Mariners.

Boatsf. Heigh my hearts, cheereley my harts:
yare, yare! Take in the toppes-sale: Tend to th' Maisters
whistle: Blow till thou burst thy winde, if roome e-
nough.

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

Alon. Good Boatswaine haue care: where's the Ma-
ster? Play the men.

Boatsf. I pray now keepe below.

Ant. Where is the Master, Deson?

Boatsf. Do you not heare him? you marre our labour,
Keepe your Cabines you do asstist the storme.

Gonz. Nay, good be patient.

Boatsf. When the Sea is: hence, what cares these roa-
ders for the name of King? to Cabine; silence: trouble
vs not.

Gen. Good, yet remember whom thou hast aboard.

Boatsf. None that I more loue then my selfe. You are
a Counsellor, if you can command these Elements to si-
lence, and worke the peace of the present, wee will not
hand a rope more, vnto your authoritie: If you cannot,
giue thanks you haue lūd'd so long, and make your
selfe readie in your Cabine for the mischance of the
houre, if it so hap. Cheereley good hearts: out of our
way I say. *Exit.*

Gen. I haue great comfort from this fellow: methinks
he hath no drowning marke vpon him, his complexion
is perfect Gallowes: stand fast good Fare to his han-
ging, make the rope of his destiny our cable, for our
owne doth little aduantage: If he be not borne to bee
hang'd, our care is miserable. *Exit.*

Enter Boatswaine.

Boatsf. Downe with the top-Mast: yare, lower, lower,
bring her to Try with Mainie-courfe. A plague
vnto this. *Enter Sebastian, Antonio & Gonzalo.*

vpon this howling: they are lower then the weather,
or our office: yet againe? What do you heere? Shall we
giue ote and drowne, haue you a minde to sinke?

Sebasf. A poxe o' your throat, you bawling, blasphe-
mous incharitable Dog.

Boatsf. Worke you then.

Ant. Hang cur, hang you whose on insolent Noysfe-
maker, we are lesse afraid to be drownde, then thou art.

Gonz. I'll warrant him for drowning, though the
Ship were no stronger then a Nutt-shell, and as leaky as
an vnstanch'd wench.

Boatsf. Lay her a hold, a hold, set her two courses off
to Sea againe, lay her off.

Enter Mariners wet.

Mari. All lost, to prayers, to prayers, all lost.

Boatsf. What must our mouths be cold?

Gonz. The King, and Prince, at prayers, let's asstist them,
for our care is as theirs.

Sebasf. I am out of patience.

Ant. We are meely cheated of our liues by drunkards,
This wide chopp'd rascall, would thou mightst lye drow-
ning the washing of ten Tides.

Gonz. He'l be hang'd yet.

Though euery drop of water sweare against it,
And gape at widt to glut him. *A confused noise within.*
Mercy on vs.

We split, we split, Farewell my wife, and children,

Farewell brother: we split, we split, we split.

Ant. Let's all sinke with King

Seb. Let's take leaue of him. *Exit.*

Gonz. Now would I giue a thousand furlongs of Sea,
for an Acre of barren ground: Long heath, Browne
firs, any thing: the wills aboute be done, but I would
faine dye a dry death. *Exit.*

Scena Secunda.

Enter Prospero and Miranda.

Mira. If by your Art (my dearest father) you haue
Put the wild waters in this Rock: say them:
The skye it seemes would poure downe flaming pitch,
But that the Sea, mounting to th' welkins cheekes,
Dashes the fire out. Oh I haue suffered
With those that I saw suffer: A braue vessel

A

(Who

FROM THE FIRST FOLIO, THE COLLECTION OF SHAKESPEARE'S PLAYS
PUBLISHED IN 1623, THIS IS THE FIRST PAGE OF *THE TEMPEST*.

THE TEMPEST

A STORY

Here we retell key events from William Shakespeare's play in the form of a brief story.

Prospero, the Duke of **Milan**, was a learned and studious man, who lived among his books. He left the management of his dukedom to his brother Antonio, whom he trusted completely—but not wisely, for Antonio himself wished to be Duke.

Milan: a city in northern Italy

To gain his ends, Antonio would have killed his brother, but he dared not, for Prospero was greatly loved by the people of Milan. However, with the help of Prospero's great enemy, Alonso, King of **Naples**, Antonio managed to take over the dukedom with all its honor, power, and riches. As for Prospero, he was

Naples: a city in southern Italy

taken out to sea, and when far away from land, forced into a leaky little boat with no mast or sail. With him was his little daughter, Miranda, not yet three years old. And so they were left to perish in an open boat on the sea.

But one honest **courtier** was true to Prospero. This worthy old man, whose name was Gonzalo, saw to it that supplies were secretly placed in the boat—some food, fresh water, clothes, and what Prospero valued most of all, his precious books.

courtier: one who serves as an adviser or companion to a king or queen or other royalty

The merciful waves cast the boat upon an island, and Prospero and his little one landed in safety. This was an enchanted island, which for years had been under the spell of an evil witch, Sycorax, who had imprisoned the good spirits of the island in the trunks of trees. She died shortly before Prospero was cast on those shores, and the spirits remained locked in their prisons.

During the years in which he had allowed his brother to manage the affairs of Milan, Prospero had devoted himself almost entirely to the study of magic, and he had learned much. Now, on

the island, he used his magic arts to free the imprisoned spirits. But he kept some obedient to his will. One in particular, called Ariel, an airy but powerful spirit, served Prospero faithfully—

grudgingly:

reluctantly; showing unwillingness

though sometimes **grudgingly**, as Ariel by nature longed to be free as the wind.

On this enchanted island, Prospero found one human form: a strange, young, wild creature called Caliban, son of the dead witch Sycorax. Prospero took him home and treated him kindly, and, with Miranda, taught him to speak. But something of his witch-mother's wickedness seemed to live on in some part of Caliban. When Caliban tried to harm Miranda, Prospero's kindness turned to fury. He used his magic to punish Caliban, and forced him to work as a slave, to fetch firewood and do other hard work, with spirits always ready to torment him if he neglected his duties.

As the years passed, Miranda, tutored by her father, grew into a young woman. Then it chanced that a ship came near the island. Among the passengers were Antonio, Prospero's **treacherous** brother;

treacherous: disloyal; traitorous



ON THIS ENCHANTED ISLAND, PROSPERO FOUND ONE HUMAN FORM:
A STRANGE, YOUNG, WILD CREATURE CALLED CALIBAN.

Alonso, the King of Naples, who had helped Antonio overthrow Prospero; Sebastian, brother to Alonso; Ferdinand, the King's son; honest old Gonzalo, who had helped Prospero survive; Stephano, the King's drunken butler; and Trinculo, the King's jester. The ship was on a voyage back to Italy from northern Africa, where Alonso had taken his daughter to be joined in marriage to an African king.

Knowing that the ship was near, Prospero gripped his magic staff and, through the powers of the spirit called Ariel, he raised a great tempest, a storm so furious that even the bravest sailors on board gave themselves up for lost. As the thunder boomed and massive waves crashed onto the decks, Prince Ferdinand leaped into the sea. His father cried out in grief, thinking his son was drowned.

But Ariel brought the young Prince safe ashore; and the King and his followers, although they were washed overboard, were landed unhurt in different parts of the island. And the good ship herself, which they all thought had been wrecked, lay at anchor in a hidden harbor where

Ariel had brought her, with its crew under a spell, unharmed. Such wonders could Prospero and his spirits perform.

While the tempest was still raging, Miranda saw the ship tossed by the seas. Filled with pity for the people on board, she pleaded with her father to calm the furious storm he had raised.

"There's no harm done," he assured her, for he had always intended to save the ship and everyone on it.

Then, knowing the moment had finally come, Prospero sat his daughter down to tell her what she had never heard before—the story of his life and hers, of how he was not only her father but also the rightful Duke of Milan, and she a princess. He told her how he had caused this storm in order that his enemies, Antonio and Alonso, might be delivered into his hands.

Telling her this, but no more, he charmed her into sleep, for Ariel was at hand, and Prospero had tasks for the spirit to perform. Ariel, who longed for his complete freedom, grumbled when he heard there was more work to do. But Prospero, driven by great urgency to proceed with his plan,

flared into a temper and threateningly reminded Ariel of all the sufferings he had undergone when Sycorax ruled the land, and of the gratitude he owed to the one who had made those sufferings end. Ariel ceased to complain, and promised to do whatever Prospero might command.

“Do so,” said Prospero, “and in two days I will **discharge thee.**”

discharge thee: set you free

Then, as Miranda stirred from her sleep, Prospero sent Ariel in search of Prince Ferdinand. Ariel, quick as thought, found Ferdinand, and, invisible, hovered near him, singing,

Come unto these yellow sands

And then take hands . . .

Ariel led the spellbound prince into the presence of Miranda, while Prospero stood aside, out of sight. Then, all happened as Prospero desired. For his daughter, ever since she could first remember, had seen no other people besides her father and Caliban. And now, seeing Ferdinand, Miranda looked on the youthful prince with wonder in her eyes and love in her heart.

“I might call him,” she said, “a thing divine, for nothing natural I ever saw so noble!”

Ferdinand, beholding her with surprise and delight, wondered if she might be a goddess of the island. Scarcely had they exchanged half a dozen sentences before he promised to make her his queen, if she were willing.

Prospero, though secretly delighted to see his plan taking shape so readily, worried that love so easily won might be too little valued. So, pretending to be in great anger, he accused Ferdinand of being a spy sent to the island to do harm. "No," said Ferdinand, and drew his sword. But instantly Prospero charmed him so that he stood like a statue, still as stone; and Miranda, who knew her father's power, begged him to have mercy on the young man. But Prospero ignored her pleas and put Ferdinand to work, making him carry many heavy logs and pile them up.

Ferdinand patiently obeyed—for indeed he had no choice—but he felt his labor lightened by the affectionate attention of Miranda. "If you will sit down," said Miranda to the Prince, "I will carry your logs the while." He would not let her. In truth, the work of log-carrying went on very slowly, for they began a conversation, and he



"IF YOU WILL SIT DOWN," SAID MIRANDA TO THE PRINCE, "
I WILL CARRY YOUR LOGS THE WHILE."

could not keep from proclaiming his love, and she, hearing it, rejoiced and promised to be his wife.

Then Prospero, glad at heart, gave his consent to their marriage. “All thy **vexations** were but my **trials** of thy love,” he explained to Ferdinand. Then, joining their hands, “Sit then and talk with her,” he said; “she is thine own.”

vexations: things that irritate and trouble you

trials: tests

In the meantime, in another part of the island, Antonio—he who had overthrown his brother, Prospero—was urging Sebastian to murder his brother, Alonso, the King of Naples; for then, said Antonio, with Prince Ferdinand being dead (or so they thought), Sebastian would succeed to the throne upon Alonso’s death. With their swords raised and ready to strike the sleeping King and the good old man Gonzalo as well, they were about to carry out their wicked purpose when Ariel woke the sleepers just in time.

Dark deeds were also being plotted elsewhere on the island. But the plotters were foolish men who found false courage in a barrel of wine, which had been found by Stephano, the drunken butler to King Alonso. Stephano shared his plentiful supply

with the King's jester, Trinculo, and with the "monster" they encountered on the shore, Caliban. In his drunkenness, Caliban **vowed** never again to work for Prospero but instead promised to serve Stephano, whom he urged to kill Prospero, marry Miranda, and take over the island. Ariel, however, overheard them and quickly warned Prospero of their plot.

vowed: promised

Ariel returned to King Alonso and his company. The King, exhausted from searching for his son, sat in grief, trying to accept the fact that his son must be drowned. As old Gonzalo tried to comfort the King, Sebastian whispered to Antonio his determination to carry out the murder they had planned.

Suddenly strange music filled the air, and spirits appeared and set before them a banquet of delicious foods. Their hunger overcoming their fear, the men were just about to eat when, with thunder and lightning, Ariel appeared in the form of a harpy, a horrible winged monster, and the feast vanished. Then, to their amazement and horror, the harpy spoke in a terrible voice, reminding them of their cruelty in driving Prospero from his



STEPHANO SHARED HIS PLENTIFUL SUPPLY OF WINE WITH CALIBAN.



ARIEL APPEARED IN THE FORM OF A HARPY, A HORRIBLE WINGED MONSTER.

dukedom and leaving him and his infant daughter to perish in the sea. For these wrongs, cried the harpy, did they now suffer—and then it vanished.

King Alonso stumbled away, overwhelmed with guilt and nearly mad with grief. Meanwhile, not far away, his son, quite alive and well, sat with his beloved wife-to-be, dazzled by a magical entertainment that Prospero had conjured to celebrate their upcoming wedding. While spirits magically appeared to bless the young couple, and other spirits danced to delight them, Ariel was sent to gather the King and his company and bring them to Prospero.

As his project neared completion, Prospero seemed filled with an almost fierce **exultation** when Ariel returned to report that his enemies were gathered nearby, trembling and afraid. Ariel then mentioned the good old lord, Gonzalo, whom the spirit had left weeping, tears running down his white beard. Then Ariel—an airy spirit, far removed from human cares—said that, if he were human, he would pity these men in their suffering.

exultation:
a feeling of
triumphant joy

The spirit's simple words seemed somehow

to calm the **vengeful** fury in Prospero's heart. "Bring them **hither**, Ariel," said Prospero; "for if you, who are but a spirit, feel for their distress, shall not I, who am a human being like themselves, have **compassion** on them? Bring them quickly."

vengeful: seeking to get back at someone for a wrong done to you

hither: to this place

compassion: pity for another's suffering

Prospero then determined to give up his magic. He made a vow to break his staff and plunge his book of spells deep to the bottom of the sea.

As heavenly music sounded in the air, Ariel led in the King and his company. They saw Prospero, who appeared to them in the garments he had worn as the Duke of Milan. Their grief and terror were lifted when Prospero forgave them. He embraced old Gonzalo with gratitude; then, turning to his treacherous brother, Antonio, he firmly demanded the return of his dukedom.

King Alonso, who seemed sorriest of them all for his past crimes, felt great sorrow for the loss of his son, Ferdinand. But Prospero drew back a curtain and revealed Ferdinand and Miranda playing at chess. Great was Alonso's joy to greet his beloved son again, exceeded only by his



GREAT WAS ALONSO'S JOY TO GREET HIS BELOVED SON AGAIN.

joy when he heard that the young woman with Ferdinand was Prospero's daughter, and that the young folks were soon to be married.

Then Ariel led in the bumbling drunkards who had plotted against Prospero. King Alonso was greatly surprised to see his butler and jester, and even more astonished at the wild and shaggy appearance of Caliban. Fearing punishment and feeling shame for his foolishness, Caliban promised to change his ways.

So all ended happily. The ship was safe in the harbor, and next day they would all set sail for Naples, where Ferdinand and Miranda were to be married.

Before leaving the island, Prospero kept his promise and made Ariel free as air. And, in a different way, Prospero himself was free, for when his bitterest foes who had done him deadly wrong lay at his mercy, he took no vengeance on them, but nobly forgave them.



PROSPERO KEPT HIS PROMISE AND MADE ARIEL FREE AS AIR.

William Shakespeare's
The Tempest

Abridged and adapted for young readers and actors

This version of *The Tempest* generally uses Shakespeare's original language, with a few words changed and a few lines moved. It has been shortened to make it practical for production in middle school and up. It can also be enjoyed as a readers' theater performance. Estimated performance time is under 90 minutes.

Most of the stage directions [*the notes in brackets, like this*] are not Shakespeare's but have been specially written for this condensed version of the play. In describing movements or facial expressions or tones of voice, the stage directions suggest—not require—how this play might be performed. The stage directions are provided mainly to emphasize that the play is not just the words on the page but most of all *a performance on a stage*—or in a classroom or any appropriate space.

To Shakespeare's cast of characters, this script adds three Spirits to help guide the audience through the play. They sometimes take part in the action of the play.

The script is printed on the left-hand pages, with some words underlined. On the right-hand pages you will find definitions of the underlined words, as well as occasional explanatory notes. Some of these notes refer you to a section at the end of this book called "Think About Performance," where you will find questions and ideas about staging the play.

A Note on Prose and Poetry in Shakespeare

As you read through the script of *The Tempest*, you will notice that Shakespeare wrote some lines as prose and some as poetry. What's the difference?

Lines in Prose

Prose is everyday language, the language we usually speak and write. In Shakespeare's plays, everyday characters usually speak in prose.

For example, in the following passage, Trinculo, a jester, speaks in prose as he worries aloud about an approaching thunderstorm:

Here's neither bush nor shrub to bear off any weather at all, and another storm brewing. If it should thunder as it did before, I know not where to hide my head.

Lines in Poetry

Most of the characters in *The Tempest* speak in poetry. Many of these characters are people of high social position, such as Prospero, once Duke of Milan, or Alonso, the King of Naples. When characters speak in poetry, their words are broken into separate lines, and each new line begins with a capital letter. For example, look at these lines spoken by Miranda to her

father, Prospero, as she expresses her distress over a shipwreck she has just witnessed:

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
O, I have suffered with those that I saw
Suffer! A brave vessel, dashed all to pieces.

Those lines are poetry, even though they don't rhyme. Also, notice that while there is a break between the third and fourth lines, there is no comma or other punctuation mark—so, in speaking those lines, you would not pause between them, but just keep going, like this: “O, I have suffered with those that I saw suffer!”

Blank Verse

Shakespeare usually writes a kind of unrhymed poetry called blank verse. A standard line of blank verse has ten syllables. Count the number of syllables in the first two lines below, in which Prospero speaks to Miranda.

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art. . . .

Sometimes the ten-syllable line is shared by two speakers, as in this exchange between Prospero and Ariel:

PROSPERO

What is't thou canst demand?

ARIEL

My liberty.

The ten-syllable blank verse line flows straight through from Prospero's question to Ariel's reply, giving a sense of urgency:

What is't thou canst demand? / My liberty.

Feeling the Rhythm

As you read the lines of blank verse aloud, you will feel a rhythm in them—usually, a regular beat, like a heartbeat, with an unstressed syllable followed by a stressed syllable, like this: *da DUM / da DUM / da DUM / da DUM / da DUM*.

Let's look again at those lines spoken by Prospero, and notice the pattern of unstressed and stressed syllables. (The stressed syllables are in **bold** type.)

I **have** done **nothing** **but** in **care** of **thee**,
Of **thee**, my **dear** one, **thee**, my **daughter**, **who**
Art **ignorant** of **what** thou **art**. . .

In speaking Shakespeare's poetry, while you should be aware of the rhythm, you should not artificially emphasize the stressed syllables—that would make the lines sound “sing-songy.” Instead, just feel the rhythm and speak the words naturally.

In *The Tempest* Shakespeare builds on the regular pattern of blank verse but he is not locked down by it. Very often, he varies slightly from the pattern—for example, by adding syllables, or changing the rhythm—in order to create a variety of emotions and rhythms in the speech of his characters.



THREE VISIONS OF MIRANDA AND PROSPERO

ABOVE: FROM AN OUTDOOR PRODUCTION IN 2009, WITH AKIYA HENRY AS MIRANDA AND JOSEPH MYDELL AS PROSPERO.

AT RIGHT, ABOVE: FROM A 2010 MOVIE WITH HELEN MIRREN AS PROSPERO AND FELICITY JONES AS MIRANDA.

AT RIGHT, BELOW: FROM A 2011 PRODUCTION AT THE THEATRE ROYAL HAYMARKET IN LONDON, WITH RALPH FIENNES AS PROSPERO AND ELISABETH HOPPER AS MIRANDA.



CHARACTERS IN THE PLAY

PROSPERO (/pros•puh•roh/), once the Duke of Milan
(/mill•un/), now living on a mostly uninhabited island
MIRANDA, his daughter

ANTONIO, Prospero's brother, who has betrayed Prospero
and taken his place as Duke

ALONSO (/uh•lahn•zoh/), King of Naples

SEBASTIAN, his brother

FERDINAND, a prince, King Alonso's son

GONZALO, an honest old advisor to King Alonso, and a
friend to Prospero

STEPHANO (/steh•fuh•noh/), a drunken butler to King Alonso

TRINCULO (/trink•kyu•loh/), a jester in King Alonso's court

CALIBAN, a wild inhabitant of the island, son of the witch
Sycorax

ARIEL, an airy spirit who serves Prospero

THREE SPIRITS, who guide us through the play

WATER SPIRITS, as dancers

BOATSWAIN (/boh•sun/), sailor in charge of the ship's sails

CAPTAIN of the ship

SAILORS (optional non-speaking parts)

ARIEL
AS IMAGINED BY AN
ILLUSTRATOR AROUND THE
YEAR 1850.



ARIEL AS IMAGINED BY THE
ILLUSTRATOR OF THIS BOOK.



The TEMPEST

by William Shakespeare





PROLOGUE

This prologue, which is not in the play by Shakespeare, is provided here as a way to help tell the story to those new to it.

Upstage, there is a small table; on it lies a very thick, very old book. (If lighting allows, there may be a pale light focused on the table and book, with all else in darkness. Then lights come up gradually as the action begins.)

Enter CALIBAN—he is dirty and wild-looking, perhaps covered with scraps of animal skins, twigs, and shells. He looks around, fearful and suspicious. He sniffs the air, scowls—nothing appeals to him. He continues to snoop around—then he sees the book. He freezes. Does he dare approach it? He does—but very cautiously, nervously looking around, fearing he might get caught.

Enter three SPIRITS. They are invisible to CALIBAN. Just as CALIBAN nears the book, SPIRIT 1 whistles. Startled, CALIBAN looks around but sees nothing. As CALIBAN stares, SPIRITS 2 and 3 sneak up and poke him. CALIBAN leaps in fear. All three SPIRITS laugh. Then they surround CALIBAN, like three points of a triangle.

SPIRIT 2 makes a buzzing noise. Alarmed, CALIBAN turns quickly to the noise but sees nothing. SPIRIT 3 makes a hissing noise. Again, CALIBAN turns quickly but sees nothing.



CALIBAN
AS IMAGINED BY
AN ILLUSTRATOR
AROUND THE YEAR
1850.



CALIBAN AS IMAGINED BY
THE ILLUSTRATOR OF THIS
BOOK.



The three SPIRITS make their noises as they creep toward CALIBAN. He stands, frozen in fear, looking quickly back and forth.

The three SPIRITS pounce on CALIBAN, tickling and pinching him.

CALIBAN runs off, screaming. The three SPIRITS laugh with glee.

SPIRIT 1

Invisibility really has its advantages.

SPIRIT 2 *[pointing to where CALIBAN exited]*

Especially for getting rid of uninvited guests!

SPIRIT 3 *[pointing at an audience member]*

Hey what about them? Who let them in?

SPIRIT 3 moves toward the audience making pinching gestures, fingers opening and closing like crab claws.

SPIRIT 1

Wait, stop!

SPIRIT 2

You can't pinch *them*!

SPIRIT 3

Why not? They look so *pinchable*.

invisibility: state in which a person cannot be seen

uninvited: someone who has not been asked to be there

SPIRIT 1

Because they're our *guests*! Our *invited* guests.

SPIRIT 3 *[puzzled]*

Our *guests*?

SPIRIT 2 *[duh]*

For the *show*.

SPIRIT 3 *[frantic]*

The show?! Oh-my-gosh, are we on already? How do I look? How's my hair? *[Sniffs underarms.]*

SPIRIT 2

Um, hello—they can't see you. We're invisible—remember?

SPIRIT 1

You know, I think it's time we let them know we're here.

[Together, all three SPIRITS make the same gesture to make themselves visible to the audience.]

SPIRIT 1 *[to the audience]*

Welcome to you all!

SPIRIT 2

We three Spirits are here to help tell the story—

SPIRIT 3

—the story of William Shakespeare's . . .

ALL THREE SPIRITS

The Tempest!

SPIRIT 1

You should know that we Spirits have magical powers, and . . .

SPIRIT 3 *[interrupting with excitement, speaking to an audience member]*

Ooo, yeah, did you see how I was invisible?

SPIRIT 2 *[drily]*

How could they see that you were invisible?

SPIRIT 1

As I was saying, we Spirits have magical powers.

SPIRIT 3 *[to the audience]*

But so do you!

SPIRIT 2

That's right. Each and every one of you has the power of imagination.

SPIRIT 1

So, *imagine*, if you will, that you are here with us on an island in the sea.

SPIRIT 2 *[pointing up]*

Do you see those dark clouds swirling overhead? And feel the wind picking up?

SPIRIT 3 *[holding a large drawing of an old sailing ship for the audience to see, moving it up and down, as though the ship is being rocked by huge waves]*
Ooo, I feel sorry for anyone on this ship.

PROSPERO enters, wearing his magical robe and carrying his staff. He goes to the table with the book. The SPIRITS back away in awe. PROSPERO puts a hand on the book, bows his head, concentrates, then lifts his staff—there is a tremendous clap of thunder.

As all three SPIRITS exit in haste, MIRANDA enters, running to her father's side. MIRANDA and PROSPERO watch the action that follows, apart from it.



ACT I



PROSPERO: I CAN HERE DISARM THEE WITH THIS STICK,
AND MAKE THY WEAPON DROP.



ACT 1

SCENE I.

ON A SHIP AT SEA DURING A RAGING TEMPEST.^①

[Enter SAILORS, the ship's CAPTAIN, and a BOATSWAIN.]*

CAPTAIN *[trying to be heard above the storm]*
Boatswain!

BOATSWAIN
Here, sir!

CAPTAIN
Speak to the sailors! Quickly, or we run ourselves
aground!

[He exits.]

BOATSWAIN *[to the sailors]*
Hey, my hearties! Take in the topsail! Cheerily, my
hearties!
[looking up and shaking his fist at the sky]
Blow till thou burst, wind!

*[Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND,
GONZALO, STEPHANO, and TRINCULO.]***

① SEE Think About Performance: Special Effects (page 248).

* The sailors can appear onstage in non-speaking roles. Or they can be left for the audience to imagine—in which case, the Boatswain can direct his words directly to the audience, as though they are part of the ship's crew.

Boatswain [pronounced *BOH-sun*]: a sailor in charge of the ship's sails

** When these actors enter, how might they move to show that they are on a boat being tossed by the waves?

ALONSO

Good boatswain, where's the captain?

BOATSWAIN

I pray you, keep below.

ANTONIO

Where is the captain, boatswain?

BOATSWAIN

Keep your cabins! You do assist the storm.

GONZALO

Nay, be patient.

BOATSWAIN

When the sea is! Hence. To your cabins! Trouble us not.

GONZALO

Yet remember whom thou hast aboard.*

BOATSWAIN

None that I more love than myself. What cares these waves for the name of king? Out of our way, I say!
[to the sailors] Cheerily, good hearties! Down with the topmast! Lower, lower!

[From offstage come fearful cries of distress.]

A plague upon this howling! They are louder than the weather.

pray you: urgently ask you; beg you

keep: stay in

hence: go away

* Gonzalo is reminding the Boatswain that the ship's passengers include important people such as Alonso, the King of Naples.

A plague upon...: an expression meaning, "A curse upon ..."

SEBASTIAN

A plague on your throat, you bawling, uncharitable dog!

BOATSWAIN

What do you here? Have you a mind to sink?

ANTONIO

Hang, cur! We are less afraid to be drowned than thou art.

BOATSWAIN *[to ANTONIO and SEBASTIAN]*

You work, then!

[to the sailors]

Lay her a-hold, a-hold! Set her off to sea again!

STEPHANO and TRINCULO *[holding onto each other, wailing like frightened children]*

All lost! All lost!

[Thunder and lightning. The three SPIRITS appear, apart from the action, looking on and holding the drawing of the sailing ship. The following lines are spoken quickly one after the other, almost overlapping:]

FERDINAND

To prayers, to prayers!

STEPHANO and TRINCULO

Mercy on us!

What do you here?: What are you doing here [on the ship's deck rather than in your cabin]?

cur: a mean mongrel dog

thou art: old form of "you are"

GONZALO

Farewell, my wife and children!

ALONSO *[to SEBASTIAN]*

Farewell, brother!

ANTONIO *[bitterly]*

Let's all sink with the King.

SEBASTIAN *[only concerned about himself]*

Let's take leave of him.

STEPHANO and TRINCULO *[In a panic; they are thrown apart, one to one side, one to the other.]*

We split! We split!

[The SPIRITS rip apart the drawing of the ship. Then they exit.]

GONZALO

The wills above be done! But I would fain die a dry death.

[A crash of thunder—then, sudden silence. All freeze in postures of drowning and despair.]*

We split!: Our ship is breaking apart!

would fain: would be pleased to or would be willing to

* In a play, to *freeze* is to suddenly become motionless.
[Note that in the original script, the actors exit the stage.]

SCENE II. ON THE ISLAND.

[PROSPERO and MIRANDA step forth from where they have been watching the shipwreck.]

MIRANDA *[greatly upset by what she has seen]*

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
O, I have suffered with those that I saw
Suffer! A brave vessel, dashed all to pieces.
Poor souls, they perished!

PROSPERO

Be collected;

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

MIRANDA

O, woe the day!

PROSPERO

No harm!

I have done nothing but in care of thee,

[suddenly more gentle]

Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, naught knowing
Of whence I am, nor that I am more better
Than Prospero, no greater than thy father.*

MIRANDA

More to know did never meddle with my thoughts.

PROSPERO *[removing his magician's robe]*

Sit down, for thou must now know further.

your art: Prospero's magical powers

allay: put at rest; make calm

perished: died in a violent way

collected: calm

piteous: compassionate; sympathetic and caring

woe the day: what a day full of sorrow

thee: old form of "you"

Art ignorant of what thou art: is ignorant of what you are

naught: nothing

of whence I am: where I came from

* Prospero is telling Miranda that she knows nothing about her past, nor does she know where he came from. She knows him as nothing greater than her father.

meddle: show interest in or interfere

MIRANDA

You have often begun to tell me what
I am, but stopped, concluding, "Stay: not yet."

PROSPERO

The hour's now come.
Obey and be attentive. Canst* thou remember
A time before we came unto this isle?
I do not think thou canst, for then thou wast not
Yet three years old.

MIRANDA

Sir, I can. 'Tis far off,
And rather like a dream. Did I not have
Four or five women once that tended me?

PROSPERO

Thou hadst, and more, Miranda. What seest thou else
In the dark backward and abysm of time?
Dost thou remember how thou camest here?

MIRANDA

Sir, that I do not.

PROSPERO

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

MIRANDA

Sir, are not you my father?

stay: wait

* Shakespeare's language uses some old forms of verbs that go with "thee" and "thou" (which are old forms of "you"). Your ear will recognize our modern-day verbs in these old forms, including *canst* (can), *wast* (was), *heard'st* (heard), *saw'st* (saw), *hadst* (had), *dost* (do), *seest* (see), and *camest* (came).

isle: island

'tis: it is

tended: cared for; looked after

What seest thou else: What else do you see

abysm: a form of *abyss*, a hole or gap so deep it cannot be measured

since: ago

Milan: a city in northern Italy, usually pronounced *mih-LAN*, but in Shakespeare's play pronounced *MILL-un*

PROSPERO

Aye, thy father, who was Duke of Milan,
And thou his only heir, a princess.

MIRANDA

O the heavens!
What foul play had we that we came from thence?*

PROSPERO

By foul play, as thou say'st, were we heaved thence.

[As PROSPERO speaks, each of the shipwrecked figures, when named, rises and stands with a neutral expression, as though caught in a spell—which they are.]

My brother and thy uncle, called Antonio—
[ANTONIO rises.]

O, 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. For at that time,
I, thus neglecting worldly ends, all dedicated
To study and the bettering of my mind—
The government I cast upon my brother
And to my state grew stranger, being lost
And rapt in secret studies.** Thy false uncle—
Dost thou attend me?

MIRANDA

Sir, most heedfully.

aye [pronounced "eye"]: yes

heir: a person who inherits something upon the death of another person

foul play: illegal or dishonest action

thence: from that place

* Miranda is asking: What evil things were done to us that drove us away from that place? [from the city of Milan, where Prospero ruled as the Duke]

heaved: pulled or dragged

perfidious: not able to be trusted; deceptive

manage of my state: management of the government

worldly ends: practical matters

** Prospero explains that because he was so thoroughly wrapped up in his "secret studies," he let his brother Antonio take over the governing of Milan.

rapt: completely absorbed in or fascinated by

secret studies: studies done in secret; or, studies of secret subjects, such as the mysteries of magic

attend: pay attention to

heedfully: with full attention

PROSPERO

I pray thee, mark me.

By being so retired, in my false brother
I waked an evil nature—for being thus lorded,
He did believe he was indeed the duke—
Dost thou hear?

MIRANDA

Your tale, sir, would cure deafness.

PROSPERO

Me, poor man, my library
Was dukedom large enough. Antonio,
He thinks me now incapable, and so
Confederates with the King of Naples,
[ALONSO rises.]
An enemy to me inveterate,
And with his traitorous brother, Sebastian.
[SEBASTIAN rises.]

MIRANDA

O the heavens!

PROSPERO

Alas, poor Milan!
Thy false uncle did pay them tribute; whereon,
One midnight, to a treacherous army
Did Antonio open the gates of Milan,
And in the dead of darkness hurried thence
Me and thy crying self.*

pray thee: ask you; urge you

mark me: pay careful attention to me

retired: withdrawn; private and apart

being thus lorded: given such power and authority

Dost thou hear?: Do you hear?

confederates: unites; joins as an ally

inveterate: having been for a long time

traitorous: having the character of a traitor, someone
disloyal who betrays a cause or country

alas: an expression of sadness

tribute: payment (from one ruler to another)

whereon: an old word meaning, on which; upon which event

treacherous: disloyal; traitorous

* As Prospero explains it, his brother, Antonio, made an agreement with Prospero's long-time enemy, Alonso, the king of Naples, and the king's brother, Sebastian. In exchange for money and loyalty, King Alonso agreed to make Antonio the Duke of Milan by sending an army to invade Milan and overthrow Prospero. In the dark of night, Antonio himself opened the city gates to the invaders, who forced Prospero and Miranda—at the time, a crying baby—to leave the city.

MIRANDA

Alack, for pity!

I, not remembering how I cried out then,
Will cry it o'er again. Wherefore did they not
That hour destroy us?

PROSPERO

Dear, they dared not,
So dear the love my people bore me, set
A mark so bloody on the business. But,
In few, they hurried us aboard a bark,
Bore us some leagues to sea, where they prepared
A rotten carcass of a boat; the very rats
Instinctively had quit it. There they hoist us,
To cry to the sea that roared to us, to sigh
To the winds.

MIRANDA

Alack, what trouble was I then to you!

PROSPERO

O, a cherubin thou wast. Thou didst smile,
Infused with a fortitude from heaven.

MIRANDA

How came we ashore?

PROSPERO

By providence divine.
Some food we had and some fresh water that
A noble Neapolitan, Gonzalo,

alack: an expression of sadness or dismay

o'er: over

wherefore: for what reason

in few: in short; in a few words

bark: boat

bore: carried

leagues: A *league* is an old measure of distance, about a few miles.

carcass: the remains of an old structure (such as a building, boat, or vehicle); the body of a dead animal

quit: left behind

hoist: lifted

cherubin: a cherub; an angel

infused: filled

fortitude: courage in the face of danger or great challenges

providence divine: God's care and protection

Neapolitan: a person from the city of Naples

[GONZALO rises.]

Out of his charity did give us, with
Rich garments, linens, stuffs and necessities,
Which since have helped us much; and, in his
gentleness,
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom.

[He looks at the shipwrecked figures and gestures with his staff—all silently exit, as though sleepwalking: FERDINAND leaves in one direction, STEPHANO and TRINCULO in another, the others—ALONSO, GONZALO, SEBASTIAN, and ANTONIO—in yet another. As they exit, PROSPERO continues to MIRANDA:]*

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 that have more time
For vainer hours and tutors not so careful.

MIRANDA

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

PROSPERO

Know thus far forth.
By accident most strange, bountiful fortune
Hath mine enemies brought to this shore—

charity: kindness

stuffs: useful items

* The actors exit in different directions because, as you will soon see, they end up on different parts of the island.

made thee more profit: done you more good

vainer hours: more careless and unserious time

thus far forth: this much; to this extent

bountiful fortune: generous good luck

But here cease more questions.

[He waves his hand over MIRANDA's eyes.]

Thou art inclined to sleep.

[MIRANDA falls asleep. PROSPERO picks up his robe and puts it on. Then he lifts his staff and calls to the air.]

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

[Enter ARIEL.]^②

ARIEL

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, or ride
On the curled clouds, to thy strong bidding task
Ariel and all his quality.

PROSPERO

Hast thou, spirit,
Performed to point the tempest that I bade thee?

ARIEL

To every article.
I boarded the King's ship; now on the beak,
Now on the deck, in every cabin
I flamed amazement. Sometimes I'd divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join.

② SEE Think About Performance: Costuming (page 248).

All hail: an old expression of greeting

grave: important

To answer thy best pleasure: To fulfill your greatest wish

be't: be it [whether it be]

bidding: ordering someone to do something

task: assign work to

all his quality: The meaning of this phrase is uncertain.

Some scholars think it means “all his skills.” Some think it refers to “all those like Ariel”—other spirits who assist Ariel in his magical work.

to point: precisely; exactly

bade: ordered

To every article: To the last detail.

beak: the bow; the front end of a ship

yards: the bars from which the ship's sails are hung

bowsprit: a pole extending from the ship's bow, for holding the lower edge of a sail

distinctly: in separate places

PROSPERO

My brave spirit!

ARIEL

Not a soul but felt a fever of the mad.
All but mariners plunged in the foaming
Brine and quit the vessel.

PROSPERO

Why that's my spirit!
But are they, Ariel, safe?

ARIEL

Not a hair perished.
In troops I have dispersed them 'bout the isle.
And as thou bad'st me, the King's son, Ferdinand,
Have I landed by himself, whom I left
Sitting and sighing, his arms in this sad knot.

[ARIEL crosses his arms and makes a sad face.]

PROSPERO

How hast thou disposed of the King's ship?

ARIEL

Safely in harbor is the King's ship,
The mariners all under hatches stowed,
Who with a charm I have left asleep.

PROSPERO

Ariel, thy charge
Exactly is performed. But there's more work.

a fever of the mad: a feverish feeling of madness

mariners: sailors

brine: salt water

dispersed: spread (them) out

bad'st [a single syllable pronounced with long "a"
sound]: ordered

disposed of: dealt with

hatches: openings in the deck of a ship that lead to the
cabins below

charm: magic spell

charge: duty; task

ARIEL *[not pleased]*

Is there more toil?

Let me remember thee what thou hast promised.

PROSPERO

How now? Moody?

What is't thou canst demand?

ARIEL

My liberty.

PROSPERO

Before the time be out?* No more!

ARIEL

I prithee,

Remember I have done thee worthy service;

Told thee no lies, made thee no mistakings, served

Without or grudge or grumblings.

PROSPERO

Dost thou forget

From what a torment I did free thee?

ARIEL

No.

PROSPERO

Hast thou forgot the foul witch Sycorax?

Hast thou forgot her?

toil: work

remember: remind

How now?: An expression with various meanings, here asking: What's the meaning of this?

* Ariel has agreed to serve Prospero for a certain period of time, which has not yet run out. The following lines in the play explain this agreement.

No more!: Say no more. Speak no further about it.

prithee: pray thee; ask you

torment: severe suffering

Sycorax: pronounced *SICK-oh-rax*

ARIEL

No, sir.

PROSPERO

Thou hast! Thou wast her servant, a spirit
Too delicate to act her abhorred commands—
For which she did confine thee
Into a cloven pine, within which rift
Imprisoned thou didst painfully remain
A dozen years, within which time she died
And left thee there. Is not this true?

ARIEL

Ay, sir.

PROSPERO

Then did this island know no human shape—
Save for the whelp that she did litter here—

ARIEL

Yes, Caliban, her son.

PROSPERO

—that dull thing
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 mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

abhorred: hated; despised

cloven: split; divided

rift: a crack or split in something

save for: except for

whelp: a young animal, such as a pup or cub

litter: give birth to (usually said of animals)

torment: great suffering

mine art: my powers of magic

gape: open wide

ARIEL

I thank thee, master.

PROSPERO

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

ARIEL

Pardon, master; I will do as you command.

PROSPERO

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

ARIEL

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

PROSPERO

Go make thyself like a nymph of the sea;
Be subject to no sight but thine and mine,
Invisible to every eyeball else.

[MIRANDA stirs.]

My clever Ariel, hark in thine ear. *[He whispers to Ariel.]*

ARIEL

My lord, it shall be done!

[Exit ARIEL.]

rend: tear apart

entrails: inner parts; guts

discharge thee: set you free

nymph: in mythology, a nature spirit in the form of a beautiful young girl

hark: pay close attention

PROSPERO [*to MIRANDA*]

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

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

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

MIRANDA

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

PROSPERO

But, as 'tis,
We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. Caliban! Thou earth, thou! speak.

CALIBAN [*within*]*

There's wood enough within.

PROSPERO

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

[*Enter CALIBAN.*]

yields us kind answer: gives us a kind word

miss: do without

serves in offices: performs duties

profit us: do us good; are useful to us

Thou earth: You low thing of earth [Note that Caliban is described as a thing of earth, in contrast to Ariel, who is associated with air and water.]

* The stage direction “within” means that the speaker is not on the main stage but in some other space, such as in an imagined room next door, or, in this case, perhaps in the cave where Caliban lives. In some productions, Caliban speaks from under the stage, and enters through a trap door in the stage floor.

CALIBAN

A wicked dew blister you all over!
This island's mine, by Sycorax my mother,
Which thou takest from me! When thou cam'st first,
Thou strok'st me and made much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night. And then I loved thee
And showed thee all the qualities o' the isle,
The fresh springs, brine pits, barren place and fertile.
Cursed be I that did so! All the charms
Of Sycorax—toads, beetles, bats—light on you!

PROSPERO

Thou most lying slave,
I have used thee with humane care and lodged thee
In mine own cell, till thou didst seek to harm
My only child.

MIRANDA

Thou know'st I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other. When thou didst not know
Thine own meaning, I endowed thy purposes
With words that made them known.

PROSPERO

Though thou didst learn,
Thou hadst that in thee which good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

strok'st: stroked (petted)

qualities o': best features of

brine pits: wells or springs of very salty water (which can be collected and then left to evaporate, leaving behind salt)

charms: magic spells

humane: kind and merciful

cell: a small, humble place to live [As used here, *cell* does not mean a place of imprisonment. On this island, Prospero's cell was likely a cave.]

endowed thy purposes: supplied your intentions

abide: tolerate; bear; stand

confined into this rock: locked up in this cave

CALIBAN

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

PROSPERO

Hag-seed, hence! Fetch us in fuel.
If thou neglect'st my command, I'll make thee roar
That beasts shall tremble at thy din.

CALIBAN [*aside*]*

I must obey; his art is of such power—

PROSPERO

Hence!**

[Exit CALIBAN. Re-enter ARIEL, invisible, with music,
leading FERDINAND. ***]

ARIEL [*singing*]

*Come unto these yellow sands,
And then take hands.
Hark hark, I hear
The strain of strutting chanticleer
Cry cock a doodle dow.*

FERDINAND

Where should this music be? In the air or the earth?
[The music fades away.]
It sounds no more. Sitting on a bank,
Weeping again the King my father's wreck,

my profit on't: the good I got from it

rid you: get rid of you (in other words, destroy or kill you)

hag-seed: child of a witch

fuel: wood for the fire

din: a loud, long noise

* In a play, when an actor speaks an aside, the lines are heard by the audience but it is understood that the other actors do not hear them.

** See the Introduction to this book for a discussion of Prospero's enslavement and harsh treatment of Caliban.

*** As for music, Ariel can play an instrument, or the music can come from offstage, as though from a magical source. Also, when Ferdinand enters, he remains distant from Prospero and Miranda and does not notice them, though they see him.

strain: a part of a piece of music

chanticleer: a rooster

Where should this music be?: Where is this music coming from? What is its source?

on a bank: by the water

weeping again: once more crying about

This music crept by me upon the waters
With its sweet air. Thence I have followed it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

ARIEL *[singing]*

*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.**

SPIRITS *[singing offstage]*

Ding-dong, ding-dong.

ARIEL

Hark! now I hear them.

SPIRITS *[singing offstage]*

Ding-dong dell.

PROSPERO *[to MIRANDA]*

Advance, and say what thou seest yonder.

MIRANDA *[seeing FERDINAND]*

What is't? A spirit?

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

thence: from that place

fathom five: a depth of about 30 feet (a fathom is six feet)

suffer a sea-change: undergo a complete transformation

knell: the sound of a bell rung for a funeral

* Ferdinand thinks that his father, King Alonso, has drowned in the shipwreck. Ariel's song describes what will happen over time to the King's body underwater—his bones will turn to coral, his eyes to pearls, and everything about him will be transformed into something "rich and strange."

hark: listen

advance: come forward

yonder: over there

brave form: handsome shape

PROSPERO

No, child; it eats and sleeps and hath such senses
As we have such. This gallant which thou seest
Was in the wreck. He hath lost his fellows
And strays to find them; and, but he's something stained
With grief, thou mightst call him a goodly person.

MIRANDA

I might call him a thing divine,
For nothing natural I ever saw so noble.

[MIRANDA approaches FERDINAND.]

PROSPERO *[aside]*

It goes on, I see, as my soul prompts it.
[to Ariel] Spirit, fine spirit! I'll free thee
Within two days for this.

FERDINAND *[seeing MIRANDA but not PROSPERO]*

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

MIRANDA

No wonder, sir;
But certainly a maid.

gallant [here pronounced *GAL-unt*]: fine-looking gentleman

but he's something stained / With grief: except that his looks are marked by deep sadness

goodly: attractive; admirable

divine: like a god or spirit

as my soul prompts it: just as I have hoped and planned

On whom these airs attend: For whom this music is played

maid: a human girl (as opposed to a goddess); also, an unmarried woman

FERDINAND

My language! Heavens!

[suddenly struck by a sad thought]

I am foremost of those that speak this speech,
Were I but home in Naples.

PROSPERO *[stepping forth]*

How? Foremost?

What wert thou if the King of Naples heard thee?

FERDINAND

I wonder to hear thee speak of Naples.

Myself am Naples, who with mine eyes beheld
The King my father wrecked.

MIRANDA

Alack, for mercy!

FERDINAND

Yes, faith, and all his lords.

PROSPERO *[aside]*

At the first sight they have changed eyes.

Delicate Ariel, I'll set thee free for this.

[to FERDINAND, sternly] A word, good sir;

I fear you have said what is not so. A word.

MIRANDA

Why speaks my father so ungently? This

Is the third man that e'er I saw, the first

That e'er I sighed for.

foremost: highest in importance or social position
(because Ferdinand—thinking that his father, the King,
has drowned—now thinks of himself as the King of
Naples)

Myself am Naples: I am now King of Naples

faith: When used as it is in this sentence, “faith” is an
expression of emphasis, like saying “indeed.”

have changed eyes: have fallen in love at first sight

e'er: ever

FERDINAND

O, I'll make you the Queen of Naples!

PROSPERO

Soft, sir! One word more.

[aside] They are both in either's powers, but this swift business

I must uneasy make, lest too light winning
Make the prize light.*

[to FERDINAND] One word more; I charge thee
That thou attend me. Thou hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

FERDINAND

No, as I am a man.

MIRANDA

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

PROSPERO

[to FERDINAND] Follow me.

[to MIRANDA] Speak not you for him; he's a traitor.

[to FERDINAND] Come,
I'll manacle thy neck and feet together.
Sea-water shalt thou drink; thy food shall be
Withered roots and husks. Follow.

FERDINAND

No. I will resist till mine enemy has more power.

Soft: An expression that can have various meanings, including: Silence; Hold on; Enough. Here, Prospero means, "Now hold on just a minute!"

uneasy: difficult

* Prospero hoped that Miranda and Ferdinand would fall in love quickly—but not too quickly, because, he says, love so easily won might be too little valued. So he decides to create difficulties that Ferdinand must overcome.

charge: command

attend me: pay attention to me

on't: on it

ill: bad; evil

** The "temple" that Miranda refers to is Ferdinand's outward form. She is saying that nothing bad could live within someone who looks so good.

traitor: a person who betrays another person, a country, or a principle

manacle: chain together

withered: dried up

husks: the dry outer coverings of some seeds or fruits

[He draws his sword. With a wave of his staff, PROSPERO freezes FERDINAND still as a statue.]

MIRANDA

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

PROSPERO

Put thy sword up, traitor,
For I can here disarm thee with this stick
And make thy weapon drop.

MIRANDA *[running to her father and clutching his robe]*
Beseech you, father.

PROSPERO

Hence! Hang not on my garments.

MIRANDA

Sir, have pity.

PROSPERO

Hush.
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban. Foolish girl,
To the most of men this is a Caliban
And they to him are angels.*

rash: hasty; hotheaded

not fearful: not a threat; not something to cause fear

this stick: Prospero's magic staff

Beseech you: I beg you

hence: go away

garments: clothing

* To Miranda—who finds Ferdinand very handsome—Prospero says that compared to Ferdinand, most men look like angels, while Ferdinand is no better-looking than Caliban.

MIRANDA

My affections

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

PROSPERO *[to Ferdinand]*

Come on, obey.

FERDINAND

My spirits, as in a dream, are all bound up.
Yet this man's threats are but light to me,
Might I but through my prison once a day
Behold this maid.

PROSPERO

[aside] It works. Thou hast done well, fine Ariel!

[to FERDINAND] Come on. Follow me.

[to ARIEL] Hark what thou else shalt do.

[He whispers to ARIEL.]

MIRANDA *[to FERDINAND]*

Be of comfort;

My father's of a better nature, sir,
Than he appears by speech.

PROSPERO *[to ARIEL]*

Thou shalt be free

As mountain winds—till then, exactly do
All points of my command.

humble: simple

light: of little weight or importance; easy to bear

ARIEL

To the syllable.

[Exit.]

PROSPERO

[to FERDINAND] Come, follow.

[to MIRANDA] Speak not for him.

[As they exit—PROSPERO magically leading FERDINAND, with MIRANDA following anxiously—the three SPIRITS enter and address the audience.]

SPIRIT 2 *[looking at where PROSPERO exited]*

Remind me not to get on his bad side.

SPIRIT 3

Does he have a good side?

SPIRIT 1

Come on, you two, we've got a story to tell.

SPIRIT 3

Oh, right! Once upon a time . . .

SPIRIT 2 *[quickly interrupting]*

Not that story!

SPIRIT 1 *[to the audience]*

Imagine that we're now on another part of the island.

SPIRIT 2

And here we find some of the survivors of the shipwreck.

[Enter ALONSO, SEBASTIAN, ANTONIO, and GONZALO. In the following lines, whenever a SPIRIT names a character, that character steps forth.]

SPIRIT 3

There's Alonso, the King of Naples, who's very sad because he thinks he has lost his son in the shipwreck.

[ALONSO sighs and moves to one side of the stage.]

SPIRIT 1

And there's the King's brother, Sebastian.

[SEBASTIAN sneers at the audience and moves to the opposite side of the stage.]

SPIRIT 2

And there's Antonio, who betrayed his own brother, Prospero.

[ANTONIO sneers at the audience and moves to the side of the stage with SEBASTIAN.]

SPIRIT 3

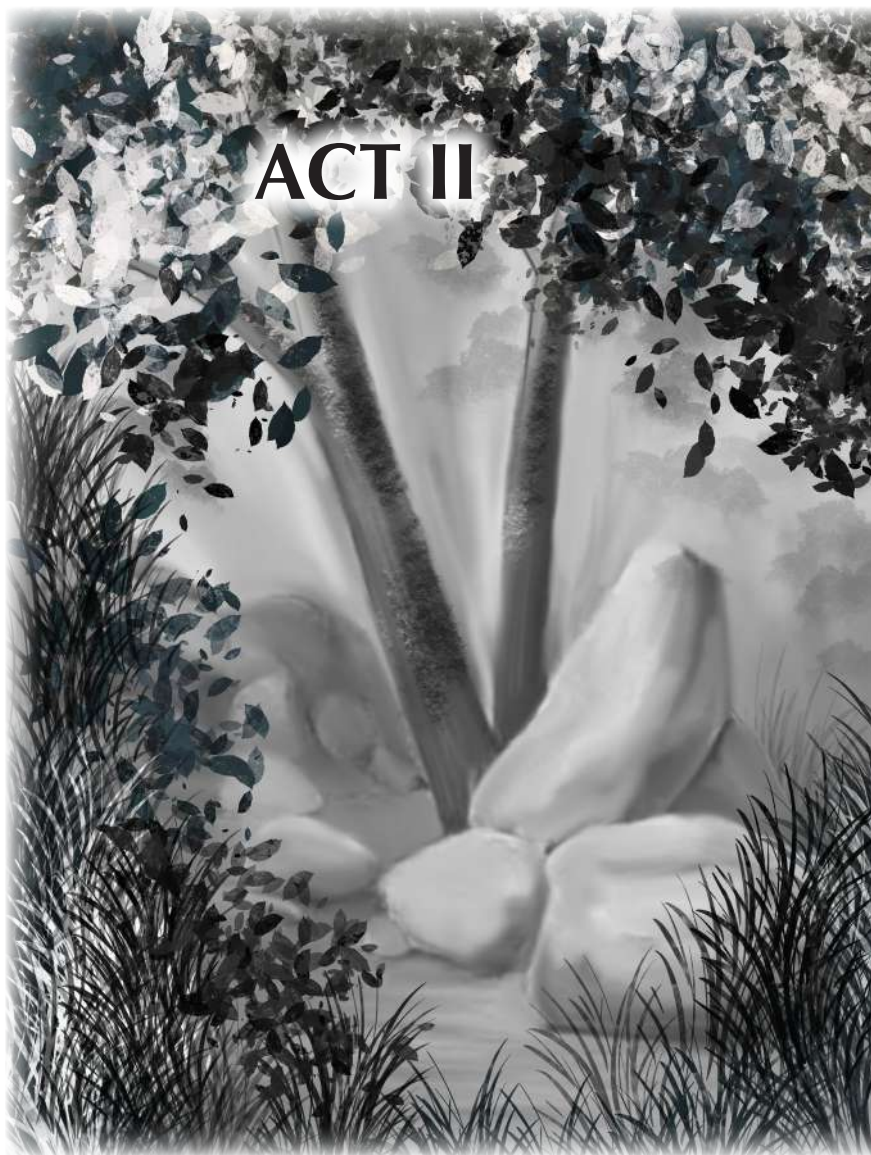
And there's the good old counselor, Gonzalo, who is trying to cheer up the sad King.

[The SPIRITS exit.]

sneer: smile or speak in a mocking or sarcastic way

counselor: adviser

ACT II





GONZALO: Now, GOOD ANGELS PRESERVE THE KING!

ACT 2

SCENE I. ANOTHER PART OF THE ISLAND.

GONZALO *[to ALONSO]*

Beseech you, sir, be merry; you have cause,
So have we all, of joy, for our escape
Is much beyond our loss. Good sir, weigh
Our sorrow with our comfort.

ALONSO

Prithee, peace.

SEBASTIAN *[to ANTONIO]**

He receives comfort like cold porridge.

ANTONIO *[to SEBASTIAN]*

The counselor will not give up on him.

GONZALO *[to ALONSO]*

The air breathes upon us here most sweetly.

SEBASTIAN

As if it had lungs, and rotten ones.

ANTONIO

Or as 'twere perfumed by a swamp.

Prithee, peace: Please, be quiet

* In this scene, Sebastian and Antonio exchange remarks that meanly make fun of Gonzalo as he tries to comfort the King.

GONZALO

Here is everything advantageous to life.

ANTONIO

True, save means to live.

SEBASTIAN

Of that there's none, or little.

GONZALO

How lush the grass looks! How green!

ANTONIO

He misses not much.

SEBASTIAN

No; he doth but mistake the truth totally.

GONZALO

But the rarity of it is—which is indeed almost beyond belief—

SEBASTIAN

As many rarities are.

GONZALO

That our garments, being drenched in the sea, hold their freshness and gloss, seeming rather new-dyed than stained with salt water.

advantageous: favorable; helpful

save: except for

ANTONIO

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

SEBASTIAN

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

GONZALO

Methinks our garments are now as fresh as when we put them on first in Africa, at the marriage of your fair daughter Claribel to the King of Tunis.

SEBASTIAN [*bitterly*]

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

ANTONIO

What impossible matter will he make easy next?

GONZALO

Is not, sir, my doublet as fresh as the first day I wore it? I mean, when I wore it at your daughter's marriage.

ALONSO

You cram these words into mine ears. I wish I had never married my daughter there!
For coming thence, my son is lost.

GONZALO

Sir, he may live;
I doubt not he came alive to land.

Methinks: I think

Tunis: a city in northern Africa

* Sebastian speaks with heavy irony here, because he means the opposite of what he says. In their return journey from Africa, they have not “prospered well” but instead have been shipwrecked.

doublet: a short, close-fitting jacket, with or without sleeves (worn in Shakespeare’s time)

thence: from that place

ALONSO

No, no, he's gone.

SEBASTIAN *[to ALONSO]*

Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather wed her in far Africa,
Where she is banished from your eye.

ALONSO

Prithee, peace.

SEBASTIAN

We have lost your son, I fear, forever.
The fault's your own.

ALONSO

So is the greatest of the loss.

GONZALO

My lord Sebastian,
The truth you speak doth lack some gentleness.
You rub the sore when you should bring the plaster.

SEBASTIAN

Very well.

GONZALO *[to ALONSO]*

If I were king of this island, my lord, what would I do?

banished: sent away

plaster: bandage

Very well: Here means "So what?"

SEBASTIAN

Avoid being drunk for lack of wine.

GONZALO*

In the commonwealth, no kind of business
Would I allow; no riches, poverty;
No man used in service to another.
All things in common nature should produce
Without sweat or endeavor. Treason, felony,
Sword, spear, knife, gun, or need of any weapon,
Would I not have; but nature should bring forth,
Of its own kind, all plenty, all abundance,
To feed my innocent people.
I would with such perfection govern, sir,
To excel the Golden Age.

SEBASTIAN *[sarcastically]*

God save his majesty!

ANTONIO *[sarcastically]*

Long live Gonzalo!

[Enter ARIEL, invisible.]

GONZALO *[to ALONSO]*

And—do you mark me, sir?

ALONSO

Prithee, no more.

Thou dost talk nothing to me.

* Gonzalo here describes his vision of an ideal society.

commonwealth: the nation

in common: to be shared by all

endeavor: hard effort; struggle

the Golden Age: in mythology, a time when the world was perfect

do you mark me?: are you listening to me?

[SEBASTIAN and ANTONIO laugh meanly at GONZALO.]

GONZALO

These gentlemen are of such nimble lung that they laugh at nothing.

ANTONIO

'Twas you we laughed at.

*[ARIEL casts a spell on GONZALO.]**

GONZALO *[yawning, lying down]*

Will you laugh me asleep?—for I am very heavy.

[He sleeps.]

ALONSO

What, so soon asleep?

I wish mine eyes would shut up my thoughts.

[ARIEL casts a spell on ALONSO.]

I find they are inclined to do so.

[He lies down.]

ANTONIO *[to ALONSO]*

We two, my lord,

Will guard your person while you take your rest,

And watch your safety.

nimble: quick and lively

* Ariel can use a gesture to cast a spell, or might use a musical instrument, such as a recorder, to play music that makes the men fall asleep.

We two: Sebastian and I

ALONSO

Thank you. Wondrous heavy . . .

[He sleeps.]

[Exit ARIEL.]

SEBASTIAN

What a strange drowsiness possesses them!

ANTONIO

It is the quality of the climate.

SEBASTIAN

Why doth it not our eyelids sink? I find
Myself not disposed to sleep.

ANTONIO

Nor I; my spirits are nimble.
But, noble Sebastian, thou let'st thy fortune
Sleep—die, rather—whiles thou art awake.*
O, worthy Sebastian, what shouldst thou be if—
No more.** —Yet methinks I see it in thy face,
What thou shouldst be.

SEBASTIAN

Prithee, say on.

ANTONIO

My strong imagination sees a crown
Dropping upon thy head.

drowsiness: sleepiness, tiredness

* Antonio is saying that Sebastian is letting an opportunity pass him by.

** Antonio begins to say something but cuts himself off quickly—which (as he intends) makes Sebastian more curious to hear it.

SEBASTIAN

What! Art thou waking?

ANTONIO

Do you not hear me speak?

SEBASTIAN

I do, and surely

It is a sleepy language that thou speak'st.

ANTONIO

I am more serious than my custom. You

Must be so too, and heed me. Thus, sir:

[pointing to the sleeping GONZALO]

Although this lord of weak remembrance

Professes to persuade the King his son's alive,

'Tis as impossible that he's undrowned

As he that sleeps here swims.

SEBASTIAN

I have no hope

That he's undrowned.

ANTONIO

O, out of that "no hope"

What great hope have you! Will you grant with me

That Ferdinand is drowned?

SEBASTIAN

He's gone.

Art thou waking?: Are you awake?

than my custom: than I usually am

heed: pay attention to

of weak remembrance: whose memory is growing weak

professes: speaks in order to convince doubters

ALONSO

Then let Sebastian wake!

SEBASTIAN

What stuff is this?

ANTONIO

There be other men that can rule Naples
As well as he that sleeps. What a sleep were this
For your advancement! Do you understand me?

SEBASTIAN

Methinks I do. I do remember that
You did supplant your brother Prospero.

ANTONIO

True:
And look how well my garments sit upon me.

[Re-enter ARIEL, invisible.]

SEBASTIAN

But for your conscience?

ANTONIO

Ay, sir, where lies that? Here lies your brother,
No better than the earth he lies upon,
Whom I, with this obedient steel,* three inches of it,
Can lay to bed for ever; whiles you, doing thus,
[He makes a stabbing gesture at GONZALO.]
Might this ancient morsel put forever
To the perpetual wink.

What stuff is this?: What are you saying?

advancement: development; understanding

supplant: take the place of

conscience: sense of right and wrong

* Here Antonio would touch the sword or dagger at his side.

the perpetual wink: the closing of his eyes forever

SEBASTIAN

As thou got'st Milan,
I'll come by Naples. Draw thy sword!

ANTONIO

Draw together!

*[As they raise their blades over the sleepers, ARIEL
freezes them in mid-motion.]*

ARIEL *[to GONZALO]*

My master through his art foresees the danger
That you, his friend, are in, and sends me forth.

[Singing in GONZALO'S ear:]

*While you here do snoring lie,
Open-eyed conspiracy
His time doth take.*

[Still singing, moving to ALONSO:]

*If of life you keep a care,
Shake off slumber, and beware.
Awake, awake!*

*[GONZALO and ALONSO wake and see SEBASTIAN and
ANTONIO with blades drawn.]*

GONZALO

Now, good angels preserve the king!

Draw: pull out (a weapon)

conspiracy: a secret plan by a group to do something

beware: watch out for danger

preserve the king: keep the king safe from danger

ALONSO

Why, how now? Why are you drawn?

SEBASTIAN *[quickly lowering his sword, awkwardly making something up]*

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

ALONSO

I heard nothing.

ANTONIO

O, 'twas a din to fright a monster's ear.
Sure, 'twas the roar of a whole herd of lions.

ALONSO

Heard you this, Gonzalo?

GONZALO

Upon mine honor, sir, I heard a humming,
And that a strange one too, which did awake me.
'Tis best we stand upon our guard,
Or that we quit this place.

ALONSO

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

Why are you drawn?: Why have you drawn your swords?

securing your repose: protecting you while you rested

bellowing: loud roaring

GONZALO

Heavens keep him from these beasts!
For sure he is on the island.

ALONSO

Lead away.

[They exit.]

ARIEL

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

[ARIEL exits.]

SCENE II. ANOTHER PART OF THE ISLAND.

[Enter the three SPIRITS, who speak to the audience.]

SPIRIT 1

Come with us now to another part of the island,
where you will meet two other survivors of the
shipwreck.

SPIRIT 2

There's Trinculo, the King's jester.

*[Enter TRINCULO, who notices the audience, does
something silly, and then quickly exits.]**

jester: a man at the king's court who "played the fool;" he did and said things to make others laugh

* The actor playing Trinculo can decide what to do upon entering. Perhaps he or she makes a silly face, or turns a somersault—whatever is in character as a jester, whose job is to make the King laugh.

SPIRIT 2

And there's Stephano,* the King's butler.

[Enter STEPHANO, walking unsteadily, with a bottle.]

SPIRIT 3 *[pulling out a copy of The Tempest (the book) and opening to a page near the beginning]*

Wait, right here in the Cast List, it says "drunken butler."

[STEPHANO belches loudly, and exits.]

SPIRIT 2 *[disgusted]*

Oh, that's just lovely.

SPIRIT 3

Not exactly a role model, is he?

SPIRIT 1 *[to his fellow SPIRITS]*

Time to vanish—look, Caliban is coming!

[Together, they make a gesture to turn invisible, and then step aside while remaining onstage.]

*[Enter CALIBAN, wearing a long, loose cloak,** and carrying firewood. There is a sound of thunder. CALIBAN puts down the wood.]*

CALIBAN *[shaking his fist]*

All the infections that the sun sucks up
From bogs, fens, flats, on Prospero fall and make him
By inchmeal a disease!

* The accent is on the first syllable: *STEPH-ano*.

butler: servant

vanish: disappear

* In performance, a blanket draped over Caliban's shoulders can take the place of the cloak—it just needs to be big enough to cover Caliban and one other person later in the scene.

bogs, fens, flats: all kinds of marshy, swampy ground
by inchmeal: inch by inch

[The three SPIRITS, making their sounds—whistling, buzzing, hissing—make one quick circle around CALIBAN and then exit.]

His spirits hear me,
And yet I needs must curse. But they'll not pinch me,
Pitch me in the mud, nor lead me in the dark
Out of my way, unless he bid 'em. But
For every trifle are they set upon me:
Sometime like apes that scowl and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their quills at my footfall. Sometime am I
All wound with adders who with cloven tongues
Do hiss me into madness.

[Enter TRINCULO.]

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

[CALIBAN lies down and covers himself with his cloak; his legs and arms partly stick out.]

I needs must: I have to; I can't help but

bid: command

trifle: little thing

quills: the sharp spines of a hedgehog

adders: poisonous snakes

cloven: split in two

lo: an expression, as in "lo and behold," meaning, look;
take notice

perchance: perhaps

mind: notice

TRINCULO

Here's neither bush nor shrub to bear off any weather at all, and another storm brewing. If it should thunder as it did before, I know not where to hide my head.

[looking upward] Yonder black cloud, yond huge one, cannot choose but fall by pailfuls.

[He sees CALIBAN.]

What have we here? A man or a fish? Dead or alive?

[He sniffs.] A fish—he smells like a fish; a very ancient and fish-like smell. *[He looks more closely.]* A strange fish! Legged like a man and his fins like arms! I do now let loose my opinion, 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 covering. There is no other shelter hereabouts; misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

[TRINCULO crawls under the cloak, his head at CALIBAN'S feet. Both pairs of legs stick out from under the cloak, and CALIBAN'S head is partly visible.]

[Enter STEPHANO, singing, a bottle in his hand.]

STEPHANO

*I shall no more to sea, to sea,
Here shall I die ashore—*

misery acquaints a man with strange bedfellows:

suffering causes a person to become familiar with
strange companions

shroud: hide or take cover

dregs: remains

This is a very scurvy tune to sing at a man's funeral.
Well, here's my comfort.
[He drinks, and then sings.]

*What shall we do with a drunken sailor?
What shall we do with a drunken sailor?—*

[He hiccups loudly.]

CALIBAN

Do not torment me! Oh!

STEPHANO

What, have we devils here? I have not 'scaped
drowning to be afear'd now of your—*[he counts]*—
four legs.

CALIBAN *[visibly trembling]*
The spirit torments me! Oh!

STEPHANO

This is some monster of the isle, with four legs, who
hath got, as I take it, an ague. Where the devil
should he learn our language?

CALIBAN

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

scurvy: a slang term meaning, worthless; lousy [Scurvy is a disease caused by a lack of vitamin C, which sailors with a poor diet suffered from in Shakespeare's time.]

'scaped: escaped

afeard: afraid

ague: an illness with fever and shivering

STEPHANO

I will give him some relief; he shall taste of my bottle.

[He is struck by a sudden money-making idea.]

If I can recover him and keep him tame and get him to Naples, I will not charge too much for him! Come, open your mouth. *[He pours from the bottle into CALIBAN'S mouth.]* This will shake your shaking, I can tell you.

TRINCULO

I should know that voice—but he is drowned, and these are devils! Oh, defend me!

STEPHANO

Four legs and two voices—a most delicate monster! Come, I will pour some in thy other mouth.

TRINCULO

Stephano!

STEPHANO

Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster!

TRINCULO

Stephano? If thou be'st Stephano, speak to me, for I am Trinculo—be not afeard—thy good friend Trinculo!

STEPHANO

If thou be'st Trinculo, come forth. I'll pull thee by the lesser legs. [*He pulls him out from under the cloak.*]
Thou art very Trinculo indeed! How cam'st thou from this moon-calf?

TRINCULO

I took him to be killed with a thunderstroke. But art thou not drowned, Stephano? Is the storm overblown? I hid me under the dead moon-calf's covering for fear of the storm. And art thou living, Stephano? [*He grabs STEPHANO and twirls him around in joy.*] O Stephano, two Neapolitans 'scaped!

STEPHANO [*feeling queasy*]

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

CALIBAN [*aside*]

These be fine things, if they be not spirits.
That's a brave god and bears celestial liquor.
I will kneel to him.

STEPHANO [*to TRINCULO*]

How didst thou 'scape? I escaped upon a barrel of wine, which the sailors heaved o'erboard—by this bottle, I swear. [*He drinks, then hands the bottle to TRINCULO.*] Swear then how thou escapedst.

TRINCULO

Swum ashore, man, like a duck; I can swim like a duck, I'll be sworn. [*He drinks.*]

moon-calf: foolish monster

Neopolitans: citizens of Naples

queasy: feeling sick

celestial: heavenly

STEPHANO

Though thou canst swim like a duck, thou art made like a goose.

TRINCULO *[holding up the bottle]*

O Stephano, hast any more of this?

STEPHANO

The whole barrel, man!

CALIBAN *[groveling at STEPHANO'S feet]*

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

STEPHANO

How now, moon-calf! How does thine ague?

CALIBAN

Hast thou not dropped from heaven?

STEPHANO

Out of the moon, I do assure thee. I was the man in the moon, when time was.

CALIBAN

I have seen thee in her, and I do adore thee!

STEPHANO

Come, swear to that. *[He offers the bottle to CALIBAN, who drinks.]*

groveling: kneeling down in front of someone, asking for help or forgiveness

when time was: once long ago; once upon a time

TRINCULO

The man in the moon! A most poor credulous monster!

CALIBAN *[to STEPHANO]*

I'll show thee every fertile inch of th' island, and I will kiss thy foot, and swear myself thy subject.

STEPHANO

Come on, then; down, and swear.

TRINCULO

I shall laugh myself to death at this puppy-headed monster.

CALIBAN *[kneeling before STEPHANO]*

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

TRINCULO

The poor monster's in drink! A most ridiculous monster, to make a wonder of a poor drunkard!

CALIBAN

I prithee, let me bring thee where crabs grow,
And I with my long nails will dig thee pignuts,
Show thee a jay's nest and instruct thee how
To snare the nimble marmoset; I'll bring thee
To clustering filberts, and sometimes I'll get thee
Young mussels from the rocks. Wilt thou go with me?

credulous: gullible; easily fooled

tyrant: cruel ruler

in drink: drunk

pignuts: edible, nutty-tasting roots

marmoset: a small monkey

filberts: hazelnuts

mussels: shellfish that can be eaten

STEPHANO

I prithee now, lead the way without any more talking.
Trinculo, the King and all our company else being
drowned, we will inherit here!

CALIBAN [*singing drunkenly*]

*Farewell, master; farewell, farewell!**

TRINCULO

A howling monster, a drunken monster!

CALIBAN [*drunkenly*]

*No more dams I'll make for fish,
Nor fetch in firing at requiring;
Nor scrape trenchers, nor wash dish!
Ban, Ban, Ca-caliban
Has a new master, get a new man!*

STEPHANO

O brave monster, lead the way!

*[All exit, singing and dancing.]**

inherit: be left with

* Caliban is saying goodbye to his old master, Prospero, as he has now sworn to serve Stephano.

firing: firewood; fuel for a fire

trenchers: wooden platters

* In performance, you may wish to take a brief intermission at this point.

ACT III





STEPHANO: TAKE THOU THAT! AS YOU LIKE THIS,
TELL ME I LIE ANOTHER TIME!

ACT 3

[The three SPIRITS enter and address the audience.]

SPIRIT 1

Come with us now to a place on the island near Prospero's cell—that's the cave that Prospero and Miranda live in.

[Enter FERDINAND, carrying a log. He puts it down, wipes his brow.]

SPIRIT 2

Here we find young Ferdinand—son to the King of Naples—doing the work Prospero has forced him to do.

[Ferdinand exits to get another log.]

SPIRIT 3

Even though the work is hard, Ferdinand doesn't mind, because his thoughts are full of Miranda.

[Sighs deeply.]

[The SPIRITS exit.]

brow: forehead

SCENE I. NEAR PROSPERO'S CELL.

[Enter FERDINAND, carrying another log.]

FERDINAND

I am, in my condition, a prince; yea,
I do think a king, though I would not so!
This my mean task would be heavy to me,
But the mistress which I serve
Makes my labors pleasures. O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs and pile them up.
My sweet mistress weeps when she sees me work,
But these sweet thoughts do refresh my labors.

[Enter MIRANDA. Also enter PROSPERO, at a distance, watching them, but unseen by FERDINAND and MIRANDA.]

MIRANDA

Alas, now, pray you,
Work not so hard. I would the lightning had
Burnt up those logs that you are compelled to pile!
Pray, set it down and rest you. My father
Is hard at study; pray now, rest yourself;
He's safe for these three hours.

FERDINAND

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

mean: humble [As a prince, Ferdinand would have servants to do most manual labor for him.]

crabbed: crabby; bad-tempered

compelled: forced

He's safe: He's safely in his study (where he will not see us)

strive: try

MIRANDA

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

FERDINAND

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

MIRANDA

You look wearily.

FERDINAND

No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you—
What is your name?

MIRANDA

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

FERDINAND

Admired Miranda!
Indeed the top of admiration! You, O you,
So perfect and so peerless, are created
Of every creature's best!

MIRANDA

I do not know.

crack my sinews: injure my muscles

hest: behest, which means, command; order

* As soon as she says her name, Miranda realizes that she has gone against her father's command not to tell her name to Ferdinand.

peerless: having no equal

More that I may call men than you, good friend,
And my dear father; but I would not wish
Any companion in the world but you.

FERDINAND

Miranda, hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; for your sake
Am I this patient log-man.

MIRANDA *[simply]*

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound!
Beyond all limit of what else in the world—
[He shouts it to the sky.]
I do love, prize, honor you!

MIRANDA

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

PROSPERO *[aside]*

Fair encounter of two most rare affections!
Heavens rain grace on them.

FERDINAND

Wherefore weep you?

companion: partner

wherefore: for what reason; why

MIRANDA

At mine unworthiness.
I am your wife, if you will marry me.

FERDINAND

Ay, with willing heart. Here's my hand.

MIRANDA

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

FERDINAND *[giddily]*

A thousand thousand!

[FERDINAND and MIRANDA exit separately.]

PROSPERO

So glad of this as they I cannot be,
Though nothing else could bring me greater joy.
I'll to my book,
For yet ere supertime must I perform
Much pertinent business.

[PROSPERO exits. The three SPIRITS enter. SPIRIT 3 is sobbing into a handkerchief. He blows his nose loudly.]

SPIRIT 1 *[comforting SPIRIT 3]*

There, there, it's all fine.

SPIRIT 3

I can't help it; I *love* a love story.

A thousand thousand: A million (fond farewells)

ere: before

[He sobs again and embraces SPIRIT 1 in a big, awkward hug.]

SPIRIT 2 *[speaking as he gently nudges his fellow SPIRITS offstage]*

Meanwhile, let's catch up with Caliban and his new "friends"—if that's the right word.

[They exit.]

SCENE II. ANOTHER PART OF THE ISLAND.

[Enter CALIBAN, STEPHANO, and TRINCULO—all a bit woozy. There is much passing back and forth of a bottle during this scene.]

STEPHANO

When the barrel is empty, we will drink water, not a drop before. Servant-monster, drink to me.

TRINCULO

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.

STEPHANO

Drink, servant-monster. By this light, thou shalt be my lieutenant. Moon-calf, speak, if thou be'st a good moon-calf.

* Trinculo's reference to "five upon this isle" suggests that Caliban has told him about Prospero and Miranda living on the island.

brained like us: as woozy-headed as we are
the state totters: this place is in bad shape

lieutenant: aide; assistant

CALIBAN

How does thy honor? Let me lick thy shoe. [*pointing to TRINCULO*] I'll not serve him; he's not valiant.

TRINCULO

Thou liest, most ignorant monster. Wilt thou tell a monstrous lie, being but half a fish and half a monster?

CALIBAN

Lo, how he mocks me! [*to STEPHANO*] Bite him to death, I prithee.

STEPHANO

Trinculo, keep a good tongue in your head. The poor monster's my subject and he shall not suffer indignity.

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to what I asked thee?

STEPHANO

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

[*Enter ARIEL, invisible.*]

CALIBAN [*kneeling*]

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

valiant: courageous

indignity: humiliating treatment

hearken: listen

sorcerer: magician; wizard

cunning: trickiness

ARIEL [*speaking in TRINCULO'S voice*]*

Thou liest.

CALIBAN [*leaping up*]

Thou liest, thou jesting monkey, thou!

I do not lie.

STEPHANO

Trinculo, if you trouble him any more, by this hand
[*raising his fist*], I will supplant some of your teeth.

TRINCULO

Why, I said nothing.

STEPHANO

Mum, then, and no more. [*to CALIBAN*] Proceed.

CALIBAN

I say, by sorcery he got this isle;

From me he got it. I'll yield him thee asleep,

Where thou mayst knock a nail into his head.

ARIEL [*speaking in TRINCULO'S voice*]

Thou liest, thou canst not.

CALIBAN

[*to TRINCULO*] Thou scurvy patch!

[*to STEPHANO*] I do beseech thy greatness,

give him blows

And take his bottle from him.

* In performance, if Ariel speaks over Trinculo's shoulder, the audience understands that Ariel is speaking in Trinculo's voice. (Trinculo of course does not notice the invisible Ariel.)

mum: be silent

yield: provide

scurvy patch: an insult that means something like
"worthless fool"

blows: sudden hard hits

STEPHANO

Trinculo, interrupt the monster one word further, and by this hand I'll make a stockfish of thee.

TRINCULO

Why, what did I? I did nothing.

STEPHANO

Didst thou not say he lied?

ARIEL *[speaking in TRINCULO'S voice]*

Thou liest.

STEPHANO

Do I so? Take thou that! *[He hits TRINCULO.]** As you like this, tell me I lie another time!

TRINCULO

I did not say you lie! A plague on your bottle, and on your monster, too!

CALIBAN

Ha, ha, ha!

STEPHANO

[to CALIBAN] Now, forward with your tale.

[to TRINCULO] Prithee, stand farther off.

[TRINCULO slouches away but stays onstage.]

[to CALIBAN] Come, proceed.

stockfish: dried fish

* In performance, actors know how to hit without hurting. In general, the person hitting makes little to no actual contact, while the person being hit convinces the audience by the way in which he or she reacts.

CALIBAN

Why, as I told thee, 'tis a custom with him,
In 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 throat with thy knife. Remember
First to possess his books, for without them
He hath not one spirit to command.
They all do hate him as rootedly as I.
Burn but his books!
And then, most deeply to consider is
The beauty of his daughter.

STEPHANO

Is it so fine a lass?

CALIBAN

Ay, lord, I warrant.

STEPHANO

Monster, I will kill this man. His daughter and I will
be king and queen, and Trinculo and thyself shall be
royalty. Dost thou like the plot, Trinculo?

TRINCULO [*sulking*]

Excellent.

STEPHANO

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

paunch: stab in the belly

rootedly: firmly; strongly

I warrant: I assure you; I tell you truly

CALIBAN

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

STEPHANO

Ay, on mine honor.

ARIEL *[aside]*

This will I tell my master.

CALIBAN

Thou mak'st me merry. Will you sing the song
You taught me but a while ago?

STEPHANO

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

*[He opens his mouth but before he can start the song,
Ariel calls forth magical music.*]*

CALIBAN

That's not the tune.

STEPHANO

What is this song?

TRINCULO

This is some melody played by the picture of Nobody.

* Ariel can play the music, or the music can come from offstage at Ariel's command.

STEPHANO

If thou beest a man, show thyself! If thou beest a devil,
do what you will!

TRINCULO

O, forgive me my sins!

STEPHANO

Mercy upon us!

CALIBAN

Art thou afeard?

STEPHANO *[terrified]*

No, monster, not I.

CALIBAN

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again; *[full of wonder]* and then,
 in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.③

STEPHANO

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

airs: tunes; melodies

I cried to dream again: I cried because I wished to be back in the dream again

③ SEE Think About Performance: Language and Character (page 249).

for nothing: for free

CALIBAN

When Prospero is destroyed.

STEPHANO

That shall be by and by.

[ARIEL leads them away, following the music.]

TRINCULO

The sound is going away.

STEPHANO

Lead, monster; we'll follow!

[All exit as the music fades.]

[The three SPIRITS enter and address the audience.]

SPIRIT 1

So, Caliban and his friends—

SPIRIT 3

Idiot friends—

SPIRIT 1

—are off to do their dirty work.

SPIRIT 2

Fortunately, Ariel—

SPIRIT 3

My hero!

by and by: soon

SPIRIT 2

Ariel is off to warn Prospero.

SPIRIT 1

We now move from one group of nasty schemers to another. Let's see what's happening with Antonio and Sebastian.

SPIRIT 2

Last time we saw them, they were ready to do away with King Alonso and his good old adviser, Gonzalo.

SPIRIT 3

Pay attention, folks, because we have a major part in this scene coming up! I'm so excited!

[They exit.]

SCENE III. ANOTHER PART OF THE ISLAND.

[Enter ALONSO and GONZALO, exhausted, followed by ANTONIO and SEBASTIAN.]

GONZALO

I can go no further; my old bones ache.
By your patience, sir, I needs must rest me.

ALONSO

Old lord, I cannot blame thee. Sit down and rest.
Here I will put off my hope. He is drowned
Whom thus we stray to find. Well, let him go.

ANTONIO *[aside to SEBASTIAN]*

I am right glad that he's so out of hope.
Do not, for one setback, give up the purpose
That you resolved to effect.

SEBASTIAN *[aside to ANTONIO]*

The next advantage
Will we take thoroughly.

ANTONIO

Let it be tonight.

SEBASTIAN

I say, tonight. No more.

[Solemn and strange music comes out of nowhere.]

ALONSO

What harmony is this? My good friends, hark!

GONZALO

Marvelous sweet music!

[Enter PROSPERO above and behind, invisible. Enter the three SPIRITS, fantastically costumed, carrying platters of delicious food—fruits, pastries, etc., a banquet for the hungry survivors of the shipwreck. The SPIRITS make motions that invite the men to eat. Leaving behind the food, they depart, and the music fades away.]*

ALONSO

Give us kind keepers, heavens! What were these?

for: because of

* The banquet can also be carried in on a small table, already laid out with food.

keepers: protectors; guardians

SEBASTIAN

Now I will believe there are unicorns
In Arabia.

ANTONIO

I'll be sworn 'tis true.

GONZALO

If in Naples I should report this now,
Who would believe me?

ANTONIO

They vanished strangely.

SEBASTIAN

Will't please you taste of what is here?

ALONSO

Not I.

GONZALO

Faith, sir, you need not fear.
For surely these are people of the island—
Who, though they are of monstrous shape, yet note,
Their manners are more gentle than many—
Nay, almost any—of our human kind.

PROSPERO *[aside]*

Honest lord,
Thou hast said well, for some of you there present
Are worse than devils.

ALONSO

I will stand to and feed,
Although my last; no matter, since I feel
The best is past.

[inviting the others to join him]

Brother, my lord the Duke—

*[He is cut off by a sudden crash of thunder and lightning. Enter ARIEL, like a harpy. Enter the three SPIRITS, who, with terrible screeching noises, quickly remove the banquet and exit.]**

ARIEL *[in a terrifying voice]*

You are three men of sin,
That the never-satisfied sea
Hath belched up on this island
Where man doth not inhabit—
You 'mongst men being most unfit to live,
I have made you mad!

[ALONSO, SEBASTIAN, and ANTONIO draw their swords.]

You fools! I and my fellows
Are ministers of Fate, invulnerable.
Your swords are now too massy for your strengths
And will not be uplifted.

[The men's arms drop, pulling their swords down.]

But remember

That you three from Milan did supplant good
Prospero; exposed unto the sea,
Him and his innocent child—for which foul deed
The powers, not forgetting,** thee of thy son,

* In mythology, a harpy is a monstrous creature with a woman's head and the wings and claws of a bird of prey, like a giant vulture. The harpy is associated with vengeance and punishment of wrongdoers. When the three Spirits enter here, they might wear masks with beaks to associate them with Ariel-as-harpy.

'mongst: among

invulnerable: impossible to attack

massy: heavy

supplant: forcefully take the place of

** Ariel is saying that the higher powers have not forgotten how Prospero was wronged.

Alonso, they have bereft, and do pronounce by me
Lingering perdition!

[ARIEL vanishes in thunder, leaving them stunned.]

PROSPERO

Bravely the figure of this harpy hast thou
Performed, my Ariel; a grace it had, devouring.
My high charms work,
And these mine enemies are all knit up
In their distractions. They now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand, who they suppose is drowned.^④

[Exit.]

SEBASTIAN *[staggering up]*

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

ANTONIO

I'll be at thy side.

[SEBASTIAN and ANTONIO exit together.]

GONZALO *[to ALONSO, who is still stunned]*

In the name of all that's holy, sir, why stand you
In this strange stare?

ALONSO

O, it is monstrous, monstrous!
The winds did sing it to me, and the thunder,
Deep and dreadful, did pronounce the name of
Prospero. It did roar forth my offense—

they: the “powers” that Ariel mentioned earlier

bereft: deprived

lingering perdition: long-lasting punishment

knit up / In their distractions: entangled in their mad visions

④ SEE Think About Performance: Character and Motivation (page 249).

fiend: evil spirit

offense: crime

Therefore my son in the ooze is bedded.
I'll seek him, and with him there lie mudded.*

[Exit, following SEBASTIAN and ANTONIO.]

GONZALO

Alas, he is desperate. His great guilt,
Like poison now begins to bite the spirit.
I'll follow and hinder him from what this
Madness may provoke him to.

[Exit, following ALONSO.]

[Enter the three SPIRITS.]

SPIRIT 1

And so our good old friend Gonzalo is hurrying off to
keep King Alonso from doing anything desperate.

SPIRIT 2

The King blames himself for his son's death. But we
know that his son is very much alive.

SPIRIT 3

Let's check in on Ferdinand and Miranda, and see
what our starry-eyed young couple are up to.

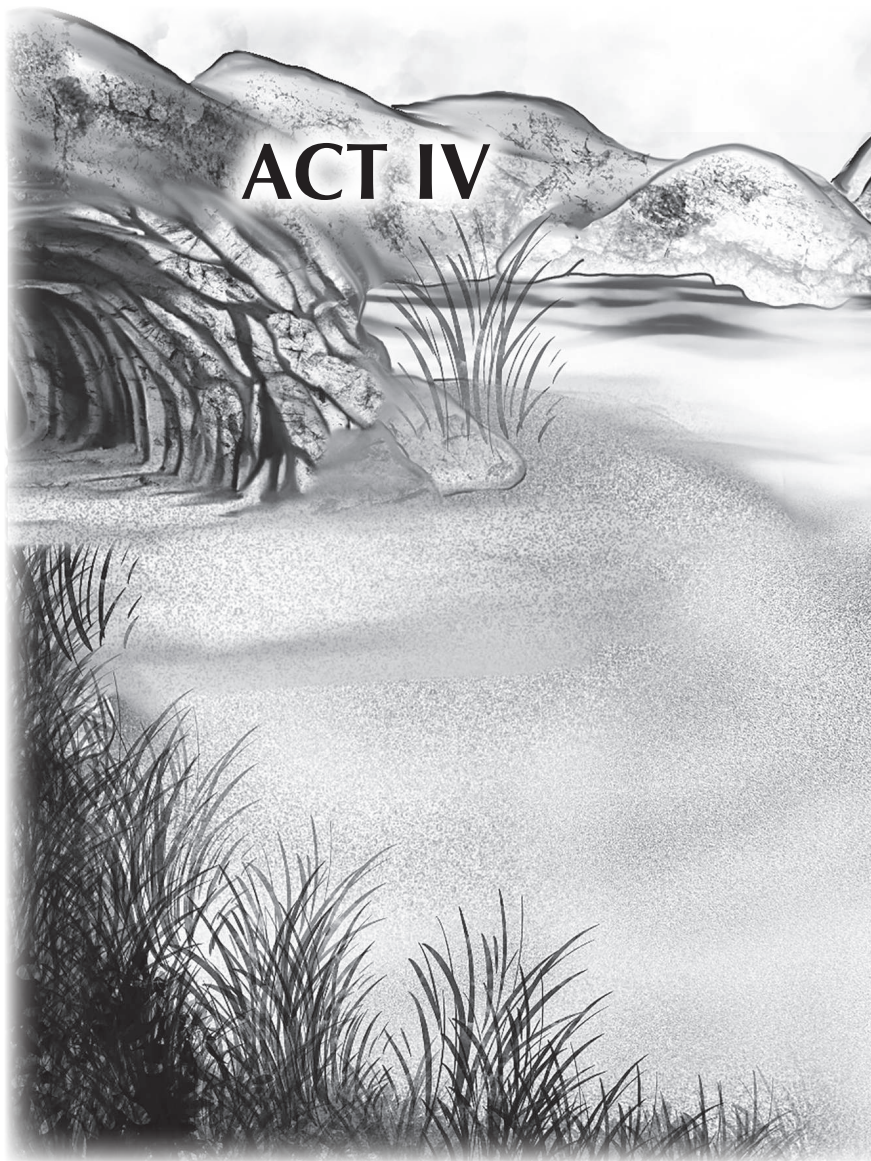
[Exit.]

ooze: soft mud

* Alonso's speech shows he feels great guilt. He heard the thunder proclaim his crimes (his offense) against Prospero—and because of these wrongs, his son (so Alonso thinks) lies dead under the mud at the ocean's bottom. In his grief, Alonso says he will join his son there.

hinder: prevent

ACT IV





PROSPERO: SPIRIT, WE MUST PREPARE TO MEET WITH CALIBAN.

ACT 4

SCENE I. BEFORE PROSPERO'S CELL.

[Enter FERDINAND followed by MIRANDA chasing him; laughing, she chases him back and forth, till they stop to catch their breath. He takes her hands. Enter PROSPERO; FERDINAND immediately drops her hands.]

PROSPERO *[to FERDINAND—reassuring him]*

All thy vexations

Were but my trials of thy love, and thou
Hast strongly stood the test. O Ferdinand,
Thou shalt find she will outrun all praise
And make it halt behind her.

FERDINAND

I do believe it,
As I hope for quiet days and long life
With such love as 'tis now.

PROSPERO

Fairly spoke. *[He joins their hands.]*
Sit then and talk with her; she is thine own.

[FERDINAND and MIRANDA sit and mime a conversation. PROSPERO steps aside and calls out:]

Ariel! My industrious servant, Ariel!

vexations: things that irritate and trouble you

trials: tests

halt: stop

mime: to show action and emotion by using gestures, movements, and expressions, but no words

industrious: hard-working

[Enter ARIEL.]

ARIEL

Master, here I am.

PROSPERO

Thou and thy spirit fellows your last service*
Did worthily perform, and I must use you
In such another trick; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art. It is my promise,
And they expect it from me.

ARIEL

Presently?

PROSPERO

Ay, with a twink.

ARIEL

Before you can say "come" and "go"!
[ARIEL turns to leave, then quickly turns back to PROSPERO.]

Do you love me, master? No?

PROSPERO

Dearly, my delicate Ariel.

* This “last service” refers to the spirits who brought in the banquet and Ariel’s appearance as the harpy.

bestow upon: to present as a gift

vanity: trifle; an unimportant thing

presently: soon

with a twink: in the twinkling of an eye; quick as a wink

[ARIEL exits in a flash. PROSPERO turns back to FERDINAND and MIRANDA. FERDINAND is whispering something in her ear, their heads close together—is FERDINAND about to kiss MIRANDA. PROSPERO places a firm grip on FERDINAND's shoulder.]

PROSPERO

Look thou be true. Do not give dalliance
Too much the rein.*

FERDINAND *[on his best behavior]*

I assure you, sir.

PROSPERO

Well.—

Now come, my Ariel! Appear and pertly!

[to FERDINAND and MIRANDA]

No talk; all eyes—be silent.

*[Music—a pageant begins, to celebrate the upcoming wedding of FERDINAND and MIRANDA. Enter ARIEL, masked, leading the three SPIRITS,** festively costumed as three goddesses from ancient mythology.]*

ARIEL *[gesturing toward the three goddesses]*

Of their society, be not afraid,

But greet their deity:

Juno, queen of the gods;

[SPIRIT 1 steps forth as Juno, then steps to one side.]

Ceres, goddess of the earth and harvest;

[SPIRIT 2 steps forth as Ceres, then steps to the other side.]

dalliance: casual flirting

rein: a strap used to guide a horse while riding (To “give the rein” is to let the horse run freely.)

* Prospero is warning Ferdinand not to treat his relationship with Miranda lightly.

pertly: in a lively way

pageant: a play or performance, sometimes made up of scenes from history or old legends

** In this version, the three Spirits are assigned to play the goddesses, but other actors may play these parts.

diety: gods or goddesses

And Iris, goddess of the rainbow and messenger of the gods.

[SPIRIT 3 steps forth as Iris.]

[ARIEL exits.]

IRIS

Ceres, most bounteous lady!
The queen of the sky,
Whose messenger am I,
Bids thee leave these,
Thy rich fields of barley, oats, and peas—
And come to this grassy place
To sport with her sovereign grace.

CERES *[joining ISIS]*

Hail, many-colored messenger.
Why hath thy queen
Summoned me hither
To this short-grassed green?

IRIS

A contract of true love to celebrate.

CERES *[seeing JUNO approaching]*

Great Juno comes, highest queen of state!

JUNO *[to CERES]*

How does my bounteous sister? Go with me,
To bless this pair, that they may prosperous be.

bounteous: generous

sovereign: royal

hither: to this place

highest queen of state: the most majestic queen

prosperous: successful

[JUNO and CERES approach FERDINAND and MIRANDA.]

JUNO *[singing]*

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

CERES *[singing]*

*Spring come to you at the farthest
In the very end of harvest!**
*Scarcity and want shall shun you;
Ceres' blessing is upon you.*

FERDINAND

This is a most majestic vision.
May I be bold to think these spirits?

PROSPERO

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

FERDINAND

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

still: always

* Ceres wishes that spring may come as soon as the harvest is over.

want: poverty

shun: avoid; stay away from

fancies: imaginings

wondered: able to perform wonders

IRIS *[calling out]*

You spirits of the wandering brooks,
With grassy crowns and harmless looks,
To this green land
Juno does command,
Come, and true love celebrate!
Come! Be not too late.

[Music. Enter the Water Spirits; they dance. As the dance nears its end, PROSPERO stands up suddenly. The music and dancing abruptly stop. There is a strange, hollow, and confused noise; the dancers vanish.]*

PROSPERO *[upset]*

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 (as JUNO, CERES, and IRIS)]

Well done. Away; no more!

[SPIRITS exit.]

FERDINAND *[to MIRANDA]*

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

MIRANDA

Never till this day
Saw I him touched with anger so distempered.

* Shakespeare calls for this “strange, hollow, and confused noise,” but offers no specific explanation of what it means or where it comes from. The noise (however you choose to create it) seems to suggest Prospero’s suddenly upset emotional state, which breaks the harmony of the music and dance.

passion: state of intense emotion

distempered: troubled

PROSPERO [*to FERDINAND*]

You do look, my son,
As if you were dismayed. Be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped 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 vexed.
Bear with my weakness; my old brain is troubled.
If you be pleased, retire into my cell
And there repose. A turn or two I'll walk,
To still my beating mind.^⑤

FERDINAND and MIRANDA

We wish you peace.

[They exit.]

PROSPERO

Come with a thought! Ariel, come!

[Enter ARIEL.]

ARIEL

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

dismayed: discouraged; afraid

revels: lively entertainment

foretold you: told you earlier

baseless: not grounded in reality

this vision: the magical show just performed for Ferdinand and Miranda

all which it inherit: all who shall inherit it; all who shall ever live in the world

insubstantial: without substance; unreal; imaginary

rack: Shakespeare uses an old meaning of the word, referring to streaks of cloud or mist driven by the wind

on: here means “of”

vexed: worried; annoyed; upset

retire into: go off into

repose: rest

still: calm down

⑤ SEE Think About Performance: Meaning in Poetry (page 250).

cleave to: hold tightly to

PROSPERO

Spirit, we must prepare to meet with Caliban.

ARIEL

Ay, my commander.

I thought to have told thee of it, but I feared
Lest I might anger thee.

PROSPERO

Say again, where didst thou leave these varlets?

ARIEL

I told you, sir, they were red-hot with drinking,
So full of valor that they struck the air
For breathing in their face. I charmed their ears
That calf-like they followed through toothed briers
And pricking thorns, which entered their frail shins.
I left them in the filthy pool beyond,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

PROSPERO

This was well done, my bird.
Thy shape invisible retain thou still.
The finery in my house, go bring it hither,
As bait to catch these thieves.

ARIEL

I go, I go.

varlets: dishonest men; good-for-nothings

valor: courage (though Ariel is being sarcastic here)

shins: part of the legs below the knees

o'erstunk: overstunk—an unusual word that, as used here, seems to mean that the filthy water smelled even worse than the feet of the men that Ariel left in it

finery: fancy clothing

[Exit.]

PROSPERO

[As he speaks, he attaches a cord (that has been prepared in advance), like a clothesline, for what comes next.]

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

[Re-enter ARIEL, with several items of fancy clothing, colorful scarves, etc.]

Come, hang them on this line.

[ARIEL quickly drapes the items over the line, and then PROSPERO and ARIEL withdraw. Enter CALIBAN, STEPHANO, and TRINCULO, looking very messy and dirty.]

CALIBAN *[tiptoeing and whispering loudly]*

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

STEPHANO

Monster, your fairy*** has done little better than
played us for fools.

TRINCULO *[with great sadness]*

Ay, but to lose our bottles in the pool!

* Prospero is saying that Caliban's nature—the personality he was born with—cannot be changed by nurture, by how he was raised, cared for, and educated.

cankers: becomes infected

plague: torment; cause pain to

** Prospero is saying that he will make them hurt so much that they roar in pain.

tread: walk

*** Stephano's reference to "your fairy" suggests that Caliban has told him about Ariel.

STEPHANO

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

CALIBAN

Prithee, my king, be quiet. Seest thou here;
This is the mouth of the cell. No noise, and enter.
Do that good mischief which may make this island
Thine own forever, and I, thy Caliban,
For aye thy foot-licker.

STEPHANO

I do begin to have bloody thoughts.

TRINCULO *[seeing the finery hanging on the line]*

O King Stephano! O worthy Stephano! Look what a wardrobe is here for thee!

CALIBAN

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

TRINCULO

O ho, monster. *[He puts on a gown.]* O King Stephano!

STEPHANO *[sternly]*

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

TRINCULO *[giving him the gown]*

Thy grace shall have it.

infinite: huge; immeasurable

mouth of the cell: entrance to Prospero's dwelling

for aye: forever

CALIBAN

Let it alone

And do the murder first. If he awake,
From toe to crown he'll fill our skins with pinches!

STEPHANO

Be you quiet, monster. We shall not go unrewarded
while I am king of this country.

CALIBAN

I will have none of it. We shall lose our time,
And all be turned to barnacles, or to apes!

[Unseen, PROSPERO enters, wearing his magic robe and carrying his staff, with ARIEL, who brings PROSPERO'S book of magic spells.]

STEPHANO

Monster, help to bear this away, or I'll turn you out of
my kingdom. Carry this.

[He piles clothes on CALIBAN.]

TRINCULO *[piling more]*

And this.

STEPHANO *[piling more]*

Ay, and this.

crown: the top of the head

barnacles: as used here means geese

bear: carry

[PROSPERO waves his staff. Enter the three SPIRITS as fierce dogs. Barking, they chase the three men. Exit CALIBAN, STEPHANO, and TRINCULO, with the SPIRITS snapping at their heels.]*

PROSPERO

Go, my goblins!

Grind their joints with dry convulsions.

[From offstage come cries of pain.]

ARIEL

Hark, they roar!

PROSPERO

Let them be hunted soundly. At this hour

Lie at my mercy all mine enemies.

Shortly shall all my labors end, and thou

Shalt have the air at freedom.*



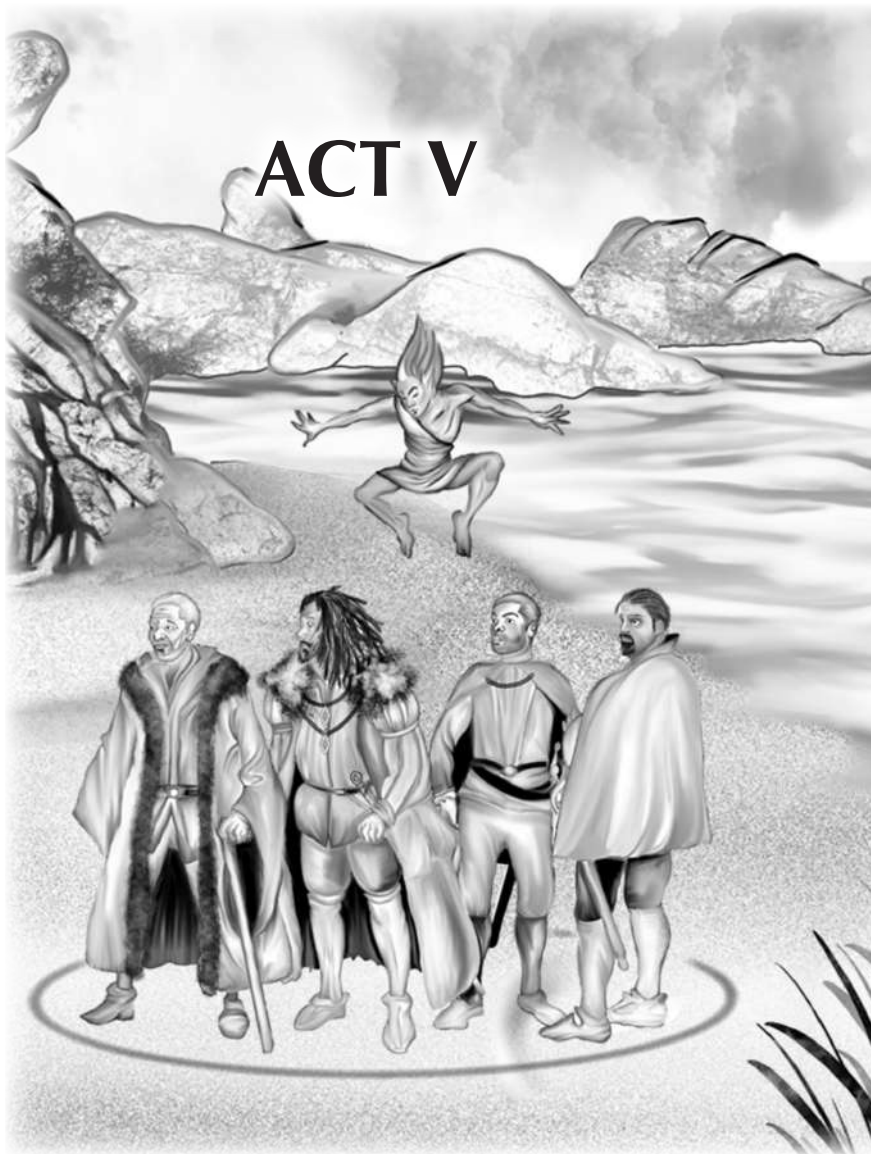
* Simple masks can be used to turn the Spirits into fierce dogs.

convulsions: painful cramps

* Prospero is telling Ariel that he will soon release him from service and let him fly to freedom.



ACT V





PROSPERO: THERE STAND, FOR YOU ARE SPELL-STOPPED.

ACT 5

SCENE I. BEFORE PROSPERO'S CELL.*

PROSPERO

Now does my project gather to a head.
My charms crack not; my spirits obey.
How's the day?

ARIEL

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

PROSPERO

I did say so,
When first I raised the tempest. Say, my spirit,
How fares the King and his followers?

ARIEL

Confined together
Just as you left them; all prisoners, sir.
They cannot budge till your release. The King,
His brother, and yours, abide all three distracted,
And him you termed, sir, "The good old lord
Gonzalo,"
His tears run down his beard like winter's drops.
Your charm so strongly works
That, if you now beheld them, your affections
Would become tender.

* The scene does not change as Act V begins. In some productions, Prospero and Ariel exit at the end of Act IV and then return to begin Act V. In this version, the action continues without a break between the acts.

gather to a head: near completion

crack not: have not broken (In other words, his magic has worked.)

How's the day?: What time is it?

On the sixth hour: nearing six o'clock

abide: remain

distracted: near madness

PROSPERO *[thoughtfully]*

Dost thou think so, spirit?

ARIEL

Mine would, sir, were I human.

PROSPERO *[coming to a new understanding]*

And mine shall.

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

Of their afflictions, and shall not myself,

One of their kind, be kindlier moved than thou?*

Though with their high wrongs I am struck to the quick,

Yet with my nobler reason 'gainst my fury

Do I take part. The rarer action is

In virtue than in vengeance.**

Go release them, Ariel.

My charms I'll break; their senses I'll restore,

And they shall be themselves.

ARIEL

I'll fetch them, sir.

[Exit.]

[PROSPERO turns to the audience. Something has changed—he is not happy but it is as though a great burden has been lifted from his shoulders, or a knot inside him finally untied. He picks up his book of magic. As he uses his staff to trace a large circle on the ground, he speaks to the magical spirits of the isle:]

afflictions: pain and suffering

* Prospero is saying that if Ariel—an airy spirit—can sympathize with the men’s pain and suffering, shouldn’t he, as a fellow human being, feel even greater sympathy?

** Prospero is saying: Though their crimes hurt me deeply, I will use my better human qualities to control my anger. It is better, though it rarely happens, to show mercy than try to get revenge.

PROSPERO*

Ye elves of hills, brooks, standing lakes, and groves,
By whose aid I have bedimmed the noontide sun,
Called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder
Have I given fire,
And by the roots plucked up the pine and cedar,
By my so mighty art.

[With his staff in one hand and book in the other, he comes to a difficult decision:]

But this rough magic I here abjure.
And when I have called forth some heavenly music,
I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound**
I'll drown my book.***

[He sets aside the staff and book, then waves his hand; quiet, solemn music begins.]

[Re-enter ARIEL with ALONSO, GONZALO, SEBASTIAN and ANTONIO; the men stand in the circle drawn by PROSPERO.]

PROSPERO

There stand, for you are spell-stopped.

[They stand still, under a spell. ARIEL exits. PROSPERO speaks to each man:]

* This speech is part of one of the most famous soliloquies in all of Shakespeare's plays. A soliloquy is a speech in which the actor thinks aloud. The actor does not talk to another person but instead speaks his or her innermost thoughts.

'twixt: betwixt, an old form of "between"

azured: a bright blue color

vault: the sky (literally, a high, arched roof)

dread: greatly feared

abjure: give up; reject; renounce

** To *sound* (as used here) is to measure the depth of water, which can be done by use of a *plummet*, a heavy weight at the end of a line that you drop and let sink.

*** Prospero has used his powers to hurt those who hurt him—but now, he gives up "this rough magic," and decides to break his magical staff, and to throw his cherished book of magical spells into the sea.

[to GONZALO]

O good Gonzalo,
My true preserver, and a loyal sir.

[to ALONSO]

Most cruelly
Didst thou, Alonso, use me and my daughter.
Thy brother was a furtherer in the act.

[to SEBASTIAN]

Thou art pinched for it now, Sebastian.

[to ANTONIO]

Flesh and blood—you, brother mine, unnatural,
Who, with Sebastian, would here have killed
 your King—
I do forgive thee.

[The men slowly begin to regain their senses.]

The charm dissolves apace. I will myself
Appear as I was before in Milan.

[ARIEL, anticipating PROSPERO's need, enters with the robe he wore as Duke of Milan. PROSPERO speaks as ARIEL helps him out of one robe and into the other.]

Ariel, spirit, thou shalt ere long be free.
To the King's ship, and presently, I prithee.

ARIEL

I drink the air before me, and return
Before your pulse twice beats.

furtherer: helper

pinched: punished

apace: quickly

presently: right away

*[ARIEL exits, taking PROSPERO's magic robe offstage.
The men snap awake.]*

GONZALO

Some heavenly power guide us out of this fearful country!

PROSPERO *[to ALONSO]*

Behold, sir King,
The wrongèd Duke of Milan, Prospero!

[ALONSO can't believe his eyes. PROSPERO reassures him:]

To thee and thy company I bid
A hearty welcome.

ALONSO *[with uncertainty]*

Whether thou be'st he or no,
Or some enchanted trifle to abuse me,
I know not.

[with a newfound sense of clarity]

The affliction of my mind amends, with which,
I fear, a madness held me.

[He bows to PROSPERO.]

Thy dukedom I resign and do entreat
Thou pardon me my wrongs. But how should
Prospero
Be living and be here?

PROSPERO *[to GONZALO]*

First, noble friend,

wrongèd: pronounced as two syllables: *wrong-ed*

affliction: suffering; disease

amends: gets better

entreat: beg; plead

Let me embrace thine age.

[He hugs GONZALO.]

Welcome, my friends all.

[aside to SEBASTIAN and ANTONIO]

But you, my brace of lords, were I so minded,

I here could prove you traitors.

At this time I will tell no tales.

SEBASTIAN *[to ANTONIO]*

The devil speaks in him!

PROSPERO

No. —

[to ANTONIO]

For you, most wicked sir, I do forgive

Thy rankest fault, all of them, and require

My dukedom of thee.^⑥

ALONSO

If thou be'st Prospero,

Say how thou hast met us here,

Where three hours since, wrecked upon this shore,

I have lost my dear son Ferdinand.

PROSPERO

I am woe for't, sir, for I have the like loss.

ALONSO

You the like loss?

brace of: a pair; two things of the same kind

prove you traitors: prove that you are traitors

rankest: worst; most awful

⑥ SEE Think About Performance: Action Without Words (page 251).

woe for't: deeply sad for it

the like loss: a similar loss

PROSPERO

I have lost my daughter.*

ALONSO

A daughter?

O heavens, that they were living both in Naples,
The king and queen there!

When did you lose your daughter?

PROSPERO

In this last tempest. —No more yet of this.

[He takes ALONSO'S arm and guides him to the entrance to his cave, which is covered by a cloth.]

Welcome, sir;

This cell's my court. Pray you, look in.

My dukedom since you have given me again,
I will repay you with as good a thing.

[PROSPERO pulls back the cloth to reveal FERDINAND and MIRANDA playing at chess.]

MIRANDA *[playfully, to FERDINAND, who has just captured one of her chess pieces]*

Sweet lord, you play me false.

FERDINAND

No, my dearest love,
I would not for the world.

ALONSO *[afraid to believe what he sees]*

If this prove a vision of the island,
One dear son shall I twice lose.

* When Prospero says "I have lost my daughter," Alonso thinks that Prospero's daughter has died, but Prospero means that he has "lost" his daughter to her soon-to-be-husband, Ferdinand.

given me again: returned to me

FERDINAND *[seeing his father]*

Though the seas threaten, they are merciful;
I have cursed them without cause.

[He rushes to the King and kneels before him.]

ALONSO *[raising his son up and embracing him]*

Now all the blessings
Of a glad father compass thee about!

MIRANDA *[coming forth, amazed at seeing so many people]*

O, wonder!

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

PROSPERO

'Tis new to thee.*

ALONSO *[to FERDINAND]*

What is this maid with whom thou wast at play?
Is she the goddess that hath brought us thus
together?

FERDINAND *[speaking as he leads MIRANDA to his father]*

Sir, she is mortal;

But by immortal Providence she's mine.

She is daughter to this famous Duke of Milan.

in't: in it

* *'Tis new to thee*—how does Prospero say these words? The actor playing Prospero must make a choice. One actor might say the words skeptically, as though to say, “It might seem wonderful to you now but just wait.” Another actor might be motivated by the mood of the play at this moment—a moment of merciful forgiveness and joyful reunions—and say the words gently and affectionately, as though Prospero, recognizing the awe and wonder that Miranda must feel, is himself moved to a moment of wonder.

ALONSO

I am hers. [*He kneels before her.*]

But, O, how oddly will it sound that I
Must ask my child forgiveness!

PROSPERO

There, sir, stop.

Let us not burden our remembrance with
A heaviness that's gone.

GONZALO:

I have inly wept;

Look down, you gods,

And on this couple drop a blessèd crown!

ALONSO

I say "amen," Gonzalo.

GONZALO

O, rejoice

Beyond a common joy, and set it down

With gold on lasting pillars: In one voyage

Did Claribel her husband find at Tunis;

And Ferdinand, her brother, found a wife

Where he himself was lost; Prospero his dukedom

In a poor isle; and all of us ourselves

When no man was his own.

ALONSO [*to FERDINAND and MIRANDA*]

Give me your hands, that I may wish you joy!

inly wept: been crying inside

blessèd: pronounced as two syllables: *bless-ed*

Claribel: King Alonso's daughter

no man was his own: when no one was his true self, or in control of himself

GONZALO

Be it so! Amen!

[Re-enter ARIEL, invisible, leading the BOATSWAIN and CAPTAIN in amazement. GONZALO sees them and says to ALONSO:]

O, look, sir, look, sir! Here is more of us.
What is the news?

CAPTAIN

The best news is, that we have safely found
Our King and company.

BOATSWAIN

The next, our ship,
Which but three hours since we witnessed split,
Is tight and fit and bravely rigged as when
We first put out to sea.

ARIEL *[aside to PROSPERO]*

Was't well done?

PROSPERO *[aside to ARIEL]*

Bravely, my Ariel. Now, spirit,
Set Caliban and his companions free;
Untie the spell.

next: next-best news

[Exit ARIEL. PROSPERO speaks to ALONSO:]

How fares my gracious sir?

There are yet missing of your company

Some few odd lads that you remember not.

[Re-enter ARIEL, invisible, with STEPHANO and TRINCULO in their stolen clothing, followed by CALIBAN.]

CALIBAN *[looking around in fear]*

O, these be brave spirits indeed!

STEPHANO

Courage, bully-monster, courage!

PROSPERO

These three have robbed me; and this demi-devil

Had plotted with them to take my life.

[to ALONSO]

Two of these fellows you must surely know—

[Looking at CALIBAN, PROSPERO speaks thoughtfully:]

This thing of darkness I acknowledge mine.*

CALIBAN

I shall be pinched to death.

ALONSO

Is not this Stephano, my drunken butler?

SEBASTIAN

He is drunk now. Why, how now, Stephano?

[He gives him a hearty whack on the back.]

How fares . . . ?: How (are you) doing?

demi-devil: half-devil (referring to Caliban)

* “Thing of darkness” refers to Caliban’s inner condition—in Prospero’s view, Caliban is morally and intellectually in darkness. When Prospero says, “I acknowledge [him] mine,” there is more than one meaning. On the surface, Prospero is saying, “He is my servant.” On a deeper level, however, Prospero seems to be acknowledging that he bears some responsibility for making Caliban what he is.

how now: how’s it going

STEPHANO *[groaning]*

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

TRINCULO *[whining to SEBASTIAN and ALONSO]*

I have been in such a pickle since I saw you last!

ALONSO *[staring at CALIBAN]*

This is a strange thing as e'er I looked on.

PROSPERO *[to CALIBAN]*

Go, sirrah, to my cell.

Take with you your companions,

As you look to have my pardon.

CALIBAN

Ay, that I will; and I'll be wise hereafter

And seek for grace. What a thrice-double dolt

Was I to worship this dull fool!

[CALIBAN, STEPHANO, and TRINCULO exit.]

PROSPERO *[to ALONSO]*

Sir, I invite your highness and your train

To my poor cell, where you shall take your rest

For this one night; 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-belovèd.

ALONSO

I long to hear the story of your life,

Which must take the ear strangely.

sirrah (pronounced *SIHR-uh*): a term used to address a man or boy who is younger or lower in status than the speaker

dolt: a stupid person

your train: your followers

nuptial: wedding

belovèd: pronounced as three syllables: *be-lov-ed*

PROSPERO *[speaking as he ushers all into his cell and draws the cloth over the opening]*

I'll tell you all, and promise you calm seas.

[He turns to ARIEL. This is very difficult for PROSPERO, but he knows what he must do.]

My Ariel—to the elements
Be free, and fare thou well!

ARIEL *[singing with joy]*

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!

[Exit ARIEL.]

PROSPERO

Why, that's my dainty Ariel!

I shall miss thee.

[He picks up his staff and book, and then carries them to a far edge of the stage, where he places them down gently.

He walks back to center stage, tired but at peace.]

So. —

[He calls out to those offstage:]

Please you, draw near.

[All other actors enter and line up with PROSPERO.]

Please you: If you would, please

EPILOGUE*

[spoken directly to the audience]

PROSPERO

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint. Now, 'tis true,
We must be here confined by you,
Or find our freedom.

SPIRIT 1

Let us not dwell
In this bare island by your spell.

SPIRIT 2

As you from crimes would pardoned be,
Let your indulgence set us free.

SPIRIT 3

And so release us from our bands
With the help of your good hands.**

[All actors join hands and bow as one.]



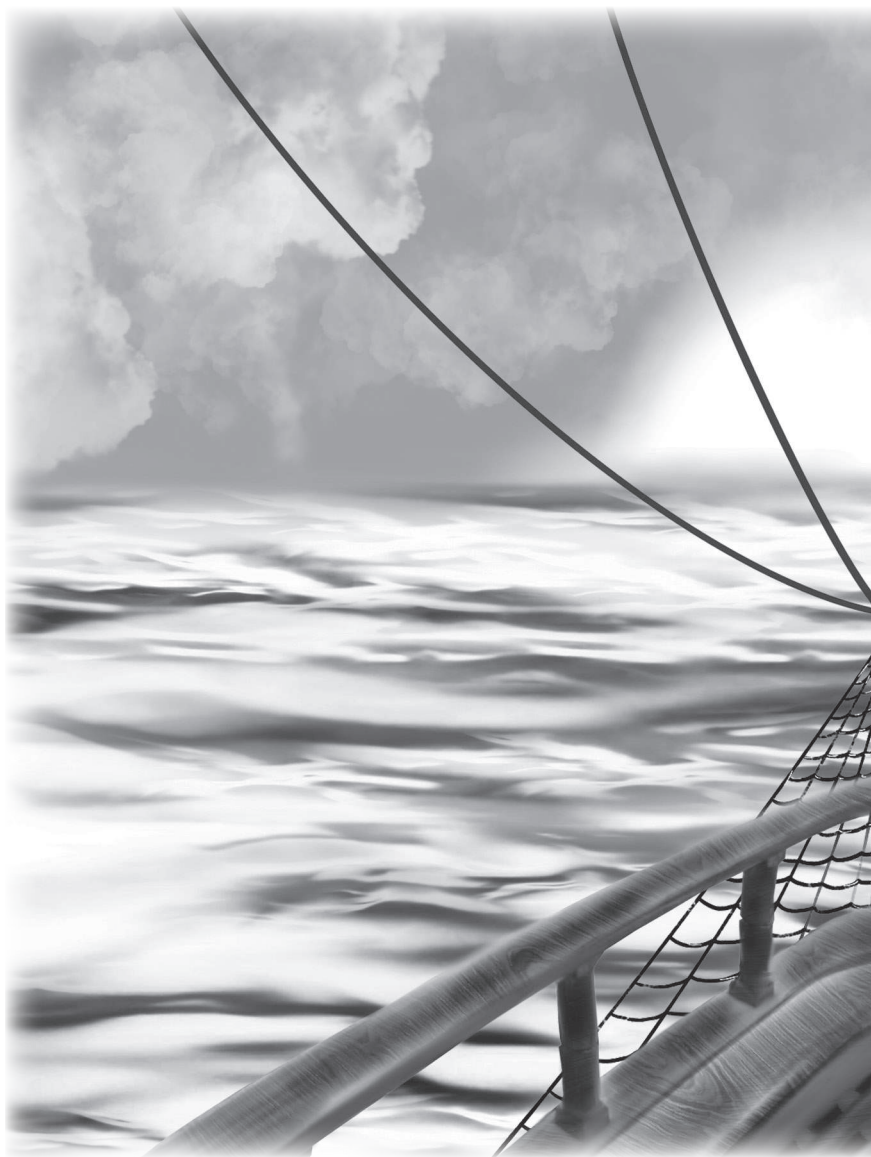
* Shakespeare ends many of his plays with an *epilogue*, a speech after the main action of the play has ended. Usually in a Shakespearean epilogue, the main character, in a lighthearted way, asks the audience members to forgive any faults in the performance, and invites them to show their appreciation by applauding. In *The Tempest*, Shakespeare has Prospero alone speak the epilogue. In this version of *The Tempest*, we offer a shortened version of the epilogue, spoken by Prospero and the three Spirits. The speech, here divided among four actors, needs to flow smoothly from one speaker to the next.

indulgence: The word is used here in an older sense, meaning: forgiveness; compassion; mercy

bands: bonds; ties that hold

** In asking for “the help of your good hands,” the actor is (in a humorous way) asking the audience to clap their hands.







THINK ABOUT PERFORMANCE

Questions and Ideas About Staging the Play

① **Special Effects (see page 55)**

The play opens with a furious storm at sea. Shakespeare's language helps the audience imagine the storm and shipwreck. What special effects can you add to help create a storm onstage, or in a classroom? What resources are available?

Simple effects can be effective. For example, to suggest the stormy seas, two of the Spirits can wave a long piece of blue cloth, one holding each end.

What are other creative ways that you can create a storm using only your bodies and commonly available objects? Remember, if you create sound effects, it is still very important that the audience be able to hear the actors speak.

② **Costuming (see page 75)**

Ariel is described by Shakespeare as "an airy spirit." In your imagination, what does an airy spirit look like? How would you costume the actor playing Ariel? What kind of fabrics would you use? What colors? Would you add any special touches, such as feathers, or facial makeup?

③ Language and Character (see page 175)

You can learn about characters through the words that Shakespeare gives them to speak, and through what other characters say about them.

What do other characters say about Caliban? In Act I, Scene 2, Prospero and Miranda called him a liar and a villain, and Prospero treats him harshly. Stephano and Trinculo call him “monster.”

What does Caliban himself say? Sometimes he speaks meanly to Prospero and Miranda, sometimes he says foolish things when under the influence of Stephano’s wine, and sometimes he expresses violent intentions against Prospero. But in his speech about how “the isle is full of noises,” Shakespeare also gives Caliban some of the most beautiful lines of poetry in the play. This “monster,” it seems, has tender feelings.

At times Caliban can be driven by hate and fury, and at other times he is full of childlike wonder. Shakespeare makes him more than a one-dimensional bad guy, and that is what makes him so interesting.

④ Character and Motivation (see page 187)

At this point in the play, what do you think Prospero wants? What is he trying to achieve? Is he driven mostly by a desire to get back at and punish those who wronged him? What else motivates him?

Prospero has used his magic—his “high charms”—to bring his enemies into his power. Through Ariel, he has terrified the men who wronged him, and

threatened them with terrible punishments.

Do you sympathize with Prospero's actions toward his enemies? How do you feel when someone has hurt or insulted or betrayed you?

What do you think Prospero will do to the men who wronged him?

⑤ **Meaning in Poetry (see page 205)**

The speech that begins "Our revels now are ended" is one of the most famous in all of Shakespeare's plays. What does this beautiful poetry mean? In the theater, the poetry lasts only as long as the actor is speaking the lines; audience members have no time to pause and study the meaning. The audience relies on the actor to convey the meaning—so the actor, long before going onstage, must put in the time to study the speech and understand what he is saying and why he is saying it.

One way to prepare for delivering a challenging speech like this is to rewrite the poetry in your own words. True, that takes the poetry out of the poetry! But it prepares you to speak the poetry with understanding and commitment. Here is one way this famous speech might be paraphrased:

"The entertainment is over. As I told you before, the actors were all spirits. They have vanished into thin air. They are like this illusion that had no basis in reality. Like towers topped with clouds, or beautiful palaces, or majestic temples—indeed, like the whole world

itself, and all who will ever live on it, they shall dissolve. And like these imaginary scenes that have faded away, they will leave not even a wisp of cloud behind. We are made of the stuff of dreams, and our brief life goes from a sleep before birth to the sleep of death."

What's the central point of all that? In a short, simple sentence, it might be something like, "Nothing lasts forever," or, "Everything fades away." (But there's no music or magic in the simple statement; the music and magic are in the poetry.)

Now, ask why you—as Prospero—are saying these words. When Prospero begins the speech, his goal seems to be to reassure Ferdinand. But as Prospero goes on, his goal seems to change from cheering up Ferdinand to reflecting on life. Where in the speech does that change seem to occur? As your goal changes, what would change as you speak the speech—in your tone, your body, your movement?

These are some of the things you might consider as you prepare to speak the speech. Once you understand what you're saying and why you're saying it, you're well on the way to helping the audience understand the meaning and enjoy the poetry.

⑥ Action Without Words (see page 229)

Prospero forgives Antonio and demands back the dukedom. How does Antonio respond? At this critical point in the play, Shakespeare gives Antonio no lines to speak. He says nothing, but what does he do?

Even when silent, an actor must be engaged in the scene. In this moment, the actor playing Antonio (along the with play's director) must choose what to do. Here are some possibilities—which makes most sense to you?

- a. Antonio is overcome by guilt and kneels down at Prospero's feet, sobbing.
- b. Antonio might be wearing some symbol of the authority of the Duke of Milan, such as a medallion on a gold necklace—which, at this moment, he removes and gives to Prospero to show that the dukedom has been restored to its rightful ruler.
- c. With a sneer on his face, Antonio coolly turns away from Prospero and maintains a defiant silence.

Those are a few among many possible choices—and whatever the choice, it needs to be consistent with the character the actor has created. Remember: Even when not speaking words, actors must understand what motivates them, make choices, and be engaged in the scene.

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