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THE TEMPEST.



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TORONTO

The Tempest

By
William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

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INTRODUCTION.

OF the exact date at which *The Tempest* was written we have no positive knowledge ; but that it was between 1603 and 1613 there is something like evidence from three sources. First, Gonzalo's picture of an ideal commonwealth, ii. 1, 143-164, bears too close a resemblance to a passage in Florio's translation of Montaigne's *Essays* for that resemblance to be merely accidental, and Florio's translation was published in 1603. Secondly, in the MS. of Mr. Vertue, discovered by Malone, it is stated (though the authenticity of this source has been questioned) that *The Tempest* was acted by John Heminge and the rest of the King's company before Prince Charles, the Lady Elizabeth, and the Prince Palatine Elector, at the beginning of 1613. Prince Frederick had then come over to receive his bride, and it is conjectured that the play was written for the marriage occasion, Ferdinand representing Frederick, and Miranda the Lady Elizabeth. Thirdly, in the Induction to Ben Jonson's *Bartholomew Fair*, which play was written between 1612 and 1614, there is an almost certain allusion to *The Tempest* in the passage, "If there be never a *Servant-monster* i' the Fair, who can help it, he says ; nor a nest of Antiques ? He is loth to make nature afraid in his plays, like those

Date of com-
position.

that beget Tales, *Tempests*, and such like *Drolleries*"; and this allusion would scarcely be made unless *The Tempest* was a recent play. The more generally accepted date is 1610 or 1611, but whatever the precise year, internal evidence, from style, thought, and metre, proves beyond doubt that it belongs to Shakespeare's latest period of authorship, and is of the same group as *Cymbeline*, *The Winter's Tale*, and *King Henry the Eighth*.

The source of
the plot.

The source of *The Tempest* is even more doubtful than its exact date, and no novel or play has been discovered from which Shakespeare can be conclusively shown to have derived his plot. *The beautiful Sydea*, by a German, Jacob Ayrer, which is by some supposed to be a translation of an old English drama not now extant, bears in many of its incidents a remarkably close resemblance to *The Tempest*; and it is believed by the German critic Tieck, and others, that Shakespeare was acquainted with this work. In *A Discovery of the Bermudas, otherwise called the Isle of Devils* (Jourdan, 1610), we have an account of the wreck of the admiral's ship, with the residence of those who escaped upon the uninhabited Bermudas; and this is supposed to have furnished Shakespeare with some hints—a supposition confirmed by his mention of the "still-vexed Bermoothes," the older name of the islands. But whatever the hints he has taken, we may easily believe that the essentials of the story were of his own imagination.

Locality of
the island.

Persistent endeavours have been made by certain matter-of-fact critics to identify the "local habitation" of Prospero and Miranda. Chalmers was convinced

that the Bermudas satisfied all the conditions of the story; Hunter discovered another equally accommodating island, Lampedusa, midway between Malta and the African coast: and both critics enter into the question as if it were one that could be decided by scientific investigation. In other words, because Shakespeare has given us an island not inconsistent in its features with actually existing islands, has not, that is, made his island of the same fanciful texture as Ariel and Caliban, we are to believe that he thought it necessary to choose out some particular spot of earth before he could imagine Prospero and Miranda as he intended them to be. Surely Shakespeare's humour would be infinitely tickled by the compliment thus paid him.

The story is simple, and may be told at no great length. Prospero, Duke of Milan, has, by his devotion to intellectual pursuits, virtually made over the management of his state to his brother, Antonio, whose ambition, thus stimulated, determines to possess itself of both appearance and reality. With the support, therefore, of the King of Naples, he, "one midnight fated to the purpose," puts Prospero and his infant daughter, Miranda, into a leaky, unrigged boat, has it towed out to some distance, and then left to the mercy of the winds and waves. The boat is borne to an island whose sole tenants are a creature named Caliban, half man, half monster, and a spirit named Ariel, who by Caliban's dead mother, Sycorax, has been pent up in a tree, from which Prospero liberates him. Here Prospero and Miranda pass the years until the latter has reached maidenhood. At this time the King of Naples, with his brother

The plot of the play.

Sebastian, his son Ferdinand, Antonio, Prospero's brother, and others are returning from Tunis, where the King's daughter has been married, when Prospero, by the help of his magic, causes them to be wrecked on his island. By the same means he contrives it that, on their landing, they shall separate into different parties, and that Ferdinand alone, whom he intends for Miranda's husband, shall discover their abode. Miranda's beauty at once enslaves the heart of Ferdinand, while she, partly influenced thereto by her father's magic as ministered by Ariel, is equally taken with Ferdinand's appearance and manner. Before they have been three hours together, they have pledged their faiths to one another. So far Prospero's wishes are complete. But he has other plans to carry out regarding the King, Sebastian, and Antonio. They, in company with Gonzalo, an old lord who had done what he could to help Prospero when exposed in the boat, and two younger lords, Adrian and Francisco by name, are at this time wandering in a miserable state about the island. Alonso, the King, worn out with fatigue and distress on account of his son who, he fears, has perished at sea, falls into a stupor, and Sebastian and Antonio are about to murder him and Gonzalo, when Ariel, under instructions from Prospero, awakes Gonzalo at the critical moment. Led by Ariel, who has orders by apparitions to terrify them into a sense of their guilt, they are ultimately brought into Prospero's presence, and after being sternly reproached for their misdoings, are forgiven. The King is shown his son playing at chess with Miranda, and informed of the engagement into which they have entered. Meanwhile, there are others of

the King's attendants who have to be dealt with; Stephano, a drunken butler, and Trinculo, a jester. The latter of these, during a storm which blows over the island, is seen by Caliban, who, taking him for one of Prospero's spirits, falls flat on the ground in the hope that he may not be perceived. Trinculo, finding no shelter from the storm, hides himself under Caliban's long coat; and is there discovered by his old comrade Stephano, who enters with a bottle of wine, some of which he administers to Caliban. The monster, in drunken gratitude, swears himself Stephano's subject, and promises him the sovereignty of the island. Later on Caliban, on whom Prospero's kindness has had no effect, persuades Stephano that Prospero had robbed him of his possession of the island, and proposes that they shall murder him while asleep. Stephano assents, and with this purpose they set out for Prospero's cell. He, however, aware of their designs, instructs Ariel to lead them up and down the island, through stinking pools, and amidst prickly shrubs which tear their flesh, until the fitting moment arrives for them also to be brought before him. Previous to this, the master and boatswain, supposed by the rest to have been drowned, but in reality confined by Prospero's magic in the vessel, which has suffered no injury, are summoned by Ariel into the presence of Prospero, the King, and his followers. When all are assembled Prospero conducts the King, his son, and the nobles to his cell, preparatory to their all setting out for Naples to celebrate the marriage between Miranda and Ferdinand, while Ariel, his task being done, is set free to wander at will in the free air.

Interpreta-
tions put upon
the play.

Into the story of *The Tempest* critics have read all kinds of allegorical meanings. Several of them are briefly noticed by Dowden, who himself gives, as an exercise of fancy, an interpretation which, if we must have such subtleties, seems to walk more on four feet than any of those he mentions. Gervinus thinks that the belief in magic and witchcraft which at this time was so general throughout Europe, and the excitement among Englishmen regarding the real wonders in the newly-discovered quarter of the globe, are matters of speculation to Shakespeare in *The Tempest*. He also fancies that in regard to Caliban (whose name is a mere anagram of Cannibal), and his dispossession of the island by Prospero, Shakespeare may possibly have "meant to answer the great question of the day concerning the justifiableness of European usurpation over the wild aborigines of the new world." Hudson points out that we may regard Prospero "as prognosticating in a poetical form those vast triumphs of man's rational spirit which the philosophers foresaw and prepared"; and in the bold imagery with which Prospero speaks of his power over Nature, he seems to discern "a kind of prophecy of what human science and skill have since achieved in turning the great forces of Nature to man's hand, and harnessing them up to his service." But he adds, "All this, to be sure, is making the work rather an allegory than a drama, and therein of course misrepresents its quality. For the connecting links in his strange intercourse of man and Nature are 'beings individually determined,' and affect us as persons, not as propositions." Such speculations, in themselves interesting enough, divert our attention from the

purpose of the play, in which the possession of miraculous powers and the use of miraculous agency are, so to speak, but accidents. Prospero, Miranda and the rest, may embody all manner of ideas ; but Shakespeare's concern is rather to show us the consequence of actions upon their actors. || Prospero, a man of large intellectual attainments, neglects, for the sake of indulging those attainments, the duties of government which by inheritance have fallen upon him. The fact that his pursuits are of a noble character no more justifies his neglect, than that neglect justifies Antonio in usurping his power and exposing him in the "leaky carcass of a boat" to imminent destruction. The penalty must be paid, though it seems one more than commensurate with the fault. In his exile Prospero puts to the best use that circumstances will allow, those faculties which are natural to him and those powers which abstruse studies have acquired for him. He liberates Ariel from the spell by which Sycorax had bound him, and, unlike other magicians, employs him and his brotherhood for such purposes only as are beneficent ; he devotes himself to the education of Miranda by a discipline such as young princesses do not usually receive ; he endeavours, so far as it is possible, to humanize the brutal Caliban ; and, by his painful experience, gains over himself that mastery of inclination and selfish pre-occupation, which shall fit him, on his restoration, for the discharge of the duties pertaining to his high position. Circumstances at length put his enemies in his power. But that power is exercised in no malevolent manner. Rather, his justice is seasoned with mercy such as no human tribunal would have shown. Alonso, whose crime is of

Some of the
characters :
Prospero.

a dye less deep than that of Antonio,—the villain who, not content with his treatment of Prospero, would persuade Sebastian to the murder of his brother,—Alonso, after being subjected to the sharp discipline of sorrow for the loss of his son, and to a severe rebuke for his treachery, is nobly pardoned; and when it was in Prospero's power to have exacted vengeance, he showers down a blessing in giving "a thread of his own life" to his old enemy's son. Sebastian, on whose head he might so easily have brought down Alonso's wrath, and Antonio, "whom to call brother would even infect" his "mouth," are received into his forgiveness, though not into his affection; "they being penitent, the sole drift of" his "purpose doth extend not a frown further." **Miranda** is a creation not hyperbolically described by Ferdinand as "the top of admiration." As an infant, she was to Prospero, during their perilous voyage, a "cherubin" "that did preserve" him; and her smile, "infused with a fortitude from heaven," lent him a courage "to bear up against what should ensue" in the times to come. When first we meet with her she is fresh from the spectacle of the wreck, her heart is wrung with infinite pity, and Prospero can with difficulty calm her solicitude by the assurance that in reality there was "no harm done." Still more tender is her pity for her father when, in preparation for the events which the wreck had brought about, he relates to her the circumstances of his early life, of his expulsion from Milan, and their dangers in the voyage. Cast a while by Prospero's spells into a trance that would allow of his conversing with Ariel unheard by her, she opens her eyes upon Ferdinand, whom, having seen no creatures of her own

kind except her aged father and the brute Caliban, she supposes from his beauty to be a spirit. Prospero, in order to sound her feelings more deeply, represents Ferdinand to be a very ordinary mortal; and when he, penetrated by her grace, expresses his admiration and announces himself to be King of Naples, Prospero treats him with a curt harshness which fills Miranda with pitying wonder. Pledging herself that nothing evil can dwell in such a form, she endeavours to mitigate the churlishness which Prospero had assumed; and, left alone with Ferdinand, comforts him with the assurance that such a mood is unwonted in her father. Finding after a while that Ferdinand has been ordered to pile up logs of wood, an employment usually given to Caliban, her pity, and the interest naturally felt in one so attractive as he is, constrain her to visit him at his labour. There his weariness so touches her that she would fain share his task; and, her sympathy being quickened into responsive affection by Ferdinand's respectful adoration, she with the guilelessness of ignorance and the sweet spontaneity of her own modest nature, frankly confesses that she "would not wish any companion in the world but" him, and that her imagination cannot "form a shape besides" himself "to like of." On Ferdinand's further protesting his fervour of admiration, she asks, in joyous wonderment, "Do you love me?" Assured of this, she bursts into tears; and then, from want of experience, "unconscious," as Steevens remarks, "that excess of sorrow and excess of joy find alike their relief from tears," she wonders at her own folly in weeping "at what" she is "glad of." To Ferdinand's question as to the cause of her tears she avows her love to him in

a confession which would be travestied by any rendering into other language. A few words more in exchange of faith and farewell for the time, and the scene closes. Nor, except for a few sentences, is her voice again heard ; though we see her with Ferdinand in front of Prospero's cell before and during the masque, while at the conclusion she is revealed to Alonso engaged in a game of chess with the loved son whom he had supposed lying in "the oozy bed" of the sea. Shakespeare may have felt that even he could not again give her words such as those in which she owns her love ; but, at any rate, no others are necessary to complete the picture of tenderness, delicate sensibility, and unspotted purity which forever stand before us in Miranda. Ariel's function in the play is to execute Prospero's magic. But the character of this airy spirit comes out in the performance of his tasks. We see him full of glee as he inoculates with "a fever of the mad" those on board the King's ship ; as he leads Alonso and his companions up and down the island ; befools Stephano and Trinculo into the stinking pond, and cheers on the spirit dogs to worry them. We hear his elfin music, in which he seems to take especial delight, as he lures Ferdinand to Prospero's cell, infusing into that prince's soul a charm which shall, if any aid were needed, attune him more completely to love ; it is song that he employs to awaken Gonzalo, as Sebastian and Antonio are about to murder the King ; his tabor is the magic with which he mystifies Stephano and Trinculo ; and it is in a carol that he anticipates the moment, now so near, of his regained liberty. Though a spirit, he has in him something of human affection, and can feel for, and even

plead for, those whom Prospero has subjected to so sharp a trial. This passionate delight in freedom, a delight which brought down upon him the malice of Sycorax, leads him to show occasional impatience of command even when serving Prospero, to whom he is bound by gratitude, and whom he loves so far as love for anything mortal can enter into his ethereal nature. But he accepts without resentment Prospero's stern rebuke, and for the remainder of his bondage serves him with blithe enthusiasm. Light, warmth, and music, are the elements of his being, mischief his amusement, and freedom his heaven of bliss. Ariel has his fellows, though not his equals, in the creations of other poets, but Caliban resembles nothing in nature, nothing in the range of imaginative literature. Human, or almost human, physically, he is morally a devil who has known no other state than his fallen one. To Prospero he owes it that he possesses the faculty of speech, the profit of which gift is, as he boasts, that he knows how to curse. For gratitude, he seeks to dishonour Prospero's daughter, and regretfully chuckles over his lost opportunity. Fear is the only motive by which he can be held in obedience; rigorous labour the only discipline possible to a nature which, while "capable of all ill," "will not take any print of goodness." Stephano could not better appeal to his affections than by making him drunk. To his sensual composition, the possessor of such an elixir is as a god worthy of adoration, a sovereign worthy of obedience; in that which has enabled him to further brutalize himself he consistently recognizes the "divinity that doth hedge the king" of his choice. Though, as he afterwards confesses, he

was "a thrice-double ass" "to take this drunkard for a god and worship this dull fool," he has plenty of the intelligence of malice, abundant pertinacity in evil. His first suit to Stephano is that "his greatness" will be pleased to slay Prospero, and as a lure to his passions he expatiates on the beauty of Miranda. On the way to execute their design, Stephano and Trinculo are captivated by the sight of the finery which Ariel has put in their way, and quarrel over their booty. Caliban is not so to be turned from his malignant purpose, and there is an almost dignified sternness of determination in the contempt with which he treats Trinculo's eager covetousness of fine clothes. His repentance at last is the repentance only that regrets the mistake he had made as to the power which it was most expedient to conciliate; and the "grace" which he promises himself to "seek," nothing else than the means by which he may best escape punishment. His religion is a conception of fear, the ethics of which are finely developed in Browning's poem of "Caliban upon Setebos"; and the one trait in his character which somewhat softens his utter brutality is his appreciation of sweet sounds, though even in this he is scarcely above many of the brute beasts. Schlegel finely compares his mind to a dark cave, into which the light of knowledge falling neither illuminates nor warms it, but only serves to put in motion the poisonous vapours generated there.

The masque. With the exception of the *Midsummer-Night's Dream*, *The Tempest* is the only one of Shakespeare's plays that includes a masque. Originally an acted pageant, such as those common in Elizabeth's progresses, the masque ex-

panded into a regular dramatic entertainment, generally of a mythological or allegorical nature, and frequently performed at marriages. Among other authors, Bacon provided a masque entitled the "Masque of Flowers" in honour of the marriage of Somerset with the divorced wife of Essex; and Jonson and Fletcher carried this form of drama to a high pitch of literary excellence, though even the finest of their productions fall short of Milton's *Comus*.

THE TEMPEST.

DRAMATIS PERSONÆ.

ALONSO, King of Naples.

SEBASTIAN, his brother.

PROSPERO, the right Duke of Milan.

ANTONIO, his brother, the usurping Duke of Milan.

FERDINAND, son to the King of Naples.

GONZALO, an honest old Counsellor.

ADRIAN, }
FRANCISCO, } Lords.

CALIBAN, a savage and deformed Slave.

TRINCULO, a Jester.

STEPHANO, a drunken Butler.

Master of a Ship.

Boatswain.

Mariners.

MIRANDA, daughter to Prospero.

ARIEL, an airy Spirit.

IRIS, }
CERES, } presented by Spirits.
JUNO, }
Nymphs, }
Reapers, }

Other Spirits attending on Prospero.

SCENE—*A ship at Sea : an island.*

THE TEMPEST.

ACT I.

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

Enter a Ship-Master and a Boatswain.

Mast. Boatswain!

Boats. Here, master: what cheer?

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

Enter Mariners.

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

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

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

Boats. I pray now, keep below. 10

Ant. Where is the master, boatswain?

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

Gon. Nay, good, be patient.

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

Gon. Good, yet remember whom thou hast aboard. 18

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

Gon. I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable. [Exeunt. 31

Re-enter Boatswain.

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

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

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

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

Boats. Work you then. 40

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

Gon. I'll warrant him for drowning; though the ship were no stronger than a nutshell.

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

Enter Mariners wet.

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

Boats. What, must our mouths be cold ?

Gon. The king and prince at prayers ! let's assist them, 50
For our case is as theirs.

Seb. I'm out of patience.

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

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

[*A confused noise within* : 'Mercy on us !'—

'We split, we split !'—'Farewell my wife and children !'—

'Farewell, brother !'—'We split, we split, we split !']

Ant. Let's all sink with the king. 60

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

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

[*Exeunt.*

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

Enter PROSPERO and MIRANDA.

Mir. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out O, I have suffer'd
With those that I saw suffer : a brave vessel,
Who had, no doubt, some noble creatures in her,

Dash'd all to pieces. O, the cry did knock
 Against my very heart. Poor souls, they perish'd.
 Had I been any god of power, I would 10
 Have sunk the sea within the earth or ere
 It should the good ship so have swallow'd and
 The fraughting souls within her.

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

Mir. O, woe the day !

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

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

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

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

For thou must now know farther.

Mir. You have often
 Begun to tell me what I am, but stopp'd
 And left me to a bootless inquisition,

Concluding 'Stay : not yet.'

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

Mir. Certainly, sir, I can.

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

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

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

Mir. But that I do not.

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

Mir. Sir, are not you my father ?

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

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

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

Mir. O, my heart bleeds

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

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

Mir. Sir, most heedfully.

Pros. Being once perfected how to grant suits,
How to deny them, who to advance and who 80
To trash for over-topping, new created
The creatures that were mine, I say, or changed 'em,
Or else new form'd 'em ; having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear ; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on 't. Thou attend'st not.

Mir. O, good sir, I do.

Pros. I pray thee, mark me.
I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind 90
With that which, but by being so retired,
O'er-prized all popular rate, in my false brother
Awakened an evil nature ; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was ; which had indeed no limit,
A confidence sans bound. He being thus lorded,

Not only with what my revenue yielded,
 But what my power might else exact, like one
 Who having into truth, by telling of it, 100
 Made such a sinner of his memory,
 To credit his own lie, he did believe
 He was indeed the duke ; out o' the substitution,
 And executing the outward face of royalty,
 With all prerogative : hence his ambition growing—
 Dost thou hear ?

Mir. Your tale, sir, would cure deafness.

Pros. To have no screen between this part he play'd
 And him he play'd it for, he needs will be
 Absolute Milan. Me, poor man, my library 110
 Was dukedom large enough : of temporal royalties
 He thinks me now incapable ; confederates—
 So dry he was for sway—wi' the King of Naples
 To give him annual tribute, do him homage,
 Subject his coronet to his crown and bend
 The dukedom yet unbow'd—alas, poor Milan !—
 To most ignoble stooping.

Mir. O the heavens !

Pros. Mark his condition and the event ; then tell me
 If this might be a brother.

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

Pros. Now the condition. 120
 This King of Naples, being an enemy
 To me inveterate, hearkens my brother's suit
 Which was, that he, in lieu o' the premises
 Of homage and I know not how much tribute,
 Should presently extirpate me and mine
 Out of the dukedom and confer fair Milan
 With all the honours on my brother : whereon,
 A treacherous army levied, one midnight
 Fated to the purpose did Antonio open

The gates of Milan, and, i' the dead of darkness, 130
 The ministers for the purpose hurried thence
 Me and thy crying self.

Mir. Alack, for pity!

I, not remembering how I cried out then,
 Will cry it o'er again : it is a hint
 That wrings mine eyes to't.

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

Mir. Wherefore did they not
 That hour destroy us ?

Pros. Well demanded, wench :
 My tale provokes that question. Dear, they durst not, 140
 So dear the love my people bore me, nor set
 A mark so bloody on the business, but
 With colours fairer painted their foul ends.
 In few, they hurried us aboard a bark,
 Bore us some leagues to sea ; where they prepared
 A rotten carcass of a butt, not rigg'd,
 Nor tackle, sail, nor mast ; the very rats
 Instinctively have quit it : there they hoist us,
 To cry to the sea that roar'd to us, to sigh
 To the winds whose pity, sighing back again, 150
 Did us but loving wrong.

Mir. Alack, what trouble
 Was I then to you !

Pros. O, a cherubin
 Thou wast that did preserve me. Thou didst smile,
 Infused with a fortitude from heaven,
 When I have deck'd the sea with drops full salt,
 Under my burthen groan'd ; which raised in me
 An undergoing stomach, to bear up
 Against what should ensue.

Mir. How came we ashore ?

Pros. By Providence divine,
 Some food we had and some fresh water that 160
 A noble Neapolitan, Gonzalo,
 Out of his charity, who being then appointed
 Master of this design, did give us, with
 Rich garments, linens, stuffs and necessaries,
 Which since have steaded much : so, of his gentleness,
 Knowing I loved my books, he furnish'd me
 From mine own library with volumes that
 I prize above my dukedom.

Mir. Would I might
 But ever see that man.

Pros. Now I arise : [*Resumes his mantle.*
 Sit still, and hear the last of our sea-sorrow. 170
 Here in this island we arrived ; and here
 Have I, thy schoolmaster, made thee more profit
 Than other princesses can that have more time
 For vainer hours, and tutors not so careful.

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

Pros. Know thus far forth.
 By accident most strange, bountiful Fortune,
 Now my dear lady, hath mine enemies
 Brought to this shore ; and by my prescience 180
 I find my zenith doth depend upon
 A most auspicious star, whose influence
 If now I court not but omit, my fortunes
 Will ever after droop. Here cease more questions :
 Thou art inclined to sleep ; 'tis a good dulness,
 And give it way : I know thou canst not choose.

[*Miranda sleeps.*

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

Enter ARIEL.

Ari. All hail, great master ! grave sir, hail ! I come
 To answer thy best pleasure ; be't to fly 90
 To swim, to dive into the fire, to ride
 On the curl'd clouds, to thy strong bidding task
 Ariel and all his quality.

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

Ari. To every article.
 I boarded the king's ship ; now on the beak,
 Now in the waist, the deck, in every cabin,
 I flamed amazement : sometime I 'ld divide,
 And burn in many places ; on the topmast,
 The yards and bowsprit, would I flame distinctly, 200
 Then meet and join. Jove's lightnings, the precursors
 O' the dreadful thunder-claps, more momentary
 And sight-outrunning were not ; the fire and cracks
 Of sulphurous roaring the most mighty Neptune
 Seem to besiege and make his bold waves tremble,
 Yea, his dread trident shake.

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

Ari. Not a soul
 But felt a fever of the mad and play'd 210
 Some tricks of desperation. All but mariners
 Plunged in the foaming brine and quit the vessel,
 Then all afire with me : the king's son, Ferdinand,
 With hair up-staring,—then like reeds, not hair,—
 Was the first man that leap'd ; cried ' Hell is empty,
 And all the devils are here.'

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

Ari. Close by, my master.

Pros. But are they, Ariel, safe ?

Ari. Not a hair perish'd ;
 On their sustaining garments not a blemish,
 But fresher than before : and, as thou bad'st me,
 In troops I have dispersed them 'bout the isle. 220
 The king's son have I landed by himself ;
 Whom I left cooling of the air with sighs
 In an odd angle of the isle and sitting,
 His arms in this sad knot.

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

Ari. Safely in harbour
 Is the king's ship ; in the deep nook, where once
 Thou call'dst me up at midnight to fetch dew
 From the still-vex'd Bermoothes, there she's hid :
 The mariners all under hatches stow'd ; 230
 Who, with a charm join'd to their suffer'd labour,
 I have left asleep ; and for the rest o' the fleet
 Which I dispersed, they all have met again
 And are upon the Mediterranean flote,
 Bound sadly home for Naples,
 Supposing that they saw the king's ship wreck'd
 And his great person perish.

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

Ari. Past the mid season.

Pros. At least two glasses. The time 'twixt six and now
 Must by us both be spent most precious. 241

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

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

Ari. My liberty.

Pros. Before the time be out ? no more !

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

Pros. Dost thou forget 250
From what a torment I did free thee ?

Ari. No.

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

Ari. I do not, sir.

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

Ari. No, sir.

Pros. Thou hast. Where was she born ? speak ;
tell me. 261

Ari. Sir, in Argier.

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

Ari. Ay, sir.

Pros. This blue-eyed hag was hither brought with child
And here was left by the sailors. Thou, my slave, 270
As thou report'st thyself, wast then her servant ;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers

And in her most unmitigable rage,
 Into a cloven pine ; within which rift
 Imprison'd thou didst painfully remain
 A dozen years ; within which space she died
 And left thee there ; where thou didst vent thy groans 280
 As fast as mill-wheels strike. Then was this island—
 Save for the son that she did litter here,
 A freckled whelp hag-born—not honour'd with
 A human shape.

Ari. Yes, Caliban her son.

Pros. Dull thing, I say so ; he, that Caliban
 Whom now I keep in service. Thou best know'st
 What torment I did find thee in ; thy groans
 Did make wolves howl and penetrate the breasts
 Of ever-angry bears : it was a torment
 To lay upon the damn'd, which Sycorax 290
 Could not again undo : it was mine art,
 When I arriv'd and heard thee, that made gape
 The pine and let thee out.

Ari. I thank thee, master.

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

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

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

Ari. That's my noble master !
 What shall I do ? say what ; what shall I do ? 300

Pros. Go make thyself like to a nymph o' the sea :—
 Be subject to no sight but mine, invisible
 To every eyeball else. Go take this shape
 And hither come in't : go, hence with diligence !

[*Exit Ariel.*

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

Awake !

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

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

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

Pros. But, as 'tis, 310
We cannot miss him : he does make our fire,
Fetch in our wood and serves in offices
That profit us. What, ho ! slave ! Caliban !
Thou earth, thou ! speak.

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

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

Re-enter ARIEL like a water nymph.

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

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

Pros. Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth ! 320

Enter CALIBAN.

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

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

Cal. I must eat my dinner. 330

This island's mine, by Sycorax my mother,
 Which thou tak'st from me. When thou camest first,
 Thou strok'dst me and mad'st 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 show'd 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 ! 340
 For I am all the subjects that you have,
 Which first was mine own king : and here you sty me
 In this hard rock, whiles you do keep from me
 The rest o' the island.

Pros. Thou most lying slave,
 Whom stripes may move, not kindness ! I have used thee,
 Filth as thou art, with human care, and lodged thee
 In mine own cell, till thou didst seek to violate
 The honour of my child.

Cal. O ho, O ho ! would't had been done !
 Thou didst prevent me ; I had peopled else 350
 This isle with Calibans.

Pros. Abhorred slave,
 Which any print of goodness wilt not take,
 Being capable of all ill ! I pitied thee,
 Took pains to make thee speak, taught thee each hour
 One thing or other : when thou didst not, savage,
 Know thine own meaning, but wouldst gabble like
 A thing most brutish, I endow'd thy purposes
 With words that made them known. But thy vile race,
 Though thou didst learn, had that in't which good natures
 Could not abide to be with ; therefore wast thou 360
 Deservedly confined into this rock,
 Who hadst deserved more than a prison.

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

For learning me your language !

Pros. Hag-seed, hence !
Fetch us in fuel ; and be quick, thou 'rt best,
To answer other business. Shrug'st thou, malice ?
If thou neglect'st or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar 370
That beasts shall tremble at thy din.

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

Pros. So, slave ; hence ! [*Exit Caliban.*]

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

ARIEL'S *song.*

Come unto these yellow sands,
And then take hands :
Courtsied when you have and kiss'd
The wild waves whist,
Foot it featly here and there ;
And, sweet sprites, the burthen bear. 380
Hark, hark !

[*Burthen, dispersedly, within.* Bow-wow.]

Ari. The watch-dogs bark :

[*Burthen, dispersedly, within.* Bow-wow.]

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

Fer. Where should this music be ? i' th' air or th' earth ?
It sounds no more : and, sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck, 390
This music crept by me upon the waters,

Allaying both their fury and my passion
 With its sweet air : thence I have follow'd it,
 Or it hath drawn me rather. But 'tis gone.
 No, it begins again.

ARIEL *sings.*

Full fathom five thy father lies ;
 Of his bones are coral made ;
 Those are pearls that were his eyes :
 Nothing of him that doth fade
 But doth suffer a sea-change 400
 Into something rich and strange.
 Sea-nymphs hourly ring his knell :

Burthen. Ding-dong.

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

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

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

Mir. What is 't ? a spirit ?
 Lord, how it looks about ! Believe me, sir, 410
 It carries a brave form. But 'tis a spirit.

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

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

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

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

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

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

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

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

Mir. Alack, for mercy !

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

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

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

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

Pros. Soft, sir ! one word more.

[*Aside*] They are both in either's powers; but this swift
business 450

I must uneasy make, lest too light winning
Make the prize light. [*To Fer.*] One word more; I charge
thee

That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

Fer. No, as I am a man.

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

Pros. Follow me.

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

Fer. No;

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

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

Mir. O dear father,

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

Pros. What? I say,

My foot my tutor? Put thy sword up, traitor;
Who makest a show but darrest not strike, thy conscience 470
Is so possess'd with guilt: come from thy ward,
For I can here disarm thee with this stick
And make thy weapon drop.

Mir. Beseech you, father.

Pros. Hence! hang not on my garments.

Mir. Sir, have pity;

I'll be his surety.

Pros. Silence ! one word more
 Shall make me chide thee, if not hate thee. What !
 An advocate for an impostor ! hush !
 Thou think'st there is no more such shapes as he,
 Having seen but him and Caliban : foolish wench ! 480
 To the most of men this is a Caliban
 And they to him are angels.

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

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

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

Pros. [*Aside*] It works. [*To Fer.*] Come on.
 Thou hast done well, fine Ariel ! [*To Fer.*] Follow me.
 [*To Ari.*] Hark what thou else shalt do me.

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

Pros. Thou shalt be as free
 As mountain winds : but then exactly do 500
 All points of my command.

Ari. To the syllable.

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

ACT II.

SCENE I. *Another part of the island.*

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

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

Alon. Prithee, peace.

Seb. He receives comfort like cold porridge. 10

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

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

Gon. Sir,—

Seb. One : tell.

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

Seb. A dollar.

Gon. Dolour comes to him, indeed : you have spoken truer
than you purposed. 20

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

Gon. Therefore, my lord,—

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

Alon. I prithee, spare.

Gon. Well, I have done : but yet,—

Seb. He will be talking.

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

Seb. The old cock.

Ant. The cockerel.

Seb. Done. The wager ?

Ant. A laughter.

Seb. A match !

Adr. Though this island seem to be desert,—

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

Adr. Uninhabitable and almost inaccessible,—

Seb. Yet,—

Adr. Yet,—

Ant. He could not miss 't.

Adr. It must needs be of subtle, tender and delicate temperance. 41

Ant. Temperance was a delicate wench.

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

Adr. The air breathes upon us here most sweetly.

Seb. As if it had lungs and rotten ones.

Ant. Or as 'twere perfumed by a fen.

Gon. Here is everything advantageous to life.

Ant. True ; save means to live.

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

Gon. How lush and lusty the grass looks ! how green ! 50

Ant. The ground indeed is tawny.

Seb. With an eye of green in 't.

Ant. He misses not much.

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

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

Seb. As many vouched rarities are.

Gon. That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness and glosses, being rather new-dyed than stained with salt water. 60

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

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

Gon. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

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

Adr. Tunis was never graced before with such a paragon to their queen. 70

Gon. Not since widow Dido's time.

Ant. Widow ! How came that widow in ? widow Dido !

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

Adr. 'Widow Dido' said you ? you make me study of that : she was of Carthage, not of Tunis.

Gon. This Tunis, sir, was Carthage.

Adr. Carthage ?

Gon. I assure you, Carthage. 80

Seb. His word is more than the miraculous harp ; he hath raised the wall and houses too.

Ant. What impossible matter will he make easy next ?

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

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

Alon. Ay !

Ant. Why, in good time. 89

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

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

Seb. Bate, I beseech you, widow Dido.

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

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

Ant. That sort was well fished for.

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

Alon. You cram these words into my ears against 100
The stomach of my sense. Would I had never
Married my daughter there ! for, coming thence,

My son is lost and, in my rate, she too,
 Who is so far from Italy removed
 I ne'er again shall see her. O thou mine heir
 Of Naples and of Milan, what strange fish
 Hath made his meal on thee ?

Fran. Sir, he may live :
 I saw him beat the surges under him,
 And ride upon their backs ; he trod the water,
 Whose enmity he flung aside, and breasted 110
 The surge most swoln that met him ; his bold head
 'Bove the contentious waves he kept, and oar'd
 Himself with his good arms in lusty stroke
 To the shore, that o'er his wave-worn basis bow'd,
 As stooping to relieve him : I not doubt
 He came alive to land.

Alon. No, no, he's gone.

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

Alon. Prithee, peace.

Seb. You were kneel'd to and importuned otherwise
 By all of us, and the fair soul herself
 Weigh'd between loathness and obedience, at
 Which end o' the beam should bow. We have lost your
 son,

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

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

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

Seb. Very well.

Ant. And most chirurgically.

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

Seb. Foul weather ?

Ant. Very foul.

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

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

Seb. Or docks, or mallows.

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

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

Gon. P' the commonwealth I would by contraries

Execute all things ; for no kind of traffic

Would I admit ; no name of magistrate ;

Letters should not be known ; riches, poverty,

And use of service, none ; contract, succession,

Bourn, bound of land, tilth, vineyard, none ;

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

No occupation ; all men idle, all ;

And women too, but innocent and pure ;

No sovereignty,—

Seb. Yet he would be king on 't. 150

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

Gon. All things in common nature should produce

Without sweat or endeavour : treason, felony,

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

Would I not have ; but nature should bring forth,

Of it own kind, all foison, all abundance,

To feed my innocent people.

Seb. No marrying 'mong his subjects ?

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

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

Seb. God save his majesty !

Ant. Long live Gonzalo !

Gon. And,—do you mark me, sir?

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

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

Ant. 'Twas you we laughed at.

Gon. Who in this kind of merry fooling am nothing to you: so you may continue and laugh at nothing still. 171

Ant. What a blow was there given!

Seb. An it had not fallen flat-long.

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

Enter ARIEL, invisible, playing solemn music.

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

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

Gon. No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy? 181

Ant. Go sleep, and hear us.

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

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

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

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

Alon. Thank you. Wondrous heavy. 190

[Alonso sleeps. Exit Ariel.]

Seb. What a strange drowsiness possesses them!

Ant. It is the quality o' the climate.

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

Ant. Nor I; my spirits are nimble.
They fell together all, as by consent;
They dropp'd, as by a thunder-stroke. What might,
Worthy Sebastian? O, what might?—No more:—
And yet methinks I see it in thy face,
What thou shouldst be: the occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head. 200

Seb. What, art thou waking?

Ant. Do you not hear me speak?

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

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

Seb. Thou dost snore distinctly;
There's meaning in thy snores. 210

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

Seb. Well, I am standing water.

Ant. I'll teach you how to flow.

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

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

By their own fear or sloth.

Seb. Prithee, say on : 220
The setting of thine eye and cheek proclaim
A matter from thee, and a birth indeed
Which throes thee much to yield.

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

Seb. I have no hope 230
That he's undrown'd.

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

Seb. He's gone.

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

Seb. Claribel.

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

Seb. What stuff is this ! how say you ?
'Tis true, my brother's daughter's queen of Tunis ;

So is she heir of Naples ; 'twixt which regions
There is some space.

Ant. A space whose every cubit
Seems to cry out, 'How shall that Claribel 250
Measure us back to Naples ! Keep in Tunis,
And let Sebastian wake.' Say, this were death
That now hath seized them ; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps ; lords that can prate
As amply and unnecessarily
As this Gonzalo : I myself could make
A chough of as deep chat. O, that you bore
The mind that I do ! what a sleep were this
For your advancement ! Do you understand me ? 260

Seb. Methinks I do.

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

Seb. I remember
You did supplant your brother Prospero.

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

Seb. But for your conscience ?

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

They'll take suggestion as a cat laps milk ; 280
 They'll tell the clock to any business that
 We say befits the hour.

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

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

Seb. O, but one word. [*They talk apart.*]

Re-enter ARIEL, invisible.

Ari. My master through his art foresees the danger
 That you, his friend, are in ; and sends me forth— 290
 For else his project dies—to keep them living.

[*Sings in Gonzalo's ear.*]

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

Ant. Then let us both be sudden.

Gon. [*Waking.*] Now, good angels preserve the king ! [*To*

Seb. and Ant.] Why, how now ! [*To Alon.*] Ho, awake !
 [*To Seb. and Ant.*] Why are you drawn ? wherefore this
 ghastly looking ? 302

Alon. [*Waking.*] What's the matter ?

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

Alon. I heard nothing.

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

Alon. Heard you this, Gonzalo ? 310

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

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

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

Alon. Lead away.

Ari. Prospero my lord shall know what I have done :
So, king, go safely on to seek thy son. [Exeunt. 320

SCENE II. *Another part of the island.*

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

Cal. All the infections which the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inch-meal a disease ! His spirits hear me
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em ; but
For every trifle are they set upon me ;
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which 10
Lie tumbling in my barefoot way and mount
Their pricks at my footfall ; sometime am I
All wound with adders who with cloven tongues
Do hiss me into madness.

Enter TRINCULO.

Lo, now, lo!

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

17

Trin. Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder.*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

Enter STEPHANO, singing: a bottle in his hand.

Ste. I shall no more to sea, to sea, 40
Here shall I die ashore—

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

The master, the swabber, the boatswain and I,
The gunner and his mate

Loved Mall, Meg and Marian and Margery,
 But none of us cared for Kate ;
 For she had a tongue with a tang,
 Would cry to a sailor, Go hang !
 She loved not the savour of tar nor of pitch, 50
 Yet a tailor might scratch her where'er she did itch :
 Then to sea, boys, and let her go hang !

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

Cal. Do not torment me : Oh !

Ste. What's the matter? Have we devils here? Do you put tricks upon's with savages and men of Ind, ha? I have not 'scaped drowning to be afeard now of your four legs ; for it hath been said, As proper a man as ever went on four legs cannot make him give ground ; and it shall be said so again while Stephano breathes at nostrils. 60

Cal. The spirit torments me ; Oh !

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

Cal. Do not torment me, prithee ; I'll bring my wood home faster. 69

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

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

Ste. Come on your ways ; open your mouth ; here is that which will give language to you, cat : open your mouth ; this will shake your shaking, I can tell you, and that soundly ; you cannot tell who's your friend : open your chaps again. 80

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

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

Trin. Stephano !

Ste. Doth thy other mouth call me ? Mercy, mercy ! This is a devil, and no monster : I will leave him ; I have no long spoon. 91

Trin. Stephano ! If thou beest Stephano, touch me and speak to me ; for I am Trinculo—be not afeard—thy good friend Trinculo.

Ste. If thou beest Trinculo, come forth : I'll pull thee by the lesser legs : if any be Trinculo's legs, these are they. Thou art very Trinculo indeed !

Trin. I took him to be killed with a thunder-stroke. But art thou not drowned, Stephano ? I hope now thou art not drowned. Is the storm overblown ? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano ? O Stephano, two Neapolitans 'scaped ! 103

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

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

Ste. How didst thou 'scape ? How camest thou hither ? swear by this bottle how thou camest hither. I escaped upon a butt of sack which the sailors heaved o'erboard, by this bottle ! which I made of the bark of a tree with mine own hands since I was cast ashore. 113

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

Ste. Here ; swear then how thou escapedst.

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

Ste. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose. 120

Trin. O Stephano, hast any more of this ?

Ste. The whole butt, man : my cellar is in a rock by the sea-side where my wine is hid. How now, moon-calf ! how does thine ague ?

Cal. Hast thou not dropp'd from heaven ?

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

Cal. I have seen thee in her and I do adore thee : My mistress show'd me thee and thy dog and thy bush.

Ste. Come, swear to that ; kiss the book : I will furnish it anon with new contents : swear. 131

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

Cal. I'll show thee every fertile inch o' th' island ; And I will kiss thy foot : I prithee, be my god.

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

Cal. I'll kiss thy foot ; I'll swear myself thy subject. 140

Ste. Come on then ; down, and swear.

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

Ste. Come, kiss.

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

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

Thou wondrous man.

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

Cal. I prithee, let me bring thee where crabs grow ;
And I with my long nails will dig thee pig-nuts ;
Show thee a jay's nest and instruct thee how
To snare the nimble marmoset ; I'll bring thee
To clustering filberts and sometimes I'll get thee
Young scamels from the rock. Wilt thou go with me ? 160

Ste. I prithee now, lead the way without any more talking. Trinculo, the king and all our company else being drowned, we will inherit here : here ; bear my bottle. fellow Trinculo, we'll fill him by and by again.

Cal. [*Sings drunkenly*]

Farewell, master ; farewell, farewell !

Trin. A howling monster ; a drunken monster !

Cal. No more dams I'll make for fish ;
Nor fetch in firing
At requiring ;
Nor scrape trencher, nor wash dish : 170
'Ban, 'Ban, Cacaliban
Has a new master : get a new man.

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

Ste. O brave monster ! Lead the way. [*Exeunt.*]

ACT III.

SCENE I. *Before PROSPERO's cell.*

Enter FERDINAND, bearing a log.

Fer. There be some sports are painful, and their labour
Delight in them sets off : some kinds of baseness
Are nobly undergone and most poor matters
Point to rich ends. This my mean task

Would be as heavy to me as odious, but
 The mistress which I serve quickens what's dead
 And makes my labours pleasures ; O, she is
 Ten times more gentle than her father's crabbed,
 And he's composed of harshness. I must remove
 Some thousands of these logs and pile them up, 10
 Upon a sore injunction : my sweet mistress
 Weeps when she sees me work, and says, such baseness
 Had never like executor. I forget :
 But these sweet thoughts do even refresh my labours,
 Most busyless, when I do it.

Enter MIRANDA ; and PROSPERO at a distance, unseen.

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

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

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

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

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

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

Mir. You look wearily.

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

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

Fer. Admired Miranda !
Indeed the top of admiration ! worth
What's dearest to the world ! Full many a lady
I have eyed with best regard and many a time 40
The harmony of their tongues hath into bondage
Brought my too diligent ear : for several virtues
Have I liked several women ; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil : but you, O you,
So perfect and so peerless, are created
Of every creature's best !

Mir. I do not know
One of my sex ; no woman's face remember,
Save, from my glass, mine own ; nor have I seen 50
More that I may call men than you, good friend,
And my dear father : how features are abroad,
I am skillless of ; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly and my father's precepts
I therein do forget.

Fer. I am in my condition
A prince, Miranda ; I do think, a king ; 60
I would, not so !—and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak :

The very instant that I saw you, did
 My heart fly to your service ; there resides,
 To make me slave to it ; and for your sake
 Am I this patient log-man.

Mir. Do you love me ?

Fer. O heaven, O earth, bear witness to this sound
 And crown what I profess with kind event
 If I speak true ! if hollowly, invert 70
 What best is boded me to mischief ! I
 Beyond all limit of what else i' the world
 Do love, prize, honour you.

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

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

Fer. Wherefore weep you ?

Mir. At mine unworthiness that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling ;
 And all the more it seeks to hide itself, 80
 The bigger bulk it shows. Hence, bashful cunning !
 And prompt me, plain and holy innocence !
 I am your wife, if you will marry me ;
 If not, I'll die your maid : to be your fellow
 You may deny me ; but I'll be your servant,
 Whether you will or no.

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

Mir. My husband, then ?

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

Mir. And mine, with my heart in 't : and now farewell 90
 Till half an hour hence.

Fer. A thousand thousand !

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

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

[*Erit.*

SCENE II. *Another part of the island.*

Enter CALIBAN, STEPHANO, and TRINCULO.

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

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

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

Trin. Where should they be set else ? he were a brave
 monster indeed, if they were set in his tail. 10

Ste. My man-monster hath drown'd his tongue in sack :
 for my part, the sea cannot drown me ; I swam, ere I could
 recover the shore, five and thirty leagues off and on. By
 this light, thou shalt be my lieutenant, monster, or my
 standard.

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

Ste. We'll not run, Monsieur Monster.

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

Ste. Moon-calf, speak once in thy life, if thou beest a good
 moon-calf. 21

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

Trin. Thou liest, most ignorant monster : I am in case to
 juggle a constable. Why, thou deboshed fish, thou, was
 there ever man a coward that hath drunk so much sack as I

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

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

Trin. 'Lord' quoth he! That a monster should be such a natural! 31

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

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

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

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

Enter ARIEL, invisible.

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

Ari. Thou liest. 42

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

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

Trin. Why, I said nothing.

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

Cal. I say, by sorcery he got this isle; 50
From me he got it. If thy greatness will
Revenge it on him,—for I know thou darest,
But this thing dare not,—

Ste. That's most certain.

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

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

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

Ari. Thou liest; thou canst not. 60

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

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

Trin. Why, what did I ? I did nothing. I'll go farther
off. 70

Ste. Didst thou not say he lied ?

Ari. Thou liest.

Ste. Do I so ? take thou that. [Beats *Trin.*

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

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

Cal. Ha, ha, ha !

Ste. Now, forward with your tale. Prithee, stand farther
off. 80

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

Ste. Stand farther. Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him,
I' th' afternoon to sleep : there thou mayst brain him,
Having first seized his books, or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books ; for without them
He's but a sot, as I am, nor hath not
One spirit to command : they all do hate him 90
As rootedly as I. Burn but his books.
He has brave utensils,—for so he calls them,—
Which, when he has a house, he'll deck withal.
And that most deeply to consider is
The beauty of his daughter ; he himself

Calls her a nonpareil : I never saw a woman,
But only Sycorax my dam and she ;
But she as far surpasseth Sycorax
As great'st does least.

Ste. Is it so brave a lass ?

Cal. Ay, lord ; she will become thy bed, I warrant. 100
And bring thee forth brave brood.

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

Trin. Excellent.

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

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

Ste. Ay, on mine honour.

Ari. This will I tell my master. 110

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

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

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

Cal. That's not the tune.

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

Ste. What is this same ? 120

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

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

Trin. O, forgive me my sins !

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

Cal. Art thou afeard ?

Ste. No, monster, not I.

Cal. Be not afeard ; the isle is full of noises, 130
 Sounds and sweet airs, that give delight and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometime voices
 That, if I then had waked after long sleep,
 Will make me sleep again : and then, in dreaming,
 The clouds methought would open and show riches
 Ready to drop upon me, that, when I waked,
 I cried to dream again.

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

Cal. When Prospero is destroyed.

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

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

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

Trin. I'll follow, Stephano. [*Exeunt.*]

SCENE III. *Another part of the island.*

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

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

Alon. Old lord, I cannot blame thee,
 Who am myself attach'd with weariness,
 To the dulling of my spirits : sit down, and rest.
 Even here I will put off my hope and keep it
 No longer for my flatterer : he is drown'd
 Whom thus we stray to find, and the sea mocks
 Our frustrate search on land. Well, let him go. 10

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

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

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

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

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

[*Solemn and strange music.*]

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

Gon. Marvellous sweet music !

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

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

Seb. A living drollery. Now I will believe 21
That there are unicorns, that in Arabia
There is one tree, the phœnix' throne, one phœnix
At this hour reigning there.

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

Gon. If in Naples
I should report this now, would they believe me ?
If I should say, I saw such islanders—
For, certes, these are people of the island— 30
Who, though they are of monstrous shape, yet note,
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay, almost any.

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

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

Pros. [Aside.] Praise in departing.

Fran. They vanish'd strangely.

Seb. No matter, since 40
They have left their viands behind ; for we have stomachs.
Will't please you taste of what is here ?

Alon. Not I.

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

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

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

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

You fools ! I and my fellows 60
 Are ministers of Fate : the elements,
 Of whom your swords are temper'd, may as well
 Wound the loud winds, or with bemock'd-at stabs
 Kill the still-closing waters, as diminish
 One dowle that 's in my plume : my fellow-ministers
 Are like invulnerable. If you could hurt,
 Your swords are now too massy for your strengths
 And will not be uplifted. But remember—
 For that 's my business to you—that you three
 From Milan did supplant good Prospero ; 70
 Exposed unto the sea, which hath requit it,
 Him and his innocent child : for which foul deed
 The powers, delaying, not forgetting, have
 Incensed the seas and shores, yea, all the creatures,
 Against your peace. Thee of thy son, Alonso,
 They have bereft ; and do pronounce by me
 Lingering perdition, worse than any death
 Can be at once, shall step by step attend
 You and your ways ; whose wraths to guard you from—
 Which here, in this most desolate isle, else falls 80
 Upon your heads—is nothing but heart-sorrow
 And a clear life ensuing.

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

Pros. Bravely the figure of this harpy hast thou
 Perform'd, my Ariel ; a grace it had, devouring :
 Of my instruction hast thou nothing bated
 In what thou hadst to say : so, with good life
 And observation strange, my meaner ministers
 Their several kinds have done. My high charms work
 And these mine enemies are all knit up
 In their distractions ; they now are in my power ; 90
 And in these fits I leave them, while I visit

Young Ferdinand, whom they suppose is drown'd,
And his and mine loved darling. [Exit above.]

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

Alon. O, it is monstrous, monstrous !
Methought the billows spoke and told me of it ;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper : it did bass my trespass.
Therefore my son i' the ooze is bedded, and 100
I'll seek him deeper than e'er plummet sounded
And with him there lie mudded. [Exit.]

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

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

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

Adr. Follow, I pray you. [Exeunt.]

ACT IV.

SCENE I. Before PROSPERO'S cell.

Enter PROSPERO, FERDINAND, and MIRANDA.

Pros. If I have too austere punish'd you,
Your compensation makes amends, for I
Have given you here a thread of mine own life,
Or that for which I live ; who once again
I tender to thy hand : all thy vexations
Were but my trials of thy love, and thou

Hast strangely stood the test : here, afore Heaven,
 I ratify this my rich gift. O Ferdinand,
 Do not smile at me that I boast her off,
 For thou shalt find she will outstrip all praise 10
 And make it halt behind her.

Fer. I do believe it
 Against an oracle.

Pros. Then, as my gift and thine own acquisition
 Worthily purchased, take my daughter : but
 If thou dost break her virgin-knot before
 All sanctimonious ceremonies may
 With full and holy rite be minister'd,
 No sweet aspersion shall the heavens let fall
 To make this contract grow ; but barren hate,
 Sour-eyed disdain and discord shall bestrew 20
 The union of your bed with weeds so loathly
 That you shall hate it both : therefore take heed,
 As Hymen's lamps shall light you.

Fer. As I hope
 For quiet days, fair issue and long life,
 With such love as 'tis now, the murkiest den,
 The most opportune place, the strong'st suggestion
 Our worsor genius can, shall never melt
 Mine honour into lust, to take away
 The edge of that day's celebration
 When I shall think, or Phœbus' steeds are founder'd, 30
 Or Night kept chain'd below.

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

Enter ARIEL.

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

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

O'er whom I give thee power, here to this place :
 Incite them to quick motion ; for I must
 Bestow upon the eyes of this young couple
 Some vanity of mine art : it is my promise, 40
 And they expect it from me.

Ari. Presently ?

Pros. Ay, with a twink.

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

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

Ari. Well, I conceive. [Exit. 50

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

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

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

Enter IRIS.

Iris. Ceres, most bounteous lady, thy rich leas 60
 Of wheat, rye, barley, vetches, oats and pease ;
 Thy turfy mountains, where live nibbling sheep,
 And flat meads thatch'd with stover, them to keep ;
 Thy banks with pioned and twilled brims,
 Which spongy April at thy hest betrimms,
 To make cold nymphs chaste crowns ; and thy broom-groves,
 Whose shadow the dismissed bachelor loves,

Being lass-lorn ; thy pole-clipt vineyard ;
 And thy sea-marge, sterile and rocky-hard,
 Where thou thyself dost air ;— the queen o' the sky, 70
 Whose watery arch and messenger am I,
 Bids thee leave these, and with her sovereign grace,
 Here on this grass-plot, in this very place,
 To come and sport : her peacocks fly amain :
 Approach, rich Ceres, her to entertain.

Enter CERES.

Cer. Hail, many-colour'd messenger, that ne'er
 Dost disobey the wife of Jupiter ;
 Who with thy saffron wings upon my flowers
 Diffusest honey-drops, refreshing showers,
 And with each end of thy blue bow dost crown 80
 My bosky acres and my unshrub'd down,
 Rich scarf to my proud earth ; why hath thy queen
 Summon'd me hither, to this short-grass'd green ?

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

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

Iris. Of her society
 Be not afraid : I met her deity
 Cutting the clouds towards Paphos and her son
 Dove-drawn with her. Here thought they to have done
 Some wanton charm upon this man and maid,
 Whose vows are, that no bed-right shall be paid
 Till Hymen's torch be lighted : but in vain ;
 Mars's hot minion is return'd again ;
 Her waspish-headed son has broke his arrows,

Swears he will shoot no more but play with sparrows 100
And be a boy right out.

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

Enter JUNO.

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

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

Cer. Earth's increase, foison plenty, 110
Barns and garner's never empty,
Vines with clustering bunches growing,
Plants with goodly burthen bowing ;

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

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

Pros. Spirits, which by mine art 120
I have from their confines call'd to enact
My present fancies.

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

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

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

Or else our spell is marr'd.

Iris. You nymphs, call'd Naiads, of the wand'ring brooks,
 With your sedged crowns and ever-harmless looks,
 Leave your crisp channels and on this green land 130
 Answer your summons ; Juno does command :
 Come, temperate nymphs, and help to celebrate
 A contract of true love ; be not too late.

Enter certain Nymphs.

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

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

Pros. [*Aside*] I had forgot that foul conspiracy
 Of the beast Caliban and his confederates 140
 Against my life : the minute of their plot
 Is almost come. [*To the Spirits.*] Well done ! avoid ; no
 more !

Fer. This is strange : your father's in some passion
 That works him strongly.

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

Pros. You do look, my son, in a moved sort,
 As if you were dismay'd : be cheerful, sir.
 Our revels now are ended. These our actors,
 As I foretold you, were all spirits and
 Are melted into air, into thin air : 150
 And, like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep. Sir, I am vex'd ;
 Bear with my weakness ; my old brain is troubled :
 Be not disturb'd with my infirmity : 160
 If you be pleased, retire into my cell
 And there repose : a turn or two I'll walk,
 To still my beating mind.

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

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

Enter ARIEL.

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

Pros. Spirit,

We must prepare to meet with Caliban.

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

Pros. Say again, where didst thou leave these varlets ? 170

Ari. I told you, sir, they were red-hot with drinking ;
 So full of valour that they smote the air
 For breathing in their faces ; beat the ground
 For kissing of their feet ; yet always bending
 Towards their project. Then I beat my tabor ;
 At which, like unback'd colts, they prick'd their ears,
 Advanced their eyelids, lifted up their noses
 As they smelt music : so I charm'd their ears
 That calf-like they my lowing follow'd through
 Tooth'd briers, sharp furzes, pricking goss and thorns, 180
 Which enter'd their frail shins : at last I left them
 I' the filthy-mantled pool beyond your cell,
 There dancing up to the chins, that the foul lake
 O'erstunk their feet.

Pros. This was well done, my bird.

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

Ari. I go, I go. [Exit.

Pros. A devil, a born devil, on whose nature
 Nurture can never stick ; on whom my pains,
 Humanely taken, all, all lost, quite lost ; 190
 And as with age his body uglier grows,
 So his mind cankers. I will plague them all,
 Even to roaring.

Re-enter ARIEL, loaden with glistering apparel, etc.

Come, hang them on this line.

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

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

Ste. Monster, your fairy, which you say is a harmless
 fairy, has done little better than played the Jack with us.
 Do you hear, monster ? If I should take a displeasure
 against you, look you, — 202

Trin. Thou wert but a lost monster.

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

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

Ste. There is not only disgrace and dishonour in that,
 monster, but an infinite loss. 210

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

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

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

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

Ste. Give me thy hand. I do begin to have bloody thoughts. 221

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

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

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

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

Trin. Thy grace shall have it.

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

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

Trin. Do, do : we steel by line and level, an't like your
grace. 239

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

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

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

Ste. Monster, lay-to your fingers : help to bear this away
where my hogshead of wine is, or I'll turn you out of my
kingdom : go to, carry this. 251

Trin. And this.

Ste. Aye, and this.

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

Pros. Hey, Mountain, hey!

Ari. Silver! there it goes, Silver!

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

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

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

Ari. Hark, they roar! 260

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

ACT V.

SCENE I. *Before PROSPERO'S cell.*

Enter PROSPERO in his magic robes, and ARIEL.

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

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

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

Ari. Confined together

Weak masters though ye be, I have bedimm'd
 The noontide sun, call'd forth the mutinous winds
 And 'twixt the green sea and the azured vault
 Set roaring war : to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak
 With his own bolt ; the strong-based promontory
 Have I made shake and by the spurs pluck'd up
 The pine and cedar : graves at my command
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art. But this rough magic 50
 I here abjure, and, when I have required
 Some heavenly music, which even now I do,
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book. [Solemn music.]

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

A solemn air and the best comforter
 To an unsettled fancy cure thy brains,
 Now useless, boil'd within thy skull ! There stand, 60
 For you are all spell-stopp'd.
 Holy Gonzalo, honourable man,
 Mine eyes, even sociable to the show of thine,
 Fall fellowly drops. The charm dissolves apace,
 And as the morning steals upon the night,
 Melting the darkness, so their rising senses
 Begin to chase the ignorant fumes that mantle
 Their clearer reason. O good Gonzalo,
 My true preserver, and a loyal sir
 To him thou follow'st ! I will pay thy graces 70

Home both in word and deed. Most cruelly
 Didst thou, Alonso, use me and my daughter :
 Thy brother was a furtherer in the act.
 Thou art pinch'd for 't now, Sebastian. Flesh and blood,
 You, brother mine, that entertain'd ambition,
 Expell'd remorse and nature ; who, with Sebastian,
 Whose inward pinches therefore are most strong,
 Would here have kill'd your king ; I do forgive thee,
 Unnatural though thou art. Their understanding
 Begins to swell, and the approaching tide 80
 Will shortly fill the reasonable shore
 That now lies foul and muddy. Not one of them
 That yet looks on me, or would know me : Ariel,
 Fetch me the hat and rapier in my cell :
 I will discase me, and myself present
 As I was sometime Milan : quickly, spirit ;
 Thou shalt ere long be free.

ARIEL sings and helps to attire him.

Where the bee sucks, there suck I :
 In a cowslip's bell I lie ;
 There I couch when owls do cry. 90
 On the bat's back I do fly
 After summer merrily.

Merrily, merrily shall I live now
 Under the blossom that hangs on the bough.

Proz. Why, that's my dainty Ariel ! I shall miss thee ;
 But yet thou shalt have freedom : so, so, so.
 To the king's ship, invisible as thou art :
 There shalt thou find the mariners asleep
 Under the hatches ; the master and the boatswain
 Being awake, enforce them to this place, 100
 And presently, I prithee.

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

Gon. All torment, trouble, wonder and amazement

Inhabits here : some heavenly power guide us
Out of this fearful country !

Pros. Behold, sir king,
The wronged Duke of Milan, Prospero :
For more assurance that a living prince
Does now speak to thee, I embrace thy body ;
And to thee and thy company I bid 110
A hearty welcome.

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

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

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

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

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

Pros. No.
For you, most wicked sir, whom to call brother 130
Would even infect my mouth, I do forgive
Thy rankest fault ; all of them ; and require

My dukedom of thee, which perforce, I know,
Thou must restore.

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

Pros. I am woe for't, sir.

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

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

Alon. You the like loss !

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

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

Pros. In this last tempest. I perceive, these lords
At this encounter do so much admire
That they devour their reason and scarce think
Their eyes do offices of truth, their words
Are natural breath : but, howsoe'er you have
Been jstled from your senses, know for certain
That I am Prospero and that very duke 160
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on't. No more yet of this ;
For 'tis a chronicle of day by day,

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

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

Mir. Sweet lord, you play me false.

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

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

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

Seb. A most high miracle !

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

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

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

Pros. 'Tis new to thee.

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

Fer. Sir, she is mortal ;
 But by immortal Providence she's mine :

I chose her when I could not ask my father 190
 For his advice, nor thought I had one. She
 Is daughter to this famous Duke of Milan,
 Of whom so often I have heard renown,
 But never saw before ; of whom I have
 Received a second life ; and second father
 This lady makes him to me.

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

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

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

Alon. I say, Amen, Gonzalo !

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

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

Gon. Be it so ! Amen !

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

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

I prophesied, if a gallows were on land,
 This fellow could not drown. Now, blasphemy,
 That swear'st grace o'erboard, not an oath on shore?
 Hast thou no mouth by land? What is the news? 220

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

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

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

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

Boats. If I did think, sir, I were well awake,
 I'd strive to tell you. We were dead of sleep, 230
 And—how we know not—all clapp'd under hatches;
 Where but even now with strange and several noises
 Of roaring, shrieking, howling, jingling chains,
 And moe diversity of sounds, all horrible,
 We were awaked; straightway, at liberty;
 Where we, in all her trim, freshly beheld
 Our royal, good and gallant ship, our master
 Capering to eye her: on a trice, so please you,
 Even in a dream, were we divided from them
 And were brought moping hither.

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

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

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

Pros. Sir, my liege,
 Do not infest your mind with beating on
 The strangeness of this business; at pick'd leisure

Which shall be shortly, single I'll resolve you,
 Which to you shall seem probable, of every
 These happen'd accidents ; till when, be cheerful 250
 And think of each thing well. [*Aside to Ari.*] Come hither,
 spirit :

Set Caliban and his companions free ;
 Untie the spell. [*Exit Ariel.*] How fares my gracious sir ?
 There are yet missing of your company
 Some few odd lads that you remember not.

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

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

Trin. If these be true spies which I wear in my head,
 here's a goodly sight. 260

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

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

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

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

Cal. I shall be pinch'd to death.

Alon. Is not this Stephano, my drunken butler ?

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

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

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

Seb. Why, how now, Stephano !

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

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

Ste. I should have been a sore one then.

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

[*Pointing to Caliban.*

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

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

Pros. Go to ; away !

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

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

Pros. Sir, I invite your highness and your train 300
To my poor cell, where you shall take your rest
For this one night ; which, part of it, I 'll waste
With such discourse as, I not doubt, shall make it
Go quick away ; the story of my life
And the particular accidents gone by
Since I came to this isle : and in the morn
I 'll bring you to your ship and so to Naples,
Where I have hope to see the nuptial
Of these our dear-beloved solemnized ;
And thence retire me to my Milan, where 310

Every third thought shall be my grave.

Alon.

I long

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

Pros.

I'll deliver all ;

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

[*Exeunt.*]

EPILOGUE.

SPOKEN BY PROSPERO.

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

10

20

NOTES.

ACT I. SCENE I.

1. **Boatswain!** an officer in a ship who has charge of the sails, rigging, etc., and who summons the crew to their duties with a whistle.

2. **master**, the commander of a merchant-vessel, who receives his certificate for sailing under that title; corresponding to the captain in ships of the royal navy: **what cheer?** how are things faring?

3. **Good**, my good fellow; so, again, ll. 16 and 20, and *C. E.* iv. 4. 22: **fall to't**, set to work with a will. **yarely**, readily, with activity; both adj. *yare* and the adv. are frequent in Shakespeare. In a paper of Lord Mulgrave's, quoted in the Variorum edition of 1821, the different positions of this vessel in the storm are explained: First position, land discovered under the lee [*i.e.* the side opposite to that from which the wind is blowing]; the wind blowing too fresh to hawl upon a wind [*i.e.* to turn the ship's head towards the point from which the wind is blowing] with the top-sail set.... The first command is... a notice to be ready to execute any order quickly.

5. **my hearts**, my brave fellows; 'my hearties,' is still a term in use among sailors, and 'hearts of oak' is an expression with the same meaning: **cheerly**, adv. formed from the noun; see Abb. § 447.

6. **Tend to**, pay attention to; this form of the word, in the sense of waiting on, is frequent in Shakespeare.

7. **Blow ... enough**, *i.e.* if there be sea-room enough; cp. *Per.* iii. 1. 45, "But *sea-room*, an the brine and cloudy billow kiss the moon, I care not." Steevens would read, "blow till thou burst thee, wind, if," etc. He compares *Per.* iii. 1. 54, "Blow and split thyself," and *Lear*, iii. 2. 1, "Blow, winds, and crack your cheeks." Mason points out that the allusion is to the manner in which the winds are represented in ancient pictures, *i.e.* with their cheeks puffed out. Second position; the danger in a good

sea-boat is only from being too near the land : this [the order to take in the topsail] is introduced here to account for the next order, "Down with the topmast," l. 32.

9. **Play the men**, behave bravely, do not give way to womanish fears ; cp. i. *II. VI.* i. 6. 16, "When they shall hear how we have *played the men*"; for the opposite idea, cp. *Macb.* iv. 3. 320, "O, I could *play the woman* with mine eyes"; and *H. VIII.* iii. 2. 430, "Thou hast forced me ... to *play the woman*," i.e. to weep.

10. **keep**, stay, remain.

12. **You ... labour**: you interfere with our efforts to save the ship.

13. **you do ... storm**, by getting in our way, you only help the storm to wreck us ; cp. *Per.* iii. 1. 9, "Patience, good sir, do not *assist the storm*."

15. **When ... is**, we will be patient when the sea is quiet. **What ... roarers**, i.e. the winds and thunder ; Wright points out that in the language of Shakespeare's time a blustering bully was called a 'roarer.' For the inflection in -s before a pl. noun, see Abb. § 335.

16. **for ... king**, it is no use adjuring us in the name of the king to save the vessel, the elements care nothing whether we have a king on board or any one else : **To cabin**, for the omission of the article, see Abb. § 90.

18. **whom**, what persons of importance.

19. **None ... myself**, i.e. if I do not do my best to save myself, it is not likely I shall do it to save the King, or any one else.

19, 20. **a counsellor**, one accustomed to give orders.

21. **work ... present**, effect the peace of the present moment ; Stevens quotes i. *Corinthians*, xv. 6, "of whom the greater part remain unto *this present*": **hand ... more**, handle, touch, a single rope again, i.e. in our efforts to save the vessel.

24. **for the ... hap**, for death, which you possibly will soon have to meet.

26. **I have ... fellow** ; for the same thought, cp. *T. G.* i. 1. 140-2, "Go, go, be gone, to save your ship from wreck, Which cannot perish having thee on board, Being destin'd to a drier death on shore," i.e. by hanging.

27, 8. **his ... gallows**, he is clearly born to be hanged : **complexion**, external appearance, as indicative of disposition, character. 'Gallows-bird' is a slang term for a murderer, or one who has committed a crime deserving of hanging. For **perfect** in this sense cp. *K. J.* i. 1. 90, "Mine eye hath well examined his parts, And finds them *perfect* Richard."

28-30. **Stand ... advantage.** The only sign that we have any chance of escaping a watery grave is that this fellow is evidently destined to die on the gallows : Heaven forbid that that destiny should be altered, and that he should die by drowning : **our cable**, that to which we may trust, as usually we trust to the cable of our anchor, when it is let drop : **doth ... advantage**, is of small use to us now ; **advantage**, verb.

32. **Down ... topmast!** Third position : the gale increasing, the topmast is struck, to take the weight from aloft, make the ship drive less to leeward, and bear the mainsail under which the ship is laid-to. Schmidt here takes **lower** as a comp. adv., but the orders 'lower away,' 'lower the topsail,' etc., are so common on board ship, that **lower** is probably a verb.

33. **Bring ... main-course.** Bring her to the position of trying with the mainsail to keep as close as possible to the wind. To 'try with,' and to 'lie at try with,' the main-course, are ancient nautical phrases. Holt, quoted by Dyce, *Gloss.*, says, "The courses meant in this place are two of the three lowest and largest sails of a ship, which are so called, because, as largest, they contribute most to give her way through the water, and consequently enable her to feel her helm, and steer her course better than when they are not set or spread to the wind."

34. 5. **they are ... office**, they make more noise than the storm itself, or the whole crew, whose duties, as Knight points out, are essentially noisy ones, shouting as they handle the ropes, etc., etc. **our office**, equivalent to 'us in the performance of our duties'

36. **Yet again!** are you here again?

36, 7. **Shall we ... drown?** Do you wish to frustrate our efforts to save the ship? **a mind**, a desire.

39. **incharitable**, on *in-*, in comp. for *un-*, see Abb. § 442.

40. **Work .. then.** If you are not satisfied with what we are doing, and only make our efforts a subject for your abuse, you had better set to work yourselves in our stead.

44. **for drowning**, in regard to, and, so, against drowning ; see Abb. § 154.

46. **Lay ... a-hold**, "To lay a ship a-hold, is to bring her to lie as near the wind as she can, in order to keep clear of the land, and get her out to sea" (Steevens) : **a-hold**, *i.e.* on hold, so that she may hold to the wind. Fourth position : the ship having driven near the shore, the mainsail is hauled up ; the ship wore [to 'wear' a ship is to 'veer' it, turn or back it], and the two courses set on the other tack, to endeavour to clear the land that way.

47. **lay ... off**, steer her away from the shore.

49. **must ... cold?** Must we drown?

50. **assist them,** join with them in prayer.

52. **merely.** "*Merely* (from the Latin *merus* and *mere*) means purely, only. It separates that which it designates or qualifies from everything else. But in so doing the chief or most emphatic reference may be made either to that which is included, or to that which is excluded. In modern English it is always to the latter; by 'merely upon myself' [*J. C.* i. 2. 39] we should now mean upon nothing else except myself; the *nothing else* is that which makes the *merely* prominent. In Shakespeare's day the other reference was the more common, that namely to what was included; and 'merely upon myself' meant upon myself altogether, or without regard to anything else. *Myself* was that which the *merely* made prominent. So when Hamlet [*Ham.* i. 2. 137], speaking of the world, says, 'Things rank and gross in nature possess it *merely*,' he by the *merely* brings the *possession* before the mind and characterizes it as complete and absolute; but by the same term now the prominence would be given to something else from which the possession might be conceived to be separable; 'possess it merely' would mean have nothing beyond simply the possession of it (have, it might be, no right to it or no enjoyment of it) ..." (Craik, *Eng. of Shakespeare*, § 45).

53. **This ... rascal.** Antonio breaks off from speaking of him, and turns to curse him to his face: **the washing ... tides**, during the period it would take the tide to flow and ebb ten times: Elze points out that this is "an allusion to the singular mode of execution to which pirates were condemned in England. 'Pirats and robbers by sea are condemned in the court of admiraltie, and hanged on the shore at low watermarke, where they are left till three tides have overwashed them.' Harrison's *Description of England*." Cp. *Oth.* iv. 1. 188, "I would have him nine years a-killing."

54-6. **He'll ... him.** Don't vex yourself as to *his* fate, he is certain to be hanged even though every drop in the ocean should swear to the contrary and should open its mouth as wide as possible to swallow him down. For **to glut**, Johnson would read 't'englut.'

57-9. **Mercy... split!** These exclamations, till Capell rectified the arrangement, were printed as a part of Gonzalo's speech. **We split!** we are going to pieces. Fifth position: the ship not able to weather a point [*i. e.* to get a point nearer to the wind] is driven on shore.

61. **take ... him,** bid him good-bye before we perish.

62. **ling ... broom,** this is Hanmer's correction for '*long heath, brown furze.*' Farmer quotes from Harrison's *Description of Britain*, "*Brome, heth, firze, brakes, whinnes, liny,* etc." By statute 4 and 5 of William and Mary "to burn on any waste between Candlemas and Midsummer any *ling, heath, furze, gorse*

or fern" is punished by whipping and confinement in the House of Correction. **ling**, probably the heather or common ling, though Ellacombe thinks that no particular plant was necessarily meant, but any rough, wild vegetation, especially of open moors and heaths: **heath**, of this plant there are in Britain five species, which "clothe the hill-sides with a rich garment of purple"... one of which "is called Long Heath" (Ellacombe), which is in favour of the old reading: **broom**, a plant with large yellow flowers, which under its former Latin name of *Planta genista*, gave its name to the Plantagenet family: **furze**, now called also 'gorse' and 'whin,' a plant which "with its golden blossoms and richly scented flowers is the glory of our wilder hill-sides" (*id.*).

63. **The wills ... death.** I am of course ready to submit myself to God's will; but if I had my choice, I should prefer to die on shore, not by drowning in the sea.

SCENE II.

1, 2. **If by ... them.** If by your art you have cast the waves into such a state of wild commotion, I entreat you to calm them again; **wild** is proleptic, the waters which you have made wild; for the usage of **roar**, a subs. for the verbal noun, Wright compares 'stare,' iii. 3. 95, below.

3. **stinking pitch**, a deluge of rain as black and foul as pitch.

4. **But that**, if it were not that, etc. Malone quotes *Lear*, iii. 7. 59-61, "The sea in such a storm as his bare head In hell-black night endur'd, would have buoy'd up And quench'd the stelled fires": **welkin**, sky; derivation uncertain, used as an adj. in *W. T.* i. 2. 136. For **cheek**, Delius compares *R. II.* iii. 3. 57, "the cloudy cheeks of heaven"; *Cor.* v. 3. 151, "The wide cheeks o' the air."

5. **fire**, a dissyllable.

6. **brave**, gallant, fine-looking. This sense of the word is intermediate between 'courageous' and 'showy.' Shakespeare and Bacon both use 'bravery' in the sense of 'ostentation,' 'display,' e.g. *M. M.* i. 3. 10, *Essay* xxxvi., and also in the sense of 'bravado,' e.g. *Oth.* i. 1. 100, *Essays* xi., xxv., lvii. These senses, whether in the sub. or the adj., are now almost entirely obsolete.

7. **creatures**, Knight retains the reading of the folio, 'creature,' believing that Miranda meant some 'superior person' on board as well as the 'poor souls,' the common sailors, whom she saw perish.

9. **Against ... heart**, penetrated to the very centre of my heart.

10. **god of power**, god possessed of power, powerful god; cp.

l. 55, below, "prince of power," *A. C.* iii. 4. 29, "the Jove of power."

11. **or ere.** See Abb. § 131.

13. **fraughting souls**, those who formed its fraught or freight: **Be collected**, do not be so distracted, recover your equanimity.

14. **No ... amazement**, let there be no more, do not give way to any more, amazement, consternation; cp. *K. J.* v. 1. 137, "And wild *amazement* hurries up and down The little number of your doubtful friends."

15. **woe the day!** woe to the day, alas for the day; cp. 'woe the while,' 'woe is me,' etc., and see Abb. § 230: **No harm**, Johnson and Walker would give the words, with a note of interrogation, to Miranda.

19. **Of whence**, for the redundancy here, see Abb. § 179, and for the double comparative § 11.

20. **full poor**, thoroughly mean, wretched.

21. **And ... father.** And thy father, whose greatness consists in nothing more than being master, etc.

21. **More ... thoughts.** It never mixed with my thoughts, entered into my mind, to wish to know more than this.

24. **So**, that is well.

25. **Lie ... art**, apostrophizing his mantle, with the putting on or off of which his magic powers were assumed or laid aside. "Sir W. Cecil, lord Burleigh, lord high treasurer, etc., when he put off his gown at night used to say, 'Lie there, lord treasurer.' Fuller's *Holy State*" (Steevens).

26-32. **The direful ... sink.** The wreck, the sight of which touched to the quick your feelings of pity, I have, by the provident care belonging to my magic art, so managed that not a single creature on board the vessel has suffered so much injury as the loss of a single hair. Various emendations have been proposed here: Rowe, 'no soul *lost*'; Theobald, 'no foil'; Johnson, 'no soil,' *i.e.*, stain, blemish; Capell, 'no loss': but probably Shakespeare began the sentence with one construction and ended it with another; cp. *Oth.* i. 3. 62-4 *M. V.* iv. 1. 134-6. **The ... virtue**, "the most efficacious part, the energetic quality; in a like sense we say, the virtue of the plant is its extract" (Johnson). For **provision** Hunter conjectured 'prevision,' which has been adopted by Dyce and Singer.

31. **Betid**, see Abb. § 342: **cry**, of course, refers to **creature, sink to vessel**.

33. **must ... know**, *i.e.* the right moment to tell you has now come.

35. **And ... inquisition**, and left me vainly to question myself

as to what it was that you were going to tell me; though she says above, "More to know did never meddle with my thoughts": **bootless**, vain; Shakespeare uses both the subs. 'boot,' profit, and the impersonal verb 'it boots': A.S. *bót*, profit, advantage.

37. **The very ... ear**; not merely has the hour come, but this very instant it is necessary that you should listen to what I have to tell you.

41. **Out ... old**, fully three years old; cp. below, iv. 1. 101, "and be a boy right *out*," *i.e.* completely.

42. **by any ... person?** What is it which enables you to remember a time before we came here? is it by your recollection of any other house or person that you are enabled to recall that time?

43.4. **Of any ... remembrance.** Mention to me any fact or occurrence the recollection of which still dwells in your mind. In **kept with** there is the idea of dwelling in a house with someone else; cp. *M. V.* iii. 3. 19, "It is the most impenetrable cur That ever *kept with* men."

44.6. **'Tis ... warrants.** What I remember is in the far background of time, and more resembles a dream than any fact the certainty of which can be guaranteed by recollection, justly so called.

50. **backward**, as examples of adverbs first turned into adjectives and then used as nouns, Wright compares 'inward,' *M. M.* iii. 2. 138, 'outward,' *Sonn.* lxxix. 5. See Abb. § 77. **abysm**, abyss, a depth that is without bottom; directly from the *O. F.* *abisme*, and orig. from the Greek *ἀβυσσος*, bottomless.

52. **thou mayst**, *i.e.*, remember. **But that ... not**, but how I came here I do not remember.

53. **Twelve ... since.** In order that this line should scan, some editors have supposed that **year** in the former instance is a dissyllable, in the latter a monosyllable; but the Camb. Edd. well remark, "That one word should bear two pronunciations in one line is far more improbable than that the unaccented syllable before 'twelve' is purposely omitted by the poet; and few readers will not acknowledge the solemn effect of such a verse." For the sing. **year**, cp. 'fathom five,' *i.* 2. 396, below; 'ten mile,' *M. A.* ii. 3. 14; 'fifteen year,' *T. S.* Ind. ii. 115; 'a thousand pound,' *Hamlet.* iii. 2. 298. In all such cases measurement, weight or value are spoken of, and these are looked upon in the aggregate.

55. **A ... power**, see note on l. 10 above.

56, 7. **Thy ... daughter**; an indirect way of saying that he was her father. For **piece**, to denote a person of supreme excellence, cp. *A. C.* iii. 2. 28, *Per.* iv. 6. 118, *W. T.* iv. 4. 32,

"Their transformations Were never for a *piece* of beauty rarer" (than Perdita). The word was, however, sometimes used in contempt.

58, 9. **thou ... issued.** The folios read, "and his only heir and princess," etc. Pope altered 'And' in the latter line to 'A,' and has been followed by Dyce, Delius, Singer, Staunton; Dyce and Singer in the former line read 'thou his' without 'and.' These two alterations I have adopted: **no worse issued**, of no meaner descent; cp. *M. M.* iii. 1. 143, "For such a warped slip of wilderness Ne'er *issued* from his blood"; i. *H.* VI. v. 4. 38, "Not me begotten of a shepherd swain, But *issued* from the progeny of kings."

60. **that ... thence?** which resulted in our coming, etc.

61. **Or blessed ... did?** Or was it a fortunate circumstance that we came, etc.

63. **holp**, for 'holpen,' see Abb. § 343. 'Holp' is also used by Shakespeare as a preterite; cp. *R.* III. i. 2. 107, "Let him thank me, that *holp* to send him thither."

64. **teen**, trouble, anxiety; cp. *L. L.* iv. 3. 164, *R. J.* i. 3. 83: **turn'd ... to**, put you to; cp. *Cor.* iii. 1. 284, "The which shall *turn you to* no further harm"; *T. G.* iv. 4. 67.

65. **from**, away from, out of; see Abb. § 158: **farther**, tell me further, proceed in your story.

67, 8. **that ... perfidious!** to think that a brother should, etc.; what an awful thought!

69, 70. **and ... state**, and made over to him, entrusted him with, etc.: **manage** is also used by Shakespeare of the training or breaking in of a horse; 'management' is a later coinage.

70-2. **as at ... duke**, which at that time was the first in rank of all the principalities, while I had the reputation of being superior in point of dignity to all my peers, and, in knowledge of the liberal arts, without equal: **liberal**, contrasted with 'mechanical'; cp. Marlowe, *Doctor Faustus*, i. 1. 35, "His study fits a mercenary drudge ... Too servile and *illiberal* for me": on **as** = 'as regards which,' 'though,' 'for,' see Abb. § 111.

74. **those ... study**, those being the whole subject of my occupation, I being wholly taken up with, etc.

76. **stranger**, seems to be a subs. here: **transported**, carried away by.

78. **Dost thou ... me?** Are you attentive to what I am saying?

79-82. **Being ... 'em**; Having once made himself perfect in the art of granting suits and of refusing them (without exciting ill-will), and having learnt whom it would be expedient to advance and whom to check for behaving in an overbearing manner,

created as his own officers those who had originally been of my creation, or changed them for others, or else, if he retained them, formed them anew after his own pattern. Schmidt takes **changed** as = 'transformed,' which does not seem to differ from **or else new formed 'em**, and takes away from the force of **else**. Wright considers **or ... or** as equivalent to **either ... or**. Two interpretations have been given for 'to trash,' (1) to lop, (2) to clog; in the former case the metaphor is from arboriculture, in the latter, from hunting. The majority of modern commentators are in favour of the latter, but it has not been shown that to 'overtop' is a technical term of the chase, though it is of arboriculture; nor that 'trash' is used in arboriculture, though it is in hunting. That Dryden took 'trash' in the former sense is evident, as in his and Davenant's recension of the play the line runs, "Or *lop* for over topping." Perhaps there is a confusion of metaphors.

83-5. **having ... ear**; *i.e.*, the tuning key; being able to dispose of all offices as he pleased, and to make the holders of them act exactly in accordance with his wishes. Cp. a similar metaphor in *Oth.* ii. 1. 202, "O, you are well tuned now! But I'll set down the pegs that make this music."

85-7. **that now ... on't**. So that by this time he had become, in reference to me, the ivy whose overgrowth obscures the tree round which it twines, and sucks its freshness, its life's blood, out of it. Ellacombe, *Plant-Lore of Shakespeare*, says the ivy "will very soon destroy soft-wooded trees such as the poplar and the ash by its tight embrace, not by sucking out the sap, but by preventing the outward growth of the shoots and checking—and at length preventing—the flow of the sap."... **on**, for *of*, is frequent in Shakespeare. For the idea here compare Bacon, *Hist. of Henry the Seventh*, vol. vi., p. 202, Spedding's edition: "But it was ordained that this winding-ivy of a Plantagenet (Perkin Warbeck) should kill the true tree itself."

89-92. **all ... rate**, being wholly given up to the life of a recluse, and to the improving of my mind with inquiries which, if it were not for their being of a nature demanding such close and solitary study, were worth more than all popular applause and esteem. **rate**, for 'estimation,' as below, ii. 1. 109, and frequently in Shakespeare.

93-6. **and my ... was**; and my trust, as is often the case with parents in regard to the children they beget, engendered in him a treachery correspondingly great. "Alluding," says Johnson, "to the observation that a father above the common rate of men has generally a son below it." For *its*, see Abb. § 228.

97. **sans**, without: Wright remarks that this French preposition "may perhaps have been employed at first in purely French

phrases, such as 'sans question,' *L. L. L.* v. 1. 91; 'sans compliment,' *K. J.* v. 6. 16. But Shakespeare uses it with other words, as here and in *Hamlet*. iii. 4. 79, 'sans all,' and other passages. Compare *A. Y. L.* ii. 7. 116"....

97, 9. **He being ... exact**, he being invested, as a lord, not only with the wealth which my revenues yielded, but also with whatever the exercise of my power might forcibly exact: the words **like one ... his own lie** are parenthetical, and the nom. case **he** is repeated in consequence of the length of the parenthesis.

100-3. **Who ... duke**, "who having made his memory such a sinner to truth as to credit his own lie by telling of it [*i.e.*, by repeatedly telling it]" (Boswell), came to believe he really was the rightful duke. Malone quotes a passage from Bacon's *Hist. of Henry VII.* regarding Perkin Warbeck: "Nay *himself*, with long and continual counterfeiting, and with oft telling a lye, was turned by habit almost into the thing he seemed to be; and from a liar to be a believer." **it**, *sc.* the lie: **into**, for unto, as frequently in Shakespeare.

103-5. **out ... prerogative**: in consequence of having filled my place, and having worn the appearance, and exercised the functions, of royalty, with all its dignities and privileges; 'prerogative' meant a previous choice or election, and was originally used of those whose opinion was asked before others; a technical term, in Roman elections, of the tribe that was first called upon to give its vote. For **substitution**, *cp. ii. H. IV. i. 3. 84*, "But who is *substituted* 'gainst the French, I have no certain knowledge," *i.e.* who is to act as deputy for the king in commanding his forces against the French.

106. **thou**, "in Shakespeare's time ... was the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer" ... (Abb. § 231).

107-9. **To have ... Milan**. In order that there might be nothing between the part assumed and the reality, he was determined to become Duke without any restrictions. **him ... for**, not Prospero, but the Duke in the abstract.

109, 10. **Me ... enough**: *i.e.* as for me; for the construction, Dyce quotes *Tim.* v. 1. 61, 2, "whose thankless natures,—O, abhorred spirits, Not all the whips of heaven are large enough"; *M. M.* ii. 1, 15, "Erred in this point which now you censure him": **large enough**, *sc.* in his contemptuous estimate of me.

111. **incapable**, unable to wield: **confederates**, enters into a confederacy, league; Shakespeare does not elsewhere use the

verb, though 'confederate,' the subs., 'fedary,' and 'federary' occur in the same bad sense.

112. **dry**, thirsty; Steevens compares *T. C.* ii. 3, 232, "His ambition is *dry*."

114. **his coronet**, dim., crowns worn by noblemen or petty rulers; cp. *H. V.* ii. *Chor.* 10, "With crowns imperial, crowns, and *coronets*," i.e., crowns such as are worn by emperors, by inferior sovereigns, and by peers.

114-6. **and ... stooping**. And bow his dukedom, which as yet had never acknowledged any sovereign as paramount lord, to a most ignoble subordination.

117. **his condition**, his contract, engagement, with the King of Naples: **the event**, what resulted from that contract.

118. **If this ... brother**. If this could possibly be; see Abb. § 312.

118, 9. **I should ... grandmother**: it would be unbecoming in me to think anything but what was noble of my grandmother, which I should be doing if I doubted whether this man was really your brother; she takes her father's words literally.

122. **inveterate**, of long standing, and, so, rooted, determined: **hearkens**, listens to with a favourable ear; for omission of prep. see Abb. § 199, and cp. *M. A.* iii. 1. 12, "To *listen* our purpose."

123, 4. **in lieu ... tribute**, in consideration of the stipulated rendering of homage, and the payment of a certain annual tribute, the exact amount of which I do not know, or remember; **in lieu of**, lit. 'in place of,' is always used by Shakespeare to mean 'in return for': **premises**, the things premised, mentioned before between them.

125. **presently**, at once, immediately; as most generally in Shakespeare: **extirpate**, with accent on the second syllable.

127. **whereon**, on which, as a consequence of which agreement and for which purpose.

128. **levied**, being levied; the part. absolute.

129. **Fated ... purpose**, decreed by destiny, and, so, made suitable; for **purpose**, which occurs again two lines lower, Dyce reads 'practice,' i.e. plot, scheme, a conjecture made by Collier's ms. Corrector.

130. **i' the dead of darkness**, in the death-like stillness of midnight; cp. *Ham.* i. 2. 198, "in the *dead* vast and middle of the night"; *T. A.* ii. 3. 99, "at *dead* time of the night."

131. **The ... purpose**, those to whom the execution of the design had been entrusted.

132. **Alack**, alas; derivation uncertain, commonly said to be a

corruption of 'alas,' but possibly, according to Skeat, to be referred to M. E. *lak*, signifying 'loss,' 'failure,' etc., and thus meaning 'ah! failure' or 'ah! a loss.'

134. **Will ... again**, will cry my cry over again; cognate accus.

134, 5. **It is ... to 't**. What you tell me compels me to have recourse to these tears; **hint**, motive, occasion, as below, ii. 1. 3, "our *hint* of woe is common." "*Hint* properly signifies 'a thing taken,' i.e. a thing caught or apprehended; being a contraction of M. E. *hinted*, taken; or rather a variant of the old pp. *hent*, with the same sense" (Skeat, *Ety. Dict.*): **wrings**, forces, tortures; cp. *H. V.* iv. 1. 253, "his own *wringing*," i.e. torture. The word originally means to twist.

135-8. **Hear ... impertinent**. Listen to a few more words as to what happened in former days, and then I will come to the matter with which we have now to deal, and but for which this relation would be irrelevant, not to the purpose; 'impertinent' and 'impertinency,' are used by Shakespeare in this, their proper, sense only, cp. *Lear*, iv. 6. 178; in *M. V.* ii. 2. 146, 'impertinent' is misused by Launcelot for 'pertinent.' So, Bacon, *Essay* viii., "Account future times *impertinencies*," i.e. things wholly irrelevant, and *Essay* xxvi., "and some whatsoever is beyond their reach, will seem to despise, or make light of it, as *impertinent* or curious," i.e. as irrelevant or over-nice. For **the which**, see Abb. § 270, and for its use after a previous 'which,' cp. *C. E.* v. 1. 230, "The chain which God he knows I saw not, for the which He did arrest me."

139. **Well demanded**, that is a pertinent question: **wench**, though now more commonly used in a bad, or, at least, contemptuous sense, was in Shakespeare's day "a general familiar expression in any variation of tone between tenderness and contempt" (Schmidt).

140. **provokes**, suggests, naturally elicits: **durst**, the past indicative of *dare*, in all persons of both numbers. "*Dare* makes a new preterite, *dared*, when it signifies to challenge, as 'he *dared* me to do it'" (Morris, *Hist. Outl.* etc., § 299).

141. **nor set**, nor dared they set.

143. **With ... ends**. But disguised their foul designs under more specious appearances.

144. **In few**, in a few words, briefly; for instances of this use of adj. for subs., see Abb. § 5.

146. **A rotten ... butt**, the mere ruins of a boat utterly unseaworthy; so we still speak of a 'tub' for a clumsy or unseaworthy boat; cp. *M. V.* iii. 1. 6, "where the *carcases* of many a tall ship lie buried."

147. **Nor tackle**, nor having tackle, etc.

147, 8. **the very ... it**: the belief that rats have a presentiment as to a vessel fated to be wrecked, and therefore leave it before a voyage, is of very old origin, and is still held by many sailors. A similar belief is that crows will not build upon trees likely to fall.

148. **hoist**, the past tense of 'hoise'; the fut. is used in ii. *II*. *VI*. i. 1. 169, "We'll quickly *hoise* Duke Humphrey from his seat."

150, 1. **To the ... wrong**. To the winds that out of sympathy returned our sighs, and so, though only through their love, did us harm; the wrong done him by the waves seems to be contrasted with that done him by his brother. Steevens compares *W. T.* iii. 3. 101, "how the poor souls roared and the sea mocked them."

152, 3. **O, a ... me**. Rather, says Prospero you were an angel whose presence with me saved me from despair: **cherubin**, the form of the word which, except in *Hamlet*. iv. 3. 50, Shakespeare always uses.

154. **Infused**, inspired, lit. poured in; cp. *T. C.* i. 3. 69, "heaven hath *infused* them with these spirits."

155. **deck'd**, "would seem to be a form, if it be not a corruption, of the provincialism *degg'd*, i.e. 'sprinkled' ('*Dej*, to sprinkle,' *Craven Dialect*") (Dyce, *Gloss.*): **full salt**, very salt, like the sea itself.

156. **Under ... groan'd**, *sc. and* groaned under the burden of my grief which was too heavy to bear without complaint.

156-8. **which ... ensue**. Which (*sc.* your smiling) animated me with a courage enabling me to bear up against the coming misfortunes: cp. *Cymb.* iii. 2. 7, "She's punished for her truth, and *undergoes*, More goddess-like than wife-like, such assaults As would take in some virtue." **stomach** is used figuratively by Shakespeare for power of digestion, inclination, anger, stubborn courage, arrogance.

162, 3. **being ... design**, he being then entrusted with the management of this business; the folios read 'who being,' etc. Pope omitted *who*, Capell changed it to 'he'; if the folios are right there is a confusion of construction.

164. **stuffs**, goods.

165. **have ... much**, have stood us in good stead, been of the greatest use to us, cp. *Oth.* i. 3. 344, "I could never better *stead* thee than now." **so ... gentleness**, and in like manner out of his kindness of heart.

168, 9. **Would I ... man!** O, that I might only see that man, whenever it might be; see *Abb.* § 39.

169. **Now I arise**: Dyce, who in an earlier edition had given as a stage direction, "Resumes his robe," writes in his latest,

"I cannot dispel the obscurity which has always hung over these words.... Mr. Staunton gives the words as spoken [*Aside to Ariel, above*]; and cites, in confirmation of that stage-direction, the conclusion of Prospero's next speech, 'Come away, servant, come! I'm ready now: Approach, my Ariel, come.'" Delius prefers Dyce's original suggestion, as indicating that Prospero is about to resume his character as a magician.

172. **profit**, probably a verb here.

173. **princesses**, many edd. give the contracted form *princess'*, i.e. 'princesses.' Walker, *Shakespeare's Versification*, p. 243, says "The plurals of substantives ending in *s*, in certain instances in *se*, *ss*, *ce*, and sometimes *ge*; occasionally too, but very rarely, in *sh*, and *ze*; are found without the usual addition of *s* or *es*, in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced."

174. **For vainer hours**. "'Hours,' of course, is here used for the occupations with which time is employed, as in *R. II.* iii. 1. 11, 'sinful hours,' and v. 1. 25, 'profane hours'..." (Wright). **and tutors**, i.e. and *have* tutors who are not so careful as to the way in which the time is spent, as I have been in your case.

176. **For ... mind**, for the thought is still throbbing in, etc.

177. **thus ... forth**, this much further.

179. **Now ... lady**, who is now my auspicious mistress, not unpropitious as in earlier days. Delius quotes *Cymb.* ii. 3. 158, "Your mother too: she's *my good lady*."

181-4. **I find ... droop**. I find by my calculations that my prosperity will rise to its highest point, or for all future time sink to its lowest, according as I obey, or neglect, the warning given me by a most auspicious star now in the ascendant; 'zenith,' 'auspicious' and 'influence,' are all terms in the so-called science of astrology. Cp. *J. C.* iv. 3. 218-21, "There is a tide in the affairs of men, which, taken at the flood, leads on to fortune; Omitted, all the voyage of their life, Is bound in shallows and in miseries."

185, 6. 'tis ... way: it is a sleepiness that is good for you, and one which it will be well for you to yield to; for the construction, it is a good dulness and give it way, cp. *M. A.* v. 1. 303, "I do embrace your offer; and dispose For henceforth of poor Claudio," i.e. 'and do you dispose,' etc., and v. 3. 28 of the same play, "Thanks to you all and leave us." "Dr. Warburton rightly remarks that this sleepiness, which Prospero by his art had brought upon Miranda, and of which he knew not how soon the effect would begin, makes him question her so often whether she is attentive to his story" (Johnson).

186. **canst** ... **choose**, cannot help it, have no choice but to yield to it.

189. **All hail**, lit. all health to you; a common form of greeting: **grave sir**, reverend sir, as Florizel addresses his father, disguised as an old man, "my *grave sir*," *W. T.* iv. 4. 422.

190. **thy** ... **pleasure**, whatever in your will it may seem best for me to do.

192, 3. **to thy** ... **quality**. Tax me, and all my fellow-spirits, by giving me commands the most difficult to execute that you can think of; **quality**, for profession, is frequent in Shakespeare, e.g. *T. G.* iv. 1. 58, *M. M.* ii. 1. 59, *Hamlet* ii. 2. 263, and seems here to mean the members of his profession, his confederate spirits, the "meaner ministers" of iii. 3. 87. Schmidt takes the word as = faculty.

194. **to point**, exactly in every particular; cp. *M. M.* iii. 1. 254, and below, l. 500, "all *points* of my command:" for **performed** ... **the tempest**, executed the design of the tempest, cp. below, iii. 3. 84, "Bravely *the figure* of this harpy hast thou *Perform'd*, my Ariel."

195. **To** ... **article**, even to the minutest detail; **article**, lit. a little joint.

196, 7. **beak**, bow, cp. Lat. *rostrum* used in the same sense. **waist**, the part of the vessel between the quarter-deck and the fore-castle.

198. **I** ... **amazement**. I appeared in the shape of a flame and terrified every one; for **amazement** = confusion, consternation, cp. *K. J.* v. 1. 35.

200. **distinctly**, having divided myself into several flames; cp. *Cor.* iii. 1. 206, "And bury all which yet *distinctly* ranges In heaps and piles of ruins," iv. 3. 48.

201, 2. **Jove's** ... **thunder-claps**, Steevens compares *Lear*, iii. 2. 5, "Vault couriers to oak-cleaving thunderbolts:" **more momentary**, more things of a moment.

203. **the** ... **cracks**, the flashes of lightning and reports of the thunder.

206. **My** ... **spirit!** Well done, my fine spirit!

207, 8. **Who** ... **reason?** Were there among them any of such resolute courage that their reason was not infected with madness? **coil**, turmoil, confusion, a word of Celtic origin frequent in Shakespeare, and no connection with 'to coil,' to gather together, Lat. *colligo*.

208, 10. **Not a** ... **desperation**. There was not one of them but behaved like a madman, when the fit is on him, and played some desperate prank or other.

211. **quit, quitted**; see Abb. § 341.

213. **then ... hair**, then standing up so stiffly that they resembled reeds rather than hair; for **up-staring**, cp. *J. C.* iv. 3. 280, "Art thou some god ... That makest my blood cold and my hair to stare?"

215. **Why, ... spirit!** Well done, you are my trustworthy spirit!

216. **But ... shore?** *i.e.* but I hope you managed the wreck so that those on board should be near enough to the shore to swim to it.

218. **sustaining**, two explanations have been given of this word, (1) the garments which bore them up, as in *Hamlet* iv. 7. 176, "Her clothes spread wide, And mermaid-like awhile they bore her up," (2) garments which suffered this wetting. The Camb. Edd. conjecture 'sea-stained'; Spedding, 'unstaining,' or 'sea-staining.'

219. **But fresher than before**, but they are fresher, etc. For the ellipse, see Abb. 403.

220. **troops**, groups.

222. **cooling of**, cp. "by telling of it," l. 100, above, and see Abb. § 178.

223. **odd angle**, some out of the way corner or nook.

224. **in ... knot**, with his arms folded and looking very sad; Ariel here imitates the prince's attitude; cp. *T. A.* iii. 2. 4, "Marcus, unknit that *sorrow-wreathen knot*."

224, 5. **Of the ... disposed**, tell me how you have disposed of, where you have left, the crew of the king's ship?

226. **Safely**, see Abb. § 78.

229. **still-vex'd**, ever agitated by storms. The Bermudas (formerly 'Bermoothes') in the West Indies were popularly called the Isles of Devils, by reason of the boisterous nature of the sea round about them, which sailors accounted for by saying they were inhabited by devils.

230. **under ... stow'd**, packed away in the lower deck with the hatches or gratings battened down to prevent their escaping to the shore: to 'stow' is generally used of cargo, and the crew are here spoken of as if they were little better than cargo.

231. **with ... labour**, the sleepiness produced by their exertions was increased by a spell which Ariel threw over them.

234. **flote**, "flood, wave, sea ... Minsheu has 'A flote or wave. G. flot. L. fluctus.' *The Guide into Tongues*" ... (Dyce Gloss.)

236, 7. **wreck'd ... perish**, 'wreck' being a trans. verb, the past part. is necessary, while 'perish,' intrans., is in the infinitive.

240. **glasses**, hours; time being formerly measured by *hout-glasses*, with bulbs filled with sand which took an hour to run from one bulb to the other; a still earlier instrument for measuring time was the water-clock of the Greeks. Staunton, to obviate Prospero's answering his own question, would read, "At least two glasses—the time," etc., making 'two glasses' in apposition to 'the time.' But there is nothing strange in Prospero's confirming Ariel's statement that it was past noon, by saying, though he did not know the exact time, that it must be at least two hours beyond noon.

242. **pains**, laborious tasks.

243. **remember**, remind; cp. *W. T.* iii. 2. 231, and see Abb. § 291.

244. **Which ... me**. A promise which has not yet been kept; for **me**, the indir. obj., see Abb. § 220. **How now? moody?** What's the matter now? Are you in the sulks? Dyce reads, "How now, moody!" i.e. what's the matter with you, you sulky fellow?

245. **canst**, have any claim to demand.

246. **Before ... out?** before the stipulated time is complete, before the time is up, as we say colloquially.

248. **made ... mistakings**, made no mistakes in your service; for **mistakings**, cp. *M. M.* iii. 2. 150, "Either this is envy in you, folly, or *mistaking*."

249. **Without ... grumblings**: without either repining or murmuring.

250. **bate ... year**, abate a whole year of service for me; **me**, indir. obj., cp. *A. W.* ii. 3. 34, "I will not *bate* thee a scruple."

252. **think'st ... ooze**, think you are performing some heavy task when, bidden by me, you dive beneath the waves and walk upon the soft mud at the bottom of the sea; for **ooze**, cp. *H. V.* i. 2. 164, "the *ooze* and bottom of the sea"; *Cymb.* iv. 2. 206, "Who ever yet could sound thy bottom? find The *ooze*."

255. **To do me**, see Abb. § 220.

256. **baked**, hardened, and therefore more difficult to penetrate.

257. **malignant**, evil-minded, ill-tempered, lit. ill-born, Lat. *malignus* for *maligenus*. Johnson points out that the fallen spirits over which magicians had power were all more or less malignant, and that Caliban asserts that those which served Prospero "hate him rootedly."

258. **Sycorax**, has been derived from the Gk. *corax*, a raven, and also from another Gk. word, *psychorrhagia*, the death-struggle, whence *Psychorrhax*, "which may be translated 'heart-breaker'" (Lloyd): but neither derivation can be

depended upon. **envy**, malice, as most generally in Shakespeare, and as frequently *invidia* in Latin.

259. **Was ... hoop?** was bent double by age.

261. **Argier**, the old, but less accurately spelt, name for Algiers: **O, was ... so?** O, you remember that, do you? said scornfully.

261-3. **I must ... forget'st**: I must constantly be reminding you, or you would forget it altogether.

264, 5. **sorceries ... hearing**, acts of sorcery terrible to relate, to be heard.

266. **one thing**, Boswell thinks that the incident may have been mentioned in the story, whatever it was, on which the play was founded; Lamb imagined an allusion to an old story, according to which Algiers was saved from yielding to Charles V. in 1541 by listening to the prophecy of a witch of the town.

269. **blue-eyed**, for which Staunton conjectures *blear-ey'd*, has been explained as referring to what we now call the blackness, the livid colour, seen under the eyes of those who are in ill-health; Dyce compares *A. Y. L.* iii. 2, 393, "a *blue eye* and sunken."

271. **As thou ... thyself**, said contemptuously; as you *profess* to be, though you have just been complaining of having to serve me.

273. **earthy**, gross; as opposed to his 'delicate' nature.

274. **grand hests**, mighty, important, behests, commands: **refusing**, as you refused; for this use of the participle with a nom. absolute, see Abb. § 376.

276. **unmitigable**, not to be softened by any entreaties, however urgent: for **into**, we should now say 'in' or 'within.'

277, 8. **within ... thou**, the construction is 'imprisoned within which rift, thou,' etc.

281. **As fast ... strike**, the metaphor is from the wheels of a mill striking the water in its rapid revolutions.

282. **litter**, used properly of dogs, wild beasts, etc., though in *W. T.* iv. 3. 25, Autolycus speaks of himself as being "littered under Mercury."

283. **hag-born**, born of that wizened old witch; so, l. 365 below, he is called 'hag-seed': **whelp** carries on the metaphor in 'litter.'

288, 9. **penetrate ... bears**, excite the pity of the always-savage bears; in *Lear*, iii. 1, 12, the bear is again instanced for its fury.

290. **To lay**, it was a fitting torment to be inflicted upon, etc.

290, 1. **which ... undo**, she having effected it only by the help of 'her more potent ministers' (l. 275).

297. **correspondent to command**, performing your commands precisely.

298. **And do ... gently**, and do my work as a spirit without reluctance ; whether we read **spriting**, with the folios, or *spiriting*, the word is a dissyllable ; for **gently**, cp. *Macb.* v. 7. 24, "the castle's *gently* render'd."

299. **That's ... master!** That is like my generous master, *i.e.* I thank you for showing me your usual generosity ; cp. above, l. 215, "Why, that's my spirit !"

302. **Be ... mine** : I have followed Steevens and Dyce in striking out the words 'thine and' of the folios, as to which the former remarks that "the ridiculous precaution that Ariel should not be *invisible to himself* plainly proves that they were the interpolations of ignorance."

304. **go hence ... diligence**, go, *take yourself* hence at once.

305. **dear heart**, my beloved one.

307. **Heaviness**, sleepiness ; the Camb. Edd. conjecture, '*Strange heaviness*,' which greatly improves alike the metre and the sense.

310, l. **But ... him** : Though he is what you describe him, yet, in our present circumstances, we cannot do without him ; for **miss**, cp. *Cor.* ii. l. 253, "he would *miss* it rather than carry it but by the suit of the gentry to him" ; **offices**, duties, functions.

314. **Thou earth**, you mere clod ; cp. l. 273, above, "her *earthy* and abhorr'd commands."

316. **tortoise!** sluggard, you who creep about your business as slowly as a tortoise : **when?** an exclamation of impatience ; how long am I to be kept waiting by your laziness ? Cp. *R. II.* i. l. 162 ; *T. S.* iv. l. 146.

317. **quaint**, dainty, spruce ; according to Skeat, derived from the Lat. *cognitus*, known, well-known, famous, not from the Lat. *comptus*, neat, as is commonly alleged.

320. **dam**, here, and frequently, a contemptuous term for mother, from being chiefly applied to animals ; but not necessarily so, it being a mere variation or corruption of 'dame.'

321. **wicked**, baneful, poisonous ; **brush'd**, collected by brushing.

322. **With ... feather**, "... ravens' feathers were formerly used by witches from an old superstition that the wings of this bird carried with them contagion wherever they went" (Dyer, *Folk-Lore of Shakespeare*, pp. 142, 3). Cp. Marlowe, *Jew of Malta*, ii. l. 1-41, "The sad presaging raven, that tolls The sick man's passport in her hollow beak, And in the shadow of the sable night Doth shake contagion from her sable wings."

323. **a south-west.** "A book with which Shakespeare appears to have been familiar tells us, 'This *Southern wind* is hot and moist. *Southern winds* corrupt and destroy, they heat and make men fall into the sickness,' *Batman upon Bartholome*" (Singer). Cp. *Cymb.* ii. 3. 136, "The *south-fog* rot him"; *Cor.* ii. 3. 34; ii. *H. IV.* ii. 4. 392.

326. **Side-stitches ... up,** sudden twitches, catchings of the breath that impede its freedom, shall hinder the breath from your lungs: **urchins,** "are fairies of a particular class. Hedgehogs were also called urchins; and it is probable that the spirits were so named because they were of a mischievous kind, the urchin being anciently deemed a very noxious animal. Shakespeare again mentions these fairy beings in the *M. W.* iv. 2. 49, 'Like *urchins*, ouphes (*i.e.* elves), and fairies green and white.' In the phrase still current, 'a little urchin,' the idea of the fairy remains" (Singer).

327, 8. **Shall, for that ... thee;** "vast, *i.e.* waste, applied to the darkness of midnight in which the prospect is not bounded by distinct objects" (Schmidt); shall, during that period of the darkness for which they are allowed to work, all plague you to the uttermost. Ingleby, who has been followed by Delius and Schmidt, supports T. White's conjecture, "shall forth at vast of night, that they may work All exercise upon thee," *i.e.* "shall go forth in the darkness of night that they may perform on thee all the penalties that I have allotted them." He denies that "to work an exercise" is a pleonasm, and says that it means to perform a penal act. Steevens remarks, "In the pneumatology of former ages, visionary beings had different allotments of time suitable to the variety of their employments. Among these we may suppose urchins to have had a part subjected to their dominion. To this limitation of time Shakespeare alludes again in *Lear*, iii. 4. 121, 'He begins at curfew, and walks till the first cock!'"

328-30. **thou ... 'em.** Your body shall be as full of pinches as honey-combs are of holes, and each pinch shall be sharper than the sting of the bees that make those honey-combs: if **honey-comb** is the right reading, it is perhaps to be taken as a pl. in the same way as 'balance' *M. V.* iv. 1. 255, is used uninflected, "*Por.* Are there *balance* here to weigh the flesh? *Shy.* I have *them* ready." In both instances the idea is of the aggregate made up of two or more portions: 'em, "we often find in the dramatists *em* (acc.), usually printed 'em, as if it were a contraction of *them*, which represents the old *heom*, *hem*" (Morris, *Hist. Oul.* p. 121).

330. **I must ... dinner.** In reference to Prospero's order to him (to come forth from the cave) which interrupts him while eating his dinner, and causes him to break out into cursing.

331. **by ... mother**, by inheritance from Sycorax, etc.
333. **wouldst ... me**, were in the habit of giving me; see Abb. § 330.
334. **Water ... in 't**. Wright remarks that it would almost seem as if this were intended as a description of the yet little-known coffee.
335. 6. **To name ... night**, the sun which shines by day, and the moon which shines by night; cp. *Genesis*, i. 16, "And God made two great lights; the *greater light* to rule the day, and the *lesser light* to rule the night."
337. **qualities**, capacities, endowments.
338. **brine-pits**, salt pits, pits from which salt is obtained through evaporation.
339. **that did so!** for doing so: **charms**, baleful spells.
342. **sty me**, pen me up like swine in a pig-sty.
343. **whiles**, the gen. case of 'while' (time) used as a conjunction, as 'needs,' 'twice' (*i.e.* twies), 'else.'
346. **Filth ... art**, filth *that* you are: **with ... care**, with all humanity.
350. **I had ... else**, otherwise (*i.e.* if you had not stopped me) I should have, etc.
352. **Which ... take**, whose nature is such as to be incapable of receiving any impression of goodness, of being shaped into anything good; for **which** = who, see Abb. § 265.
353. **Being ... ill!** though your capacity for evil is unbounded; **capable of**, susceptible to; as frequently in Shakespeare, *e.g.* *K. J.* iii. 1, "For I am sick and *capable of fears*."
- 355-8. **when ... known**. When you jabbered and uttered sounds which resembled the cries of animals, and bore no consistent meaning even to yourself, I taught you how to express your wants and ideas in intelligible language.
358. **race**, the nature hereditary to you from your mother; 'race' in this sense of lineage, descent, direct line, is said to have no connection with Lat. *radix*, root. Cp. *M. M.* ii. 4. 160, "And now I give my sensual *race* the rein," though there Shakespeare may be using the word equivocally.
360. **to be with**, to dwell with.
361. **Deservedly**, suspected by Walker, who would arrange as follows, "Confin'd into this rock, who hadst deserved More than a prison": "note," he says, "the difference in the flow."
363. 4. **and my ... curse**, and the advantage I derive from it is the ability to curse.
364. **The red plague**, explained by Steevens as 'erysipelas,'

by Rolfe as 'leprosy,' by Schmidt as one of the three different kinds of the plague-sore mentioned by the physicians of the time, the red, the yellow, and the black. **rid you**, destroy you; cp. iii. *H. VI.* v. 5. 67, *R. II.* v. 4. ii., "I am the King's friend and will *rid* his foe." In modern English 'to rid' means to deliver.

365. **learning**, teaching; see Abb. § 291. **Hag-seed**, see note on l. 283, above.

366. **thou 'rt best**, see Abb. § 230.

367. **To ... business**, to meet other demands which will be made upon you; cp. l. 297, above, "I will be *correspondent* to command": **Shrug'st thou ... malice**, do you shrug your shoulders in contempt of my orders, thou spiteful beast; abstr. for concr., as below, v. i. 240, "Bravely, my diligence," *i.e.* my diligent one.

369. **old cramps**, possibly intensive, as frequently in Shakespeare; abundant, plentiful; though below, iv. l. 258, we have, "aged cranips," *i.e.* such as old people are subject to, in which sense Schmidt takes the word here.

370. **aches**, a dissyllable. Staunton remarks that, as a *subs.*, "the word was written *aches* and pronounced as a dissyllable; when a *verb.* it was written *akes*, and its pronunciation was monosyllabic. This distinction is invariably marked in the old text [*i.e.* of Shakespeare]:" the *ch* was pronounced soft, as in *M. A.* iii. 4. 56, "*Beat.* By my troth, I am exceedingly ill: heigh-ho! *Marg.* For a hawk, or a horse, or a husband? *Beat.* For the letter that begins them all, H."

371. **That**, so that; 'so' omitted for brevity, see Abb. § 283. **No, pray thee**, do not do so, I pray thee; the pronoun was frequently omitted in this phrase, which was also contracted into 'prithee.' See Abb. § 401.

373. **Setebos**, "according to various authorities both before and since the time of Shakespeare, was worshipped by the Patagonians; but Sycorax, as we learn from Ariel... was from Argier" (Collier).

374. **vassal**, "... The original sense is 'servant'; and the word is of Celtic origin, Latinized (in Low Latin) as *vassallus*, in which form it is extremely common" ... (Skeat, *Ety. Dict.*).

376. **take hands**, join hands, *i.e.* for the dance.

377. 8. **Courtsied ... whist**. There are two interpretations here, (1) When you have courtsied and kissed the wild waves into silence, so that they become silent; (2) when you have courtsied and—the wild waves being silenced—have each kissed his partner. For this custom of kissing by partners before a dance, cp. *H. VIII.* i. 4. 95, 6, "I were unmannerly to take you out And not to kiss you." **Whist**, the part. of the old verb 'to whist,' is frequent in Elizabethan literature.

379. **Foot it**, see Abb. § 226. **featly**, nimbly, dexterously, as in *W. T.* iv. 4. 176, "She dances *featly*."

380. **the burthen bear**, take up the refrain; with an allusion to the more usual meaning of bearing a burthen.

385. **chanticleer**, lit. clear-singing, *i.e.* the cock.

STAGE DIRECTION. [*Burthen dispersedly, within*]: *i.e.* the burden, 'Bow-wow,' is heard coming from different directions. The *Camb. Edd.* and *Knight* follow the *Folio* in making "Hark, hark," and "The watch dogs bark," part of the burthen, or refrain.

387. **Where ... be?** Where can it possibly be? For **should** used in direct questions about the past when 'shall' was used about the future, see Abb. § 325.

388. **waits upon**, attends as a servant.

390 **Weeping again**, *i.e.* over and over again, repeatedly; see Abb § 27: **the king my father's**, to be taken as a single many-worded term, the-king-my-father's.

392. **passion**, sorrow.

393. **its**, see Abb. § 228.

394. **Or it ... rather**. Or rather I should say, it has drawn me; *i.e.* my following was compulsory, not voluntary.

396. **fathom five**, see note on i. 2. 53. above.

397. **are ... made**, *i.e.* pieces of coral.

399-401. **Nothing ... strange**. All of him that is subject to decay is assimilated into something rich and strange connected with the sea, as his bones have become coral, his eyes, pearl.

405. **ditty**, a sort of song, more usually of a plaintive nature, but originally meaning nothing more than 'what is dictated.' **does remember**, makes reference to; i. *H. IV.* v. 4. 101., ii. *H. IV.* v. 2. 142.

407. **owes**, owns, possesses; the *-n* of *owen*, to possess, which was dropped in Elizabethan writers, has now been restored; see Abb. § 290.

408. **The ... advance**, lift up your eyelids, look up; cp. *Per.* iii. 2. 101, "her eyelids Begin to part their *fringes* of bright gold:" **yond**, yonder, adv., used incorrectly in ii. 2. 20 for *yon*, adj.

410. **looks about**, in all directions with wonder.

412. **wench**, see note on i. 2. 139, above. **such**, *i.e.* and no others.

414. **and, but he's**, and only that he is, etc.

415. **that's ... canker**, that eats into, and spoils, the bloom of beauty, as the canker-worm eats into and spoils the blossoms of

flowers; **canker**, in the sense of a worm that preys upon blossoms, is frequent in Shakespeare both literally and figuratively, e.g. *T. G. i. 1. 43*, "in the sweetest bud The eating *canker* dwells"; *i. H. IV. iv. 2. 32*, "the *cankers* of a calm world and a long peace"; it is a doublet of 'cancer,' from Lat. *cancer*, a crab, the tumour being so named from the notion of its eating into the flesh.

417. I ... **him**, you say that but for his being 'something stained with grief,' I might call him a goodly person, a man of handsome figure; rather, I might call him a thing *divine*: **natural**, human.

419. It ... **on**, my charm works.

420. **fine spirit**, that is my fine spirit! well done my dear spirit!

421, 2. **Most ... attend**, most surely it is the goddess to whom these magical sounds, which have drawn me here, are attendants.

422, 3. **Vouchsafe ... island**; grant *that* my prayer may know whether you live upon this island; 'my prayer,' *i.e.* I who humbly ask this question.

424. **And that**, on 'that' omitted and then inserted, see Abb. § 285.

425. **bear me**, conduct myself: **prime request**, request of first importance, though I make it last.

427. **maid**, unmarried.

428. **My language**! *i.e.* she speaks the same language as I do.

429, 30. I ... **spoken**. I am the noblest of those who speak this tongue, *or should be so*, were I only where, etc.

431. **What ... thee?** *i.e.* you would not dare to say so if you were in the presence of the King of Naples.

432. A ... **thing**, a solitary wretch; "Ferdinand plays upon the word. He believes that himself and the King of Naples are one and the same person; he therefore uses this epithet with reference to its further sense of 'solitary,' and so 'feeble and helpless.' Cp. *Macb. i. 6. 16* (Wright).

433, 4. **He does ... weep**: he does hear me, for I myself who speak am King of Naples; and it is this fact, that by his death I am so, which makes me weep.

435. **never ... ebb**, which have ever since been flowing with tears.

437, 8. **the Duke ... twain**. "This is a slight forgetfulness. Nobody was lost in the wreck, yet we find no such character as the son of the Duke of Milan" (Theobald).

439. **control thee**, check and so confute you; "*control* is short for *conter-rolle*, the old form of *counter-roll*—O. F. *contre-rolle*,

a duplicate register, used to verify the official or first roll" (Skeat).

440, 1. **At ... eyes.** They have mutually fallen in love at first sight; they have exchanged looks of mutual affection immediately upon meeting each other.

443. **I fear ... wrong;** I fear that in asserting yourself to be King of Naples you have wronged yourself, not by claiming less than what is due to you, but by claiming more; **a word,** let me have a word with you aside.

446, 7. **pity ... way!** may pity move my father to look upon him with the same favour that I do!

447, 8. **O if ... forth,** if you are still a virgin (unmarried), and if your love has not yet gone out towards, been given to, some one else; for the ellipse, see Abb. § 387.

450. **They ... powers,** each is in the other's power, each is subdued by love for the other; cp. *H. V.* ii. 2. 106, "as two yoke-devils sworn to *either's* purpose," and for this use of **both** for *each*, see Abb. § 12.

450-2. **but this ... light;** but I must put obstacles in the way of this love affair which is proceeding too fast, lest that which is so easily won may be valued too lightly. Cp. *M. N. D.* i. 1. 134, "The course of true love never did run smooth," which has passed into a proverb.

453. **attend me:** see note on i. 1. 78, and Abb. §§ 200, 369. **owest not,** have no right to.

456. **the lord on 't,** for this use of **on** for *of*, see Abb. § 182. **as I ... man,** I swear it by my manhood.

457-9. **There's ... with 't.** It is impossible that anything of an evil nature, any soul that is not noble, can inhabit such a body; or if the ill spirit, *i.e.* the devil, have (subjunctive in order to indicate the improbability) such a habitation, then, for the sake of its beauty, good things will desire to share that habitation; cp. B. and F., *The False One*, v. 1. 22, 3, "ugly treason Durst never dwell in such a glorious building"; for **temple,** as the bodily abode of the soul, cp. *Macb.* ii. 3. 73, "Most sacrelegious murder hath broke ope The Lord's anointed temple"; *Hamlet* i. 3. 12, "as this temple waxes." For the omission of the relative before **can**, see Abb. § 244.

460. **Speak ... him,** addressed to Miranda.

461. **I'll ... together:** this was effected by an iron wring round the neck and another round the feet, with a perpendicular bar of iron connecting them together.

463. **muscles,** or 'mussels,' a common shell-fish, found both in the sea and in brooks of fresh water; *i.e.* nothing but the coarsest and least appetizing fare.

464. **Wherein ... cradled** : which was once the cradle of the acorn.

465. **entertainment**, treatment; cp. *T. N.* 1. 5. 231, "the rudeness that hath appeared in me have I learned from my *entertainment*."

STAGE DIRECTION. *charmed*, spell-bound by Prospero's magic.

468. **fearful**, formidable, terrible. From the words, "Make not too rash a trial of him," Staunton believes that Smollett's interpretation is the true one—"he's of a *lofty spirit* and not to be intimidated": but Miranda in her present state is more inclined to be afraid of what may be done to Ferdinand than what he may do, and the context shows that she is fully alive to the power which her father possesses. The words, **Make ... him**, are quite in keeping with her anxiety for Ferdinand's safety in the sense of 'Do not be too hasty in using your powers to subdue him.'

469. **My ... tutor**? Do you (addressing Miranda), who are but as one of my meanest members, presume to teach me what I should do? Walker, comparing Fletcher's *Pilgrim*, iv. 2, "When *fools* and mad folks shall be *tutor* to me," would read, 'fool' for *foot*, and Dyce follows him.

471. **so possess'd with**, so entirely taken up with guilt; perhaps with the idea, common in Shakespeare, of being 'possessed' by a devil: **from thy ward**, from your posture of defence, from standing on guard with your sword drawn; for **ward**, cp. i. *H. IV.* ii. 4. 215, "Thou knowest my old *ward*; here I lay and thus I bare my point"; and metaphorically, *W. T.* i. 2. 33, "He's beat from his best *ward*."

473. **Beseech you**, see note on l. 372 above.

476. **Shall ... thee**; will cause me to rebuke you severely, and almost to hate you.

478. **there is**, on the inflection in *s* preceding a pl. subj., see Abb. § 335: **shapes**, forms.

480. **the most of men**, the majority of mankind; **to**, in comparison with, in relation to.

484, 5. **Thy nerves ... them**. Your sinews are as feeble as in your infancy; so we speak of a very feeble old man as being in his 'second childhood.' **Nerves**, as more usually in Shakespeare =sinews, not the fibres that convey sensation.

488, 9. **nor this ... me**, *i.e.* *neither* my father's death, nor the weakness which I feel, nor the wreck of all my friends, nor this man's threats, by whose superior power I am subdued, are anything but trifles, if, etc. Malone would alter **are** to 'were,' but Dyce points out that 'have' is used in the last line of the

speech, and the construction is similar to that in iv. 1. 11, 2, *i.e.* 'are, or would be, if,' etc. The omission of the first of several negatives is frequent in Shakespeare.

491. **all corners else**, all the rest of the world even to the remotest corners; cp. *K. J.* v. 7. 116, "Come the three *corners* of the world in arms, And we shall shock them."

492. **Let ... of**, let those who are free make, etc.: *abst.* for *concr.*

495. **Hark ... me**. Listen to the further instructions I have to give you.

497, 8. **this ... him**. The treatment you have received from him is not such as he usually shows.

499, 500. **but ... command**. Provided you strictly execute my commands.

501. **follow**, to Ferdinand. **Speak ... him**, to Miranda.

ACT II. SCENE I.

1. **Beseech you**, see note on i. 2. 372.

2, 3. **for our ... loss**. Is much more remarkable than our loss; the thought that we have escaped with our lives should quite outweigh the thought of what we have lost. **Hint**, motive, cause; cp. i. 2. 134.

5. **The master . merchant**, the owner of some merchant vessel, **merchant**, as we say 'trader,' *i.e.* trading vessel; cp. ii. *H. IV.* ii. 4. 68; "there's a whole *merchant's* venture of Bordeaux stuff in him." The folio reads 'masters,' and the *Camb. Edd.* conjecture 'master's,' *i.e.* the wife of the master.

6. **of woe**; Steevens would omit these words, as a repetition from l. 3. They do not improve the metre.

8. **Can ... us**, can boast like us of having escaped.

9. **Prithee, peace**. To a right understanding of this scene to l. 105, it is necessary to remember that though all the personages of the dialogue, or dialogues, enter at the same time, they do not all converse together aloud. Much of what Antonio and Sebastian say is to be taken as spoken aside; heard of course by the audience at the representation of the play, but supposed not to reach the ears of Alonso, Gonzalo, and Adrian. In fact Alonso, brooding over his misfortunes, and in a short time falling asleep, hears nothing but what is addressed to him by Gonzalo, nor would Sebastian and Antonio have uttered their bantering remarks within his earshot. Gonzalo begins the dialogue by

endeavouring to comfort the king, pointing out that bad as their state was, it might have been worse, and that there was nothing to be gained by indulging in despair. Alonso, however, will not listen to the old man's well intended remarks, but bids him hold his tongue. Antonio and Sebastian, talking apart, and having heard Gonzalo's first speech, and the king's rebuke, remark that they don't believe he will cease chattering for any length of time, and almost at the same instant he begins again to address the king with, "Sir—" when he is interrupted by Sebastian. Having noticed and replied to this interruption, he turns afresh to Alonso, who a second time bids him have done. For a minute he pauses, and Antonio and Sebastian make a wager as to which of the two talkative fellows, Gonzalo and Adrian, will be longest able to keep silence. Adrian almost immediately taking up Gonzalo's idea, tries to make the best of their case, and begins to enumerate the various beauties and advantages of the island, whereupon Sebastian, having wagered upon Gonzalo's being the first to speak, pays his stake—a laugh. Adrian goes on without hearing, or without noticing, the by-play of Sebastian and Antonio, and presently Gonzalo, being unable longer to remain silent, strikes in, and the conversation is carried on between him and Adrian for some time amidst a running fire of jests and sarcasms from Sebastian and Antonio, which, however, are unheard or unheeded. At length, Alonso, awaking from his trance, is again plied by Gonzalo with words of reassurance, and again tells him that his assays at comforting are useless and troublesome.

10. **like ... porridge**, like something unpalatable; so, in *K. J.* v. 7. 42, we have 'cold comfort' (with a quibble), *i.e.* poor comfort, a phrase still in use.

11. **The visitor**, "Gonzalo gives not only advice, but comfort, and is therefore properly called *The Visitor*, like others who visit the sick or distressed to give them consolation. In some of the Protestant churches there is a kind of officers termed consolers [consolers] of the sick" (Johnson): **will not ... so**, will not let him alone without tendering more comfort.

13. **it will strike**. "The invention of striking watches is ascribed to Peter Hele of Nuremberg, about the year 1510" (Wright).

14, 15. **Sir**,— As Gonzalo begins to speak, and says, 'Sir,—' Sebastian puts in, 'There you see, the watch of his wit is striking "one"': **tell, count**, *i.e.* see how many times it strikes.

16. **entertain'd**, received, welcomed.

19. **Dolour**, the same pun occurs in *M. M.* i. 2. 50; *Lear*, ii. 4. 54.

21. **Wiselter**, more wittily.

24. **spare**, *i.e.* further words.

26. **He ... talking**, he can't help chattering.

27. 8. **Which, of ... crow?** Lettsom compares *M. N. D.* iii. 2. 336, 7, "Now follow, if thou dar'st, to try whose right *Of thine or mine* is most in Helena," and Walker (*Crit. Exam.*, etc., ii. p. 353) incidentally quotes from Sidney's *Arcadia*, "But then the question arising who should be the former against Phalantus, of the black or the ill-apparelled knight," etc.

30. **cockerel**, young cock, *i.e.* Adrian: "apparently a double diminutive, cock-er-el" (Skeat, *Ety. Dict.*); other such diminutives are *dotterel*, *mackerel*, *mongrel*, etc.

31. **The wager?** What shall we bet?

32. **A laughter.** Ingleby, *Shakespeare Hermeneutics*, p. 157, supposes a pun here, and says, "Laughter may be the cant name for some small coin (a doit or a denier) commonly laid in betting."

33. **A match!** it is a match; *i.e.* I accept your wager; cp. *T. S.* v. 2. 274, "*A match!* 'tis done."

35. **Ha, ... paid.** Adrian being the first to speak, Sebastian loses his stake (a laugh) and pays it.

39. **He ... miss't.** He could not help taking up your words. Antonio, who had wagered on Adrian's being the first to speak, now says, 'You see what a chattering fellow he is, he could not fail to hit your words, to cap your remarks; he having repeated Sebastian's yet.' Cp. a similar exchange of wit in *H. V.* iii. 7. 124-30.

42. **Temperance ... wench.** "Adrian uses *temperance* for *temperature*, and Antonio jokes upon it by adverting to the fact that 'temperance' was also a woman's name. In puritanical times, as Steevens observes, it was not unusual to christen female children by the names of any of the cardinal virtues" (Collier). Cp. a similar play upon female names in *W. T.* i. 2. 98, 9.

43. **delivered**, observed; perhaps with an allusion to the use of the word in making some solemn statement, delivering a sermon or a homily.

45. **As if ... ones.** Yes, quite so (with ironical agreement), as if its lungs were rotten and gave vent to foul breath.

48. **True; ... live.** Again in pretended acquiescence.

50. **How lush.** Skeat (*s.v. luscious*) having observed that Chaucer uses the M.E. *lusty* (which with the suffix *-ous* becomes *lusti-ous* and so *luscious*) in the sense of pleasant, delicious, goes on, "Shakespeare has *lush* (short for *lush-i-ous*) in the sense of luxuriant in growth, where Chaucer would certainly have said *lusty*; the curious result being that Shakespeare uses both words

together. ... The equivalence of the words could not be better exemplified."

51. **tawny**, "a yellowish brown. Merely another spelling of *tanny*, i.e. resembling that which is tanned by the sun, sunburnt" (Skeat, *Ety. Dict.*).

52. **With ... in 't.** Yes, says Sebastian, pretending to support Gonzalo's remark, but let us admit that it has a shade, or tinge, of green in it. "An *eye* is a small shade of colour: 'Red, with an *eye* of blue, makes purple.' Boyle" (Steevens).

53. **He ... much.** He is not far out in his description; to which Sebastian answers, 'No, he is not far wrong, only so far that he is totally wrong.'

57. **As ... are.** Which is the case with many of those wonders which men vouch for; an allusion, probably, to the tales of travellers referred to in iii. 3. 26, 7, and 43-9. Cp. also *Oth.* i. 3. 144-6.

59. **hold, maintain, preserve.** **glosses**, Dyce reads 'gloss,' believing 'glosses' to be an error of the old spelling of the sing., 'glosse'; but Shakespeare commonly uses the plural of abstract nouns where we should use the singular.

60. **being ... water.** See above, i. 2. 318, 9.

61, 2. **If but ... lies?** In the drenching, his pockets would have become so full of mud, etc., that they would give the lie to Gonzalo's remark. Antonio's remark is probably made for the sake of bringing in the quibble in Sebastian's answer, a quibble which occurs again in *K. J.* iii. 1. 200, i. *H. IV.* iii. 3. 183, *H. V.* iii. 2. 54, in the sense of putting up with an affront, injury, without resenting it; here the sense is of concealing the truth.

67. **we ... return.** Said ironically.

69. **paragon**, "a model of excellence ... —F. *paragon*, —Span. *paragon* ... A singular word, owing its origin to two prepositions, united in a phrase.—Span. *para con*, in comparison with ... —Span. *para*, for, to, towards, which is itself a comp. prep. answering to O. Span. *para*, from Lat. *pro ad*; and *con*, with, from Lat. *cum*, with. Thus it is really equivalent to the three Lat. prepositions *pro*, *ad*, and *cum*" ... (Skeat, *Ety. Dict.*). **to** their, for their, etc.; see Abb. § 189.

72. **How ... in?** How came you to mention 'Widow Dido'? as though it were an ill omen to speak of widows in connection with Claribel's marriage.

74, 5. **What ... it!** What if he had also mentioned the faithless Æneas? What a fuss you make about his having used the expression!

76. **make ... that:** make me ponder over that; for **of** = concerning, see Abb. § 174.

78. **This Tunis ... Carthage.** Carthage stood upon a peninsula surrounded by the sea on all sides except the west; the south side was formed by an enclosed bay, connected with the sea only by a narrow opening which now forms the port of Tunis, ten miles south-west of Carthage.

81, 2. **His word ... too.** An allusion to Amphion's harp, at the sound of which the walls of Thebes arose; Gonzalo's words, he says, were more powerful still, for they (*i.e.* his mention of the word **Carthage**) raised up in Adrian's mind the idea not merely of walls, but of a peopled city also.

88. **Ay!** Staunton was the first to point out that this should be given to Alonso, not to Gonzalo. Alonso is just awaking from his trance, and on his showing this by his exclamation, the speakers turn to him and explain what they were talking about. "Why, in good time," and, "sir, we were talking," etc., can hardly have reference to anything but to this awakening.

89. **in .. time,** you have awoke at the right moment; Fr. *à la bonne heure!*

90. **talking that,** saying that.

93. **the rarest,** *i.e.* queen.

94. **Bate,** except, leave her out.

97. **in a sort,** in a certain way.

98. **That ... for,** you fished a long time before you succeeded in catching that word 'sort'; you have repeatedly tried to make out that our garments are as fresh as if they had never been immersed in the sea, and now at last you qualify your assertion by the word 'sort.' In **fished,** there is possibly an allusion also to their difficulty in fishing themselves out of the water; for the metaphorical use of the verb, cp. *T. C.* iv. 4. 105, "While others *fish* with craft for great opinion, I with great truth catch mere simplicity."

100, 1. **You cram .. sense,** you force this subject of conversation upon me much to my disinclination; **sense,** feeling: 'to go against the stomach,' is still in use for 'to be unpalatable,' or, properly, 'indigestible.'

102. **Married,** given in marriage.

103. **in my rate,** to my thinking, in my estimate; as above, i. 2. 92.

104. **Who is,** = by being; for **who** = and he, for he, see Abb. § 263.

105. **I ne'er,** *that* I never, etc.

106. **of Milan,** *i.e.* it having been made tributary to him.

109. **trod the water,** beat it down with his feet; but not in the technical sense in which we now use the phrase in swimming.

112, 3. **oar'd Himself**, propelled himself as with a pair of oars.

113. **in ... stroke**, striking out strongly with his arms.

114, 5. **that o'er ... him**: the cliff that seemed to endeavour by sloping down to the waters to make his landing easy, stretching out its arms, as it were, to receive him. Delius compares, *Hamlet*. i. 4. 70, 1, "the dreadful summit of the cliff that beetles o'er his base into the air." His in Shakespeare's time still represented the genitive of *it* as well as of *he*; see Abb. § 228. **I not doubt**, for the omission of *do* before *not*, see Abb. § 305.

117. **thank yourself**, euphemistic for 'blame yourself.'

118. **That ... not**, who refused to, etc.

119. **But rather lose her**, but would rather, chose rather to, give her away, and so lose her, owing to the distance between the two countries; cp. below, ii. 1. 237-40.

120. **at least, i.e.** whatever may be the case with your son.

121. **Who ... on't**, which (*sc.* your eye) has now cause to moisten with tears the grief which the event has given rise to; cp. *T. N.* i. 1. 29, "And *water* once a day her chamber round with eye-offending brine; *A. C.* i. 2. 177, "The tears live in an onion that should *water this sorrow*." For **who**, personifying an irrational antecedent, see Abb. § 264.

122. **importuned otherwise**, strongly urged to act in a different way.

124, 5. **Weigh'd ... bow**. Deliberated, was in suspense as to, whether she should yield to her feelings of strong dislike to the union, or to the dictates of conscience which bade her obey you; the metaphor is from a balance, the **beam** being that from which the scales depend. Most modern editors follow Malone in reading 'she 'd,' *i.e.* she would, for 'should': but see Abb. § 400, on the omission of the nominative case.

127. **Moe**, more; "the Mod. E. *more* does duty for two M. E. words which were, generally, well distinguished, viz., *mo* and *more*, the former relating to number, the latter to size." (Skeat, *Ety. Dict.*) of ... **making**, of, belonging to, the making of this business, *i.e.* caused by this business.

129. **dear'st**, heaviest, that for which a great price is paid. "Throughout Shakespeare, and all the poets of his and a much later day, we find this epithet (*dearest*) applied to that person or thing which, for or against us, excites the liveliest interest. ... It may be said to be equivalent generally to *very*, and to impart the excess, the utmost, the *superlative*, of that to which it is applied' (Caldecott). Cp. 'dearest foe' (*Hamlet*. i. 2. 182), etc." (Rolfe).

131, 2. **The truth ... in**: the truths you tell are too roughly told, nor is this a fitting time to tell them in any way.

132. 3. **you ... plaster**, it should be your business to soothe his wound, not to irritate it.

133. **Very well**, *i.e.* wisely spoken, and like a true surgeon.

136. **cloudy, gloomy**, for the sake of carrying on the metaphor.

137. **Had I ... isle**, had I the colonizing of, etc. ; *plantation* was the common word for 'colony' long after Shakespeare's day, but Antonio pretends to understand it in the literal sense.

138. **Or docks or mallows**, common roadside weeds ; in *H. V.* v. 2. 52, the former are spoken of as "hateful," and are coupled with "rough thistles, kecksies, burs."

141. **by contraries**, in ways totally opposed to those now customary. Malone quotes a passage in Montaigne's *Essays*, translated by Florio, 1603, which Shakespeare evidently had in his mind : "It is a nation (would I answer Plato) that hath no kind of traffick, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politic superioritie ; no use of service, of riches, or of povertie, no contracts, no successions, no partitions, no occupations, but idle, no respect of kindred but common ; no apparel but natural ; no use of wine, corne, or metal. The very words that import lying, falsehood, treason, dissimulations ... were never heard amongst them."

144. **Letters**, literature.

145. **use of service**, no such custom as that of one man being the servant of another, should be allowed.

146. **Bourn**, limit, confine. **tilth**, tillage.

151, 2. **The latter ... beginning**. Gonzalo having set out by saying "And were the *king* on 't," ends, when he is interrupted, with the contradiction, "No sovereignty."

153. **in common**, for the common use of all.

154. **endeavour**, Wright points out that the word in Shakespeare's day "had much more the idea of laborious effort attached to it than now."

155. **knife**, dagger ; **engine**, implement or machine ; here those for the purposes of war.

157. **Of ... kind**, of its own natural propensity, spontaneously, without culture : **foison**, plenty ; used again in *iv.* 1. 110, and elsewhere ; O. F. from Lat. *fusio*, a pouring out.

162. **To excel**, so as to outdo the golden age in the matter of happiness ; on the omission of *as* see Abb. 281. Malone quotes Montaigne's *Essay*, "Me seemeth that what in those [newly discovered] nations we see by experience, doth not only EXCEED all the pictures wherewith licentious poesie hath proudly embellished

the GOLDEN AGE, and all her quaint inventions to feign a happy condition of man," etc.

164. **thou ... me**, what you are saying has no concern, no interest to me; cp. *M. V.* i. 1. 113, "Gratiano speaks an infinite deal of *nothing* more than any man in all Venice."

165-8. **I do ... nothing**. I am well aware of that; and I only talked these (to you) mere nothings in order to excite the laughter of those gentlemen who are ready to giggle at the slightest provocation; to **minister occasion**, to furnish an excuse, give an opportunity to, etc.; cp. *T. N.* i. 5. 93, "unless you laugh and *minister occasion* to him, he is gagged." **sensible**, sensitive, easily moved to any feeling. We no longer employ the verb 'to use' = to be accustomed, in the present tense.

170, 1. **Who in ... still**. Gonzalo having said that Antonio and Sebastian laugh at nothing, Antonio replies, 'What we laughed at was you, if that's what you call nothing'; to which Gonzalo rejoins, 'Well, in this line of business, *i.e.* of laughing at the silliest trifle, I *am* nothing to you (compared to you), and so, in laughing at me, you will still be laughing at nothing.'

173. **An**, see Abb. § 101: **flat-long**, not edgewise, and therefore harmless. "There were some adverbs in O. E., originally dative feminine singular, ending in *-inga, -unga, -linga, -lunga*. A few of these, without the dative suffix, exist under the form *-ling* or *-long*, as *headlong* (O. E. *heedlinge*), *sideling*, *sidelong*, *dark-ling* (*darklong*), *flalling*, and *flat-long*" (Morris, *Hist. Outl.* p. 194).

174. **mettle**, courage, spirit; the same word as 'metal,' the former being used metaphorically, the latter literally. We still combine the met. and lit. senses in such phrases as, 'He is true steel'; 'A man of iron'; 'A leaden-hearted fellow'; 'He has plenty of brass (*i.e.* impudence).'

175. **sphere**, the orbit in which the moon revolves; an allusion to the Ptolemaic system of astronomy in which several 'spheres' were supposed to be swung bodily round the earth in twenty-four hours by the top sphere, the *primum mobile*: if the moon were only so obliging as to continue without changing for five weeks instead of making her regular revolution of four weeks.

177. **a bat-fowling**, a here is not the article, but a corruption of the A. S. preposition 'on'; see Abb. § 140. **bat-fowling**, *i.e.* catching birds with bats or poles; in Dyce's *Gloss.* will be found a long extract from Markham's *Hunger's Prevention*, describing this pastime. The main points of it are that the night chosen should be a dark one (which is the point here of Sebastian's remark), and that those engaged in the pursuit should be composed of two parties, one party provided with long poles bound with straw, etc., or dipped in pitch, etc., with which, when lighted, the birds may be scared from their roosting-places

and attracted to the light, while the other party, provided with long bushy poles, shall strike down the birds as they flutter about the flame. Another mode of bat-fowling was with nets.

179, 80. **I will ... weakly.** I will not risk my character for discretion so far, will not show such weakness, as to be angry at your foolish laughter; **adventure**, hazard.

182. **Go sleep**, cp. *Hamlet*. ii. 1. 101, "I will *go seek* the king"; *M. W.* i. 4. 7, "I'll *go watch*," and see Abb. § 349: **and hear us**, and listen to us, if you like, while you are asleep.

184. **with themselves**, as they shut themselves up; together with.

185. **inclined ... so**, *i.e.* to shut themselves up.

186. **omit**, neglect, as in i. 2. 183, above; **heavy offer**, the inclination which brings heaviness with it.

190. **Wondrous heavy**, I am wonderfully heavy, my eyes are wonderfully oppressed with sleepiness.

192. **quality**, nature, character.

193. **sink**, bow down over our eyes.

194. **nimble**, active, full of life. This word, which Shakespeare uses as an epithet to various abstract ideas, *e.g.* *wit*, *spirit*, *haste*, *mischance*, as well as to *lungs*, *feet*, *hands*, is now rarely applied to anything but *feet*, though the phrases 'nimble wit,' and 'nimble tongue,' are occasionally heard. The primary idea of the word is that of catching, seizing.

195. **They fell as by consent**, they fell asleep with one accord, as we now say.

196. **as ... thunder-stroke**, as if struck down by lightning. **What might?** what might happen, he was going to say when he interrupted himself.

199. **shouldst be**, ought to be, see Abb. § 323; **the occasion ... thee**: the opportunity addresses itself to you, and invites you to take advantage of what it offers.

203, 4. **and ... sleep**. And surely this is the language of sleep, and you must be muttering in your dreams.

208, 9. **Thou ... waking**. It is not I who am slumbering, but you who let your fortune sleep, or, I should rather say, die, perish: even while you are bodily awake, you close your eyes (mentally), and are blind to what is before them, *i.e.* make no attempt to seize the prize which is so easily within your reach: to 'wink' is properly to move the eyelids quickly; for the sense here, cp. l. 278, below.

209, 10. **Thou ... snores**. What you utter in this sleep of yours—for surely you must be talking in your sleep—is plain enough in its meaning.

211. **I am ... custom.** Do not fancy that I am now as frivolous as my wont is, that I am jesting as I often do; I am in real earnest.

212. **if heed me**, if you intend to listen to my words; see Abb. § 387 for the ellipse; **which ... o'er**, to do which, the doing of which (*i.e.* heeding me), will make you thrice the man you are; **thrice**, indefinitely.

213-5. **Well ... me.** Well, I am in a condition to listen to you, not being myself impelled in one direction or another, lit. between ebb and flow; cp. *T. N.* i. 5. 168, "'tis with him in standing water, between boy and man." Antonio, taking up the metaphor, answers, 'I will teach you how to rise to the flood-tide of fortune,' and Sebastian, in the same language, rejoins, 'I wish you would do so, for my natural, inherent, sloth only leads me to waste such advantages as I have, rather than to improve my position.' **Hereditary** here seems to mean nothing more than constitutional, without the idea of what is inherited from one's ancestors; cp. *Tim.* ii. 2. 224, "These old fellows have their ingratitude in them *hereditary*," where Schmidt explains the word as "natural."

216-8. **If you ... it!** Stevens here quotes an explanation from the *Edin. Magazine*, for Nov., 1786:—"O, if you but knew how much even that metaphor, which you use in jest, encourages to the design which I hint at; how in stripping the words of their common meaning, and using them figuratively, you adapt them to your own situation!" **Whiles**, the gen. sing. of 'while,' time; cp. 'needs,' etc.

218-220. **Ebbing .. sloth.** You are quite right in saying that it is to their own sloth that men on the ebb, men whose fortunes are running out, owe their further fall; cp. *A. C.* i. 4. 43, "And the *ebb'd* man, ne'er lov'd till ne'er worth love, Comes dear'd by being lack'd."

221-3. **The setting .. yield.** The fixed look in your eye, and the pallor of your cheek show that you have something serious to propose; something, indeed, which it causes you severe pangs to bring forth. For **matter**, *i.e.* matter of importance, cp. *Oth.* iii. 4. 159, "There's *matter* in't indeed, if he be angry." **throes**, is impersonal, and the metaphor is that of a woman in childbirth, in which sense Shakespeare again uses 'yield,' *Cymb.* ii. 1. 58, "That such a crafty devil as is his mother should *yield* the world this ass," and *Per.* v. 3. 48, "Flesh of thy flesh, Thaisa; Thy burden at the sea, and call'd Marina, For she was *yielded* there." For **proclaim**, see Abb. § 412, Confusion of proximity.

224-6. **this lord ... earth'd**, "this lord, who being now in his dotage, has outlived his faculty of remembering; and who, once laid in the ground, shall be as little remembered himself, as he now remembers other things" (Johnson).

228. **Professes to persuade.** Steevens omits these words as merely a gloss on the former line. With the reading in the text, the meaning will probably be, 'for he is one who has the art of persuading others, and merely makes that art his employment, without necessarily believing what he himself says.' Mason takes **he's** as = 'he has,' and quotes i. H. IV. i. 2. 170, "Well. God give thee *the spirit of persuasion*, and him the ears of profiting, that what thou speakest may move, and what he hears may be believed"; though Mason gives the words as "Well! mayst thou *have* the spirit," etc.

230. **As he**, *i.e.* as *that* he, etc.

231-3. **O, out ... hope**, that which is no hope, if looked at in one sense, is a high hope in another, *i.e.* though there is no hope in regard to Ferdinand's being alive, yet there is to *you* a high hope from that very circumstance, the hope of your being able to get possession of the crown.

234, 5. **Ambition ... there.** "That this is the utmost extent of the prospect of ambition, the point where the eye can pass no farther, and where objects lose their distinctness, so that what is their discovered is faint, obscure, and doubtful" (Johnson). As the eye of ambition is alluded to, distance is here appropriately measured by a wink; so v. 1. 3, "They being penitent, the sole drift of my purpose doth extend Not a *frown* further." In *W. T.* iv. 3. 175, the old shepherd, speaking of the love between Perdita and Florizel, says, "I think there is not *half a kiss* to choose who loves another best," making a kiss a measure of difference in matters of love; and so, perhaps, in iii. 2. 2, below, "not a drop before." **But doubt**, but *must* doubt: **with me**, admit as I do.

236. **gone**, dead.

239. **Ten ... life**, is explained by Steevens as "at a greater distance than the life of man is long enough to reach." Singer accounts for Shakespeare's ignorance or disregard of geography here by remarking that the intercourse in early times between the Neapolitans and Tunisians was not so frequent as to make it popularly considered less than a formidable voyage; but there is no necessity to take the words as anything but a piece of hyperbole: **note**, notice, information.

240. **unless ... post**, unless the sun himself acted as post. **man t' the moon**, see note on ii. 2. 142.

242. **Be ... razorable**, cp. *Macb.* v. 2. 10, "many *unrough* youths that even now Protest their first of manhood"; also, *H. V.* iii. Chor. 22, "For who is he, whose chin is but enrich'd With one appearing hair?" **she from whom?** with Dyce, Delius, Staunton, I have followed Malone in omitting 'that' before **whom**; but Spedding's proposed punctuation seems not im-

probable. He remarks (*apud* the *Camb. Shakespeare*), "I would rather read, 'She that ... From whom? All were sea-swallow'd,' etc., *i.e.* from whom should she have note? The report from Naples will be that all were drowned. We shall be the only survivors. The break in the construction seems to me characteristic of the speaker." **she from whom**, *i.e.* coming from whom.

243. **though ... again**, though some of us were vomited up again, as though the sea were sick, could not keep them in its stomach. For **cast**, cp. *Per.* ii. 1. 62, "What a drunken knave was the sea to *cast* thee in our way!"

245, 6 **what ... discharge**, what is to come is for you and me to determine, the future being in our hands: **stuff**, nonsense.

248. **So**, as being his daughter and only child.

250-2. '**How ... wake**,' how shall that Claribel, who is heir to Naples, manage to pass over us (the cubits) again and return to Naples? Let her remain in Tunis, and let Sebastian awake to the prospect before him. For **measure**, in this sense, cp. *W. T.* v. 1. 145, "he had himself The lands and waters 'twixt your throne and his *Measur'd* to look upon you."

257, 8. **I myself ... chat**. I myself could talk as wisely as he; **chough**, the red-legged crow, with a hoarse voice; cp. *A. W.* iv. 1. 22, "*chough's* language, gabble enough." **of as ... chat**, of a note as profound, and so wise.

258-60. **O, that ... advancement!** Would that your view of things were the same as mine! What profit you might in that case make out of this sleep of theirs!

261, 2. **And how ... fortune?** How does your contentment, your pleasure, regard the good fortune which offers itself to you? To 'tender,' in the sense of 'regard,' 'value,' connected with the Lat. *tener*, delicate, and to 'tender' = to offer, connected with the Lat. *tendere*, to stretch, are both frequent in Shakespeare.

263. **supplant**, trip up, and, so, displace.

265. **feater**, more trimly, more becomingly; see note on i. 2. 379, above.

266. **fellows**, equals: **men**, servants; cp. below, ii. 2. 189, and *H. V.* iii. 2. 32, "I am boy to them all three; but all they three, though they would serve me, could not be *man* to me, for indeed three such antics do not amount to a man," "man to me" being used in a double sense, (1) servant to me, (2) man (*vir*) compared to me.

267. **for ... conscience?** But what about your conscience? how does that feel?

268. **where lies that?** Cp. Falstaff's soliloquy on honour, i. *II. IV.* v. 1. 128, etc.

268, 9. **if ... slipper**: if my conscience were as tender as a

chilblain, I should be obliged to wear a slipper, *i.e.* I could not walk (live) as unconcernedly as now; cp. *Lear*, i. 5. 8, 9, "If a man's brains were in's heels, were it not in danger of *kibes*?"

270-2. **twenty ... molest**, if there were twenty consciences as obstacles between me and my possession of the dukedom, they might all be congealed and then melted before they should keep me out of it, *i.e.* under no circumstances should they stand in my way; cp. *Tim.* iv. 3. 266, "the cold brook *candied* with ice." 'Candy,' is crystallized sugar with which cakes, etc., are often covered, but, according to Skeat, the word has nothing to do with making white, as Cotgrave supposed, being from the Ar. *qand*, sugar.

274. **that's dead**. Steevens ejects these words as being useless, and injuring the metre of the next line from which, according to him, the words 'whom I' should be brought back in the place of 'that's dead.' With the old reading, the meaning is, 'Here lies your brother, who would be no better than the earth on which he lies, if he were that which he looks like, that is, a dead man.'

275. **three ... it**, *i.e.* with a slight stab: **to bed**, to sleep in the grave: **doing thus**, as he says this, he imitates the necessary action.

277. **To ... wink**, to his everlasting slumber; cp. *W. T.* i. 2. 317, "To give mine enemy a *lasting wink*": **for aye**, forever, tautological.

278. **This ... morsel**, this old piece of flesh. lit. mouthful. Cp. *M. M.* iii. 2. 56, "How doth my dear *morsel*, thy mistress?" **Sir Prudence**, used contemptuously, as "Sir Oracle," *M. V.* i. 1. 93.

279. **Should ... course**. Would not be able to blame us for what we had done: for the use of 'should' in the consequent as in the conditional clause, see Abb. § 322.

280. **They'll ... milk**, they will listen to our promptings as eagerly as a cat, etc. **suggestion**, in the sense of 'temptation' is frequent in Shakespeare, cp. iv. 1. 26, below.

281, 2. **They'll ... hour**. They will say exactly what we may bid them; lit. count the clock as striking the hour for any business that we may say is fitting for the time; cp. Marston's *Antonio and Mellida*, pt. ii., ii. 1. 117, 8, "My lord, the clapper of my mouth's not glibb'd With court-oil, 'twill not strike on both sides yet"; and see the scene between Hamlet and Polonius, *Ham.* iii. 2. 393, etc.

284. **I'll come by**, I will get possession of; the idea in **by** is that of getting near, and so getting at, or hold of, anything; see Abb. § 145.

286. **the king**, *i.e.* I shall then be.

287. **rear**, raise; cp. *J. C.* iii. 1. 30, "Casca, you are the first that *rears* your hand."

288. **To fall**, trans., as often in Shakespeare.

291. **to keep them**, if **them** is the right reading, it can only mean Alonso and Gonzalo; Malone conjectured *projects*, Dyce reads *thee*.

294. **His time ... take**, seizes its opportunity; usually 'to take his time,' or 'his own time,' would mean to do a thing deliberately.

299-303. **Now ... matter**. The arrangement here is Dyce's, and nearly the same as Staunton's, who was the first to point out the objections to the old arrangement.

302. **Why ... drawn?** Cp. *R. J.* i. 1. 73-7, *H. V.* ii. 1. 33, *Cymb.* iii. 4. 111. **Are** instead of 'have' indicates the state of being as the result of action; see Abb. 374.

304. **securing ... repose**, preventing anything happening to you while asleep; for **whiles**, see note on ii. 1. 217, above.

308, 9. **O 'twas ... earthquake**, O, it was a noise sufficient to frighten even a monster (who would not be startled by any slight noise) and to cause the earth to shake.

313. **shaked**, for this form, see Abb. 343.

315. **verity**, the truth; Pope's correction for 'verily,' adopted by most mod. edd. For 'tis best we stand, Steevens reads, "Best stand," etc., and compares *Cymb.* iii. 6. 25, "Best draw my sword"; see Abb. § 351.

SCENE II.

3. **By inch-meal**, by inches at a portion, bit by bit (cp. "limb-meal," *Cymb.* ii. 4. 147, *piece-meal*, by pieces-pieces), an O.E. adv., really the instrumental case of the subs., 'meal,' though we have lost the instrumental termination, *-um*, which is here supplied by *by*; cp. *Oth.* v. 2. 156, "Rot half a grain a day." **A disease**, one whole disease, nothing but a mass of disease.

4. **needs**, an adverb formed from the possessive inflection of the noun; I can't help cursing.

5. **urchin-shows**, the appearance of hob-goblins; see above, i. 2. 326.

6. **like a firebrand**, as a firebrand would; alluding to the Will-o-the-wisp, or Jack-o-lantern, a gaseous exhalation arising from fenny soils, which, being taken for a light in a house, leads travellers astray into bogs and quagmires.

8. **for every trifle**, for the slightest offence on my part.

9. **now**, also spelt 'noe,' from Fr. *moue*, a pouting of the mouth or lips, occurs again below, iv. 1. 47, *Cymb.* i. 6. 41,

Hamlet. ii. 2. 38; *Lear*, iv. 6. 64, as subs. and vb. ; here = to mock at; we still say 'to make mouths' at a thing, to express disgust at anything disagreeable to the taste, or unpleasant to perform; **like apes, like hedgehogs**, in the shape of, etc.

9. **Sometime**, a more frequent form with Shakespeare than 'sometimes'; in *A Lover's Complaint*, ll. 22, 24, he uses the two together, "*Sometimes* her levelled eyes their carriage ride... *Sometime* diverted their poor balls are tied": **after**, afterwards.

11. **barefoot way**, my path as I walked barefooted.

11, 2. **mount ... footfall**, erect their bristles as I am about to put my foot to the ground.

13. **wound**, wound round, the adders coiling round him: **all**, wholly.

15. **and to ... me**, and he comes to torment me; for the ellipse, see Abb. § 96.

17. **mind me**, take notice of me, if I lie flat on the ground.

18. **to bear off**, to serve as a protection against, to avert the force of.

21. **bombard**, orig. a large cannon for casting stones, then used jocularly as a vessel for containing wine, etc. It occurs again in the same sense i. *H. IV.* ii. 4. 497, *H. VIII.* v. 4. 85. **shed**, scatter; we still use the word of blood and tears, but of no other *liquid*.

23. **cannot choose**, cannot help, it being so laden with rain.

25. **a very ... smell**; a smell like that of stale fish.

26. **not ... newest**, by no means fresh: **Poor-John**, a term for the hake, a salt-water fish, dried and salted; cp. *R. J.* i. 1. 37, "'Tis well thou art not fish; if thou hadst, thou hadst been *poor John*."

27. **had but ... painted**, refers to the paintings on canvas or boards outside the booths at a fair of the wonders to be seen inside.

28. **a holiday fool**, a fool, a rustic, out for a holiday.

29. **make a man**, make a man's fortune; we still talk of a *made man*, meaning one who has prospered greatly; cp. *M. N. D.* iv. 2. 18, "If our sport had gone forward, we had all been *made men*."

30. **dolt**, a small Dutch coin.

31. **a dead Indian**, not a native of India, but a North American Indian.

33. **let loose**, give free vent to, no longer hold in.

34, 5. **suffered ... thunderbolt**, been struck dead by lightning.

36. **gaberdine**, "is properly the coarse frock or outward garment of a peasant. Spanish *gaberlina*" (Johnson); what answers to the smock-frock of the present day.

38, 9. **I will...past**. I will shelter myself under it until the storm be completely over; till it has poured out its last drops, its lees; **dregs**, with an allusion to 'bombard' above: **shroud**, a 'shroud' is properly any kind of garment, covering, and to 'shroud' is to envelope in a covering, but is generally used reflexively, not intransitively.

42. **scurvy**, wretched, mean; lit. afflicted with scurf; the word 'scurvy,' as a disease, is of later origin than Shakespeare's time.

44. **swabber**, one who washes the deck with a swab or mop.

46. **Mall**, an abbreviation of 'Mary.'

48. **with a tang**, i.e. a shrill, sharp, sound.

55, 6. **Do you ... Ind**, do you try to impose upon and scare us with, etc. **savages and men of Ind**, looks like a quotation from some old play; cp. *L. L. L.* iv. 3. 222, "like a rude and *savage man of Ind*." Steevens thinks the reference may be to the Indians brought to England by Sir M. Frobisher in Elizabeth's reign.

58. **As proper a man**, well-built, fine, handsome. So, in *J. C.* i. 1. 28, "As *proper* men as ever trod upon neat's leather." Stephano alters the saying "as ever went," etc., by substituting four for 'two': **your**, see Abb. § 221.

59. **give ground**, yield, retire.

60. **while ... nostrils**, while I live.

63. **Where ... should he**, where, in the name of the devil, can he possibly have learnt, etc.

64, 5. **if it ... that**, if only because he speaks our language.

65. **recover him**, from his ague.

67. **neat's**, a generic term for cattle, oxen, cows, etc., "so named from their usefulness and employment. A. S. *neotan*, *niotan*, to use, employ" (Skeat, *Ety. Dict.*). Cp. *W. T.* i. 2. 125, "And yet the steer, the heifer, and the calf Are all called *neat*": similarly the Lat. *pecunia*, money, wealth, from *pecus*, a herd, the wealth of early times consisting in cattle.

70. **after ... wisest**, in, or according to, the wisest manner.

71, 2. **if he...fit**. Steevens remarks upon the fact that those who indulge much in wine, find that when taken as a medicine, it produces no effect upon them.

73. **I will ... him**; "let me take what sum I will, however great, I shall not take too much for him; it is impossible for me to sell him too dear" (Malone).

73, 4. **he shall ... and that soundly**, whoever gets him from me

will have to pay for him, and a good price too; see Abb. § 95.

76. **I know ... trembling**: "This tremor," says Steevens, "is always represented as being the effect of being possessed by the devil. So, in *C. E.* iv. 4. 54, 'Mark how he trembles in his ecstasy.'"

77. **Come ... ways**, cp. *A. Y. L.* iv. 1. 186, "Ay, go *your ways*, go *your ways*," *M. W.* ii. 2. 50, "this *ways*," and see Abb. § 25.

77, 8. **here is ... cat**: an allusion to the proverb, "Good liquor will make a cat speak."

79. **will shake ... shaking**, will drive this fit of shaking out of you. **and that soundly**, and thoroughly too.

80. **you cannot ... friend**; you fancy I am an enemy, but you will find I am a friend. **chaps, jaws**.

81. **I should know**, I ought to know.

83. **a most delicate monster!** a most gracefully formed monster!

87. **Amen!** that's enough, stop drinking; **amen**, so be it, the concluding word to prayers.

90, 1. **I have ... spoon**, cp. *C. E.* iv. 3. 62, "Marry, he must have a long spoon that must eat with the devil," a proverb meaning one must keep the devil at a distance in any intercourse with him.

96. **if any ... they**. If any of these four legs are Trinculo's, it must be these thinner ones. **very Trinculo**, Trinculo indeed; **very**, adj., real.

100. **overblown**, blown over, passed away.

104, 5. **is not constant**, is easily disturbed, after what I have gone through.

106. **an if**, for an explanation of these conjunctions, see Abb. § 101-3.

110. **by this bottle!** I swear by this bottle; which is his bible.

119. **kiss the book**, i.e. the bible; referring to the kissing of the Bible when taking an oath in a court of justice.

121. **hast any more**, for the omission of the nom. see Abb. § 241.

122. **butt of sack**, 'sack' was a Spanish wine generally of a dry character, though there were also sweet varieties. The derivation of the word is *seco*, *sec*, which in Spanish means 'dry,' and the wine was formerly called by the French *vin sec*, i.e. dry wine; **butt**, a large barrel.

123. **moon-calf**, an abortion supposed to be engendered by the influence of the moon.

126, 7. **the man ... moon**, the mountains in the moon which from

their shape have been likened to a man with a lantern, dog, and bush; see *M. N. D.* v. 1. 242, "This man with lanthorn, dog, and bush of thorn, presenteth moonshine." when ... was, once upon a time.

131. **anon**, immediately; "A. S. *on an*, lit. in one moment" ... (*Skeat, Ety. Dict.*).

132. **shallow**, empty, a poor creature. I afeard ... **monster**, "It is to be observed that Trinculo ... is not charged with being afraid; but it was his consciousness that he was so that drew the brag from him" (*Warburton*).

134. **Well drawn**, that was a good pull you took at the bottle.

139. **when's god's ... bottle**, when his god is asleep, he will steal his bottle; **when's**, when his.

141. **down**, kneel down.

142. **puppy-headed**, as stupid as a puppy; so we say 'bull-headed' and 'pig-headed' for obstinate.

143, 4. **I could find in my heart to**, I could bring myself to.

146. **But that ... drink**: if it were not that he is drunk, and that therefore it would be cowardly in me to attack him.

153, 4. **to make ... drunkard!** to see in a drunkard like Stephano, anything deserving of admiration; see Caliban's own words, v. 1. 295, etc.

155. **crabs**, crab apples.

156. **pig-nuts**, the pig-nut is an edible tuberous root, so called from the fact that pigs root it up and eat it; so the truffle, another root of similar character, is scented out by dogs.

158. **marmoset**, a small variety of American monkey.

159. **filberts**, the fruit of the hazel tree: the word is said to be from the proper name Philibert, and, *Skeat* thinks, was probably named after St. Philibert's day, August 22nd, just in the nutting season. He points out that in German a filbert is called 'Lambert's nut,' and that St. Lambert's day is September 17th.

160. **scamels**, as this word is unknown, various conjectures have been made, 'chamois,' 'sea-malls' (or 'sea-mells'), a kind of gull, 'stannels' or 'staniels,' a species of hawk, 'sea-gulls,' etc.

163. **we will inherit here**, we will take possession of the island; cp. *Lear*, iv. 6. 128, "but to the girdle do the gods *inherit*."

164. **fill him**, the bottle; his god.

167. **No more ... fish**, I will not again dam up the streams to catch fish for Prospero.

169. **At requiring**, when Prospero orders me to do so: **trencher**, a wooden plate on which to cut bread, etc., Fr. *trencher*, to cut.

171. 'Ban ... **Cacaliban**, Caliban with a hiccough endeavours to pronounce his own name; which is said to be anagram of 'cannibal'

172. **get ... man**, apostrophizing Prospero; **man**, servant; see note on ii. 1. 26.

173. **hey-day**, hurrah!

ACT III. SCENE I.

1, 2. **some ... painful**, which are painful: see Abb. § 244: and **their ... off**, and the interest we take in them shows them to their best advantage, makes them look their best; for **sets off**, cp. *Cymb.* 1. 6. 170, "He hath a kind of honour *sets him off* More than a mortal seeming," i. *H. IV.* i. 2. 239, "My reformation .. Shall show more goodly and attract more eyes Than that which hath no foil to *set it off*"; and for the sentiment, *Macb.* ii. 3. 54, "The labour we delight in physics pain": **painful**, needing laborious exertion.

2, 3. **some ... undergone**, and there are some humble employments which it is noble to undertake. 'Base' in Shakespeare very frequently means 'low,' 'mean,' without the sense of turpitude which now generally attaches to the word.

4. **Point ... ends**, are directed towards, aim at, noble results.

6. **quickens ... dead**, gives life, i.e. a strong interest, to that which in itself is dead, i.e. heavy, dull; for **which** used of a person, see Abb. § 265.

9. **And ... harshness**, i.e. I cannot emphasize her gentleness more than by saying this, for he is entirely made up of harshness.

11. **Upon ... injunction**; I have been ordered to do so upon pain of severe punishment if I fail to obey.

12, 3. **such raseness ... executor**, so degraded a task never before had any one so noble as myself to execute it.

13. **I forget**, I am forgetting my task.

15. **Most busyless ... it**. The reading in the text is Theobald's, adopted by Dyce, who quotes from Walker's *Crit. Exam.* vol. ii. p. 186, the similarly formed words 'modestless,' 'perfectless,' 'firmless,' all of which occur in Sylvester's *Dubartas*. This conjecture is perhaps the nearest of the many that have been made to the reading of the folio, "Most busy lest," and gives a good meaning, viz., 'But these sweet thoughts about her make light my labour, I being then most free from care when engaged upon it.' Singer follows Holt White in reading "Most busiest," and says the sense of the passage may be made evident by a mere

transposition, preserving every word, thus, "But these sweet thoughts, most busiest when I do my labour, do even refresh it." Staunton conjectures "Most busy felt"; Spedding, "Most busiest when idlest"; the Camb. Edd., "Most busy left when idlest." I would read, "do *most* refresh my labour, Even *busiest* when I do it"; for *busiest*, cp. "*easiest*," *Cymb.* iv. 2. 206.

19. 'Twill weep, by the exudation of gum; cp. *H. V.* iv. 2. 48, "The gum down roping from their pale-dead eyes"; *Hamlet.* ii. 2. 201, "Their eyes purging thick amber and plum-tree gum."

21. He's ... hours. There is no fear of his leaving his study for the next three hours.

24. the while, during the time that you are resting.

28. become me, suit me, be as fitting for me as for you.

30. is to it, is towards it, inclined to it.

31. And ... against. And it (the work) is against your will; for this transposition of the prep. see Abb. § 203. Poor ... infected! Poor wretch! you have caught the plague of love. Wright remarks, "Prospero adopts language which was familiar when the plague was of common occurrence." Cp. *L. L. L.* v. 2. 419-423, "Write, 'Lord have mercy on us' on those three; They are infected; in their hearts it lies; they have the plague, and caught it of your eyes; These lords are visited; you are not free, For the Lord's tokens on you I do see."

32. This visitation, this visit that you have paid to Ferdinand to see how he is getting on with his task.

33, 4. 'tis fresh ... night. Your presence with me at night, would make it as bright as the early morning.

35. Chiefly ... prayers, I ask this principally in order that I might include it in my prayers; the metaphor probably being from setting precious stones in gold, etc., as in *Cymb.* i. 3. 34, "or ere I could give him that parting kiss which I had set Betwixt two charming words."

37. I have ... so! In telling my name, I have disobeyed your command; a command given in order to prevent Ferdinand's possibly guessing whose daughter she was.

38. Indeed ... admiration! Not merely 'admired,' but the very summit of admiration; with, of course, a play on her name, the Lat. feminine gerundive *miranda*, meaning admirable, worthy of admiration. We talk of 'the height of admiration,' but in the sense of very great admiration.

40. with ... regard, with the greatest interest.

41. harmony ... tongues, the sweet music of their words.

42. my ... ear, my ear which was only too ready to listen to, etc.: several, distinct, individual.

43-6. **never ... foll** : never have I been so wholly, completely, possessed with love for any woman as not to perceive that some defect or other in her was at variance with the noblest grace she possessed, and neutralized it ; **foll**, "—O. F. *fouler*, 'to tread, stamp, or trample on ... to hurt, press, oppress, foyle, overcharge extremely' ; Cotgrave" (Skeat, *Ety. Dict.*) : **put it to the foll**, as we say 'put her to the blush,' cause her to blush.

45. **owed**, owned ; see note on i. 2. 407.

48. **Of ... best** ! cp. *A. Y. L.* iii. 2. 149-56.

51. **call men**, Caliban not coming under that category.

52, 3. **how ... of** ; what people in other countries than this are like, I am utterly ignorant ; **features**, the make of the body generally, as usually in Shakespeare, and more in accordance with the literal meaning of the word, *F. faiture*, fashion, make, than the sense the word now bears, *i.e.* the distinctive parts of the face, eyes, mouth, etc. For **skillless**, cp. *T. N.* iii. 3. 9, "Being *skillless* in these parts."

54. **The ... dower**. The one great jewel with which I am dowered ; cp. *A. W.* iv. 2. 45-7, "Mine honour's such a ring ; My chastity's the *jewel* of our house, Bequeathed down from many ancestors."

57. **to like of**, cp. *M. A.* v. 4. 59, "I am your husband, if you *like of me*" ; for **of**, see Abb. 177.

58. **Something**, somewhat, rather.

59. **in my condition**, in my natural, proper, position.

61. **I .. so**. I would it were not so, for it can only be so by my father's death.

61-3. **and ... mouth**. And would, if in my own position, *i.e.* of prince, no more endure this labour of piling up logs than I would allow the flesh-fly to defile my lips. For the insertion of 'to' with an infinitive after its omission with a previous one, see Abb. § 350. The **flesh-fly** is what is now called the 'blow-fly,' and is in summer extremely prolific, depositing its eggs especially upon meat ; **to blow** is to pollute, as flies do, cp. *W. T.* iv. 4. 820.

63. **Hear ... speak**. Hear me speak from the bottom of my soul.

65, 6. **there resides ... to it**, there it, my heart, remains so as to make me a slave to your service.

68. **this sound**, the words he is about to utter.

69-71. **And crown ... mischief** ! And, if I speak truly, crown my professions with a favourable result ; if I speak insincerely, turn to injury every blessing that is destined for me. For **hollowly**, cp. *M. M.* ii. 3. 23. 'Bode' is now more commonly

used of things evil. For **what** used as in indef. pronoun, see Abb. § 255.

72. **Beyond ... world**, beyond all limit of whatever else there is in the world, *i.e.* beyond all limit of anything else, etc.

73. 4. **I am ... of**. "This is one of those touches of nature that distinguish Shakespeare from all other writers. It was necessary in support of the character of Miranda to make her appear unconscious that excess of sorrow, and excess of joy, find alike their relief from tears; and as this is the first time that consummate pleasure had made any near approaches to her heart, she calls such a seeming contradictory expression of it, *folly*" (Steevens).

74. **encounter**, meeting, union.

76. **On that ... 'em**. On that which results from this meeting.

77. **At mine ... offer**, at the unworthiness of myself who dare not, etc. See Abb. § 218.

78. **and less take**, and less *dare* to take.

79. **What ... want**. That without which I shall die; cp. *M. A.* iv. 1. 293, "You kill me to deny me"; *T. N.* ii. 1. 36, 7, "If you will not murder me for my love, let me be your servant."

80. **it**, *sc.* my love.

81. **The bigger ... shows**. The bigger the bulk is which it shows; the larger it shows itself.

84. **your maid**, a maid for your sake, *i.e.* living unmarried all my life: **fellow**, equal; see above, ii. 1. 265.

89. **As ... freedom**: as willing as ever one in bondage was to become free.

90. **And ... in 't**. For the joining of hands as a pledge of betrothal, cp. *W. T.* i. 2. 104, 5, iv. 4. 394-402, "Take hands, a bargain, And, friends unknown, you shall bear witness to 't ... Come, your hand, And daughter, yours."

91. **A thousand thousand**, used indefinitely for a number beyond reckoning.

93. **Who .. withal**; who have the additional delight that it comes to them as a surprise, whereas I by my magic art knew it beforehand; **withal**, therewith.

94. **my book**, *sc.* magic book.

96. **appertaining**, which bears upon the completion of my project.

SCENE II.

1. **Tell not me**, in answer to some remonstrance of Trinculo's about drinking: **is out**, is exhausted, empty.

2. **not ... before**, we will not drink a drop of water before that; possibly the words are used in a double sense to mean not a moment before, time being measured by the amount of liquor in the cask; see note on ii. 1. 242, above. **bear ... 'em**, follow and attack them, both terms being taken from nautical language, the former meaning to head in some direction, the latter to force the way on board a ship; cp. *Oth.* i. 3. 8, "A Turkish fleet, and bearing up to Cyprus."

4. **Servant-monster**, a term ridiculed by Ben Jonson in his Induction to *Bartholomew Fair*, see Introduction: **the folly ... island!** possibly means, what fools the people on this island are! *i.e.* what a fool Stephano has become since he landed here!

5, 6. **if th' other ... totters**, if the other two have no better brains than ours, have not brains less fuddled with wine, the whole community is in a most shaky condition; for **brain**, in its usual sense, see l. 88, below. For the idea cp. *A. C.* ii. 7. 97, 8, "A bears the third part of the world [*i.e.* Lepidus, one of triumvirs]"—"the third part, then is drunk"; and *K. J.* iv. 3. 142, "How easy dost thou take all England up," *i.e.* Arthur's body, he being by right king of England.

8. **set ... head**, fixed and staring vacantly, like the eyes of a corpse; cp. *T. N.* v. 1. 204, 5, "O, he's drunk, Sir Toby, an hour ago; his eyes were set at eight i' the morning."

9. **Where .. else?** Where else would you expect them to be placed? taking **set** in its ordinary sense. Farmer thinks there is an allusion to a whale thrown ashore at Ramsgate in 1574, of which the chronicler, Stowe, says, "A monstrous fish, but not so monstrous as some reported—for his eyes were in his head, and not in his back."

11. **sack**, see note on ii. 2. 122.

13. **off and on**, the usual meaning of this phrase is 'at one time or another, at intervals,' but Stephano seems to mean 'more or less.'

15. **standard**, standard-bearer, as 'ensign' also is used for the bearer of the ensign; cp. 'trumpet' for trumpeter, *M. M.* iv. 5. 9, *T. C.* iv. 5. 6. In the next line Trinculo plays upon the word and says, 'he may be your lieutenant, if you like, but he cannot be your standard, for he is too drunk to stand up.'

17. **not run**, *i.e.* away.

18. **Nor go, nor walk**, for he is too drunk for even that: **lie**, with a pun.

19. **speak once in thy life**, for once, if you never spoke before.

23, 4. **I am ... constable**. I am in a condition, full enough of spirit, to assault even a constable; to be in **good case**, still means to be in good condition, robust, stout: to **justle**, now-a-days written 'jostle,' from 'just' or 'joust,' to tilt, with frequentative suffix *-le*.

24. **deboshed**, debauched, drunken.

24-6. **was there ... to-day**. Could any man who had drunk as much as I have to-day fail to be brave? Brandy has been called 'Dutch courage.'

26. **a monstrous lie**, with a play on the word (1) a tremendous lie (2) such a lie as only a monster should tell, while you are but *half* a monster and half a fish.

30, 1. **That ... natural!** The idea of a monster being such an idiot! it is ridiculous! with a pun on 'natural' in its ordinary sense as opposed to monstrous, and 'natural,' idiotic, a child of nature, without any education.

32. **again**, he is gibing at me again; **bite him**, a natural idea in such a wild beast as Caliban.

33. **keep ... head**, speak civilly; **the next tree**, *i.e.* if you do not behave respectfully, if you show yourself mutinous to me your lord, you may expect to be hung on the next tree we come to, the nearest tree at hand.

38. **Marry**, a corruption of 'by Mary,' *i.e.* the Virgin Mary, in order to evade the statute against profane swearing.

43. **jesting monkey**, a reference, as Delius points out, to Trinculo's being a professional jester, Ariel's words **Thou liest**, being supposed by Caliban to have been spoken by Trinculo.

46. **in's tale**, *i.e.* in *his* tale; cp. above, ii. 2. 139.

47. **by this hand**, I swear by my hand; as below i. 78. iv. 1. 446, and frequently in Shakespeare, the hand being commonly given as a pledge of good faith. **supplant**, prop. to trip up, used now metaphorically only; in Shakespeare frequently of overthrowing, ejecting, and here chosen by Stephano as a high-sounding word for 'knock out.'

49. **Mum**, be silent.

51, 2. **If thy greatness ... him**, if your powerful lordship will revenge on him the outrage he did me by robbing me of my possession of this island, thou shalt rule over it; the consequent clause is interrupted by Stephano's remark; for **thy greatness**, used as a title, cp. *A. C.* i. 2. 20, "his prescience," said jestingly of a soothsayer.

53. **this thing**, said contemptuously of Trinculo; **dare not**, would not dare on any consideration; see Abb. § 361.

56. **compassed**, managed; another pompous affectation, as is **party** in the next line for 'person.'

58. **yield ... asleep**, bring you where you may take him asleep; an allusion, as Stevens suggests, to the story of Sisera and Jael; see *Judges*, iv. 21.

61. **pled ninny**, this fool in his parti-coloured dress; **pled**, variegated like the plumage of a magpie; **ninny**,—"Ital. *ninno*, a child ... the same word as Span. *niño*, a child, infant, ... of imitative origin; cf. Ital. *ninna*, a lullaby ... From the repetition of the syllables *ni, ni, na, na*, in humming or singing children to sleep" ... (*Skeat, Ety. Dict.*). **patch**, here and in *C. E.* iii. 1. 32, *M. V.* ii. 5. 46, "the word is by most commentators interpreted as meaning a domestic fool, supposed to be called so from his parti-coloured dress. Douce proves that several fools in the sixteenth century bore the nickname of *Patch*" (*Schmidt*).

65. **quick freshes**, streams of running water; **quick**, living, moving; we now use only the word 'freshet,' in this sense.

67, 8. I'll ... **thee**. I will get rid of all my mercy and "beat thee as a stock-fish (dried cod) is beaten before it is boiled" (*Dyce, Gloss.*). For **out o' doors**, cp. *Cor.* i. 3. 120, "Prithee, Virgilia, turn thy solemnness *out o' door*, and go along with us"; and *A. Y. L.* iv. 1. 162, "make the doors upon a woman's wit (*i.e.* shut it in), and it will out at the casement."

74. **As ... this**, according as, *i.e.* if you, like being beaten, etc.

75, 6. **Out ... too?** Are you not only grown utterly without understanding, but do you also mishear things?

77. **A murrain**, a plague, an infectious disease among cattle.

84. **there**, *i.e.* in his room where he is sleeping. Delius compares *R. J.* ii. 4. 139, "Bid her devise some means to come to shrift this afternoon; And *there* she shall at Friar Lawrence' cell Be shrived and married." *Dyce* reads "then." **brain him**, knock out his brains; so, sarcastically, *i. H. IV.* ii. 3. 34, "I could *brain* him with his lady's fan."

85. **Having ... books**. Malone says, "In the old romances the sorcerer is always furnished with a *book*, by reading certain parts of which he is enabled to summon to his aid whatever demons or spirits he has occasion to employ. When he is deprived of his book, his power ceases."

86. **paunch him**, rip up his belly, "embowel," as Prince Henry says, *i. H. IV.* v. 4. 109, though with a different object; cp. Marston's *Antonio and Mellida*, pt. ii., i. 2. 109, "The one's breast seem'd fresh *paunch'd* with bleeding wounds": **weasand**, *weasand*, or *weasand*, the wind-pipe.

88. **possess**, take possession of; cp. *A. Y. L.* iv. 1. 144, "Now

tell me how long you would have her after you have *possessed* her."

89. **nor hath not**, for the double negative, see Abb. § 406.

90. **to command**, at his command.

91. **Burn ... books**, only take care to burn his books.

92. **brave utensils**, fine implements; possibly, for conjuring.

93. **Which ... withal**. With which he will ornament his house, when he has one, not merely a cave such as he now occupies.

94, 5. **And that ... daughter**; and that which it especially concerns you to give attention to, is, etc. For **that**, see Abb. § 244, and for **to consider** = to be considered, §§ 359, 405.

96. **nonparell**, one who has no equal.

97. **But only**, except Sycorax alone; for **she** for 'her,' see Abb. § 211, and cp. *Oth.* iv. 2. 3.

99. **Is it so ... lass?** is she so handsome? for **it** used for 'he' or 'she,' cp. *M. V.* i. 2. 15, "*it is a good divine that follows his own instructions*"; *A. C.* iii. 2. 6, "'Tis a noble Lepidus."

100. **become**, suit, do justice to.

103. **save**, God save!

112. **troll the catch**, sing the song; to 'troll' is primarily to roll, circulate; a **catch**, "Originally, a short composition for three or more voices, which sing the same melody, the second singer beginning the first line as the first goes on to the second line, and so with each successive singer; ... Subsequently specially applied to rounds in which the words are so arranged as to produce ludicrous effects, one singer catching at the words of another" (*Murray, Eng. Dict.*).

113. **but while-ere**, only a short time ago; see Abb. § 137.

114. **I will ... reason**, will do anything that is reasonable to please you.

116. **Flout**, mock. **scout**, ridicule, insult.

118. **Thought is free**, cp. *T. N.* i. 3. 73, "Now, sir, 'thought is free,'" i. e. I am at liberty to say what I like, quoted by Maria as the refrain of a song or as a proverb.

120. **What ... same?** **same**, orig. = together, and, so, near; this music which is near us.

122. **Picture of Nobody**. "The allusion here is to the print of *Nobody*, as prefixed to the anonymous comedy of *Nobody and Somebody*, without date, but printed before 1600" (Reed): a ridiculous figure sometimes represented on sign-boards of inns, etc.

123. **show ... likeness**: appear in your own form. Delius compares *R. J.* ii. 1. 21, "I conjure thee ... That *in thy likeness* thou appear to me."

124. **take 't ... list**, take my remark as you may please; **list**, subjunctive, from A. S. *lystan*, to desire, from A. S. *lust*, pleasure.

126. **He that ... debts**; *i.e.* nothing worse than death can happen to us; if we are to die, we shall pay the worst penalty that can be demanded of us. Immediately after defying the spirit, he calls out, in great terror, "Mercy upon us!" which makes Caliban ask, "Art thou afraid?"

130. **noises**, musical sounds; as in *Cor.* iii. 1. 95, *Macb.* iv. 1. 106, and elsewhere.

132. **twangling**, an imitative word, the frequentative of *twang*, as *tingle* is of *ting*.

134. **if I then ... waked**, if I then had happened to wake.

138. **I cried ... again**, *i.e.* with the desire to dream again.

140. **for nothing**, without having to pay for it.

142. **by and by**, presently, in a very short time; for 'by and by' coupled with 'presently,' cp. *Oth.* ii. 3. 309, 10, "To be now a sensible man, *by and by* a fool, and *presently* a beast," *i.e.* to be at one moment a sensible man, not long afterwards a fool, and almost immediately after that a beast. **I ... story**, *i.e.* which you told me of Prospero's custom to sleep in the afternoon.

146. **this taborer**, a 'tabor' was a small drum, generally used in festivities, and in *M. A.* ii. 3. 15, it is contrasted with the drum of war. Steevens thinks that many of the incidents of this scene may have been borrowed from a translation of the voyages of Marco Paolo, the old Venetian voyager, from which he quotes, "— You shall heare in the ayre the sound of *tabers* and other instruments, to put the travellers in feare, etc. by euill spirites that make these sounds, and also do *call diuerse* of the travellers by their names," etc. **he lays it on**, he plays fast and furiously. **Wilt come?** Dyce follows Ritson in giving these words to Stephano. Caliban was leading the way at the bidding of Stephano, who has said, "We'll follow," and therefore there was no one for Trinculo to give the invitation to.

SCENE III.

1. **By'r lakin**, by our ladykin, or little lady, used in an affectionate sense, *i.e.* by the Virgin Mary.

2. **here's ... trod**, a pretty maze we have trod, going hither and thither without being any nearer our goal.

3. **forth-rights and meanders**. "This passage is explained by the fact of the allusion being to an artificial maze, sometimes constructed of straight lines (forth-rights), sometimes of circles

(meanders)" (Knight), who gives an illustration of the former kind. For *forth-rights*, cp. *T. C.* iii. 3. 158, "if you give way Or hedge aside from the direct *forth-right*." By...*patience*, if you will allow me to do so, with your permission.

5. **Who am myself**, seeing that I myself am, etc. : **attach'd** ... **weariness**, seized, held fast, by weariness ; 'attach,' a doublet of 'attack.'

6. **To the ... spirits**, with the result that, so that, my spirits are, etc.

7, 8. **Even ... flatterer** : from this instant I will resign the hope of finding my son, and no longer allow myself to be flattered by it, foolishly persuaded into a belief that has no foundation at all.

9. **stray to find**, wander about in the endeavour to find.

9, 10. **and the ... land**, and the sea which holds possession of him only laughs at us for thus vainly seeking him on land : **go**, perish.

12. **for ... repulse**, in consequence of having once failed : **forgo**, "The spelling *forego* is as absurd as it is general ; it is due to a confusion with *foregone*, in the sense of 'gone before' from a verb *forego*, of which the infinitive is not in use. ... *For-*, as a prefix to verbs, has usually an intensive sense or preserves the sense of *from*, to which it is nearly related." Skeat, *Ety. Dict. s.v.* 'Forgo' and 'For' : it is the sense of 'from' that the prefix has here.

13. **The ... advantage**, the next opportunity that presents itself.

14. **thoroughly**, thoroughly ; conversely Shakespeare used 'thorough' for 'through' : **Let ... to-night** ; let that advantage be taken to-night.

15. **For, now ... travel**, for now *that* they are exhausted by, etc.

20. **Give ... keepers**, send us good angels to protect us.

21. **A ... drollery**, a puppet-show made up of living persons, not, as usual, of lay figures : 'droll,' "Of Scand. origin—Dan. *trold*, Swed. *troll*... a hobgoblin ; a famous word in Scandinavian story which makes continual mention of the odd pranks played by them."...(Skeat, *Ety. Dict.*).

23. **There ... throne**. Malone quotes from Lyly's *Euphues and his England*, "As there is but one phoenix in the world, so is there but *one tree* in Arabia wherein she buildeth." Cp. *Samson Agonistes*, 1703-5 "Like that self-begotten bird in the Arabian woods embost, That no second knows nor third."

24. **both, i. e.** unicorns and phoenix.

25. 6. **And what ... true** : and if there be any other story that lacks believers, is doubted, let it come to me and I will, after

what I have experienced here, take my oath to its truth : for **did lie**, Hanmer reads 'lied.'

28. **would ... me?** a question of appeal expecting a negative answer ; they certainly would not believe me.

30. **certes**, certainly ; sometimes a monosyllable, sometimes a dissyllable.

32-4. **Their ... any.** Their manners are more kind and gentle than you would find those of many, I might almost say of any, of our own race. **Who ... their**, the sentence begins with one construction and ends with another.

36-9. **I ... discourse.** It is impossible to wonder too greatly at such shapes, etc., expressing so excellently—though they lack the use of tongue—their meaning by dumb show. Shakespeare uses the vb. 'muse' as = 'wonder' much oftener than as = 'meditate' the only sense now-a-days.

39. **Praise in departing.** "Do not praise your entertainment too soon, lest you should have reason to retract your commendations. It is a proverbial saying" (Steevens).

41. **vians**, food ; "the same as the Ital. *vivanda*, victuals ... —Lat. *vivenda*, neut. pl., things to live on." ... (Skeat *Ety. Dict.*) **stomachs**, appetites.

43. **Faith**, in faith, in truth.

44, 5. **mountaineers ... bulls**, alluding to the disease called *goitre*, common among Alpine and, though more rarely, other mountaineers : **wallets**, huge masses of pendent flesh resembling wallets, i.e. bags for carrying tools, provisions, etc.

46. **such ... Whose**, see Abb. § 278. Cp. *Oth.* i. 3. 144, 5, "The Anthropophagi and men whose heads Do grow beneath their shoulders": on which passage Malone remarks that Shakespeare there as well as in *The Tempest* probably "had Hackluyt's *Voyages*, 1598, in view ; 'On that branch (of the river) which is called Caora, are a nation of people whose heades appear not above their shoulders ; they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts.'" He also refers to Raleigh's description of Guiana, and to Hall's *Quo vadis* for the mention of the same monstrosities.

48. **Each ... one.** If this be the correct reading, the meaning will be, each one who puts out money on the terms of five for one. In days when foreign travel was very hazardous it was customary before starting on a voyage or tour to put money out at interest on the condition that if the traveller did not return, the principal should be forfeited. The interest demanded was therefore very high, sometimes as much as five for one, i.e. five hundred per cent. Dyce here follows Malone in reading "of one for five," instead of "of five for one."

49. warrant, proof, guarantee.

49-51. I will ... past. I will fall to work and eat even though this be the last meal I am ever to taste, since I feel that all that made life worth living is over. For *stand to*, cp. *Macb.* ii. 3. 38, "it persuades him and disheartens him, makes him *stand to*, and not to *stand to*."

STAGE DIRECTION. *Enter ARIEL, like a harpy*; Steevens points out that this idea is taken from Virgil's Third Aeneid: *with a quaint ... vanishes*, "means that the mechanist of the theatre was to do his best to make it seem that the harpy had devoured the banquet, ... and to contrive some method for the disappearing of the table" (Dyce).

53-6. You are ... you. You are three sinful men whom Destiny, that has for its instruments this world of ours and all that is in it, caused the sea to throw up after swallowing. The supplementary pronoun *you* is due to the parenthesis, "That hath ... in 't"; see Abb. § 249. *the ... sea*, the sea which, however much it may swallow down, never has more than enough; *surfeit*, excess in eating or drinking. For *to* = *for*, see Abb. § 189.

56-8. and on ... live. Has not only caused the sea to vomit you up, but to vomit you up on an island not inhabited by men, since you are not fit to live among men.

59, 60. And even ... selves. Yours is merely the courage of madness, that frantic impulse under the influence of which men dare to kill themselves; for *such-like*, see Abb. § 278: *proper*, own.

60. You fools! in reference to their drawing their swords, so useless against his magic power.

62. *temper'd*, compounded, formed: *may ... well*, may as easily.

63. *loud*, boisterous.

63, 4. or with ... waters, or with your stabs, at which they would laugh, wound the waters that would close up, unhurt, after each stroke; cp. *Hamlet*. iv. 1. 44, "and hit the woundless air"; *still-closing*, continually closing; cp. "the *still-vexed Bermoothes*," i. 2. 229, above.

65. *dowle*, particle of down, of which the word is said to be a corruption. Steevens quotes from Chaucer's *Ploughman's Tale*. 3202, "And swore by cock 'is herte and blode, he would bere him every *doule*."

66. *like invulnerable*, similarly, equally; cp. *Oth.* i. 1. 75, "with *like timorous accent*"; *H. V.* ii. 2. 183, "the enterprise whereof shall be to you, as us, *like glorious*."

66-8. **If you ... uplifted.** Even if it was in your power to wound any one with your swords, you will find that they have now become too heavy for your strength, and refuse to be raised for striking; **massy**, massive, cp. *T. C.* Prol. 7. ii. 3. 18, *Haml.* iii. 3. 17. **your strengths**, as below, l. 79, "whose wraths," indicating a plurality of persons.

69. **For ... you**, for that is the business I have with you.

70. **From ... supplant**, did overthrow and oust from.

71. **which ... it**, which has requited your crime by swallowing you down; for the form of the part. **requit**, see Abb. § 342.

74. **creatures**, Craik, *Eng. of Shakespeare*, 181, points out that 'creature' now used only for living creature "was formerly used freely for every thing created, as when Bacon says (*Essay, Of Truth*), 'The first creature of God, in the works of the days, was the light of the sense,' ... or (*Adv. of Learning*, Bk. i.), 'The wit and mind of man, if it work upon matter, which is the contemplation of the creatures of God, worketh according to the stuff, ... or as it is written in our authorized version of the Scriptures (i. *Tim.* iv. 4), Every creature of God ($\pi\acute{\alpha}\nu \kappa\rho\iota\sigma\mu\alpha \theta\epsilon\omicron\upsilon$) is good.'" ...

77, 8. **Lingering ... shall**, i.e. that lingering, etc.

78. **Can ... once**, can be *which comes* at once.

79-82. **whose ... ensuing.** The fury of which powers (l. 73) can be averted only by heart-felt repentance, and purity of life for the future: **falls**; for the singular used in consequence of the proximity of the singular subs. **isle**, see Abb. § 247. **Clear**, pure, innocent.

STAGE DIRECTION. *Mows*, see note on ii. 2. 9.

83, 4. **Bravely .. devouring.** Well have you performed the part of a harpy, and cleverly devoured the banquet; **devouring**, when devouring.

86. **with ... life.** "That is, probably, with all appearance of actual existence—as if what was done were real, and no delusion" (Collier). Johnson explains "with exact presentation of their several characters."

87. **observation strange**, admirably close observance of my commands; **strange**, is so used below, iv. 1. 7, "*strangely* stood the test."

88. **Their several ... done**, have performed the functions which belong to their natures (**kinds**); cp. *A. C.* v. 2. 263, "You must think this, look you, that the worm will do his *kind*."

88. **high**, powerful.

89, 90. **are ... distractions**: bound up in the same state of despair and madness.

92. *whom ... drown'd*, a confusion between 'whom they suppose drown'd,' and 'who, they suppose, is drowned'; cp. *K. J.* iv. 2. 165, "Of Arthur *whom* they say is kill'd to-night," and see Abb. §410.

93. *his and mine*, see note on ii. 1. 246, above.

94. *I' the name ... holy*, I ask you in the name of heaven, the angels, etc.

95. *In ... stare?* staring so strangely, wildly: *monstrous*, supernatural.

96. *of it*, *sc.* my crime.

98. *organ-pipe*, the deep sound of the organ being the only thing to which Alonso can liken the thunder.

99. *it ... trespass*. "Told it me in a rough base sound" (Johnson). Steevens quotes the *Ferry Queene* ii. 12, "The rolling sea resounding soft, In his big *base* them fitly answered."

100. *ooze*, soft mud at the bottom of the sea.

102. *mudded*, buried in the mud.

102, 3. *But ... o'er*. If they will only come one at a time, I will despatch the whole of them. *Fiend*, prop. the present part. of *feōn*, to hate, as 'friend' is of *freōn*, to love.

105, 6. *Like ... spirits*. "The natives of Africa have been supposed to be possessed of the secret how to temper poisons with such art as not to operate till several years after they were administered"...(Steevens). *Given ... work*, given to some one with the intention that it should work.

107. *That ... joints*, whose joints are not so stiff with age as mine.

108. *ecstasy*, any disturbance of the mind, whether caused by anger, wonder, fear, delight, etc.; lit. a standing outside.

ACT IV. SCENE I.

1. *austerely ... you*, *i.e.* in making you labour so hard.

2. *your compensation*, the compensation made to you; *your*, objectively.

3. *a thread*, most of the mod. edd. adopt Theobald's correction, 'a thread,' or 'thrid' for 'a third.' In the *Variorum ed.* many passages are quoted in which 'thread' is spelt 'thrid,' 'threde,' and even 'third.' Collier thinks it much more expressive for Prospero to say that he has given away a 'third' of his own life, than merely a 'thread' of it.

4. Or that ... live, or that which makes life worth living; who, for 'whom,' see Abb. § 274; tender, offer; see note on ii. 1. 270, above.

7. Hast ... test, have borne the trial with admirable constancy; cp. above, iii. 3. 87, "observation *strange*."

8. ratify ... gift, I confirm my precious gift by solemnly betrothing her to you.

9. boast ... off, set her off, adorn her, with praise; speak of her with such pride.

11, 2. I do ... oracle. I do believe it, and should believe it, even if an oracle were to avouch to the contrary.

13, 4. and ... purchased, and as something which you have acquired yourself by worthy efforts; the primary sense of 'to purchase,' is to hunt after, thence to seize, and so to buy.

15. virgin-knot. Henley sees here an allusion to the virgin zones of the ancients which were worn by maidens before marriage.

16. sanctimonious, holy; now used only of affected piety.

17. rite, ceremonial.

18. aspersion, in its literal sense of 'sprinkling,' not as now bespattering, *i.e.* with calumny. Bacon uses the word in the sense of mingling, infusion; *e.g.* *Adv. of Learning*, i. 6. 9, "So in this and very many other places in that law, there is to be found, ... much *aspersion* of philosophy"; and ii. 21. 8, "a work richly compounded of divinity, morality, and policy, with great *aspersion* of all other arts."

19. To ... grow, to make your marriage fruitful, to fertilize it: barren hate, hatred the result of which will be barrenness; cp. *J. C.* i. 2. 9, "The barren, touched in this holy chase, Shake off their *sterile curse*," *i.e.* the curse of sterility; a proleptic use.

21. loathly, loathsome; an older formation.

22. That ... both, that you shall both, etc.

23. As ... you, as you hope to be happy in your married life; Hymen, the god of marriage.

25-8. the murkiest ... lust, no provocation of any kind, whether it be given by the concealment of darkness, by the opportunity of place, or by the fiercest temptation that our evil nature can prompt, shall ever be powerful enough to make my honour give way to lust. genius means 'Angel,' a reference to the old belief that human beings at birth were given two spiritual attendants through life, a good and an evil angel, who were always struggling to gain possession of his soul; cp. *T. C.* iv. 4. 52, "Some say the *Genius* so Cries 'come' to him that instantly

must die." **worser**, a double comparative: **can**, has in his power to make.

28-31. **to take ... below**. To blunt by unlawful anticipation the keen delight of that ceremony on my marriage day, when my eagerness will make me think that either the sun has broken down in his course, or that night has been chained below, and will never make her way back to earth: **Founder**, lit. to go to the bottom; said of a horse falling; cp. ii. *H. IV.* iv. 3. 39. **fairly**, well.

34. **What ... master?** what does my great master desire of me?

37. **the rabble**, 'thy meaner fellows,' as he calls them two lines above, the nymphs, etc.

41. **Some vanity**, some illusion produced by his art. Steevens quotes from an unprinted romance, *Emare*, "The emperour sayd on hygh, Sertes thys is a fayry, or else a *vanité*."

42. **Presently?** shall I go at once? as the word generally means in Shakespeare, not, as now, in a short time.

43. **with a twink**, in the twinkle of an eye; cp. Tennyson, *The Gardener's Daughter*, "And, ere a star can wink, beheld her there"; and *T. S.* ii. 1. 312, "That in a *twink* she won me to her love."

46. **Each ... toe**, cp. *L'Allegro*. 332. 3, "Come and trip it as you go on the light fantastic toe."

47. **mop**, grimace; for **mow**, see note on ii. 2. 9, above.

48. **no?** surely you do?

50. **Well, I conceive**. Very good, I understand your instructions.

51, 2. **Look ... true**, take care that you keep your promises: **do not ... rein**, do not indulge too freely in amorous intercourse.

52, 3. **the strongest .. blood**, are in a moment reduced to nothing by the flame of passion: **more abstemious**, in your love-making.

54. **Or ... vow!** or else we may bid adieu to the keeping of your vow: **I ... you**, I pledge myself to you.

56. **liver**, supposed to be the seat of strong passions.

57. **a corollary**, bring more than are sufficient rather than have one spirit too few for the purpose; **corollary**, lit. a present of a garland, a gratuity, additional gift, hence supernumerary, surplus, ultimately from *corolla*, a little crown.

58. **pertly**, briskly, nimbly.

59. **No ... silent!** "Those who are present at incantations are obliged to be strictly silent, 'else,' as we are afterwards told,

'the spell is marred'" (Johnson): **all eyes!** *i.e.* be all eyes, look with all your eyes, but say not a word.

60. **leas**, fields of arable land; generally meadows.

63. **stover** "(in Cambridgeshire and other counties), signifies hay made of coarse, rank grass," ... it "is likewise used as thatch for cart-lodges, and other buildings that deserve but rude and coarse coverings" (Steevens), who quotes Drayton's *Polyolbion*, "To draw out sedge and reed for *thatch* and *stover* fit."

64. **pioned and twilled brims**, this is the reading of the folios. For **pioned** editors have conjectured 'pionied' or 'peonied'; for **twilled**, 'tulip'd,' 'tilled,' 'liliated,' **pioned** has been explained as 'dug down,' and **twilled** as 'ridged or staked up.' The objection brought against **pioned** as = 'dug down' is the terribly prosaic appearance it gives to a poetical figure; against 'peonied,' that peonies do not bloom in April, or grow in marshy ground. The objection against 'peonied' has been answered by a writer in the *Edin. Review* for October, 1872, who says that by the peony here is meant the marsh marigold, which "in general growth and shape, especially in the early stage, when the full-formed bud is ripe for blowing," it so closely resembles. This flower "haunts the watery margins as the constant associate with reeds and rushes, blooms in 'spongy April,' and in common with other water flowers, is twined with sedge 'to make cold nymphs chaste crowns.' With regard to the form of the word, as found in the first folio, Shakespeare simply writes it as it was universally pronounced among those who used it." Of **twilled** the same writer says, "Twills is given by Halliwell as an older provincial word for reeds. ... The word is, indeed, still retained in its secondary application, ... to denote the fluted or rib-like effect produced on various fabrics by a kind of ridged or corded weaving. Twilled cloth might equally be described as reeded cloth. ... Twilled is, therefore, the very word to describe the crowded sedges in the shallower reaches of the Avon as it winds round Stratford." ... Knight, who believes that 'banks' means not the banks of streams, but the artificial mounds by which the flat meads and the rich leas are divided, or the natural ridges in grove and grass plot, is eloquent in defence of 'pioned and twilled,' taking the former word in the sense of 'dug down'; and the latter in that of 'mixed,' 'mingled,' 'shuffled about,' for which meaning, however, there seems but very doubtful authority. He concludes by saying, "Any one who has seen the operation of banking and ditching in the early spring, so essential to the proper draining of land, must recognize the propriety of Shakespeare's epithets." ... 'Liliated,' Steevens' conjecture, adopted by Dyce, is defended by Warton from Milton's *Arcades*, l. 97, "By sandy Ladon's *liliated* banks"; while Steevens quotes from Ovid's *Bunquet of Sense*, by Chapman,

“And cup-like *twill-plants*, strewed in Bacchus’ bowers,” adding, “if *twill* be the name of any flower, the old reading *pioned* and *willed* may stand.”

65. **spongy April**, because of the frequent showers in that month.

66. **broom-groves**. Over this word there has been almost as much controversy as over ‘pioned and twilled.’ The objections urged against it are that broom is usually a low shrub in which concealment would be difficult, and that no instance can be adduced of the word ‘grove’ being applied to shrubs by Elizabethan writers. Hanmer altered **broom** into ‘brown.’ The arguments for and against **broom-groves** will be found set out at length in Dyce’s *Gloss.* s. v.

37. **dismissed**, by the maiden he loved.

68. **lass-lorn**, forsaken by the maiden; cp. Milton’s “love-lorn nightingale,” where ‘love’ is equivalent to the object of love. **pole-clipt vineyard**, is explained by Steevens and Dyce as a vineyard in which the poles [*i.e.* that support the vines] are clipt (embraced) by the vines, ‘clip’ being often used by Shakespeare in this sense. **vineyard**, is here a trisyllable.

69. **sea-marge**, the margin or edge of the sea.

70. **Where ... air**, where you roam about to enjoy the fresh air.

71. **Whose ... I, Iris**, besides being represented as the rainbow, was the messenger of Juno.

72. **her ... grace**, *i.e.* herself, her Majesty.

74. **fly amain**, are swiftly making their way hither: **amain**, with full power; the *a-* is the A.S. prefix *on*, as in ‘*asleep*,’ ‘*afoot*,’ etc. Juno was represented of old as being drawn in her chariot by peacocks, as Venus by doves; see below, l. 94.

75. **rich**, *i.e.* in her gifts.

76. **many colour’d messenger**, Douce, quoted by Delius, compares a passage from Phaer’s translation of Virgil: “*Dame rainbow down therefore with saffron wings of dropping showers Whose face a thousand sundry hues against the sun devours, From heaven descending came.*”

78. **saffron**, orange coloured, the **wings** being the outer rays of the bow.

80. **And ... end**, almost touching the earth with either end of your bow.

81. **bosky**, “from Bosk + y; or alteration of Busky, after It. *bosco*. Consisting of or covered with bushes or underwood; full of thickets, bushy” (Murray, *Eng. Dict.*). Ceres being the goddess of husbandry, is appropriately made to talk of ‘*my bosky acres*,’ ‘*my unshrubb’d downs*,’ ‘*my proud earth*.’ **unshrubb’d**, free from

shrubs, as injurious to cultivation; **down**, hilly country, A.S. *dūn*, a hill.

82. **Rich ... earth**, you thus forming a rich scarf, etc.

83. **short-grass'd**, covered with short, fine, grass, not rank.

85. 6. **And some ... lovers**, and bestow some liberal gift upon, etc. We talk of 'settling an estate' on a person, but no longer use the phrase 'to estate on.' In *A. Y. L.* v. 2. 13, we have "estate upon," and in *M. N. D.* i. 1. 98, "estate unto."

87. **as**, for you are sure to know.

89. **dusky Dis**, black Pluto, or Hades, to whom Persephone (Proserpina) had been promised by Zeus, and who carried her off while gathering flowers on the Nysian plain in Asia.

90. **blind boy**, Cupid: **scandal'd**, scandalous, disgraceful; for the verb, cp. *Cor.* iii. 1. 44, "*Scandal'd* the suppliants of the people"; 'scandal' is lit. a snare, and then an offence, a stumbling-block.

91. **Of her society**, of having to meet her.

94. **Dove-drawn**, see note on l. 74 above. In *M. V.* ii. 6. 5, we have "Venus' pigeons" as emissaries of love. **Paphos**, the birth-place of Venus.

94. **to have done**, for the complete present see Abb. § 360.

95. **wanton charm**, spell-producing wantonness.

96. **bed-right**, most mod. edd. read 'bed-rite,' but Wright points out that "a 'right' may be paid, but a 'rite' must be performed."

97. **but in vain**, but the efforts of Venus and Cupid were in vain.

98. **hot minion**, hot-blooded darling, *i.e.* Venus; **minion**, Fr. *mignon*, darling; now always used in an opprobrious sense. **is ... again**, is gone back again, having failed to effect her purpose.

99. **wasplish-headed**, irritable, as ready to sting as a wasp, and here irritated by his failure: **his arrows**, Cupid being represented as armed with bow and arrows to shoot at the hearts of mortals; for **broke**, see Abb. § 295.

100. **Swears ... more**, will give up his practice of trying to inspire love.

101. **right out**, completely; no longer mixing himself up with love affairs; cp. above, i. 2. 41, "not out three years old."

101. **High'st ... state**, most high and stately queen; stateliness was especially attributed to Juno.

102. **gait**, carriage; cp. *Per.* v. 1. 112, "in pace another Juno."

104. **this twain**, this couple; **twain** as a subs.

105. **honour'd ... issue**: fortunate in their children.

106-10. **Honour ... you.** May honour, riches, happiness in marriage, long continuance and increase of those boons, ever rest upon you as hourly joys! Juno showers down upon you her blessings in song.

110. **Earth's increase,** the increase yielded by the earth. Malone quotes *Psalms* lxxvii. 6, "Then shall the earth yield her increase; and God, even our own God, shall bless us." **foison plenty,** plenty in abundance. Dyce and Singer insert 'and' before **foison**; others take **earth's** as a dissyllable, 'earthēs,' as in old poetry.

113. **Plants ... bowing,** fruit trees heavily laden with their fruit.

114, 5. **Spring ... harvest!** Staunton quotes *Faery Queene*, iii. 6. 42, "There is continuall spring and harvest there continuall, Both meeting at one time"; and Singer *Amos*, ix. 13, "Behold the days come, saith the Lord, that the plowman shall overtake the reaper, and the treader of grapes him that soweth seed."

117. **so,** so effectually, or, to this effect.

119. **charmingly,** says Staunton, "here imports magically, not delightfully." **May ... spirits?** may I venture to think that it is some more than earthly power that deigns to afford us such pleasures? **bold to think,** so bold as to think.

121, 2. **I have ... fancies,** I have summoned from the regions to which they are confined, which form their proper abode, to carry into effect my fanciful, fantastic, designs.

123, 4. **So rare .. Paradise.** It is doubtful whether in the first folio the word is 'wife' or 'wise'; most modern editors give 'wife.' Dyce quotes from Walker's *Crit. Exam.* i. 219 the parallel passages in *K. J.* iv. 2. 27, "So *new* a fashioned robe," and *C. E.* iii. 2. 186, "So *fair* an offered chain," and says that "So rare a wonder'd father" is equivalent to 'So *rare-wondered* a father,' i.e. a father so rare in the wonders he can perform. Staunton reads, "So rare a wonder, and a father wise Makes this place Paradise," thinking that a compliment is evidently intended to father and daughter, and noticing that in the *Passionate Pilgrim*, 41, 2, we have the rhyme of *wise* and *Paradise* in a couplet quoted in *L. L. L.* iv. 3. 72, 3.

126. **hush ... mute.** Cp. above, l. 59, "No tongue, all eyes, be silent."

128. **wand'ring,** winding about here and there; some editors retain the 'winding' of the folios.

129. **sedged crowns,** chaplets of sedge.

130. **crisp,** wrinkled, curled by the wind; cp. i. *H. IV.* i. 4. 106, where the Severn is spoken of as hiding "his *crisp* head in

the hollow bank." **your summons**, the summons sent to you ; **your**, objectively.

132. **temperate**, chaste.

134. **of ... weary**, *sc.* from the effects of the heat in August.

137. **encounter**, meet and join.

138. **footing**, dancing.

STAGE DIRECTION. *properly habited*, *i.e.* dressed in the costume of reapers. *to a strange*, etc., *i.e.* to the accompaniment of, etc. ; *heavily*, sorrowfully.

142. **avoid**, depart, vanish.

143. **This is strange**, Steevens and Dyce adopt Hanmer's insertion of 'most' before **strange**.

144. **That works him strongly**, that agitates him greatly.

145. **anger so distemper'd**, so violent, unrestrained : before **You do**, Hanmer inserts 'Why' ; Dyce, 'Sure.'

146. **in ... sort**, you appear to be agitated.

149. **foretold you**, told you beforehand ; not in the usual sense of prophesied.

154. **all ... inherit**, all who live on the earth and possess it.

155. 6. **And ... behind**, and, like this shadowy show which has now faded away, vanished, shall leave not so much as a floating vapour behind. Malone conjectured 'wreck' for **rack** ; and Dyce, who gives several instances of 'wreck' spelt 'rack,' adopts this reading on the ground that though '*the rack*' is used for clouds, vapour, no instance has been found of '*a rack*' in that sense.

157. **on**, *i.e.* of ; **little life**, so insignificant in comparison with the vastness of time.

158. **rounded**, completed, finished off.

162. **a turn ... walk**, I'll take a turn, as we say ; walk about a little.

163. **To ... mind**, to quiet my agitated thoughts. **wish**, desire your restoration to calmness.

164. **Come ... thought**, as quick as thought. I ... **thee**, referred by some editors to Ferdinand and Miranda, 'thee' being sometimes used for the plural 'you.'

165. **Thy ... to**. I am always attentive and ready to do your will, though not expressed in words ; cp. *Macb.* ii. 1. 25, "If you shall *cleave* to my consent, when 'tis, It shall make honour for you."

166. **to meet with**, to encounter, counteract ; cp. ii. *H. IV.* ii. 3. 48, "But I must go and *meet with* danger there."

167. **presented**, represented, in the masque.

168. **to have told**, for the complete present infinitive, see Abb. § 360.

170. **varlets**? "... An older spelling was *vaslet* ... for *vassalet*, the regular diminutive of O. F. *vassal*, a vassal; so that *varlet* was originally a young vassal, a youth, a stripling; hence a servant, etc.; and finally a *valet*, and a *varlet* as a term of reproach" (Skeat, *Ety. Dict.*).

171. **red-hot**, flushed, heated to redness.

173. **For breathing**, on account of its daring to breathe.

174, 5. **yet ... project**, yet, amid all their drunken antics, still keeping in mind their determination to kill you.

176. **unback'd**, that have never been ridden.

177. **Advanced**, lifted up, see note on i. 2. 408.

179. **That ... follow'd**, that they followed my music as a calf does the lowing of its mother through all difficulties.

180. **goss**, *i.e.* gorse, a prickly shrub; the same as whin or furze.

181. **Which ... shins**, which pierced their unprotected shins.

182. **filthy-mantled**, covered with a filthy coating of duck weed and scum; cp. *Lear*, iii. 4. 139, "drinks the green *mantle* of the standing pool."

184. **O'erstunk**, outdid in foulness of smell; Spedding conjectured 'fear' for 'feet,' *i.e.* by its stench made them forget their fear. **my bird**, a playful endearment.

186. **trumpery**, trash, Fr. *tromper*, to deceive. The word is now more common as an adjective, meaning 'paltry'; here the fine clothes exhibited to tempt Stephano and Trinculo. On the nom. abs. here, see Abb. § 417.

187. **stale**. "This was a stuffed bird of the species the fowler wished to decoy, and which was set up in as natural a position as possible, either before a net or in the midst of several 'springes.' By imitating the call of the passing birds, the fowler would draw their attention to the 'stale,' and as soon as they alighted near it either the net was pulled over them, or they were caught in the snares" (Harting, *Ornithology of Shakespeare*). Skeat quotes the *Faery Queene*, ii. 1. 4, "Still, as he went, he crafty *stales* did lay," and gives as the der. "M. E. *stale*, theft; hence *stealth*, deceit—A. S. *stalu*, theft,—A. S. *stelan*, to steal..."

188. **a born devil**, one whose nature was from the very first devilish; as we say, a 'born fool': **on whose ... stick**, off whom education, good breeding, glides as water off a smooth surface,

without any particle adhering; cp. *A. Y. L.* ii. 7. 97, "Yet am I inland bred and know some *nurture*."

190. **all, all lost**, Malone would read. "are all lost"; for ellipses of the verb, see Abb. § 403.

191, 2. **And as ... cankers**. "Shakespeare, when he wrote this description, perhaps recollected what his patron's most intimate friend, Lord Essex, in an hour of discontent, said of Queen Elizabeth—'That she grew old and cankered, and that her mind was become as crooked as her carcase ...'" (Malone).

193. **Even ... roaring**, so much that they shall even roar with pain: **hang ... line**, see note on l. 234, below.

195. **the blind mole**, the mole is supposed to be particularly quick of hearing; the deficiency in one organ being made up for by increased acuteness in another. Read quotes Lyly's *Euphues*, "Doth not the eagle see clearer, the vulture smell better, the *moale heare lightlyer*."

198. **played the Jack**, acted like a knave to us, but with an allusion to the Jack-o-lantern; see note on ii. 2. 6, above.

201, 2. **If I ... displeasure**, another instance of Stephano's affectation of grand language.

206. **Shall ... mischance**: shall put out of sight (*i.e.* of memory) this misfortune; a term in hawking, in which a *hood* was drawn over the eyes of the hawk until the falconer wished it to fly at its quarry; cp. *H. V.* iii. 7. 121, *R. J.* iii. 2. 14.

211, 2. **yet this ... fairy**, yet we have been brought to this pass by the fairy whom you call harmless.

213, 4. **I ... labour**, I will recover my bottle from the pond, even though in recovering it I sink over my ears in the pond; cp. *A. W.* iii. 6. 20, and Parolles' determination to 'fetch off' his drum.

217. **good mischief**, that injury to him which will be so good for us.

218. **I**, for me, for the sake of euphony after a dental, see Abb. § 209.

222. **O, king Stephano**. an allusion to the old song of which two stanzas are given in *Oth.* ii. 3. 92, etc., "King Stephen was a worthy peer," etc.

225. **we know ... frippery**. We know what to expect from, what prizes we may get from, etc. "A *frippery* was a shop where old clothes were sold... Beaumont and Fletcher use the word in this sense, in *Wit without Money*, ii. :—'As if I were a running *frippery*.' The person who kept one of these shops was

called a *fripper*" (Steevens). We now use the word only in its secondary sense of tawdry trifles.

229. **Thy grace**, falling into Calaban's obsequious language.

230, 1. **what ... luggage?** What folly is it that leads you to be so taken up with such trumpery, cumbersome, stuff? a sense in which we more freq. use 'baggage.' **Let's alone**, is altered by Theobald to 'let's along'; by Hanmer, to 'let it alone.' Steevens says that 'let's alone' may mean 'Let you and I only go to commit this murder, leaving Trinculo, who is so solicitous about the trash of dress, behind us'; Staunton, that 'let's alone' is sometimes used in the same sense as 'let's along,' *i.e.* let us go along. If the text is right, there is an ellipse of the verb.

234. **Make ... stuff**, reduce us to a pitiable condition.

235. **Mistress line**. Hunter, from the mention of 'line-grove,' in v. 1. 10, supposed that 'line' here meant the 'line-tree.' Knight points out that the word when meaning the tree is spelt with a capital; that the word is never used alone, but coupled with 'tree' or 'grove'; that the joking about losing the hair turns upon the fact that the lines for hanging clothes were hair lines (as Steevens had shown), and that Stephano, etc., were not likely to know a line-tree from an elm or a plane-tree. He also gives an illustration of a frippery, from a print dated 1587, in which the clothes for sale are shown hanging by 'line and level,' *i.e.* level on a line stretched from one point to another.

236. **Now ... line**: probably said as he tucks the jerkin under his belt.

236, 7. **now ... jerkin**. "An allusion to what often happens to people who pass the line. The violent fevers which they contract in that hot climate make them lose their hair" (Malone).

238. **Do, do**, that's right! good! that's just what I expected of you; said with jeering applause. **by line and level**, the **line** is the plumb-line by which perpendiculars are ascertained, while the **level** is an instrument to find a horizontal line. A similar metaphor is to 'speak by the card,' *Hamlet*. v. 1. 149, to speak with precision, *lit.* according to the chart or mariner's map.

242. **an ... pate**; a capital thrust, joke; **pass** being a thrust in fencing; so, *L. L. L.* v. 1. 65, "Now by the salt wave of the Mediterranean, a sweet touch, a quick *venue* of wit," 'venue' being a fencing term for a thrust, hit.

244. **lime**, *i.e.* bird lime, by which birds are snared; a stick being smeared with this lime is fixed across the nest, and the bird, having settled upon it, is unable to detach its feet; cp. *Oth.* ii. 1. 127, "but indeed my invention Comes from my pate as *bird lime* does from frize." **away ... rest**, make off with, etc.

247. **barnacles**, the Bernacle goose, which was anciently believed to be generated from the bernacle or barnacle, a shell-fish often found adhering to floating logs of wood, the timbers of ships, the sides of rocks, etc. Rolfe quotes Marston's *Malcontent*, iii. 1. 49, "any one that shall do so [*i.e.* flatter greatness] shall be sure to be like your Scotch *barnacle*, now a block, instantly a worm, and presently a great goose."

248. **villanous low**, low foreheads being accounted ugly; cp. *T. G.* iv. 4. 192, *A. C.* iii. 3. 35.

249. **lay-to ... fingers**, lend a helping hand.

251. **go to**, here an exclamation of impatience, sometimes of encouragement.

254-6. **Mountain**, etc., the names of dogs.

258. **dry**, Schmidt explains this as having reference to the flaccidity of age; it seems to me to refer rather to the racking pains in the joints which would move with greater difficulty from being deprived of the natural lubricating oil.

259. **aged cramps**, cramps such as old people are subject to.

260. **cat o' mountain**. "A term borrowed from the Spaniards, who call the animal *gatomontes*" (Douce); the catamount or puma. For the omission of the article after 'than,' in comparative sentences, see Abb. § 83, and for 'the' omitted after the prep. in **cat o' mountain**, see Abb. § 90

262. **Lies**, see note on i. 1. 15, above.

264. **at freedom**, to use as freely as you can wish.

ACT V. SCENE I.

1. **gather ... head**, is fast becoming ripe; the met. is from a boil which is nearly ready to burst; cp. *R. II.* v. 1. 58, *K. J.* iv. 1. 80.

2. **crack not**, fail not; probably from the idea of a pitcher or dish which is not cracked, and therefore holds water without leaking. We use the phrase (taken from the Greek) 'to hold water' meaning 'to be sound.' Or the idea may be of strings or cords stretched tight without giving way.

3. **carriage**, is explained by Steevens and Schmidt as load, burden. It seems to me to mean rather his way of carrying himself; time carries himself uprightly, the general sense being the same. In *M. W.* ii. 2. 179, "easing me of the *carriage*," means 'relieving me of the trouble of carrying' the bag.

4. **on the sixth hour**, close upon six o'clock.

7. **fares**, the radical idea of to *fare* is motion, progress ; so, *Par. Lost*, iv. 131, " So on he *fares* and to the border comes Of Eden " ; thence it came to mean the way in which a man gets on in the world, the sense it now bears. We say ' he fared ill ' or ' well,' *i.e.* was fortunate or the contrary ; and we use the same expression to mean that his entertainment, that which was given him to eat and drink, was good or bad. As a subs. the word is used for the price paid for conveyance, as ' carriage-fare ' ; for condition ; for food ; and for a person carried. The nearest approach to the original meaning is in impersonal phrases, such as " *it fares well with him* " ; " how *fares it* with the happy dead ? " which are similar to the phrases ' how goes it with him ? ' ' all went well with us.' For the sing. *fare* and pl. nom., see Abb. § 460.

8. **In the ... charge**, just as they were when you commanded me to confine them.

10. **line-grove**, grove of linden trees ; the orig. word was ' lind,' corrupted to ' line,' and then to ' lime ' ; but no connection with ' lime,' citron or small lemon. **weather-fends**, shelters from the weather.

11. **budge**, move, stir : **till ... release**, till you release them ; **your**, used subjectively.

12. **abide**, continue, remain ; lit. to wait for ; from a different root from ' abide ' in the sense of ' suffer for,' ' pay the penalty for.'

15. **Him that**, he whom ; see Abb. 208. The sentence as it began is not completed, but goes on " His tears," etc.

16, 7. **winter's drops**, *i.e.* melting icicles which drip off the eaves of thatched buildings (eaves of reeds) ; **eaves**, a sing. noun, A.S., *efase*, a clipt edge of thatch.

18. **affections**, feelings.

21. **a touch**, a sensation of the misery they are suffering.

23. **kind**, of the same human nature.

23, 4. **that relish ... they**, most mod. edd. follow the third folio in omitting the comma after **sharply**, when the meaning will be, ' have as keen a taste of suffering as they.' If the first and second folios are followed, **relish** will be intrans. in the sense of ' feel,' ' taste,' and **passion** will be a verb as in *T. G.* iv. 4. 172, " Madam, 'twas Ariadne *passioning* For Theseus' perjury and unjust flight." Staunton is inclined to Pope's emendation, ' passion'd,' *i.e.* endowed with the same feelings.

24. **kindler**, more after the character of human nature, but also with the idea of gentleness.

25. **their ... wrongs**, the cruel injuries they have done me ;

their, used subjectively. to the quick, to the most sensitive part of my nature; quick, living.

27. take part, side with, ally myself with.

27, 8. the rarer ... vengeance, action shows itself more noble in being virtuous than in being revengeful; mercy is nobler than revenge; rarer, more uncommon, and so more excellent.

29. drift ... purpose, that at which my purpose drove, aimed.

30. Not ... further, see note on ii. 1. 142, above.

33. Ye elves, fairies: Malone shows that much of this passage is derived from Golding's translation of the story of Medea in Ovid's *Metamorphoses*, Bk. vii.

34. printless foot, cp. *Comus*, 897, "Whilst from off the waters fleet, Thus I set my printless feet."

36. demi-puppets, half the size of puppets shown at drolleries.

37. green sour ringlets, what are still called 'fairy-rings,' circular patches in meadows, the ring being of a brighter and lighter green than the grass around it. Of old supposed to be caused by the nightly dances of the fairies, but "now known to result from the outspreading propagation of a particular mushroom, the fairy-ringed fungus, by which the ground is manured for a richer following vegetation" (Dyer, *Folk-Lore of Shakespeare*); cp. *M. W.* v. 5. 70. sour, giving the reason why the ewe not bites; for not bites, see Abb. § 305.

40. curfew, Fr. *couvre-feu*, cover fire, the bell which by order of William the Conqueror was rung at night as a signal for the extinguishing of fires. Spirits and fairies were supposed to have license to walk between 'curfew' and the first crowing of the cock; cp. *Lear*, iii. 4. 121, "This is the foul fiend Flibbertigibbet; he begins at curfew, and walks till the first cock."

41. Weak...be. Steevens's interpretation is perhaps the least unsatisfactory here, "Though you are but inferior masters of these supernatural powers, though you possess them but in a low degree."

42. mutinous, that refuse to obey any but those who have such power as mine.

46. his own bolt, the thunder-bolt, the use of which was one of Jove's special prerogatives.

47. spurs, the lateral roots of trees; cp. *Cymb.* iv. 2. 58.

50. rough magic, violent in its effects.

51-4. when...for, when I have made my last demand upon my art, which will be to call for some heavenly music to produce the effect I desire upon the senses of those for whom I employ this charm wrought by the spirits of the air, I will, etc.

58-60. **A solemn ... skull!** May a solemn air, which is the best solace to a distracted mind, cure your brains, which are now seething in your head! Malone quotes *W. T.* iii. 364, "*boil'd brains*," and Steevens, *M. N. D.* v. 1. 4, "*seething brains*." Ingleby, *Shakespeare Hermeneutics*, p. 68, would retain the reading of the folios, 'boile' or 'boil,' taking the construction to be, "cure thy brains which, now useless, boil," etc. He quotes numerous instances in Shakespeare of this ellipse of the relative pronoun, and points out that 'boil'd brains' and 'brains that boil,' are very different things. In the 'boil'd brains' of the *W. T.* "the phrase," he says, "is humorous; and otherwise inapplicable to the men whom Prospero's spell had made frantic."

62. **Holy**, just, righteous, cp. *W. T.* v. 1. 171, "You have a *holy father*"; *T. G.* iv. 2. 41, "*Holy, fair, and chaste is she*."

63, 4. **even ... drops**, so sympathetic that as soon as your eyes show tears, mine follow the example; cp. *K. J.* iii. 4. 63-7. **Fall**, trans.; see Abb. § 291.

64. **The ... apace**; the spell I had cast upon them is fast losing its effect.

67. **ignorant fumes**, fumes of ignorance which obscure the pure reason as the scum obscures liquids bright enough when it is removed.

69, 70. **a loyal ... follow'st**, a loyal follower of him to whom you give your service; for **sir**, gentleman, cp. *W. T.* iv. 4. 372, "O hear me breathe my life Before this ancient *sir*." In *Lear*, ii. 4. 79, the word is used contemptuously, "That *sir* which serves and seeks for gain."

70, 1. **I will ... deed**, I will fully requite both by word and deed the virtues you have displayed. **Home**, adv., thoroughly.

73. **a furtherer ... act**, one who has helped in, furthered, the act.

74, 5. **Thou ... mine**, you are punished for it now, Sebastian. You, my own flesh and blood, my own brother, etc. Dyce follows Theobald in reading, "Thou art punished for't now, Sebastian, flesh and blood," *i.e.* in the whole man.

76. **remorse ... nature**, pity and natural feelings; perhaps a hendiadys for 'natural pity'; **remorse**, as usually in Shakespeare, for pity, not regret for past misdeeds.

77. **inward pinches**, stings of conscience, to which "thou art pinched for't," l. 75. refers.

80-2. **and the ... muddy**. Their understanding had ebbed to its lowest point; but the tide is turning, and will soon be at the full; overflowing with bright waves the shore of reason now foul and muddy for want of its (reason's) flood: **reason-**

able shore = shore of reason. Shakespeare perhaps had in his mind the dialogue he had put into the mouths of Sebastian and Antonio, ii. 1. 212-9.

82, 3. **Not one ... me:** *i.e.* there is not one of them that yet sees me (their vision being still clouded), or would recognize me, if he did.

85. I ... **me,** I will put off my magic garment; **me,** reflexive; cp. *W. T.* iv. 4. 648, "therefore *discase thee* instantly."

85, 6. **and myself ... Milan:** and show myself in that likeness which I bore when formerly I was duke of Milan.

90. **when ... cry,** *i.e.* at night; Capell puts a full stop after **couch,** and Theobald would alter **summer** into 'sunset.' Both changes are bad. Owls do not **cry** in summer only, and **after summer** means 'in pursuit of summer.' The roughness of winter is, as Warburton says, "represented by Shakespeare as disagreeable to fairies," and bats become torpid in winter; there is therefore good reason why both should fly in pursuit of summer.

95. **Why ... Ariel!** Well done, my delicate Ariel! I ... **thee,** I shall miss your ministrations.

96. **so, so,** said in thanks, as Ariel helps him to exchange his magic garment for those he wore when he was 'Milan.'

99, 100. **the master ... place,** when you have awakened the master and the boatswain, compel them to come here; for the part. used with the nom. abs. see Abb. § 376.

102. **drink the air,** fly with all swiftness; Steevens compares "devour the way," ii. *H. IV.* i. 1. 47.

108. **living prince,** *i.e.* a prince of flesh and blood, not a mere phantom.

111. **Whether.** On *K. J.* i. 1. 75, the Camb. Edd. remark as to the common contraction of 'whether' into 'whe'r,' "As we do not contract the words 'either,' 'neither,' 'mother,' 'brother,' 'hither,' 'thither,' etc. when pronounced in the time of a monosyllable, so we abstain from contracting 'whether,' especially as such contraction might cause ambiguity in the sense."

112. **Or ... me,** or some unsubstantial and unearthly being brought here to mislead me; for **abuse** = deceive, cp. *M. A.* v. 2. 100, "The Prince and Claudio mightily *abused.*"

114. **as ... blood,** as though it belonged to some being constituted of, etc.

115, 6. **The affliction ... me,** the distraction of my mind, with which I was possessed as by a fit of madness, begins to grow less.

116, 7. **this ... story,** if there is any reality in all this, the story which you will have to relate, will be a very strange one; cp. Gonzalo's words below, ll. 122, 3.

118. **Thy ... resign**, it having been made tributary to him by Antonio in return for the aid he lent in expelling Prospero.

119. **Thou pardon**, i.e. that you should pardon the wrongs done by him; **my**, used subjectively: **how should**, how can it be that, etc.

121, 2. **Let me ... confined**. Let me embrace you who are old and venerable, and whose honour is without measure or limit.

122, 3. **Whether ... swear**, whether things really are as they appear to me, or whether I am still under the some hallucination, I cannot be sure.

124. **Some ... isle**. "This is a phrase adopted from ancient cookery and confectionery. When a dish was so contrived as to appear unlike what it really was, they called it *subtlety* ." (Steevens). Cf. B. and F., *The Double Marriage*, v. 1, "Where are the marchpanes, The custards double-royal and *the subtilties*?"

125. **Believe ... certain**, believe in what are realities.

126. **so minded**, so disposed.

127. **pluck ... you**, call down his anger on you; cp. *R. II.* ii. 1. 205, "You *pluck* a thousand dangers on your heads."

128. **justify ... traitors**, prove you to be traitors, with reference to their conspiracy in ii. 1; cp. *Cymb.* iv. 2. 79, "More particulars Must *justify* my knowledge"; *W. T.* i. 2. 278, *Per.* v. 1. 219.

131. **Would ... mouth**, the mere word **brother** as applied to you would pollute my mouth.

132. **all of them**; nay, not merely your one greatest fault, that of expelling me, but *all* your faults; the fourth folio reads 'faults,' which Dyce adopts. **require**, demand.

133. **perforce**, whether you like it or no.

136. **three ... since**. Steevens says that Shakespeare in writing *The Tempest* was determined to show the critics that though he often disregarded the unity of time, as in the *Winter's Tale*, he, as well as Ben Jonson and others, "could write a play within all the strictest laws of regularity when he chose to load himself with the critic's fetters."

139. **I am ... it**, for this ungrammatical remnant of ancient usage, see Abb. § 230.

142, 3. **of whose ... aid**, by whose (patience's) gentle kindness I have her help which enables me to bear my loss with entire resignation; **sovereign**, cp. i. *H. IV.* i. 3. 57, "telling me the *sovereign'st* thing on earth Was parmiccetti for an inward bruise."

145. **As ... late**; my loss is as great as yours, and as recent: for **supportable**, Steevens, to mend the metre, would read

'portable,' which we have in this sense in *Lear*, iii. 6. 115, *Macb.* iv. 3. 89. On the position of **supportable** and **much weaker** see Abb. § 425.

147. **call**, summon up.

149. **that they**, would that they could have married each other, and have been alive in Naples as king and queen.

150-2. **that they ... lies**, *i.e.* if it had been possible that by my death they should be, etc., I would gladly have taken my son's place in his grave at the bottom of the sea: for the subjunctive used optatively, see Abb. § 364.

153-7. **I ... breath**, I see that these lords are so wonder-struck at this meeting that, in their distrust of it, they make away with their reason, and can scarcely believe that what they see is a reality, that the words they speak are natural breath. Malone records an anonymous conjecture, 'these' for **their**, which Capell adopts, and Dyce thinks not improbable. "The lords," says Malone, "had no doubt concerning themselves. Their doubts related only to *Prospero* whom they at first apprehended to be some 'enchanted trifle to abuse them.' They doubt... whether what they see and hear is a mere illusion; whether the person they behold is a living mortal, whether the words they hear are spoken by a human creature." For **admire** = wonder, cp. *T. N.* iii. 4. 165.

158. **Been justled**, been thrust out of; see note on iii. 2. 99.

160. **Which ... who**, for **which** preceding **who**, see Abb. § 266.

163. **For ... day**, for it is a story that will take many days to relate completely; it cannot be told at a single sitting.

168, 9. **My ... thing**, in return for my dukedom, which you have restored to me, I will give you that which will make up for its surrender.

170, 1. **At ... dukedom**, or at all events will surprise you by a discovery which will satisfy you as fully as the restoration of my dukedom satisfies me.

173. **for ... world**, for any consideration.

174, 5. **Yes, ... play**; yes, you might; and I love you so dearly that if you disputed with me even for such a stake as a score of kingdoms, I should call it fair play, though it were not.

175, 6. **If this ... Island**, *i.e.* if it should disappear as suddenly as the illusions to which I have been subjected since I have been on this island.

183. **new**, *i.e.* to her experience, as *Prospero* says in answer.

186. **Your ... hours**, your acquaintance cannot, at the outside, be of more than three hours' standing.

193. **renown**, frequent mention and praise.

194. **6. of whom ... me**, who is my father as having a second time given me life, and doubly my father by her union with me.

196. **I am hers**, her father in the same way.

199, 200. **Let us ... gone**. Cp. *K. J.* v. 7. 110, 1, "O, let us pay the time but needful woe, Since it has been beforehand with our griefs"; **heaviness**, a load of sorrow.

203. **chalk'd forth**, marked out.

205. **Was Milan**, *i.e.* the duke, Prospero.

207, 8. **set it ... pillars**, engrave in letters of gold upon pillars of stone, marble, etc., the fact that "in one voyage," etc.

211. **Prospero ... dukedom**, *i.e.* by restitution being made.

213. **when ... own**, when no man was master of himself.

214. **his heart**, the heart of any one who does not, etc.

216. **here is more**, on the plural after "there is," etc., see Abb. § 335.

217. **I prophesied**, see above, i. 1. 54, 5.

218. **blasphemy**, abstr. for concr. as above, i. 2. 367, 'malice,' and below, i. 241, 'diligence.'

219, 20. **That ... land?** Have not you, who by your oaths while at sea drove all mercy overboard, a single oath for the land? Are you afraid to open your lips now?

223. **Which ... split**, which only three hours ago we believed and declared to be wrecked; for **glasses**, see note on i. 2. 240.

226. **My ... spirit!** Bravo! my ingenious, clever, spirit.

230. **dead of sleep**, dead asleep; Abbott (§ 168) takes **of** as = as a consequence of.

232. **but even now**, only a moment ago; for **even** see Abb. § 38. **several**, distinct.

235. **straightway**, ... **liberty**, no sooner awake than we found ourselves at liberty.

236. **in ... trim**, perfectly rigged, not a spar or rope injured: Schmidt takes 'freshly' as "in an unimpaired state"; it seems to me rather to mean 'anew,' 'again,' as in *M. M.* i. 2. 175.

238. **Capering ... her**: jumping for joy at seeing her in that state. **on a trice**, suddenly: "The whole phrase is borrowed from Spanish. —Span. *trís*, noise made by the breaking of glass; also, a trice, an instant; *venir en un trís*, to come in an instant; *estar en un trís*, to be on the verge of (Neuman)...Wedgewood well compares the Lowland Scotch, *in a crack*"... (Skeat, *Ety. Dict.*).

240. **moping**, in a dull, stupefied state; "*mope*, the same word as *mop*, to grimace...—Du. *moppen*, to pout; whence to grimace

or to sulk" ... (Skeat, *Ety. Dict.*). **was ... done?** have I acted according to your instructions?

241. **my diligence.** See note on l. 218, above.

243, 4. **more ... of,** more than ever was brought about by natural means; **conduct,** for 'conductor,' as in *R. II.* iv. 1. 157, "I will be his *conduct.*"

244, 5. **some ... knowledge,** something above human reason must set right, make intelligible to us, what we have experienced.

246, 7. **Do not ... business;** do not worry your brains by dwelling on, hammering at (as we say colloquially), the, etc. So, *Hamlet.* iii. 1. 182, "*Whereon* his brains still *beating* puts him thus From fashion of himself."

247-50. **at pick'd ... accidents,** at a chosen moment of leisure, which we may expect to have shortly, I in private will give you such explanation of everything that has happened that it shall no longer seem strange to you, but quite in accordance with probability; for **every these,** see Abb. § 12.

251. **of . well,** of each thing *as being* well.

255. **odd,** stray.

256, 7. **Every ... himself.** Stephano comes in drunk, and parodies the proverb, "Every man for himself and God for us all": for all ... **fortune,** so, *T. N.* ii. 5. 27, Malvolio says, "'tis but fortune; *all is fortune.*"

257. **Coragio,** be of good cheer, my blustering monster! (*Coragio,* Ital. : **bully,** "a cant word in Shakespeare's time. See *M. W.* i. 3. 6, 'Discard *bully* Hercules; cashier: let them wag; trot, trot.'") (Wright).

259. **If ... head,** if I see rightly; he calls his eyes **spies,** observers.

262. **fine,** finely dressed; Calaban had not before seen him in his ducal robes.

266. **Is ... fish,** is plainly a fish, and therefore, no doubt, for sale.

267, 8. **Mark ... true,** notice but the dresses (the stolen apparel) of these men, and then say whether they are honest men or thieves. **This,** as for this.

270. **control ... moon,** a power ascribed from early times to witches.

271. **And ... power.** "Works the same effects as the moon without the aid of her power, exercises the command of the moon without being empowered to do so; usurps her authority" (Malone). Staunton explains **without** as beyond, which seems better.

273. For ... one; I say *demi*-devil, for he is not even a pure devil, but a mongrel, begotten of Sycorax by a devil.

279. *reeling ripe*, so drunk that he reels in his walk; so, Tennyson, *Will Waterproof's Lyrical Monologue*, l. 74, "Half mused or *reeling ripe*;" Rolfe compares "weeping-ripe," *L. L. L.* v. 2. 274, and "sinking-ripe," *C. E.* i. l. 78.

280. *this ... 'em?* Warburton, who for *liquor* would read *'licir*, *i.e.* elixir, points out that *this* is an allusion to the *grand Elixir* of the alchemists, which they pretended would restore youth and confer immortality. *This*, as they said, being a preparation of gold, they called *Aurum potabile*. He also quotes from Fletcher's *Chances*, iv. 3—"Duke. Is she not drunk too? *Wh.* A little *gilded o'er*, sir, Old sack, old sack, old sack, boys!"

282-4. I have ... *fly-blowing*. "This pickle alludes to their plunge into the stinking pool; and *pickling* preserves meat from *fly-blowing*" (Steevens).

286. a *cramp*, a mere mass of cramps; cp. 'a disease,' ii. 2. 3.

288. a *sore one*, *i.e.* (1) a bad, cruel, one, and (2) one sore in his bones; for the quibble, cp. ii. *H. VI.* iv. 7. 9, "Mass, 'twill be *sore* law then, for he was thrust in the lip with a spear, and it is not whole yet."

289. *This is .. as*, for the omission of 'as' in the primary clause see Abb. § 276.

290. *disproportion'd*, ill-formed.

291. *sirrah*, sir; frequently, but not always, used in a contemptuous way; even women were sometimes addressed by the term.

292. *as you look*, if you hope.

295. *grace*, pardon.

296, 7. *this drunkard ... this dull fool*, both referring to Stephano.

298. *luggage*, see note on iv. l. 231, above.

302. I'll *waste*, cause to pass; cp. *M. V.* iii. 4. 12.

305. *particular*, several; *gone by*, bygone.

308. *nuptial*, Shakespeare seems always to have used this word in the sing., though he used 'funerals,' where we should say 'funeral.'

310. *retire me*, 'me' reflexive.

311. *Every ... grave*, shall be about death, a preparation for it.

313. *Take*, captivate; we still talk of 'taking looks,' 'a taking manner.' I'll *deliver all*, I will relate all; see note on ii. l. 45, above.

315. **that ... catch**, that shall bring you up with.
317. **charge**, commission.
318. **Please ... near**. Inviting them to accompany him to his cell ; and so retiring from the stage.

EPILOGUE.

Rolfe points out that the prologues and epilogues were generally written by others than the authors of the plays, and agrees with Grant White in thinking that this epilogue in which the thoughts are "poor and commonplace," and the rhythm "miserable and eminently un-Shakespearian," bears internal evidence of being no exception to the rule.

3. **Which ... faint** ; and that is but very little.
10. **With ... hands**. "By your applause. Noise was supposed to dissolve a spell. So twice before in this play [iv. 1. 59], 'No tongue ! all eyes ! be silent' ; [iv. 1. 127], 'hush, be mute, Or else *our spell is marred*.' ... (Johnson).
13. **want**, lack, am without.
14. **Spirits**, a monosyllable.
- 15, 6. **And ... prayer**. "This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them" (Warburton).
17. **pierces**, penetrates.
18. **Mercy itself** "the divine Mercy" (Rolfe).
19. **would ... be**, desire, hope, to be.

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