

THE MASQUE

IRIS appears.

Iris. Ceres, most bounteous lady, thy rich leas
 Of wheat, rye, barley, vetches, oats, and pease;
 Thy turfy mountains, where live nibbling sheep,
 And flat meads thatched with stover, them to keep:
 Thy banks with pionéd and twilléd brims,
 Which spongy April at thy hest betrimms—
 To make cold nymphs chaste crowns; and thy
 broom-groves,
 Whose shadow the dismisséd bachelor loves,
 Being lass-lorn; thy pole-clipped vinëyard;
 And thy sea-marge, sterile and rocky-hard,
 Where thou thyself dost air—the queen o'th' sky,
 Whose watry 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:

[Juno's car appears in the sky

Approach, rich Ceres, her to entertain.

Enter CERES.

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

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

Ceres.

Tell me, heavenly bow,

If Venus or her son, as thou dost know,
Do now attend the queen? since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandalled company
I have forsworn.

Iris. Of her society
Be not afraid: I met her deity
Cutting the clouds towards Paphos; and her son
Dove-drawn with her: here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-rite shall be paid
Till Hymen's torch be lighted: but in vain
Mars's hot minion is returned again—
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows
And be a boy right out.

JUNO alights from her car.

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

Juno. How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honoured 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.

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

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

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

Ferdinand. Let me live here ever—
So rare a wondred father and a wise
Makes this place Paradise.

‘JUNO and CERES whisper, and send IRIS on employment’

†*Miranda.* Sweet now, silence:
Juno and Ceres whisper seriously.

Prospero. There’s something else to do: hush, and
be mute,
Or else our spell is marred.

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

‘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.’*

Prospero [to himself]. I had forgot that foul conspiracy
Of the beast Caliban and his confederates

Against my life: the minute of their plot
Is almost come: [*to the spirits*] Well done! avoid: no more.

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

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

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

Our revels now are ended... These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,

And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,

The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,

And, like this insubstantial pageant faded,

Leave not a rack behind: we are such stuff

As dreams are made on; and our little life

Is rounded with a sleep... Sir, I am vexed.

Bear with my weakness, my old brain is troubled:

Be not disturbed with my infirmity.

If you be pleased, retire into my cell,

And there repose. A turn or two I'll walk,

To still my beating mind.

Ferdinand, Miranda [*retiring*]. We wish your peace.

Prospero. †Come with a thought; I think thee,

Ariel: come.

ARIEL appears.

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

Prospero.

Spirit...

We must prepare to meet with Caliban.

Ariel. Ay, my commander, when I presented Ceres,

I thought to have told thee of it, but I feared

Lest I might anger thee.

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

Ariel. I told you, sir, they were red-hot with drinking—
So full of 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 unbacked colts they pricked their ears,
Advanced their eyelids, lifted up their noses,
As they smelt music. So I charmed their ears
That calf-like they my lowing followed, through
Toothed briers, sharp furzes, pricking goss, and thorns,
Which entred their frail shins: at last I left them
I'th' filthy mantled pool beyond your cell,
There dancing up to th' chins, that the foul lake
†O'er-stunk their feet.

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

Ariel. I go, I go.

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

ARIEL returns 'loaden with glistering apparel, etc.'

Come, hang them on this line.

ARIEL hangs the garments on a tree. *PROSPERO* and *ARIEL* remain invisible. 'Enter *CALIBAN*, *STEPHANO*, and *TRINCULO*, all wet.'

Caliban. Pray you, tread softly, that the blind mole may
Not hear a foot fall: we now are near his cell.

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

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

Stephano. So is mine....Do you hear, monster? If I should take a displeasure against you: look you. [*drawing a knife*

Trinculo. Thou wert but a lost monster.

Caliban [*grovelling*]. 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 hushed as midnight yet.

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

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

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

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

Caliban. Prithee, my king, be quiet,...[*crawling up to the cave*] Seest thou here,

This is the mouth o'th' 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.

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

Trinculo [*spies the apparel on the lime-tree*]. O King Stephano, O peer! [*seizes a gown*] O worthy Stephano, look what a wardrobe here is for thee!

Caliban. Let it alone, thou fool—it is but trash.

Trinculo. O, ho, monster: [*donning the gown*] we know what belongs to a frippery. O King Stephano! [*capers*

charco(?)

Age o' linn mal

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

Trinculo. Thy grace shall have it. [*he doffs it ruefully*]

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

Stephano. Be you quiet, monster. Mistress line, is not this my jerkin? [*putting it on*] Now is the jerkin under the line: now jerkin you are like to lose your hair, and prove a bald jerkin.

Trinculo [*shivering*]. †Do-de...We steal by line and level, an't like your grace.

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

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

Caliban. I will have none on't: we shall lose our time,
And all be turned to barnacles, or to apes
With foreheads villainous low.

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

Trinculo. And this.

Stephano. Ay, and this. [*they load him*]

'A noise of hunters heard. Enter divers spirits, in shape of dogs and hounds, hunting them about; PROSPERO and ARIEL setting them on.'

Prospero. Hey, Mountain, hey!

Ariel. Silver...there it goes, Silver!

Prospero. Fury, Fury...there, Tyrant, there...hark, hark!

[*Caliban, Stephano and Trinculo are driven out*

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

Ariel. Hark, they roar.

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

[5. 1.] *They enter the cave and return, after a short pause;*
PROSPERO 'in his magic robes.'

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

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

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

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

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

Prospero. Dost thou think so, spirit?

Ariel. Mine would, sir, were I human.

Prospero. And mine shall....

Hast thou—which art but air—a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish, all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to th' quick,
Yet, with my nobler reason, 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further: Go, release them, Ariel.
My charms I'll break, their senses I'll restore,
And they shall be themselves.

Ariel. I'll fetch them, sir. [*vanishes*]

Prospero [*traces a magic circle with his staff*]. Ye elves
of hills, brooks, standing lakes and groves,
And ye, that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back: you demi-puppets, that
By moonshine do the green-sour ringlets make,
Whereof the ewe not bites: and you, whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew,—by whose aid,
Weak masters though ye be, I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt: the strong-based promontory
Have I made shake, and by the spurs plucked up

The pine and cedar....graves, at my command,
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art....But this rough magic
 I here abjure: and, when I have required
 Some heavenly music—which even now I do—

[*lifting his staff*]

To work mine end upon their senses, that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book.

[*'solemn music'*]

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

A solemn air, and the best comforter [to Alonso]
 To an unsettled fancy, cure thy brains—
 Now useless boil within thy skull: there stand,
 For you are spell-stopped....
 Holy Gonzalo, honourable man,
 Mine eyes, e'en sociable to the show of thine,
 Fall fellowly drops...The charm dissolves apace,
 And as the morning steals upon the night,
 Melting the darkness, so their rising senses
 Begin to chase the ignorant fumes that mantle
 Their clearer reason....O good Gonzalo,
 My true preserver, and a loyal sir
 To him thou follow'st; I will pay thy graces
 Home, both in word and deed...Most cruelly
 Didst thou, Alonso, use me and my daughter:
 Thy brother was a furtherer in the act—
 Thou art pinched for't now, Sebastian....Flesh and blood,

You, brother mine, that entertained ambition,
 Expelled remorse, and nature—who, with Sebastian,
 (Whose inward pinches therefore are most strong)
 Would here have killed your king—I do forgive thee,
 Unnatural though thou art... Their understanding
 Begins to swell, and the approaching tide
 Will shortly fill the reasonable shores
 That now lie foul and muddy: not one of them
 That yet looks on me, or would know me: Ariel,
 Fetch me the hat and rapier in my cell.

[Ariel flits to the cave

I will discase me, and myself present
 As I was sometime Milan: quickly spirit,
 Thou shalt ere long be free.

Returning 'ARIEL sings, and helps to attire him.'

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

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

Prospero. Why, that's my dainty Ariel: I shall miss thee,
 But yet thou shalt have freedom: so, so, so....

[as Ariel attires him

To the king's ship, invisible as thou art—
 There shalt thou find the mariners asleep
 Under the hatches: the master and the boatswain
 Being awake, enforce them to this place;
 And presently, I prithee.

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

Gonzalo. All torment, trouble, wonder, and amazement

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

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

Alonso. Whe'er thou beest 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,
Th'affliction of my mind amends, with which
I fear a madness held me: this must crave—
An if this be at all—a most strange story....
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs...But how should Prospero
Be living, and be here?

Prospero [to Gonzalo]. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measured or confined.

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

Prospero. You do yet taste
Some subilties o'th'isle, that will not let you
Believe things certain: Welcome, my friends all—
[*aside to Sebastian and Antonio*] 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.

Sebastian [aside to Antonio]. The devil speaks in him...

Prospero. No...
For you—most wicked sir—whom to call brother

Would even infect my mouth, I do forgive
Thy rankest faults—all of them; and require
My dukedom of thee, which, perforce, I know,
Thou must restore.

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

Prospero. I am woe for't, sir.

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

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

Alonso. You the like loss?

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

Alonso. A daughter?

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

Prospero. In this last tempest....I perceive these lords
At this encounter do so much admire
That they devour their reason, and scarce think
†Their eyes do offices of truth...These words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain,
That I am Prospero, and that very duke

Which was thrust forth of Milan, who most strangely
 Upon this shore, where you were wracked, 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: [*with his hand on the curtain
 of the cave*] 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
 As much as me my dukedom.

*'Here PROSPERO discovers FERDINAND and MIRANDA,
 playing at chess.'*

Miranda. Sweet lord, you play me false.

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

Miranda. †Yet, for a score of kingdoms you should
 wrangle,
 And I would call it fair play.

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

Sebastian. A most high miracle!

Ferdinand. Though the seas threaten, they are merciful—
 I have cursed them without cause. [*he kneels*]

Alonso [*embracing him*]. Now all the blessings
 Of a glad father compass thee about:
 Arise, and say how thou cam'st here.

Miranda. O, wonder!
 How many goodly creatures are there here!
 How beauteous mankind is! O brave new world,

That has such people in't!

Prospero [*smiling sadly*]. 'Tis new to thee.

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

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

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

Prospero. There, sir, stop.
Let us not burden our remembrance with
A heaviness that's gone.

Gonzalo. I have inly wept,
Or should have spoke ere this...Look down, you gods,
And on this couple drop a blesséd crown;
For it is you that have chalked forth the way
Which brought us hither.

Alonso. I say 'Amen,' Gonzalo.

Gonzalo. Was Milan thrust from Milan, that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars: 'In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife,
Where he himself was lost...Prospero his dukedom,

In a poor isle...and all of us, ourselves,
When no man was his own.'

Alonso [to *Ferdinand and Miranda*]. Give me your hands:
Let grief and sorrow still embrace his heart,
That doth not wish you joy.

Gonzalo.

Be it so, Amen.

'Enter *ARIEL* with the *MASTER* and *BOATSWAIN*
amazedly following.'

O look sir, look sir, here is more of us...
I prophesied, if a gallows were on land,
This fellow could not drown: [to the *Boatswain*] Now,
blasphemy,
That swear'st grace overboard, not an oath on shore?
Hast thou no mouth by land?
What is the news?

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

Ariel [at *Prospero's ear*]. Sir, all this service
Have I done since I went.

Prospero.

My tricky spirit!

Alonso. These are not natural events—they strengthen
From strange to stranger: say, how came you hither?

Boatswain. If I did think, sir, I were well awake,
I'd strive to tell you...We were dead of sleep,
And—how we know not—all clapped under hatches,
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And mo 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.

Ariel [at *Prospero's ear*]. Was't well done?

Prospero. Bravely, my diligence,—thou shalt be free.

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

Prospero. Sir, my liege,
 Do not infest your mind with beating on
 The strangeness of this business. At picked leisure,
 Which shall be shortly single, I'll resolve you—
 Which to you shall seem probable—of every
 These happened accidents: till when, be cheerful
 And think of each thing well....[*to Ariel*] Come
 hither, spirit.

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

'*Enter ARIEL, driving in CALIBAN, STEPHANO,
 and TRINCULO, in their stolen apparel.*'

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

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

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

Sebastian. Ha, ha!

What things are these, my lord Antonio?
Will money buy 'em?

Antonio. Very like: one of them
Is a plain fish, and no doubt marketable.

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

Caliban. I shall be pinched to death.

Alonso. Is not this Stephano, my drunken butler?

Sebastian. He is drunk now; where had he wine?

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

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

Sebastian. Why, how now, Stephano?

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

Prospero. You'd be king o'th'isle, sirrah?

Stephano. I should have been a sore one then.

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

[*pointing at Caliban*

Prospero. He is as disproportioned in his manners
As in his shape: Go, sirrah, to my cell.
Take with you your companions: as you look
To have my pardon, trim it handsomely.

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

Prospero. Go to, away.

Alonso. Hence—and bestow your luggage where you
found it.

Sebastian. Or stole it rather.

[*Caliban, Stephano and Trinculo slink off*]

Prospero. Sir, I invite your Highness and your train
To my poor cell: where you shall take your rest
For this one night, which—part of it—I'll waste
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 solémnizéd—
And thence retire me to my Milan, where
Every third thought shall be my grave.

Alonso. I long
To hear the story of your life; which must
Take the ear strangely.

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

They all enter the cave: the curtain falls behind them.

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 pardoned the deceiver, dwell
In this bare island, by your spell.
But release me from my bands,
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please: Now I want
Spirits to enforce...art to enchant—
And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults....

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

THE COPY USED FOR *THE TEMPEST*, 1623

There is no Quarto for *The Tempest*; and there seems good reason to suppose that the 'copy' for the Folio text was author's manuscript which had served as prompt-copy in the theatre. Prompt-copy in that age, however, might have a long history; and the condition of the Folio text appears to show that the *Tempest* MS had seen many changes before it reached the printer's hands. Something of the character of these changes may be gathered from a consideration of the following points:

(i) The traces of rhymed couplets at 3. 1. 24-5, 29-30; 3. 3. 32-3, 49-51, and elsewhere, together with the doggerel at 3. 2. 77-8 suggest that when Shakespeare took up *The Tempest* late in his career he had an old manuscript to go upon, possibly an early play of his own, which may have been related to the original of *Die Schöne Sidea*, a sixteenth century German drama with a kindred theme.

(ii) The received text has been clearly abridged, and abridged in the main by Shakespeare himself. The signs of this abridgment are many. *The Tempest* is the shortest text but two in the canon. Broken lines abound in it, as do passages of incorrect verse-lining—a sure sign of marginal alteration in a good text. The unsystematic mingling of verse and prose, e.g. in the wreck-scene and the Stephano scenes, point to the same conclusion, as also do characters like Antonio's son, who is referred to as being in the wreck but does not appear on the island, Francisco who appears, though seemingly by accident rather than design, and Trinculo who, though styled a 'jester' in the Folio 'names of the actors,' does very little to support this title, except to be called 'patch' and 'pied ninny' at one point. Perhaps however the

clearest indication of all is the immense second scene, which comprises almost a quarter of the whole play. Most of this scene is taken up with an account of events which we may assume provided material for pre-wreck scenes in the earlier version. *The Tempest* is, indeed, remarkable in having three separate expositions: the story of Prospero and Miranda before they reached the island; the story of Sycorax, Caliban and Ariel; and in 2. 1. the story of Claribel and the African voyage. The threefold difficulty is tackled by Shakespeare with consummate skill; but the expositions are there, and they tell their own tale. At some stage of its evolution *The Tempest* was in all likelihood a loosely constructed drama, like *A Winter's Tale* and *Pericles*.

(iii) In one section of the play (i.e. 1. 2. 187-321), the abridgment is distinctly cruder and more drastic than elsewhere. The 'cuts' sometimes leave the sense obscure and tend to occur in the middle of speeches, while there are passages of verse which are both metrically and dramatically open to serious question.

(iv) The stage-directions of *The Tempest* possess a beauty and elaboration without parallel in the canon. They bear the unmistakable impress of the master's hand; but their presence suggests that the master himself did not contemplate personal supervision of the production for which they were written. Shakespeare retired to Stratford in 1611 and the abridgment may therefore have been carried through in his study at New Place.

(v) Lastly the Masque, which we can with certainty date early 1613 or Christmas 1612, appears to be an after-thought inserted into act 4 when the play had already taken final shape under Shakespeare's hand. Note: (1) 4. 1. 114-15,

Spring come to you, at the farthest,
In the very end of harvest!

'Spring' here is clearly a veiled reference to the 'offspring' of the royal marriage (cf. 'issue' l. 105), since

nine months from the beginning of 1613 takes us to 'the very end of harvest.' (2) The Nymphs and Reapers (cf. the dances, *Wint.* 4. 4.) seem originally to have been intended to enter directly after Ariel's words—

Each one, tripping on his toe,
Will be here with mop and mow.—

which announce the immediate advent of dancers; note too Prospero's command 'incite them to quick motion' l. 39. Ll. 48-138 are therefore presumably all additional matter. (3) The introduction of the Masque strained the resources of the King's men, as regards speaking parts; Ariel has to play Ceres (ll. 167-9), which means a double change of costume. (4) This in turn strained the dramatic structure of the scene, since Ariel must have time to change. (5) He is allowed 25 lines in which to don his Ceres dress; the interval being filled up partly by 'soft music' and the Iris speech, partly by making Prospero repeat the warning against pre-nuptial incontinency, already much better expressed in ll. 15-23. Note also that the delay is inconsistent with Prospero's command 'Ay: with a twink.' (6) Taking the entry of the Reapers as the exit of Ceres, we have a dance and 22 lines before Ariel returns in his own costume. Once again there is undramatic delay, since it is absurd that Prospero should pause to utter an irrelevant philosophical rhapsody when he is evidently in great haste 'to prepare to meet with Caliban.' However, even in the original, he had to dismiss the lovers; and it is noticeable that ll. 158-60 are a direct rejoinder to Ferdinand's words at 143-4, and that 'Sir, I am vexed' *completes* the line 'That works him strongly*.'

* On the foregoing topic readers may be referred to F. G. Fleay, *Life of Shakespeare*, pp. 249-50 and W. J. Lawrence, *The Masque in The Tempest* (Fortnightly Review, June 1920), the latter reaching our hands when this volume was already in type.

Since the main purpose of the notes accompanying the present edition is to bring new textual facts to light rather than to formulate theories, there will be no attempt here to frame a hypothetical history of the *Tempest* MS in order to explain the phenomena noted above. Uncertainty as to the genuineness of an important piece of external evidence would in any event render such an attempt hazardous; for, while we know that *The Tempest* was performed at Court during the winter of 1612-13 in connexion with the festivities preceding the marriage of the Princess Elizabeth to the Elector Palatine, the entry in the Revels Accounts recording an earlier Court performance on Nov. 1, 1611 is still tainted with suspicions of forgery, though its authenticity has recently been defended with great force (v. pp. xlv, 109). One point, however, may legitimately be insisted upon. The crudity of the abridgment in the second section of act I scene 2 is the most striking bibliographical feature of the *Tempest* text; and students may well ask themselves (*a*) whether it is not connected with the introduction of the Masque, which would naturally involve curtailment somewhere else; and if so (*b*) whether Shakespeare can be held responsible for it. It should be noted in this connexion that the famous epilogue to the Masque, beginning 'Our revels now are ended' (4. I. 148-58), though dramatically inappropriate in the text as it stands and clumsily linked up with what precedes (v. note 4. I. 146), is undoubtedly by Shakespeare, and Shakespeare at his very best.

Such are the chief problems of the *Tempest* text. It will be convenient, in conclusion, to bring together, in the form of a scene by scene examination of the original edition, the bibliographical evidence for the abridgment and revision referred to in §§ ii and iii above.

Act one, scene one. Probably a verse-scene in the original unrevised play. Ll. 59-65 arranged as verse in F.;

and seven other verse-lines have been recovered, partly by expanding contractions.

Act one, scene two. This long scene falls dramatically into four clearly marked sections; and it is very significant that bibliographical disturbance is almost entirely confined to one of them. In § *a* (Dialogue between Prospero and Miranda, ll. 1-186) there is a single broken line, i.e. 159; in § *c* (the Caliban episode, ll. 322-75) we have broken lines at 325, 349, 350, and incorrectly divided verse at 362-3; in § *d* (the Ferdinand episode, ll. 375-506) there are no bibliographical peculiarities at all. But matters are very different in § *b* (Dialogue between Prospero and Ariel, ll. 187-305, followed by a short link passage, ll. 306-21). First there are five broken lines: 188, 195, 253, 317, 321, one of which, viz. 253, points to a glaring 'cut.' Next we have incorrect verse-lining at 310, together with two instances of obscurity in meaning (v. notes at ll. 261, 266) which can be readily explained by 'cuts' in the text. Lastly there are two further passages which must be considered in detail:

281-6. *Then was this island...I keep in service.* Note (1) This passage is a violent digression. (2) Omit it, and the context flows straight on. (3) The F. has a comma after 'in service,' which is absurd. (4) Ariel, who cleaves to Prospero's very thoughts (4. 1. 165), is extraordinarily obtuse here. Is it possible to avoid the conclusion that these five lines are an addition, a piece of patchwork, designed to compensate for a rent elsewhere in this section? The reason for their introduction is not far to seek; Caliban is to enter at l. 321, and this is the first mention of his name!

298-305. *Do so...diligence.* Correct lining and scansion are impossible. Ll. 301-5, taken with Ariel's momentary 'fine apparition' at l. 318 (in order, it seems, to exhibit his nymph's costume to the audience), is crudely theatrical, while the words 'Be subject to no sight but thine and mine: invisible to every eye-ball else' are surely

absurd. The whole thing, in short, is suggestive of botchery; the F. repetition of *Pro.* at the beginning of l. 306 indicating a 'join' in the MS.

Act two, scene one. The chief bibliographical feature of this scene is the mingling of prose and verse, which divides it into five sections: (a) 1-9, all verse; (b) 10-104, all prose or prose-lined; (c) 105-138, all verse; (d) 139-187, verse mixed with prose; and (e) 188-324, all verse. Such regularity cannot be accidental; and is independent of the characters speaking, since Gonzalo talks both prose and verse, while Antonio and Sebastian talk prose in § *b*, verse in § *e*, and in § *d* now one and now the other. The prose or part-prose sections probably represent pages of the MS which have undergone revision.

Act two, scene two. F. prints ll. 1-17 as verse, and the rest (except for the songs, and three isolated lines) as prose, although most of Caliban's lines are really verse. This points to revision of the MS, from l. 18 onwards. The prose speeches, moreover, are very irregularly divided, as if they had been cut about in the MS.

Act three, scene one. No marks of revision.

Act three, scene two. Verse mingled with prose. Caliban generally, but not always, speaks verse (some of which is printed as prose), and in conversation with him Stephano occasionally breaks into verse also. Probably the whole scene was originally in verse.

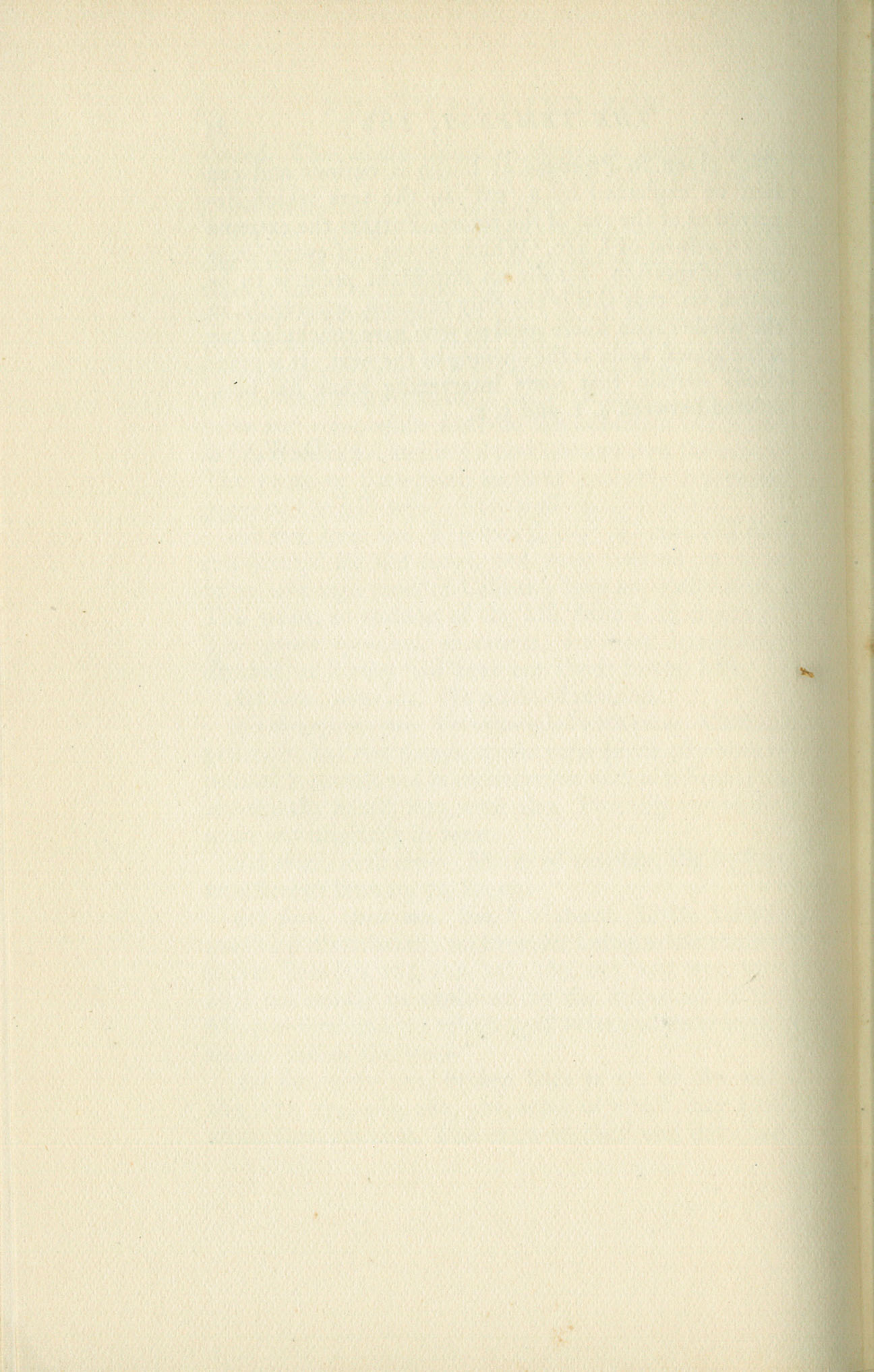
Act three, scene three. Marks of revision, slight; but note broken lines 19, 52, 82, 93.

Act four, scene one. See § v above. Little bibliographical disturbance; no irregular lining, while the ten broken lines (59, 105, 127, 138, 169, 207, 219, 235, 250, 267) can mostly be explained by the exigencies of the Masque-verse and the mingling of verse and prose in the second half of the scene.

Act five, scene one. Broken lines at 57, 61, 87, 101, 103, 172, 174, 264, 282, 301, some of which may have arisen from revision. The extra-metrical and detached

'No' given to Prospero at l. 130 is curious and can best be explained by a 'cut' in the text which deprived us of the rest of the retort. Further the extreme awkwardness of l. 250, 'Which to you...of every,' suggests adaptation. Finally an important point is to be noted, viz. that this is the only occasion, apparently, in the whole canon where speakers who have concluded one scene appear again at the opening of the next. It is practically certain that some intervening scene has been deleted between 4. 1. and 5. 1.

D. W.



TRANSCRIPT OF THE FACSIMILE
FROM *SIR THOMAS MORE*

all marry god forbid that 1

moo nay certainly yo^u ar
for to the king god hath his offyc lent
of dread of Iustyce, power and Comaund
hath bid him rule, and willd yo^u to obay 5
and to add ampler matie to this
he [god] hath not [le] souly lent the king his figure
his throne [hys] & sword, but gyven him his owne name
calls him a god on earth, what do yo^u then
rysing gainst him that god himsealf enstalls 10
but ryse gainst god, what do yo^u to yo^r sowles
in doing this o desperat [ar] as you are.
wash your foule mynds w^t teares and those same hande
that yo^u lyke rebells lyft against the peace
lift vp for peace, and your vnreuerent knees 15
[that] make them your feet to kneele to be forgyven

Notes. Sir Thomas More, haranguing a crowd of London apprentices on 'ill May-day' 1517, reminds them that in rising against the king's authority they are in rebellion against God Himself.

Deleted words or letters are printed in brackets.

1. The rule indicates the beginning of a new speech.
2. 'moo' = a contraction for 'Moore,' i.e. Sir Thomas More. 7. 'souly' (=solely) was first written 'only'; the alteration was made by prefixing an Italian *s* below the line.

NOTES

All significant departures from the Folio, including important emendations in punctuation, are recorded; the name of the critic who first suggested a reading being placed in brackets. Illustrative spellings and misprints are quoted from the Good Quarto texts (v. T.I. p. xxx), or from the F. when no Good Quarto exists. The line-numeration for references to plays not yet issued in this edition is that used in Bartlett's *Concordance*.

F., unless otherwise specified, stands for the First Folio; T.I. = Textual Introduction; Facs. = the facsimile, given herewith, of a passage from the 'Shakespearian' Addition to *Sir Thomas More*; Dryden = Dryden and D'Avenant's version of *The Tempest*; N.E.D. = *The New English Dictionary*; Sh. Eng. = *Shakespeare's England*; S.D. = stage-direction; G. = Glossary.

Characters in the Play. A reprint, in modern spelling, of the 'Names of the actors' at the end of the F. text. The F. spells Antonio throughout as 'Anthonio'; and Gonzalo sometimes (e.g. 2. 1. 262; 3. 3. 1 S.D.; 5. 1. 15, 62, 68) as 'Gonzallo.'

Acts and Scenes. Regularly divided throughout in F.; but v. p. 85.

I. I.

An excellent technical account of the seamanship in this scene is given in Sh. Eng. i. pp. 161-2.

1. *Bos'n* F. prints 'Bote-fwaine' fourteen times, and 'Bofon' once (l. 12) by inadvertence. On principles of T.I. p. xl, 'Bofon' is the Shakespearian spelling. 'Boatswain' is retained at l. 9, as befitting the speech of a king.

10. *Play the men* v. G.

16. *care* (Rowe) F. 'cares'; compositor's grammar. *roarers*, with a play upon 'roaring boy,' a roistering bully.

20. *Councillor* F. 'Counsellor'; but 'Councellor' in 'Names of the actors.' Both meanings spelt 'Counsaylor' by Shakespeare. Gonzalo was a member of the King's Council, whose business it was to quell riots and 'work the peace.' Cf. 'roarers' (l. 16), *M.W.W.* I. I. 35 and *Sh. Eng.* ii. 384-5.

50. *two courses.* *Off* F. 'two courses off'

50-1. *fireballs* (S.D.), i.e. St Elmo's fire. Cf. I. 2. 196-206.

52. *pulling out a bottle* (S.D.), cf. 'mouths be cold,' 'drunkards' and 'wide-chopped rascal' in text.

57-8. *lie drowning* etc., v. G.

65. *long heath, brown firs* Most edd. read 'brown furze,' unnecessarily. F. spells 'firs' as 'firrs'; and at 4. I. 180 'furzes' as 'firzes.' The 'long heath' is the 'barren ground,' not heather.

I. 2.

4. *to th' welkin's cheek* v. G. 'cheek.'

7. The bracket (F.) is a revelation here. Miranda is fey, and the spell of the 'noble creature' (Ferdinand) is already upon her. v. *Introd.* p. li.

29. *soil* (Johnson) F. 'foule,' which most edd. read. Note (1) 'soul' introduces a violent anacoluthon, demanding a colon at least; there is no stop of any kind at the end of the line in F.; (2) the unsoiled garments of the castaways is a recurring motive of the play; a lengthy dialogue turns on it at 2. I. 61-105, while I. 2. 217

...Not a hair perished:

On their sustaining garments not a blemish, is almost a repetition of the present passage; (3) the difference between 'foile' and 'foule' is one minim-stroke only; v. the *i* in 'forbid,' l. 1, *Facs.*

59. *A princess* (Pope) F. 'And Princeffe'; compositor hypnotised by 'and thy father,' 'and his only,' which precede.

100. *Who having into truth* etc. Much annotated,

and clearly corrupt. Read *minted* for 'into,' and the whole context gains; 'telling' (i.e. counting it over), 'credit his own lie,' 'out o'th' substitution' (i.e. of the baser metal), and 'executing th'outward face of royalty, with all prerogative' (i.e. stamping the coin)—all carry on the idea of 'minting.' Further, the N.E.D. quotes Henry More (1664), 'Though it were in our power to mint Truth as we please...yet should we find it would not serve all emergencies,' where the parallel is exact. The misprint may be explained thus:—Shakespeare wrote 'minted' with one or two minims short, and with the *ed* like *oe*; this the compositor read as 'inntoe' or 'intoe' and set up as 'into.' v. T.I. pp. xli–xlii. Possibly, also 'sinner' (F. 'fynner,' though always apparently spelt 'finner' elsewhere in F.) is a misprint for 'fyner' or 'finer,' an official at the Mint, v. N.E.D.

109. *me* F. 'Me,' the capital denoting emphasis.

114. *Subject his 'coronet' to his 'crown'* F. 'Subiect his Coronet, to his Crowne,' where the emphasis-capitals and the comma-pause bring out the sarcasm in Prospero's voice.

137. *upon us* F. 'vpon's'

140. *Dear, they durst not, / So dear the love* etc. This play is noticeably full of such verbal echoes (cf. 'th' purpose,' ll. 129, 131, 'wicked,' ll. 321, 322, 'deservedly... deserved,' ll. 362, 363, and 'merchant,' 2. 1. 5), signs possibly of hasty revision on Shakespeare's part.

145–6. *they prepared / A rotten carcass of a butt* Much annotated, some supposing that 'butt' means 'botto,' a kind of galliot. But Prospero is only speaking contemptuously of 'a rotten old tub,' as we should say.

155. *decked* Generally explained as 'sprinkled,' but N.E.D. gives no support. Read *eked*, i.e. increased (v. N.E.D. and *M.V.* 3. 2. 23); Prospero's tears added salt to salt. Shakespeare probably wrote 'eekt' with an oversized initial and the compositor took it for 'dekt.' v. T.I. p. xli and cf. *e* and *d* of 'rule' and 'bid,' Facs. 1. 5.

159. *By Providence divine....* F. 'By prouidence diuine,'. The isolated half-line and the comma suggest a 'cut' here. Prospero never answers Miranda's question.

173. *princes* (Rowe) F. 'Princeffe' Shakespeare would spell 'princess' as 'princes,' avoiding as was his habit final *ss* or *sse*, but here the compositor has taken 'princes' for 'princess'—wrongly.

175. *Heaven* F. 'Heuen' (some copies): other copies read 'Heuens'

195. *To every article....* Broken line, suggesting 'cut'; we are entering the second section of the scene. v. p. 83.

201. *lightnings* (Theobald) F. 'lightning'; compositor's grammar.

209. *fever of the mad* Dryden, followed by Rowe, prints 'mind'; which gives a better reading. In Shakespeare's hand, *min* might easily be read *ma*. v. Facs. for open *a* in 'all' l. 1, and 'enstalls' l. 10, and cf. T.I. p. xli.

211-12. *quit the vessel; then all afire* By restoring the F. punctuation we get a fine glimpse of Ferdinand hunted overboard by Ariel. All mod. edd. take 'then all afire with me' as referring to the ship.

240. *At least two glasses* v. G. 'glass.'

248. *made no mistakings* (Ritson) F. 'made thee no mistakings'; compositor hypnotised by 'prithee,' 'done thee,' 'told thee.'

249. *didst* F. 'did'

253. *Of the salt deep,* F. 'Of the falt deepe;' Strongly suggestive of a 'cut'; the F. semi-colon increasing the probability.

261. *O, was she so:* Prospero is about to contradict Ariel but does not do so; and the text leaves us in doubt as to the birthplace of Sycorax. The best explanation is a 'cut,' possibly in the middle of l. 263.

266. *one thing* Another obscurity, to be explained by another 'cut.' Note, too, the extra-metrical 'Ay, sir' l. 268; it looks as if 'Is not this true? *Ariel*. Ay, sir.' is a piece of patchwork to cover up the 'cut.' Charles

Lamb (v. *Variorum Tempest*) suggests that Shakespeare was thinking of the story of the witch who saved Algiers from Charles V in 1541 by raising a storm which dispersed his fleet.

269. *blew-eyed hag* Mod. edd. read 'blue' for F. 'blew,' which was a common 16th cent. spelling. Staunton, followed by G. C. Macaulay (*Mod. Lang. Rev.* xi. 75), suggests 'blear' (spelling 'bler'). The difference between *r* and *w* might be very slight in an 'English' hand; cf. 'rule' and 'willd' l. 5, Facs.

271. *wast* (Rowe) F. 'was'

281-6. *Then was this island...I keep in service* v. p. 83.

282. *she*. F. 'he.'

298-305. v. p. 83. F. divides ll. 301-2 'Go make... o'th' Sea,/Be subiect...inuisible'

306. *Awake* etc. F. repeats the indicator *Pro.* at the beginning of this line, v. p. 84.

310-11. 'Tis a villain...look on. One line in F.

333. *camest* F. 'cam'ft'

334. F. reading retained for sake of euphony. Most edd. read 'Thou strok'dst me and mad'st much of me,' which is horrible. Shakespeare probably wrote 'strokes' and 'mades,' *es* for *est* being a frequent form with him. He wrote to be heard, not to be read.

340. *Curséd* (Steevens) F. 'Curs'd'

343. *sty me* F. 'Sty-me,' the hyphen indicative of the force of bitterness which Caliban throws on to the first word. v. Simpson, *Shakespearian Punctuation*, pp. 86-7.

352. *Miranda*. So F., but most edd. have preferred to give this speech to Prospero. Yet Caliban refers to her tuition at 2. 2. 145, while 1. 2. 120 shows that she was not ignorant of life.

357. *meaning*, F. 'meaning;'

359. *vile* F. 'vild'

362-63. F. divides: 'this Rocke, who hadst/Derseru'd more.' The rough verse, the broken line and the echo 'deservedly...deserved' all suggest hasty revision.

367. *be quick thou'rt best* Absence of punctuation denotes rapid delivery.

371. *achès* Pronounced 'aitches.'

378. *kissed*— No stop in F. Three motions before the dance: take hands, curtesy, kiss.

381-82. *bear/The burthen* We follow F. (most edd. read 'the burthen bear'), and arrange the song accordingly.

414. *What is't? a spirit?* F. 'What is't a Spirit?,' which leaves the pointing ambiguous.

420. *touching her cheek* (S.D.) supported by the significant F. brackets enclosing 'that's beauty's canker.' The faces of both lovers are tear-stained at their first meeting; Shakespeare does not do these things by accident.

442-43. *the Duke of Milan/And his brave son* The sole mention of Antonio's son in the text. He must have been one of the Alonso group in the earlier version (v. note 2. I. 112). Prospero's effective retort made a 'cut' difficult.

455. *in either's power* (Rowe) F. 'in eythers powers'

464-65. F. prefixes *Pro.* to both lines, cf. l. 306 and p. 84. But repetition here occurs at the turn of a page, and may be due to compositor, though he gives *Pro.* as the catch-word.

489. *again*, F. 'againne.'

2. I.

11. *The visitor* etc. v. G. 'visitor.' The words anticipate Sebastian's at ll. 191-93 which are probably additional matter, v. note ll. 189-99.

16-17. F. arranges thus: 'When euery greefe is entertained,/That's offer'd comes to th'entertainer.'

29. *The old cock*. Note other references to Gonzalo's bird-like appearance in this scene, e.g. 'fowl weather' l. 141, 'bat-fowling' l. 182 (v. G.), 'chough' l. 263. Possibly jests upon the head-gear of the old Councillor, cf. note l. 65.

32. *laughter* a sitting of eggs, v. N.E.D., cf. 'cock,' 'cockerel,' 'begins to crow,' in text.

36. *So! you're paid.* F. 'So: you'r paid.' F. gives the laugh to Sebastian and the comment to Antonio, transposing the names. Antonio wins the bet, and his 'laughter' (v. previous note) is his payment.

55. *eye spot.* Sebastian seems to refer to Gonzalo, who was perhaps dressed in green. He was a small man; v. 'morsel' l. 283.

62-3. *freshness and gloss, as being* F. 'freshneffe and gloffes, being.' The emendation seems self-evident.

65. *pockets* Puzzling; but Gonzalo, being like a cock (v. l. 29), had perhaps the cock's red wattles or 'wallets' (cf. 3. 3. 46).

77. *Widow Dido!* Perhaps Antonio pronounces it 'widdow Diddo.' Probably some topical allusion, perhaps to Chapman's *Widow's Tears* (c. 1605) performed at Court Feb. 20, 1613. Cf. 'Temperance' G.

90. *pocket*, cf. l. 65. The 'pocket' was evidently a large one.

93. F. reads 'Gon. I.', and some edd. 'Gon. Ay.' which is obvious though pointless, while others interpret it as a sigh from Alonso. Perhaps the most satisfactory reading would be 'Gonzalo [rousing the king]. Sir!' Antonio's comment, 'Why, in good time,' harking back to 'One...tell' l. 15, gives us the clue. Gonzalo, after a long pause, once again attempts to act 'visitor,' and Antonio means that 'the watch of his wit' is striking two. The misprint can be explained by supposing that 'sir' was written close to 'gon' in the MS, and that the compositor took 'gonsir!' as 'gonsa I.' In careless 'English' script *ir* could be confused with *a*, v. *Lear*, I. I. 39, 'first' misprinted for 'fast.'

112. F. gives the speech to Francisco, and the MS must be responsible. Yet the lines, as the play stands, would seem to belong to Gonzalo, since they alone give point to Antonio's gibe, ll. 228-35. Francisco's name

occurs in the F. entries at 2. 1. 1 S.D.; 3. 3. 1 S.D.; and 5. 1. 57 S.D.; but, beyond this speech, he has only three words to say in the whole drama, i.e. 3. 3. 40. He is, therefore, probably a relic of the earlier version like Antonio's son, cf. 1. 2. 442 and p. 79. N.B. a Prince Franciscus is one of two Councillors attending the usurping Duke in *Die Schöne Sidea*. v. pp. xlix, 79.

119. *th' shore...* F. 'th' shore;'

124. *loose* So F. All edd. read 'lose'; but 'loose her to an African' (i.e. turn her loose to a black-man) is more forcible and appropriate to the speaker. Cf. *M.W.W.* 2. 1. 190, and *Ham.* 2. 2. 162.

130. *sh'ould* (i.e. she should) F. 'fould' Malone suggested 'she'd.'

135. broken line.

162. *it* Often used as genitive in 16th cent.

165-66. *None, man* etc. F. prints comma after 'knaves' and colon after 'sir,' transposing original punctuation.

167-68. F. prints the 'and' with 'do you mark me, sir?'; our emendation follows a suggestion of Aldis Wright's. F. error suggests hasty revision.

185. *laugh me asleep* At this period 'laugh' was commonly spelt and pronounced 'loffe,' cf. *M.N.D.* 2. 1. 55; 'loffe' was also a 16th cent. spelling of 'luff.' Gonzalo is here perhaps punning on the two words, 'to luff asleep' being a nautical term meaning 'to draw into the wind, so that the ship stops,' v. N.E.D. Asleep, 5; Luff. Note 'heavy' = going slow (naut.).

189-99. F. arranges: 'Would...thoughts,/I find...so./Please you sir,/Do...it:/It seldom...comforter./We two...person,/While you...safety.' Again at 198 it gives 'Doth it...I find/Not myself...sleep.' All this is strongly suggestive of revision, the first passage, unrevised, reading apparently—

Would (with themselves) fhut vp my thoughts.

We two my lord,

200. *consent*; F. 'confent'

218. *Trebles thee o'er*. F. 'Trebbles thee ore.' Read *troubles* for 'trebles' (an *e:o* misprint, v. T.I. p. xlii; possibly spelt 'trovbles,' the *v* being mistaken for *b*, v. 'vp' l. 15, Facs.). The next line—'standing water'—requires 'troubles,' cf. *Shrew* 5. 2. 142 'A woman moved is like a fountain troubled.' Antonio suggests that it bores Sebastian to 'heed' him; 'over-trouble' = to put to too much trouble (v. N.E.D.). Rowe (2nd ed.) reads 'troubles'

232-33. *only professes* etc. Gonzalo is a Privy Councillor.

240. *But douts discovery there* (Nicholson). 'dout' = do out, extinguish. F. reads 'doubt' which most edd. follow. 'Doubts' is printed for 'douts' in F. *Ham.* 4. 7. 192; the trouble being that 'dout' was a common 16th cent. spelling for 'doubt.' Thus emended, the passage means: 'Even Ambition cannot look beyond a crown, but there puts out her torch of discovery.'

241-42. *Then, tell...Naples?* One line in F.

247. *she that...from whom* etc. F. 'she that from whom' The sense is clear but many suspect corruption; if so, it was probably due to the hypnotic influence of the three previous 'she that's' which led the compositor to set the words up once again in place of something else, e.g. 'sailing,' cf. note 1. 2. 59.

296. *thee* (Dyce) F. 'them' 'The' was a Shakespearian spelling for 'thee,' and the compositor here, perhaps, took it for 'thē.'

304-6. F. arranges: '*Gon.* Now...king./*Alon.* Why how...drawn?/Wherefore...looking?/*Gon.* What's the matter?'—which is quite impossible in view of Alonso's statement that he 'heard nothing' l. 310, and of Gonzalo's speech, ll. 314-19. Our arrangement is based upon suggestions by Staunton and Dyce.

2. 2.

63. *as ever went on four legs.* The Caliban-Trinculo quadruped obliges Stephano to change the 'two legs' of the proverb to 'four legs.'

65. *at' nostrils,* i.e. at the nostrils. Some interpret as 'at 's nostrils.'

82. *by thy trembling.* The drunkard's hand shakes.

86. *cat.* Alluding to proverb 'good liquor will make a cat speak' (Steevens).

91. *O, defend me!* A space in the F. before 'O' suggests that the word 'God' has been omitted because of the blasphemy law.

120. *These...sprites.* 144. *I have...adore thee.* 167. *A plague...serve* F. preserves verse arrangement for these isolated lines.

163-64. *An abominable monster!* Exclamation perhaps caused by a glimpse of Caliban from behind, as he bends to kiss Stephano's foot.

177. *scamels* Many emendations, the chief candidates being: (1) 'staniels,' i.e. kestrels; but Shakespeare mentions staniels twice elsewhere (F. *Tw. Nt.* 2. 5. 124; Q2 *Ham.* 2. 2. 615) and uses the alternative form 'stallion' on both occasions; (2) 'seamells,' i.e. seamews, which are referred to in Strachey's *Letter* (1610), from which Shakespeare drew some local colour for *The Tempest*. 'Seamells,' therefore, holds the field. Palaeographically, there is nothing to choose between the two, since each has three minim-strokes in the middle of the word, and examples of *t:c* and *e:c* misprints both occur in the Qq.

188. *trenchering* Many edd. read 'trencher' for metrical reasons, forgetting that Caliban is drunk; cf. the extra-metrical 'Margery,' 2. 2. 50.

3. 1.

15. *Most busie lest, when I doe it.* This line, the prize crux of *The Tempest* text, is given exactly as the F. prints it. All critics agree as to the general sense, which

is perhaps best expressed in Spedding's proposed reading: 'Most busiest when idlest.' The usual reading in mod. editions is 'Most busy, least when I do it,' against which there are two objections: it is generally felt to be awkward, and it involves the alteration of the comma, a serious point in this carefully punctuated text. We suggest that 'busie lest' is a misprint for *busy-idlest* (i.e. employed in trifles), which Shakespeare wrote in one word and spelt 'bizyydlest'; 'bizy' being quite a possible phonetic spelling, while 'ydle' is not infrequent in Shakespearian texts. If so, it is not difficult to see how the misprint arose. The letters *e* and *d*, and *z* and *y* being very similar in 'English' script, the compositor simply misdivided the word and read 'bizzye lest.' Cf. 'Busy idlennesse' Gabriel Harvey (Grosart i. 213). There remains 'do it,' which is conceivably a misprint for 'dote.' Not only is 'dote' a common form with Shakespeare for 'do it,' but we also get 'dooting' (*Troil.* 5. 4. 4) and 'dooters' (*L.L.L.* 4. 3. 260) for 'doting' and 'doters.'

24-5. Note internal rhyme, 'while...pile,' v. p. 79.

29-30. *do it...to it*; more rhymes, but terminal this time.

33-4. *'tis fresh morning* etc. This is curious, as the lovers had never been in each other's company at night. Possibly a relic of the earlier version.

3. 2.

4-5. *The folly of this island!* Pointless as it stands, despite the reference to weak brains. King Stephano asks Caliban to pledge him, but Caliban is beyond speech. The task, therefore, falls to Trinculo; who toasts his majesty, the words he utters being, we suggest, *the Sophy of this island!* 'Sophy,' which Shakespeare uses thrice elsewhere, was in his day the title of the Shah of Persia. But it also meant a wise man, and was used of the Magi; hence, by a natural train of thought, Trinculo's talk of 'brains.' Shakespeare used *ph* and *f* interchangeably;

and 'sofy' might easily be read as 'foly,' cf. 'gift' for 'gilt,' *L.L.L.* 5. 2. 652.

42-4. *As I...island* F. arranges as prose.

56. *I will* F. 'Ile'

77-8. F. arrangement. A piece of clown-doggerel, such as Speed uses in *Two Gent.*; probably fossil from the earlier version. v. p. 79.

120. *cout'em* Mod. edd. read 'scout'; but 'cout' = variant of 'colt' = befool. v. N.E.D. 'colt.' Note F. spells 'scout,' in second half of the line, 'fkowt.'

125. *Nobody.* v. G.

3. 3.

2. *ache* F. 'akes'; compositor's grammar.

13-14. *The next...thoroughly.* One line in F.

29. *islanders* (F2) F. 'Islands'

32-3. *kind...find.* Another internal rhyme. v. p. 79.

32. *gentle-kind* (Theobald) F. 'gentle, kind,' cf. note 4. 1. 106.

39. *Praise in departing.* v. G.

40. *Francisco.* v. note 2. 1. 112. Here again it might be better to give the speech to Gonzalo.

43. This speech may belong to Antonio. (a) 'When we were boys' would be appropriate to him, and not to the older Gonzalo. (b) The words continue the strain of mock-credulity in ll. 21-27. (c) It is surely part of the magic that the 'three men of sin' should find the banquet attractive, Alonso less so than the others because his sin was less. (d) If Gonzalo persuades the king to partake, why does he not partake himself? And if the words are Antonio's, then the reference to goitre, which has puzzled many, may be another hit at Gonzalo; cf. 'pockets,' note 2. 1. 65.

50-1. *last...past.* Another internal rhyme. v. p. 79.

55. *what is in't, the* F. 'what is in 't: the'

56. *to belch up—yea* (Staunton) F. 'to belch vp you;' 'Yea' is surely right, 'belch up you' being in-

tolerably awkward. The misprint was perhaps partly caused by the semi-colon after 'yea' in the MS, a natural pause but confusing if no comma followed 'up.' It is noteworthy that the punctuation is careless throughout this speech.

61. *fate*. The F. 'fate, the'

70. *Prospero*; F. 'Prospero,'

79. *ways*; F. 'wayes,'

84. *devouring* Possibly a minim-misprint for 'devoiring,' i.e. serving, waiting at table.

86-7. *with good life|And observation strange*, i.e. to the life (or 'with liveliness') and with rare compliance. For 'strange,' cf. 'strangely,' 4. 1. 7.

93. *And his and mine loved darling*. Edd. quote as parallels 'in yours and my discharge,' 2. 1. 251, and 'by hers and mine adultery,' *Cym.* 5. 5. 186. But here we have 'mine' before a consonant, not found, apparently, elsewhere in Shakespeare. The simplest emendation would be, of course, to read 'my'; but it is possible that 'and mine' is a misprint for 'admired,' *mird* being read as *mine*—a combined minim and *e:d* misprint. If so Shakespeare wrote: 'And his admired loved darling,' an echo of 'admired Miranda,' 3. 1. 37-8.

106. *the spirit*: F. 'the fpirits:' which is awkward. Some read 'their' for 'the'; but it is simpler to take it as compositor's grammar and leave out the *s*.

4. 1.

3. *third* Many emend 'thrid' or 'thread,' unnecessarily. The other 'thirds' were Prospero himself and his wife; but his wife is dead and so Miranda is now 'that for which he lives.'

9. *hereof* F. 'her of'; compositor's misdivision of Shakespearian spelling 'herof' (cf. 'her's' for 'here's,' *Lear*, 3. 4. 39). 'Hereof' refers to 'rich gift.' F2, which most edd. follow, reads 'boast her off'; but 'boast off' =

(conjecturally) 'cry up' has no parallel to support it; cf. note l. 74.

13. *gift* (Rowe) F. 'guesta,' misprint for 'guift.'

17. *rite* F. 'right' v. note l. 96.

23. *lamp* (Elze) F. 'lamps' cf. 'Hymen's torch,' l. 97.

THE MASQUE. v. pp. 80-1. The punctuation of the Masque-verse is noticeably less careful than that of the rest of the play, and we have found it necessary to depart from it here and there.

64. *pionéd and twilléd* A vexed passage. The agricultural interpretation (v. G.) seems the most satisfactory.

74. *her* (Rowe) F. 'here' cf. note l. 9. F. reads S.D. 'Juno descends' here, which mod. edd. omit. But 'her peacocks, etc.' supports F. reading. Juno's car was evidently let down slowly from above at this point; she has alighted by l. 100.

84. *A contract of true love to celebrate*, cf. l. 132 'and help to celebrate/A contract of true love'—practically word for word repetition.

85. *donation* W. J. Lawrence (v. p. 81 n.) plausibly suggests that at the Court performance of 1612-13 the goddesses made an actual 'donation' of some kind to the betrothed royalties present and that Juno's words 'go with me,' etc. (l. 103) were the signal for the players to approach the Princess and her Elector with their gift. If so, the song was doubtless sung during this presentation.

90. *scandalled*, i.e. brought into disrepute (cf. *Cor.* 3. 1. 44) or possibly an obsolete spelling of 'sandalled'; cf. 'scilens' for 'silence' 2 *Hen. IV*, 5. 3. 1, etc.

96. *bed-rite* (Steevens) F. 'bed-right' The two spellings were interchangeable at this period, cf. note l. 17.

99. *waspish-headed* F. 'waspish headed' A strange attribute. A. W. Reed (privately) suggests 'waspish—heady,' i.e. 'headie' taken for 'headid,' *e:d* misprint (T.I. p. xli).

106. *marriage-blessing* (Warburton) F. 'marriage, blessing'

110. *Ceres* (Theobald) F. gives whole song to Juno.

Earth's increase (Aldis Wright) F. 'Earth's increase'
F2. 'Earth's increase and'

114-15. *Spring come* etc. v. p. 80.

123. *a wondred father and a wise* 'Wondred' with a side-reference to Miranda, the 'wonder.' 'Wise' printed 'wife' in some copies of F. but 'wise' seems more probable. The whole may be interpreted as a compliment to King James.

124-25. *Sweet now* etc. F. gives this to Prospero, but he can hardly address Ferdinand as 'sweet.' Aldis Wright first suggested that the words belong to Miranda.

128. *windring* Either 'wandring' or 'winding' are possible.

146-47. *You do look* etc. Aldis Wright comments on l. 146: 'This line can scarcely have come from Shakespeare's pen. Perhaps the writer who composed the Masque was allowed to join it, as best he might, to Shakespeare's words, which recommence at "Our revels now are ended."' The criticism is suggested by the halting metre, but the sense of ll. 146-47 is equally clumsy. It is Prospero and not Ferdinand who looks 'dismayed' and needs the encouragement 'Be cheerful, sir.' v. p. 82.

164. *I think thee, Ariel:* F. 'I thank thee Ariel:' which is surely pointless. The context cries out for 'think'; and 'thank' is a minim-misprint (T.I. p. xli). It is not necessary to alter the number of strokes, since 'thinck' is a Shakespearian spelling.

165. F. prints 'Spirit' with l. 166.

167. *when I presented Ceres*, i.e. Ariel had played Ceres in the Masque, v. p. 81.

169. broken line.

170-71. *Say again* and *I told you* suggest that Prospero has already heard of Ariel's doings with the 'varlets,' and that the relevant passage has been 'cut.'

184. *O'er-stunk their feet.* Their feet, being at the bottom of the pool, could hardly be offensive. We should probably read *sweat* for 'feet.' The Shakespearian spelling is 'swet' (e.g. *Lucr.* 396); and a comparison of 'sword' in l. 8 with 'feet' in l. 16 of the *Facs.* will show how 'swet' could be mistaken for 'feet,' if the initial stroke of the *w* were begun too close to the *s*.

193. *them on* (Rowe) F. 'on them'

194-95. *Pray you, tread softly* etc. Printed as prose in F.

222-23. *King Stephano.* Trinculo is thinking of the ballad of 'The old cloak' quoted in *Oth.* 2. 3. 92-99, and containing the lines—

King Stephen was a worthy peere,
His breeches cost him but a crowne....

232. *Let's all on* F. 'let's alone' Most edd. read 'let's along,' which lacks palaeographical support. 'One' and 'on' are constantly confused in the Qq, and Shakespeare probably spelt both as 'on.' This marks the misprint as one of misdivision. Cf. *Rom.* 1. 4. 2, 'Or shall we on without apology,' and *M.W.W.* 2. 2. 176.

237-38. *under the line* v. G. 'line.'

240. *Do-de...* F. 'doe doe,' which is pointless; cf. 'Tom's a-cold. O! do-de, do-de, do-de,' *Lear*, 3. 4. 60. Trinculo, unlike Stephano (cf. G. 'line'), shivers after his bath.

256-57. *Mountain...Silver.* There is an obscure mention of 'silver, hill and mountain' in *Die Schöne Sidea* (v. *Variorum Tempest*, p. 339, l. 4) which may refer to spirits. v. pp. xlix, 79.

264. *Lie* (Rowe) F. 'Lies'

5. I.

2. *My charms crack not:* v. G. 'crack.'

2-3. *Time goes upright with his carriage.* If Prospero were looking at his watch, the position of the hands at

6 o'clock would explain the passage; but his question in the next line makes this interpretation difficult, though note that he and Ariel check the time by each other at 1. 2. 239. Perhaps he means simply: I have almost finished my task, and Time's burden is therefore light.

16. *run* F. 'runs'

41. *masters* Hanmer read 'ministers,' which is a better reading, and if written with a minim short might easily have been mistaken for 'maisters.'

43. *azured* A common form of 'azure' in the 16th and 17th cents.; v. N.E.D.

60. *Now useless boil* etc., i.e. Alonso's brain is but a tumour. F. '(Now vfeleffe) boile' Probably Shakespeare intended the second bracket to follow 'skull,' but forgot to insert it, as happens occasionally in other texts. Most mod. edd. read 'boiled,' which is ugly, and quote *Wint.* 3. 3. 64, which is pointless, since there 'boiled-brains' = hot-headed youths—quite a different thing. It would improve matters, perhaps, if we read 'brain' for 'brains' in l. 59.

61. This broken line is too effective not to be intentional.

63. *e'en* F. 'ev'n,' an unusual contraction, and possibly a misprint for 'eũ,' i.e. 'ever' which would give better sense.

75. *entertained* (F2) F. 'entertaine' *e:d* misprint (cf. note 1. 2. 155).

76. *who* (Rowe) F. 'whom'; compositor's grammar.

81-2. *shores...lie* (Malone) F. 'shore...ly'; compositor's grammar.

95. F. divides 'miffe/Thee'

130. *No...* v. p. 85.

133. *faults* (F4) F. 'fault'; compositor's grammar.

137. *who* (F2) F. 'whom' N.B. These slips increase as the play draws near an end.

146-47. *and súpportable* etc. Capell jestingly remarks that 'súpportable' is insupportable. Perhaps the

solution is to divide that word, retain the F. 'deere' for 'dear,' and read 'less' for 'loss' (an *e:o* misprint, induced by the hypnotic influence of 'loss' thrice repeated in the preceding lines). 'Dere' or 'deere' = pain, injury, v. N.E.D., which quotes Chaucer, Malory, Chapman, etc. This would give us—

As great to me as late, and support, able
To make the dere less, have I means...

i.e. Prospero says in effect: 'I have means of support weaker than yours to comfort my sad heart; for I have lost my daughter—the only woman left to me.'

157. *offices of truth...These words* F. 'offices of truth: Their words' Capell read 'these' for 'their,' but most edd. read 'their' and alter the F. colon into a comma to make sense. The F. colon and capital T, however, are worthy of every respect, and make 'their' impossible. 'Theise' or 'theis,' a common 16th century spelling for 'these' which Shakespeare uses in F. *Hen. V*, 3. 2. 122, and three times in the *More* Addition, might easily be read as 'their,' if it lacked the final *e*. Note too the hypnotic effect of '*their* reason' and '*their* eyes.'

175. *Yet* (Moore Smith, *Mod. Lang. Rev.* xi. 99). F. 'Yes' The emendation seems self-evident. Final *s* (the *e* form, probably; v. Facs. l. 13, 'hande^e') is several times confused with *t* in the Qq.

200. *remembrance* (Rowe) F. 'remembrances'; compositor's grammar. Some read 'remembrance' to indicate silent *s* after *c*-sound; but Shakespeare did not write for the *eye*.

220. *overboard* F. 'ore-boord'

223. *the next*, F. 'The next:'

228. *events* Some copies F. 'evens'

231. *of sleep* Edd. interpret 'from sleep'; but Pope read 'asleep,' which is quite possible, the compositor incorrectly expanding 'a' to 'of,' as happens in other texts; cf. *M.N.D.* 3. 1. 84.

237. *her trim* (Theobald) F. 'our trim'

249. *Which shall be shortly single*, i.e. my leisure will soon be unbroken, absolute. F. '(Which shall be shortly single).' Cf. *Mac.* 1. 3. 140, 'my single state of man.' Most edd. read 'which shall be shortly, single I'll resolve you', etc.

258. *coragio*, i.e. 'courage!' F. misprints the second 'coragio' as 'Corafio.'

272. *without her power*. Ambiguous; either 'without her authority' or 'beyond her sphere of influence.'

284-85. *I shall not fear fly-blowing*. Pickling preserves meat from fly-blowing (Steevens).

286. *Why* Some copies F. read 'Who'

290. *sore* v. G.

291. *This is as strange a thing* (Capell) F. 'This is a strange thing'

Epilogue. Possibly an apology to James I, author of *Dæmonologie*, for dabbling in magic.

THE STAGE-HISTORY OF *THE TEMPEST*

Peter Cunningham (*Extracts from the Accounts of the Revels at Court*, 1842, p. 210) published the following entry, which he professed to have discovered in the Revels Accounts for the year 1611:

By the Kings Players: Hallomas nyght was presented att Whithall before y^e kings ma^{tie} A play called the Tempest.

This entry was long suspected or declared a forgery; but its genuineness has been recently affirmed by Mr Ernest Law (*Some Supposed Shakespeare Forgeries*, 1911); and, if Mr Law's arguments stand the test of further critical exploration of the problem, the entry may be regarded as the earliest record of a performance of *The Tempest*. There is some reason for believing that the performance at Court had been preceded by one or more public performances at the Blackfriars play-house. Malone states, on the authority of the Vertue MSS, that the play was acted by the King's Company before Prince Charles, the Princess Elizabeth and the Elector Palatine, in the beginning of the year 1613. In the preface (dated December 1, 1669) to *The Tempest, or The Enchanted Island*, Dryden states that 'the play itself had formerly been acted with success in the Black-Fryers.'

The subsequent stage-history of *The Tempest* is almost entirely a tale of distortion and misuse. *The Tempest, or The Enchanted Island* (published in 1670) was a version of the play made by William D'Avenant, with some help from Dryden (*Cambridge History of English Literature*, VIII. 28, 398). Between them, they achieved what was doubtless considered to be artistic symmetry, by giving to Miranda a younger sister, Dorinda, and a male counterpart in Hippolyto, a youth who had never seen a woman;

to Caliban a female monster, Sycorax, and to Ariel a female sprite, Milcha. The first performance of this play, which took place at the Duke's Theatre, Lincoln's Inn Fields, on November 7, 1667, was attended by Samuel Pepys, who liked it so well, and especially 'a curious piece of musique in an echo of half sentences,' in a duet between Ferdinand and Ariel (the music was by John Banister and Pelham Humphrey), that he visited it at least six times more, the last occasion that he records being on January 21, 1669. In 1673 or 1674 D'Avenant and Dryden's play was turned into an opera, the music being written by Purcell, and was produced by Shadwell at the Dorset Gardens Theatre. There is no evidence to show whether *The Tempest* performed at Lincoln's Inn Fields on October 13, 1702, was Shakespeare's or D'Avenant and Dryden's. The lists of characters given in Genest's *Account of the English Stage* show that D'Avenant and Dryden's version, with or without alteration, was that produced at Drury Lane on June 4, 1714, January 2, 1729, and (by Garrick) on December 26, 1747. On January 31 and May 19, 1746, however, Shakespeare's play was acted there. The return to Shakespeare was not to persist, for on February 11, 1756, 'a new opera, called *The Tempest*, altered from Shakespeare,' with music by John Christopher Smith, was produced at Drury Lane by Garrick, who was suspected of having compiled the book. His production at Drury Lane, on October 2, 1757, appears to have been Shakespeare's play; and so does the first recorded production of *The Tempest* at Covent Garden, which took place on December 27, 1776. The representations at Drury Lane on January 4, 1777, and March 7, 1786, were probably an arrangement by Sheridan, with music by Thomas Lisley, junior.

On October 13, 1789, John Philip Kemble produced at Drury Lane a version of *The Tempest*, which was substantially D'Avenant and Dryden's, though he restored

a good deal of Shakespeare, 'particularly in the comic scenes.' This version was acted there again in 1797 and 1799. At Covent Garden on December 8, 1806, Kemble produced a new version, 'greatly superior to his first,' in which he restored more of the original. Yet this must have been the version which, played at Covent Garden on July 10, 1815, so disgusted Hazlitt that he 'almost came to the resolution of never going to another representation of a play of Shakespeare's as long as we lived; and we certainly did come to this determination, that we never would go *by choice*.' His account, which appeared in *The Examiner* on July 23, 1815 (*Hazlitt*, ed. Waller and Glover, VIII. 234), speaks of 'the common-place, clap-trap sentiments, artificial contrasts of situations and character, and all the heavy tinsel and affected formality which Dryden had borrowed from the French school,' and of the 'anomalous, unmeaning, vulgar, and ridiculous additions,' and dubs the whole representation 'farfical.' Dryden and D'Avenant's version was still the basis of *The Tempest* as acted, with Macready as Prospero, at Covent Garden, on May 15, 1821; additional songs and dialogue and a pantomime show making bad worse; but on October 13, 1838, when Macready was himself manager of Covent Garden, he staged there Shakespeare's play, only slightly altered. Shakespeare's play was acted by Samuel Phelps at Sadler's Wells in 1847 and 1849, and by Charles Kean (who made some alterations in it and gave Ariel's songs to Juno) at the Princess's Theatre in 1857. The play was also produced by Herbert Beerbohm Tree at the Haymarket Theatre in 1904. Tree chose the part of Caliban for himself: in general, Prospero has been considered the principal male part in the play; and Ariel has been a favourite part with actresses and female singers.

HAROLD CHILD.

GLOSSARY

Note. Where a pun or quibble is intended, the meanings are distinguished as (a) and (b)

- A-HOLD, a-hauled, i.e. hauled right into the wind so as to re-set canvas; 1. 1. 49
- ARGIER, old form of 'Algiers' (v. note 1. 2. 266); 1. 2. 261, 265
- ASPERSION, dew, shower; 4. 1. 18
- ATTACHED, seized, arrested; 3. 3. 5
- AVOID, depart, quit; 4. 1. 142
- BARNACLE, a kind of wild goose, formerly believed to be hatched from the fruit of a tree by the sea-shore or from sea-shells ('barnacle-shells') growing on it or on a ship's bottom (N.E.D.); 4. 1. 249
- BASS MY TRESPASS, the thunder echoed 'Prosper' like a burden (cf. the 'burthen' to Ariel's song 1. 2. 384); 3. 3. 99
- BATE, 'bate me a full year,' remit a year of service. Ariel uses the language of a London apprentice (A. W. Reed; privately); 1. 2. 250
- BAT-FOWLING, (a) killing birds by holding a lantern close to their roost, beating the bush with bats or sticks, and knocking down the victims as they blunder against the light; (b) gulling a simpleton, v. N.E.D. Gonzalo is the 'fowl,' and Sebastian proposes to use the stolen 'moon' as the lantern; 2. 1. 182
- BEAK, prow; 1. 2. 196
- BERMOOTHES, the Bermudas; 1. 2. 229. On July 29, 1609, the *Sea-Adventure*, one of a fleet carrying colonists to Virginia, was wrecked on the Bermudas and the story of this mishap provided Shakespeare with material for *The Tempest*
- BOMBARD, a large leather vessel containing liquor; 2. 2. 22
- BOURN, BOUND OF LAND, boundaries, landmarks; 2. 1. 151
- BORESPRIT, old form of 'bowsprit'; 1. 2. 200
- BUTT, v. *carcass*; 1. 2. 146
- CANDIED, frozen; 2. 1. 276
- CARCASS OF A BUTT, i.e. a leaky old tub of a vessel (v. note); 1. 2. 146
- CAT O' MOUNTAIN, wild cat; 4. 1. 262
- CHEEK, 'to th' welkin's cheek'; 1. 2. 4. (a) Cf. *Ric. II.* 3. 3. 57 'the cloudy cheeks of heaven'; (b) Miranda is also thinking of 'cheek' = the side of a grate; v. N.E.D. 'cheek' sb. 14 and *Oth.* 4. 2. 74: 'I should make very forges of my cheeks, That would to cinders burn.' Hence 'dashes the fire out' and 'stinking pitch'
- CHOPPED, v. *wide-chopped*; 1. 1. 57
- COIL, tumult, uproar; 1. 2. 207
- CONTENT, desire; 2. 1. 266
- CORAGIO! i.e. courage!; 5. 1. 258

- COROLLARY, supernumerary; 4. 1. 57
- COURSE, 'set her two courses,' i.e. hoist foresail as well as mainsail, 1. 1. 49; 'try with main-course,' v. *try*; 1. 1. 35
- COUT, colt, befool (v. note); 3. 2. 120
- CRACK, 'My charms crack not.' His project 'gathers to a head' like an ulcer, ready to 'crack'; 5. 1. 2
- CRAMPS, rheumatic pains such as attack old people; 1. 2. 326, 370; 4. 1. 261; 5. 1. 288
- DEBOSHED, debauched, besotted; 3. 2. 26
- DECK, the poop-deck in the stern of a vessel; 1. 2. 197
- DECKED (v. note); 1. 2. 155
- DEMI-PUPPETS, cf. *drollery*; 5. 1. 36
- DISCHARGE, performance; a theatrical term (cf. *M.N.D.* 1. 2. 95); 2. 1. 251
- DO-DE, exclamation, representing shivering or chattering of teeth (v. note); 4. 1. 240
- DOLLAR, the German thaler. Sebastian takes 'entertainer' as an inn-keeper or performer; 2. 1. 17
- DOUT, do out, extinguish; 2. 1. 240
- DOWLE, a filament of a feather; 3. 3. 65
- DROLLERY, puppet-show; 3. 3. 21
- EYE, spot of colour (v. note); 2. 1. 55
- FLAT-LONG, i.e. with the flat of the sword; cf. *Arcadia* 'the pitillesse sworde...did hit flat-long' (*Variorum Tempest*); 2. 1. 178
- FLOTE; 1. 2. 234. Generally, but doubtfully, interpreted as 'sea'; v. N.E.D. 'float' sb. 3. 'Flote,' however, meant commonly 'flotilla' or 'fleet' and was applied particularly to the Spanish fleet; 'upon the Mediterranean flote' may therefore = 'making for the Mediterranean flotilla.' Cf. *Cym.* 1. 4. 170 'make your voyage upon her'
- FOIL, 'put it to the foil' = disgrace it; 3. 1. 46. A wrestling phrase; cf. *Sh. Eng.* ii. 456
- FOISON, plenty; 2. 1. 162; 4. 1. 110
- FOOT, 'my foot my tutor!'; 1. 2. 474. The foot is Miranda, daring to instruct the head, Prospero
- FORTH-RIGHTS AND MEANDERS, paths straight and winding; 3. 3. 3
- FOUNDERED, gone lame; 4. 1. 30
- FOWL WEATHER (v. note 2. 1. 29); 2. 1. 141
- FRAUGHTING SOULS, souls forming the ship's freight; 1. 2. 13
- FRESHES, freshets, streams of fresh water (cf. 'fresh springs,' 1. 2. 339); 3. 2. 66
- FRIPPERY, old clothes' shop (cf. note 4. 1. 222); 4. 1. 227
- GABERDINE, cloak; 2. 2. 40, 114
- GENTLE AND NOT FEARFUL, i.e. a civilised being, not a savage like Caliban; 1. 2. 473
- GILDED, flushed, made drunken; 5. 1. 281. N.E.D. quotes Fletcher, *Chances*, iv. 3 'Duke. Is she not drunk too? Con. A little gilded o'er'
- GLASS, hour-glass. 'At least two glasses' (1. 2. 240), i.e. some time between 2 and 3 P.M.

- (cf. 'three hours' mentioned by Alonso, 5. 1. 137, 187, and 'three glasses since' by the Boatswain, 5. 1. 224). The whole action of the play covers from three to four hours, between 2 and 6 P.M. (cf. 'on the sixth hour' 5. 1. 4). Some have supposed that Shakespeare erred in making the nautical glass an hour and not a half-hour glass; but v. *Sh. Eng.* i. 163-4
 Goss, gorse; 4. 1. 180
- HIGH-DAY, old form of 'hey-day'; 2. 2. 191
- HINT, occasion; 1. 2. 134; 2. 1. 3
- HOODWINK, cover up; a hawking term; 4. 1. 206
- JACK (PLAYED THE), (a) knave, (b) Jack o' lantern, or will o' the wisp; 4. 1. 197
- KEEPERS, i.e. guardian angels (cf. *Ham.* 1. 4. 39); 3. 3. 20
- KIBE, ulcerated chilblain on the heel; 2. 1. 273
- LAUGHTER, a sitting of eggs (v. note); 2. 1. 32
- LIE DROWNING THE WASHING OF TEN TIDES; 1. 1. 57; i.e. worse than the fate of captured pirates, who were fastened to the shore, near Wapping Old Stairs, at low-water mark, until three tides had passed over them; v. *Sh. Eng.* ii. 156
- LINE, lime-tree; 4. 1. 193, 236; 5. 1. 10. 'Under the line'; 4. 1. 237, i.e. at the equator. A quibble upon 'line' (lime-tree). Stephano is still 'red-hot' and now has the jerkin round his waist. 'Lose your hair,' i.e. by fever, in crossing the equator; the jerkin was made of fur. 'Line and level'; 4. 1. 240, (a) a carpenter's phrase = 'exactly'; (b) Trinculo may also be quibbling on 'level' = levy, tax. v. N.E.D. 'level'
- LIVER, formerly considered the seat of the passions; 4. 1. 56
- LOOSE (v. note); 2. 1. 124
- LUGGAGE, military luggage, camp-follower's pickings (cf. *1 Hen. IV.*, 5. 4. 160); 4. 1. 232; 5. 1. 300
- MAIN-COURSE, mainsail; v. *try*; 1. 1. 35
- MANAGE, control. Literally, a rider's control of his horse; 1. 2. 70
- MEDDLE WITH, mingle with, engage; 1. 2. 22
- MIRACULOUS HARP. Amphion raised the walls of Thebes by music; Gonzalo raises walls and houses too; 2. 1. 85
- Mo, more in number. Formerly 'more' = 'more in quantity' only; 2. 1. 131; 5. 1. 235
- MUSE, marvel at; 3. 3. 36
- MUSHRUMPS, old form of 'mushrooms'; 5. 1. 39
- NERVES, sinews; 1. 2. 489
- NINNY, 'pied ninny,' referring to the jester's motley; 3. 2. 62
- NOBODY, 'the picture of Nobody'; 3. 2. 125. Probably a reference to the sign of Nobody, used by John Trundle, bookseller and publisher of ballads and broadsides 1603-1626. Cf. Jonson, *Every Man in his Humour*, 1. 3. 58, 'Well, if he read this with patience, I'll be gelt, and troll

- ballads for Mr JOHN TRUNDLE, yonder, the rest of my mortality.' Note the parallel between 'troll ballads' and 'troll the catch' (*Temp.* 3. 2. 116); 'gelt' is perhaps a reference to 'Nobody'
- OVER-TOPPING, v. *trash*; 1. 2. 81
- OWE, OWN; 1. 2. 412, 459; 3. 1. 45
- PATCH, fool (derived from the fool's costume); 3. 2. 62
- PIONED AND TWILLED; 4. 1. 64, 'pioned' probably = trenched (v. N.E.D. 'pion' and *Ham.* 1. 5. 162 'pioner'); 'twilled' perhaps = 'ridged,' conjecturally derived from Fr. *touiller* = be-smear (Cotgrave)
- PLANTATION, colonisation. The scoffers quibble on the literal meaning of the word; 2. 1. 142
- PLAY THE MEN, i.e. pipe all hands, v. N.E.D. 'play' vb. 29; 1. 1. 10
- POCKET UP, conceal. Political slang; Gonzalo was a Councillor; 2. 1. 67
- POOR-JOHN, salted hake; 2. 2. 27
- PRAISE IN DEPARTING, proverbial expression, i.e. wait till the end before praising; 3. 3. 39
- PREMISES, stipulations; 1. 2. 123
- PURCHASED, acquired. Legal term; 4. 1. 14
- PUTTER-OUT OF FIVE FOR ONE, one who gambles upon the risks of travel; 3. 3. 48; cf. Jonson, *Every Man out of his Humour*, 2. 1, 'I am determined to put forth some five thousand pound, to be paid me five for one, upon the return of myself, my wife and my dog from the Turk's court at Constantinople,' and v. *Sh. Eng.* i. 334
- QUAINT, ingenious, clever, dainty; 1. 2. 318; 3. 3. 53 (S.D.)
- QUALITY, i.e. Ariel's fellow-spirits. Literally 'profession'; 1. 2. 193
- RED-PLAGUE, bubonic plague; note the quibble on 'rid'; 1. 2. 365
- RID, destroy; 1. 2. 365
- ROARERS (v. note); 1. 1. 16
- RUN, (a) flee in battle; (b) make water. Cf. *standard* and note 'lie like dogs,' etc.; 3. 2. 18
- SALVAGE, old form of 'savage'; also found in F. 'Names of actors,' after Caliban's name; 2. 2. 60
- SCAMELS (v. note); 2. 2. 177
- SCANDALLED (v. note); 4. 1. 90
- SCREEN; 1. 2. 107, cf. *Mac.* 5. 6. 1, 'Your leavy screens throw down, And show like those you are'
- SETEBOS, mentioned in Eden's *History of Travel*, 1577, as a deity or devil of the Patagonians; 1. 2. 374; 5. 1. 262
- SHIFT; 5. 1. 257, Stephano, the butler, is perhaps quibbling on the terms of his profession (cf. *Rom.* 1. 5. 2 'shift a trencher')
- SIEGE, stool, excrement; 2. 2. 109
- SIGNORIES, states of northern Italy; 1. 2. 71
- SINGLE (v. note); 5. 1. 249
- SORE, severe, harsh; 3. 1. 11. Stephano quibbles on this meaning at 5. 1. 290 'I should have been a sore one'
- SOUTH-WEST (BLOW ON YE); 1. 2. 324. Cf. *Batman upon Bartholome* (1582): 'Southern winds corrupt and destroy; they heate and maketh men fall into sicknesse'

- STALE, decoy; 4. 1. 187
- STANDARD, (a) standard-bearer. King Stephano pictures himself at the head of his armies; (b) Caliban cannot 'stand' as Trinculo notes; (c) a conduit. v. *run*; 3. 2. 16, 17
- STOCK-FISH, dried cod, beaten before boiling; 3. 2. 69
- STOVER, coarse grass; 4. 1. 63
- SUSTAINING GARMENTS, i.e. their clothes helped them to float; 1. 2. 218. A strange idea, found again in *Ham.* 4. 7. 176
- TABOR, a small drum; 3. 2. 123 (S.D.); 4. 1. 175
- TEEN, trouble; 1. 2. 64
- TEMPERANCE, temperature; 2. 1. 42. A puritan name in 1. 43, or possibly a reference to the very indelicate 'Temperance' in Chapman's *May Day* (pub. 1611)
- TRASH FOR OVER-TOPPING, a hunting phrase; 'trash' = check a hound by fastening a weight to its neck; 'over-topping' = out-stripping; 1. 2. 81
- TRIFLE, trick of magic; 5. 1. 112
- TRY WITH MAIN-COURSE, i.e. bring the ship close into the wind with only the mainsail set. v. *Sh. Eng.* 1. 161-2; 1. 1. 35
- TWILLED, v. *pioned*; 4. 1. 64
- UNDER THE LINE; 4. 1. 237. v. *line*
- UNSHRUBBED, bare of bush or tree; 4. 1. 81
- UNSTAUNCHED, not able to contain water; 1. 1. 47
- UP-STARING, standing on end; 1. 2. 213
- URCHINS, hedgehogs, or fiends in that form; 1. 2. 327; 2. 2. 5; 'urchin-shows' = apparitions of urchins. The hedgehog was recognised as an emblem of the devil in Shakespeare's day (cf. *M.W.W.* 4. 4. 49 and 'the hedgepig,' *Macb.* 4. 1. 2)
- VAST OF NIGHT, the desolate hours of night when nature sleeps (cf. *Ham.* 1. 2. 198 'the dead waste and middle of the night'); 1. 2. 328
- VERDURE, freshness, vigour; 1. 2. 87
- VISITOR, i.e. one taking food ('cold porridge') and 'comfort' to those in distress; 2. 1. 11
- WAIST, midship; 1. 2. 197
- WARD, 'come, from thy ward' = come, off thy guard; 1. 2. 476
- WASPISH-HEADED (v. note); 4. 1. 99
- WEZAND, wind-pipe; 3. 2. 90
- WHILE-ERE, a while since; 3. 2. 117
- WIDE-CHOPPED, wide-jawed; 1. 1. 57
- WINDRING (v. note); 4. 1. 128
- WINK, close the eyes; 2. 1. 213; glimpse, 2. 1. 239; sleep, 2. 1. 282
- WRACK, old form of 'wreck'; 1. 2. 26, etc.
- YARE, quick, brisk, ready; 1. 1. 3, 6, 34; 5. 1. 225
- ZENITH, i.e. the height of my fortunes. Astrological term, as befits Prospero; 1. 2. 181

