Be so perfidious – he, whom next thyself
Of all the world I loved, and to him put
The manage of my state, as at that time
Through all the signories it was the first,
And Prospero the prime Duke, being so reputed
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?

MIRANDA
Sir, most heedfully.

PROSPERO
Being once perfected how to grant suits,
How to deny them, who t’advance and who

To trash for overtopping, new created
The creatures that were mine, I say, or changed ’em,
Or else new formed ’em; having both the key
Of officer and office, set all hearts i’th’ state
To what tune pleased his ear, that now he was
The ivy which had hid my princely trunk
And sucked my verdure out on’t. Thou attend’st not!

MIRANDA
O, good sir, I do.

PROSPERO
I pray thee, mark me,
I thus neglecting worldy ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,
O’er-prized all popular rate, in my false brother
Awaked an evil nature, and my trust,

To trash for overtopping put down for
being overly ambitious. “Trash” meant
literally to reign in a dog (first occurrence in OED a. 1). Steevens also
suggested that to trash is to cut away
superfluities: “This word I have met
with in books containing directions for
gardener, published in the time of Q.
Elizabeth” (Johnson & Steevens, 11).
In either case, the verb suggests
the effort to keep matters in check.
Overtopping (contra OED) here means
to exceed or surpass.

new created Antonio won the loyalty
of Prospero’s followers by giving them
new offices.

creatures officials appointed by
Prospero – i.e. his men – but perhaps
also meant perjoratively
changed men substituted other peo-
ple, who would be loyal to Antonio
rather than Prospero

3 or . . . Or either . . . or

new formed ’em reconstituted the
offices and those who held them (first
occurrence in OED new-form u. ‘form
or shape anew’).

key Metaphorically, the key both con-
trols the officer and sets the tone of his
administration.

ivy . . . on Prospero employs the
common emblem of a vine-covered
tree, each plant nourishing the other,
but in this instance the ivy extracted
the tree’s vitality (verdures: ‘The fresh
green colour characteristic of flourishing
vegetation’ cited in OED 1a).}

mark me pay attention

2 closeness . . . rate Prospero’s mind
was bettered with studies much more
valuable than they were estimated
(o’er-prized, valued too highly, over-
rated) by the populace, but such stud-
ies led him into solitude or seclusion
(claustration). In effect: ‘I was busy with
studies more valuable than people rate
them, except that they kept me retired
(from away from the people).’ This difficul-
tpassage shows Prospero’s continuing
agitation.
Like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was, which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded
But what my power might else exact, like one
Who, having into truth by telling of it,
Made such a sinner of his memory
To credit his own lie, he did believe
He was indeed the duke, out o’th’ substitution
And executing th’outward face of royalty
With all prerogative. Hence his ambition growing —
Dost thou hear?

MIRANDA
Your tale, sir, would cure deafness.

PROSPERO
To have no screen between this part he played
And him he played it for, he needs will be
Absolute Milan. Me, poor man, my library

trust... limit Prospero contends that his boundless trust in his brother, like a parent’s trust in a child, was perversely rewarded by a falseness of equal magnitude. Perhaps Shakespeare is alluding to the proverb: “Trust is the mother of deceit” (Dent, T55). As Miranda ruefully comments at 120, “Good wombs have borne bad sons.”

sans bound without limit, a paraphrase of the previous line. Shakespeare used the French sans in AVL 2.7.166 and in LLL 5.2.415-16. lorded made lord

not... exact having not only the revenue of the office but also the rewards elected by power

revenue revenue

having into truth Into is used here in the sense of ‘unto’ (Warburton) or ‘against’. Antonio has sinned against the truth.

95 [sic: (it’s)] 100 of it...] o’th’ (Warburton); o’th’ (Hammer) 103 out o’th’ from Pope 105 his is F2 growing – ] Rowe; growing; F, Rowe*; growing; Rowe* 106 screen! (Schenck)
The Tempest

3.1.17

MIRANDA

Burnt up those logs that you are enjoined 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.
He’s safe for these three hours.

FERDINAND

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

MIRANDA

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

FERDINAND

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

MIRANDA

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

PROSPERO [aside]

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

MIRANDA

You look wearily.

FERDINAND

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

MIRANDA

Miranda. – O my father,
I have broke your best to say so!

FERDINAND

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

MIRANDA

I do not know

34 by near, nearby
37 best behest, command
Admired Miranda See List of Roles, n. 14, She is literally ‘worthy of wonder’.
38 top of admiration epitome of wonder, the most admired
39 dearest...world the most valued in the world
40 regard look, glance (OED sh. 2a); or, esteem, affection (OED sh. 10a)
42 diligent ‘attentive’, ‘heedful’ (OED a. 5)
44 but...foil A foil is a rapier used in fencing. Ferdinand reports that the ladies he has known always had some defect that overwhelmed or defeated their virtues (as in a swordfight or quarrel). Or, he may use foil in the sense of “swarth” – i.e. the lady’s defect foiled the otherwise successful effects of her noblest grace.
45 owed owned, possessed
47 perfect complete (OED a. B 3a); or, ‘free from any flaw’ (OED a. B 4a)
48 Of...best Johnson suggested an allusion here to Apelles’ painting of Venus, which ‘was a synthesis of the most perfect features of the most beautiful women the painter could find’ (OxL, 154). Steevens disagreed and cited instead a fable from Sidney’s Arcadia (1598), Bk 3, 384–7, where the animals ask Jupiter to create a king to rule over them. Jove combines every creature’s ‘best’ feature to make ‘Man’.

34 ye...art (F2, Rowe); thou’st Rowe; you’re Hamner 31 SDJ Signet (Gapell)
One of my sex, no woman’s face remember –
Save, from my glass, mine own. Nor have I seen
More that I may call men than you, good friend,
And my dear father. How features are abroad
I am 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
And therein do forget.

FERDINAND  I am, in my condition,
A prince, Miranda; I do think a king
(I would not so!) and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth! Hear my soul speak:
The very instant that I saw you did
My heart fly to your service, there resides

Miranda, Ferdinand implies, combines all the best features of women without their defects. Cf. Orlando’s description of the composite Rosalind in AYLI 3.2.141–50.

50 glass mirror
51–2 In 1.2.446 Miranda states that Ferdinand is the third man she ever saw, thus including Prospero and Caliban in the trio. Here she omits Caliban and compares Ferdinand only with her father.

52 features bodily shapes, proportions abroad elsewhere, in the world at large
53 skillless ignorant modesty ‘Womanly propriety of behaviour; scrupulous chastity of thought, speech, and conduct’ (cited in OED s.v. 3a)
54 jewel . . . dower Miranda refers to her

virginity, the most precious gift she will bring as a dowry to her husband when she marries.

57 like of admire, derive pleasure from
58 something somewhat, a little (cited in OED s.v. 3a)
59 condition ‘social position, rank’ (cited in OED s.v. 10)
61 I . . . so I wish it were not so.
62 wooden slavery an implied comparison with Caliban, Ferdinand alludes to his forced log-carrying and his virtual enslavement by Prospero.

63 flesh-fly a fly that lays its eggs in carrion

64 blow ‘to deposit eggs on or in (a place)’ (cited in OED s.v. 28c). Cf. LLI 5.2.408–9: ‘these summer flies / Have blown me full of maggot ostentation’.

66 it i.e., your service (stress probably on your, and similarly in 65)
69 kind event good fortune, happy outcome
70–1 invert . . . mischief be any promised good fortune into bad; mischief, misfortune, distress (OED s.v. 1)
72 what whatever
75–6 Heavens . . . ‘em, a reminder of Prospero’s awareness of the dynastic implications in Ferdinand and Miranda’s union: the child they breed

will become heir to both Naples and Milan.

79 die to want die for lack of. Miranda fears she will die (metaphorically) for not having Ferdinand’s love.

80–1 it . . . itself . . . it Miranda’s desire.

Barton suggests a metaphor of pregnancy (Penguin, 162).

81–2 Hence . . . innocence! Away with coyness; may candid and pure innocence guide me.

74 SDJ Signet (Capell)
BURNT UP THOSE LOGS THAT YOU ARE ENJOINED 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.
He's safe for these three hours.

Ferdinand

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

Miranda

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

Ferdinand

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

Miranda

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

Prospero [aside]

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

Miranda

You look weary.

Ferdinand

Twill weep! Resin will seep from the
log when it burns. Miranda personifies
the log, attributing to it tears of sympathy
for Ferdinand's enforced labour.

He's... hours. 'He will remain safely
in his study, away from us, for the next
two hours.'

Discharge 'fulfil, execute' (OED a. 11), Cf. MND 5.1.204: 'Thus have I,
Wall, my part discharged so'.

Serve 'endeavour vigorously' (OED a. 9)

Crack my sinews - sprain my tendons
(or muscles)

Prospero does not find manual labour beneath
her dignity.

34 by near, nearby
37 best behest, command
Admired Miranda Sec List of Roles,
n. 14. She is literally 'worthy of wonder'.
38 top of admiration, epiphanies of wonder,
the most admired
dearest... world the most valued in
the world
39 regard look, glance (OED a. 2); or,
earnest, affection (OED a. 10a)
42 diligent, 'attentive', 'heedful' (OED a. 13)
44-45 but... fail. A fail is a rapier used in
fencing. Ferdinand reports that the
ladies he has known have had some
defect that overwhelmed or defeated
their virtuous (as in a swordfight or
quarrel). Or, he may use fail in the
sense of 'thwart' - i.e. the lady's defect
foiled the otherwise successful efforts
of her noblest grace.
45 owed, owned, possessed
47 perfect complete (OED a. B 3a); or,
'free from any flaw' (OED a. B 4a)
48 Of... best Johnson suggested an allusion
to Apelles' painting of Venus, which
was a synthesis of the 12 perfect features of the most beautiful
woman, the painter could find' (OED f 154).
Stevens disagreed and cited instead a fable from Sidney's
Arcadia (1590). Bk 3, 384-7, where
the animals ask Jupiter to create a king
to rule over them. Jove compels every
creature's 'best' feature to make 'Man'.
49 you - [Camm]; you F 35 prayers - [Camm]; prayers, F 37 have [I've Pope] 47 peerless F;
peerless F
The Tempest

If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions.
Thou art inclined to sleep; 'tis a good dullness,
And give it way. I know thou canst not choose.
[to Ariel] Come away, servant, come, I am ready now.
Approach, my Ariel. Come.

Enter Ariel.

ARIEL

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

PROSPERO

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

ARIEL

To every article.
I boarded the King's ship: now on the beak,

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

PROSPERO

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

ARIEL

Not a soul

197 waist middle of the ship or middle
part of a ship's upper deck (cited in
OED adj. 3a)
dock the platform extending from side
to side of the ship (OED n. 1.2)
198 flamed amazement flashed causing
amazement. Apparently a description
of St. Elmo's fire, perhaps based on
40–2.
200 yards the crossbars on masts to
which sails are attached. See
J. Smith, Sea Grammar, 17–24.
bowsprit F's 'Bore-sprit' is one of
several obsolete spellings of this nauti-
cal term (J. Smith, Sea Grammar,
15–23, spelled it 'Bolw spret',
'Boutlspre', 'Bowl-spret', 'Boulspret' and
'Bolspret') for the pole that
extends from the bow and holds the
lower edge of a sail (ibid).

203 sight-outrunning moving so fast as
to disappear from sight
204 sulphurous Sulphur was often used in
explosive devices; here the adjective
suggests how Ariel 'staged' the storm.
Neptune god of the sea in Roman
mythology
206 dread trident fearful three-pronged
spear, Neptune's trademark weapon
207 coil confusion
Thou earth, thou: speak!

CALIBAN [within] There's wood enough within. 315

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

Enter ARIEL, like a water nymph.

Fine apparition, my quaint Ariel, Hark in thine ear.

ARIEL My lord, it shall be done. Exit.

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

Enter CALIBAN.

CALIBAN As wicked dew as e'er my mother brushed

315 Thou earth Prospero again emphasizes Caliban's earthiness (cf. 274 and n.), in contrast to Ariel's spirituality. See Introduction, pp. 28-30.
317 thou tortoise This epithet has induced some editors, critics and artists to visualize Caliban as a giant turtle (see the discussion in Vaughan, Caliban, 13, 76, 223-4), but the epithet's context and the subsequent when leaves no doubt that Prospero is responding to Caliban's dilatoriness when? 'When will you get here?' or, more imperatively, 'get a move on.' See R2 1.1.162: 'When, Harry? when?'
317:1 Ariel is wearing the cormorant dress Prospero had given him earlier, signifying to the audience that Ariel is invisible to Miranda.
318 Fine 'Exquisitely fashioned: delicately beautiful' (cited in OED s.v. 6a) quaint, clever, skillful. See TS 3.2.145-7: 'We'll overreach ... 'The quaint musician'.

320 got ... himself In the Jacobean play, The Birth of Merlin, the devil (who is described as having 'a face like a frying-pan') claims Merlin for his son. Although Merlin does not seem to have inherited his father's blackness, the magician's resonance with Caliban (both are sons of the devil) may suggest a dark hue for Shakespeare's monster. See Udal, 50-5. Prospero's knowledge of Caliban's paternity could only have come from Ariel or Caliban, neither of whom had first-hand information. In any case, the line indicates Prospero's animus towards Caliban.
322-4 As ... both. Prospero had earlier sent Ariel to Bermuda for dew to use in his magic; Caliban now wishes some for his bag of tricks, in this case, a trick (offensive, foul; cited in OED s. 2b). dew from swampy ground. Ravens were commonly associated with witchcraft. See 238n.

PROSPERO With raven's feather from unwholesome fen Drop on you both. A southwest blow on ye And blister you all o'er.

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

I must eat my dinner. This island's mine by Sycorax, my mother, Which thou tak'st from me. When thou cam'st first Thou strok'st me and made much of me; wouldst give me Water with berries in't, and teach me how

323 southwest Winds from the southwest often brought warm, damp air, with implications of unhealthiness. O. Cor. 1.4.30: 'All the contagion of the south light on you'.
325 blister i.e. cause infectious lesions
327 pinch in a pinch (OED s. 6b as obsolete)
328 thick, fast, thickly, fastly, thickly, fastly (OED s.v. 3)
330 Caliban here makes his claim to the island on the grounds of inheritance, which many editors and critics (e.g. Oxt, 119) have assumed would be invalid if they were Caliban illegitimate. Yet, as the only human on the island at the time of Sycorax's death, he perforce would possess it regardless of legitimacy.
332-34 'Strok'st properly 'strok'dst', which is difficult to pronounce, although Rowe emended to it.
335 Water with berries Some editors suggest that this line is adapted from Strachey's account of Bermuda (see
To name the bigger light and how the less
That burn by day and night. And then I loved thee
And showed thee all the qualities o’th’ isle:
The fresh springs, brine pits, barren place and fertile.
Cursed be I that did so! All the charms
Of Sycorax — toads, beetles, bats — light on you,
For I am all the subjects that you have,
Which first was mine own king; and here you sty me
In this hard rock, whilst you do keep from me
The rest o’th’ island.

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

Appendix 1.1), where the shipwrecked
Englishmen discovered that cedar berries, ‘seething, straining, and
letting stand some three or foure daisies, made a kind of pleasant drinke’
(1739). Another possibility is that
berries refers to ‘grapes’, a synonym for
berries, especially in Old English
(OED sh. 1a). If so, Prospero’s wine
was apparently weaker and less intoxicating than the sack in Stephano’s butt, unless the local drink was used up
many years earlier and Caliban only dimly remembers its wonder (Bate, 
Genesis, 246).

336—7 the bigger . . . night Prospero
drew his elementary astronomy lesson
from Genesis, 1.16 (Geneva Bible),
which reports God’s creation of ‘greater’ and ‘lesser’ lights — the sun
and moon.

338 qualities characteristics

340 Cursed Cursed
charms spells or incantations
341 you Byrne explains the shift here
from ‘thou’ to ‘you’. ‘Caliban uses
course, rough show to Prospero, but you
in anger and cursing’ (138).
343 sty convince or pen up, as in a pig sty
first occurrence in OED v. 1b
346 stripes strokes of the whip
move influence, prompt
347 humane ‘Human’ and ‘humane’
were interchangeable spellings in
Shakespeare’s time (see 265n). We concur with several recent editions
(Oxf1, Bantam, Folio) which choose
P’s ‘humane’ to stress Prospero’s compassionate care. Modernizing to
‘human’, as some editors do, empha-
sizes Prospero’s humanity as opposed
to Caliban’s bestiality, a reading that privileges the magus over his slave.

340 Would’t . . . done Although some
critics have recently suggested that the
attempted violation was Prospero’s
fabrication, Caliban here defiantly
admits it.
351 ‘had you not prevented me, I would
have populated 352—63 From Dryden to the early twentieth
century, editors generally re-
assigned this speech from Miranda to
Prospero on the grounds of decorum. See
Introduction, pp. 48—51.
352 Abhorred Abhorred
353 print imprint. One of the signs of
barbarism in Shakespeare’s day was
thought to be the inability to absorb
virtue as well as information. Miranda
here conveys Caliban to the ranks of
the morally ineducable.
356—9 Miranda implies that whatever
Caliban’s native language was, to her
ears it was simply brutal gabbling that
Caliban himself couldn’t understand.
For discussion of the role of language
in Europe’s colonization of the New
World, see Greenblatt, 16—59.
359 vile race in effect, creatures of
your kind who share your diabolical
nature. ‘Race’ had a wide range of
meanings in the seventeenth century and
did not necessarily connote system-
atic and legal categories as it would
later. Steevens suggested ‘Race, in this
place, seems to signify original dispos-
sion, inborn qualities’ (Johnson &
Steevens, 29, and OED race sh. 7).
362 rock implies that Caliban lives in a
cave. See 309n. In The Birth of Merlin,
Merlin confines his devil-father in a
rock (Udall, 176—7).

341 Sycorax — signs; Sycorax: F; Sycorax; / Roue; Sycorax;
mine (min) sty me/ (aty me) 347 humane human F4 the[en] om. F4
SEBASTIAN
And were the king on’t, what would I do?

GONZALO
'Scape being drunk, for want of wine.

I'th' commonwealth I would by contraries
Execute all things, for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard – none;
No use of metal, corn, or wine or oil;

Or docks, or mallows. 145

Gonzalozek
145 nettle-seed seed of the plant Urtica,
a prickly weed that grows on waste
ground (OED sh. 1a)
docks a coarse weedy herb that is used
as an antidote for nettle stings (OED sh. 1)
mallows a wild plant with hairy stems and
leaves and deeply cleft reddish
purple flowers (cited in OED 1). Cf.
Gerard, 782, for a discussion of garden
mallows, which are similar to holly-
hocks.

148–57 Gonzalo’s description of his ideal
commonwealth borrows heavily from
John Florio’s translation of Mon-
taigne’s ‘Of the Caniballes’. See
Introduction, pp. 60–2.

148 commonwealth a nation or self-
governing community; a body politic.
Antonio may use the term sarcastically
in 158. The word appears frequently
and variously in Tudor and Stuart
writings, including twenty-seven
times in Shakespeare’s plays (Spewack,
224).

148 by contraries contrary to usual cus-
toms

149 traffic business, commerce

150 admit ‘to consent to the perform-
ing, doing, realization, or existence

of’ (OED n. 2a). Cf. TN 1.2.45–6: ‘she
will admit no kind of suit, / No, not the
Duke’s’.

151 Letters sophisticated learning.
Gonzalo, in keeping with this pas-
sage’s hyperbole, perhaps means
Letters in the more general sense of
‘writings, written records’ (OED sh. 3).

152 use of service custom of masters
employing (and often abusing) serv-
ants, i.e. a system of masters and
hired subordinates (OED service sh. 1).

153 Bourn . . . land both mean bound-
aries, i.e. Gonzalo wants no private
landholdings or, at least, no rigid
boundaries between them. Cf. WT
1.2.133–4: ‘one that fixes / No bourn
twist his and mine’.

154 use of metal Gonzalo may mean any
metal or, more specifically, precious
metal (OED sh. 1d), as in CE 4.1.81–2:

155 occupation ‘Employment’ seems to
be the principal meaning intended
here, but because ‘occupy’ was also
become for ‘cohabit with’, Gonzalo
may be inadvertently punning.

155–6 idle . . . pure Gonzalo claims that
in contrast to the proverbial expression
‘toilness begets Lust’ (Dent, 19), his
islanders will remain innocent and pure.

157 sovereignty All four syllables are
pronounced. Gonzalo calls for a class-
less society with rule vested in the
community.

157 sovereignty – | Cont; Souverajity, F | 164 inc, F; is f; it’s f3 167 idle – | Signet; idle; F

158–9 Antonio sarcastically notes the
inconsistency in Gonzalo’s wanting to
be king of a society that he has decreed
will have no sovereignty.

160–1 Gonzalo proposes a prelapearian
society in which all inhabitants share
all products, perhaps in contrast to
Genesis, 3.19: ‘In the sweat of thy
brow shalt thou eat bread’ (Geneva
Bible).

162 engine a machine or instrument,
especially one used in warfare (OED sh.
5a), but also for other uses, including
torture. Cf. KL 1.4.268–9: ‘like an
eagle, wrench’d my frame of nature / From
the fixed place’.

164 Of . . . kind i.e. natural to each sepa-
rate crop; by its own nature (cited in
OED kind sh. 3b). Cf. 5.1.23.

167 idle Antonio refutes Gonzalo’s claim
that the islanders will be idle and pure
simultaneously (155–6) by here using
idle in the sense of frivolous or want-

Enter TRINOCULO.

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.

TRINOCULO. Here's neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing 'tis 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. [Sees Caliban.] 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. Alas, the storm is come again. My best way is to creep under his gaberdine; there is no other shelter hereabout. Misery acquaints a man with strange bedfellows! I will here shroud till the dregs of the storm be past.

Enter STEPHANO singing.

STEPHANO

I shall no more to sea, to sea,
Here shall I die a-shore.
This is a very scurrilous tune to sing at a man's funeral.
Well, here's my comfort.

Drinks [and then] 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.

were occasionally brought back to England and, for a fee, displayed by

their masters to a public audience. See

Var., 128–9, and Introduction, pp.

43-4.

Legged Caliban has human legs; he is not a fish.

35 islander. Trinculo concludes that this strange creature is an inhabitant of the island.


38.9 Misery. . . bedfellows proverbial; see Dent, B197, 1: 'Misery (Adversity) makes (acquaints men with) strange bedfellows.' In Shakespeare's era, travellers often shared beds with strangers.

40. I . . . past. Trinculo crawls under Caliban's gaberdine. Usually the two lie on the stage, facing each other (or with one on top), with pairs of legs protruding from opposite sides of the gaberdine and Caliban's head partly or wholly visible - hence Stephano's perception of a strange, four-legged beast.

39 should take shelter.

dregs continues the metaphor of bombard (21).

40 As Capell first noted, Stephano enters with a bottle in his hand. Since he has already been drinking, most actors play him as tipsy.

43 scurrilous. Contemptible, despicable.

45 swabber. The sailor who mops the deck.
Be rough and razonable; she that from whom
We all were sea-swallowed, though some cast again,
And by that destiny to perform an act
Whereof what's past is prologue, what to come
In yours and my discharge!

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

ANTONIO
A space whose every cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake.' Say this were death
That now hath seized them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily

250 from whom coming away from
Claribel's wedding; as Kermode notes,
from functions as a verb of motion
(Ard², 56).
251 sea-swallowed . . . cast As far as
Claribel will know, we were all swal-
lowed by the sea, with only a few sur-
vivors cast up (or vomited) on shore.
Some editors suggest that cast also has
theatrical connotations that are echoed
in the next lines.
253 past is prologue Sebastian's previ-
ous life is only a prologue to what
Macbeth would call the 'sweeney act /Of
the imperial theme' (Mac
1.3.128–9) — to becoming king.
254 discharge 'Fulfilment, performance, execution (of an obligation, duty, function, etc.);' (first occurrence in OED sh.
b.)
255 stuff 'nonsense, rubbish' (OED sh.
b. 8b)
258 cubit 'a measure of distance, about 20
inches, roughly the length of a forearm
260 Measure us 'retrace (one's steps, the
road)' (cited in OED v. 11b). The
cubits ask how Claribel can traverse
the distance back to Naples.
261 death Sleep was often described as
a mirror of death. See for example
Hamlet's conflation of sleep and death
in his 'To be or not to be' soliloquy
(Ham. 3.1.59–66). See also Dent, S527.
263 There be 'there are other men'
265 Eurocentric notion that even the
northernmost cities of Africa were off
the end of the earth, as suggested also in
250–60.

ANTONIO
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?

SEBASTIAN
Methinks I do.

ANTONIO
And how does your content
Tender your own good fortune?

SEBASTIAN
I remember
You did supplant your brother Prospero.

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

SEBASTIAN
But for your conscience

ANTONIO
Ay, sir, where lies that? If 'twere a kibe
'Twould put me to my slipper, but I feel not
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 forever (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;
They’ll tell the clock to any business that
We say befits the hour.

SEBASTIAN
Thy case, dear friend,
Shall be my precedent. As thou get’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.

ANTONIO
Draw together,
And when I rear my hand, you do the like

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To fall it on Gonzalo.

SEBASTIAN
O, but one word —

Enter ARIEL with music and song.

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

Sings in Gonzalo’s ear.

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

ANTONIO
Then let us both be sudden.

GONZALO [Wakes.]
Now, good angels preserve the King!

ALONSO [Wakes.]
Why, how now, ho! Awake! Why are you drawn?
Wherefore this ghastly looking?

GONZALO
What’s the matter?

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297 fall it let it fall
O . . . word a common late Shakespearan theatrical contrivance to intercept the action, as in WT 4.4.594:
‘— one word’; and 661: ‘Pray you a word’
297.1 Once again Ariel is invisible, and neither Sebastian nor Antonio can see
him.
299 his friend Ariel refers to the sleeping Gonzalo.
300 project Prospero’s plan for Miranda’s marriage to Ferdinand and
the couple’s inheritance of both Naples and Milan. Project was also an
alchemical term for the adept’s experiment.
302 Ariel turns to the audience and here refers to both Gonzalo and
Alonso, who must be kept alive if Prospero’s plan is to succeed.
305 Why . . . drawn? Why have you drawn your swords?
310 ghastly ‘full of fear, inspired by fear’ (cited in OED a. 3)