

# Act 1 Scene 1

*A tempestuous noise of thunder and lightning heard Enter a **MASTER** and a **BOATSWAIN***

**MASTER**

Boatswain!

**BOATSWAIN**

Here, master. What cheer?

**MASTER**

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir.

*Exit **MASTER***

*Enter **MARINERS***

**BOATSWAIN**

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare! Yare!  
5 Take in the topsail.—Tend to th' master's whistle.—Blow, till  
thou burst thy wind, if room enough!

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

**ALONSO**

*Loud noises of a storm with thunder and lightning. A ship's **MASTER** and **BOATSWAIN** enter.*

**MASTER**

Boatswain!

**BOATSWAIN**

I'm here, sir. How can I help you?

**MASTER**

My good boy, give the other sailors a pep talk—and do it fast, before we're shipwrecked. Hurry, hurry!

*The **MASTER** exits.*

***SAILORS** enter.*

**BOATSWAIN**

Come on, men! That's the way to do it! Quickly! Quickly! Take in the upper sail. Listen to the master's orders. —Blow your heart out, storm! So long as we have enough room to avoid running aground!

***ALONSO**, **SEBASTIAN**, **ANTONIO**, **FERDINAND**, **GONZALO**, and others enter.*

**ALONSO**

Good Boatswain, have care. Where's the Master?  
Play the men.

**BOATSWAIN**

I pray now, keep below.

**ANTONIO**

Where is the Master, Boatswain?

**BOATSWAIN**

<sup>10</sup> Do you not hear him? You mar our labor. Keep your cabins.  
You do assist the storm.

**GONZALO**

Nay, good, be patient.

**BOATSWAIN**

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

**GONZALO**

Good, yet remember whom thou hast aboard.

**BOATSWAIN**

<sup>15</sup> None that I more love than myself. You are a councilor. If you  
can command these elements to silence and work the peace

Be careful, good Boatswain! Where's the Master? Make these  
men work.

**BOATSWAIN**

Please stay below deck, sir.

**ANTONIO**

Where's the Master, Boatswain?

**BOATSWAIN**

He's busy, can't you hear him giving orders? You're getting in  
the way of our work. Stay in your cabins. You're helping the  
storm, not us.

**GONZALO**

Don't get wound up, my good man.

**BOATSWAIN**

I'm only wound up because the sea's wound up. Now get out  
of here! Do you think these waves care anything about kings  
and officials? Go to your cabins and be quiet! Don't bother us  
up here.

**GONZALO**

Just remember who you've got on board with you, good man.

**BOATSWAIN**

Nobody I care about more than myself. You're a king's advisor.  
If you can order the storm to calm down, we can all put down

of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived so long and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say.

*Exit **BOATSWAIN***

**GONZALO**

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

*Exeunt **GONZALO** and courtiers*

*Enter **BOATSWAIN***

**BOATSWAIN**

Down with the topmast! Yare, lower, lower! Bring her to try with' main course.

*A cry within*

A plague upon this howling! They are louder than the

our ropes and rest. Go ahead, use your authority. If you can't do it, be grateful you've lived this long and go wait to die in your cabin, if it comes to that.—Harder, men!—Now get out of our way, I'm telling you.

*The **BOATSWAIN** exits.*

**GONZALO**

I feel a lot better after talking to this guy. He doesn't look like a person who would drown—he looks like he was born to be [hanged](#). I hope he lives long enough to be hanged. The rope that hangs him will do more good than all the ropes on this ship, since it'll guarantee he stays alive through this storm. But if he's not destined to die by hanging, then our chances don't look too good.

***GONZALO** exits with the other men of court.*

*The **BOATSWAIN** enters.*

**BOATSWAIN**

Bring down that top sail! Fast! Lower, lower! Let the ship sail close to the wind.

*A shout offstage.*

Damn those men shouting down there! They're louder than the

weather or our office.

*Enter **SEBASTIAN**, **ANTONIO**, and **GONZALO***

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

**SEBASTIAN**

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

**BOATSWAIN**

Work you, then.

**ANTONIO**

Hang, cur! Hang, you whoreson insolent noisemaker! We are less afraid to be drowned than thou art.

**GONZALO**

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

**BOATSWAIN**

25 Lay her a-hold, a-hold! Set her two courses off to sea again.  
Lay her off!

*Enter **MARINERS**, wet*

storm or us sailors.

***SEBASTIAN**, **ANTONIO**, and **GONZALO** enter.*

Oh, not you again. What do you want? Should we all give up and drown? Do you want to sink?

**SEBASTIAN**

Oh, go to hell, you loud-mouthed bastard!

**BOATSWAIN**

Well, get to work, then.

**ANTONIO**

Just die, you lowlife! Go ahead and die, you nasty, rude bastard! You're more scared of drowning than we are.

**GONZALO**

Yes, I guarantee he won't drown—even if this ship were as fragile as an eggshell and as leaky as a menstruating woman.

**BOATSWAIN**

Turn the ship to the wind! Set the sails and let her go out to sea again!

*More **SAILORS** enter, wet.*

**MARINERS**

All lost! To prayers, to prayers, all lost!

*Exit MARINERS*

**BOATSWAIN**

What, must our mouths be cold?

**GONZALO**

The king and prince at prayers. Let's assist them, for our case is as theirs.

**SEBASTIAN**

<sup>30</sup> I'm out of patience.

**ANTONIO**

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

**GONZALO**

He'll be hanged yet, though every drop of water swear against it and gape at widest to glut him.

*A confused noise within*

**VOICES**

(*within*) Mercy on us!—We split, we split!—Farewell, my wife and children!—Farewell, brother!—We split, we split, we split!

**SAILORS**

It's no use! Pray for your lives! We're done for!

*The SAILORS exit.*

**BOATSWAIN**

What, we're going to die?

**GONZALO**

The king and the prince are praying. Let's go join them, since whatever happens to them happens to us too.

**SEBASTIAN**

I'm out of patience.

**ANTONIO**

Yes, we've been cheated out of our lives by a bunch of drunken, incompetent sailors. This bigmouth jerk here—(to BOATSWAIN) I hope you drown ten times over!

**GONZALO**

He'll still die by hanging, not drowning, even if every drop of water in the sea tries to swallow him.

*A confused noise offstage.*

**VOICES**

God have mercy on us!—The ship's breaking up!—Goodbye, wife and kids!—Goodbye, brother!—We're breaking up, we're

**ANTONIO**

Let's all sink wi' th' king.

**SEBASTIAN**

35 Let's take leave of him.

*Exeunt ANTONIO and SEBASTIAN*

**GONZALO**

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

*Exeunt*

*Enter PROSPERO and MIRANDA*

**MIRANDA**

If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to th' welkin's cheek,  
5 Dashes the fire out. Oh, I have suffered  
With those that I saw suffer. A brave vessel

breaking up!

**ANTONIO**

Let's all sink with the king.

**SEBASTIAN**

Let's say goodbye to him.

*ANTONIO and SEBASTIAN exit.*

**GONZALO**

Right now I'd give a thousand [furlongs](#) of sea for one little acre of dry ground: barren weed patch, anything at all. What's destined to happen will happen, but I'd give anything to be dry when I die.

*They exit.*

## Act 1 Scene 2

*PROSPERO and MIRANDA enter.*

**MIRANDA**

Dear father, if you caused this terrible storm with your magic powers, please put an end to it. The sky's so dark it looks like it would rain down boiling hot tar if the sea weren't swelling up to the sky to put its fire out. Oh, I suffered along with all the men I watched suffer! A fine ship, with some good people in it, I'm sure, smashed to pieces. Their dying shouts broke my

Who had, no doubt, some noble creature in her  
Dashed all to pieces. Oh, the cry did knock  
Against my very heart! Poor souls, they perished.

10 Had I been any god of power, I would  
Have sunk the sea within the earth or ere  
It should the good ship so have swallowed and  
The fraughting souls within her.

**PROSPERO**

Be collected.

No more amazement. Tell your piteous heart

15 There's no harm done.

**MIRANDA**

Oh, woe the day!

**PROSPERO**

No harm.

I have done nothing but in care of thee,  
Of thee, my dear one—thee my daughter, who  
Art ignorant of what thou art, naught knowing  
Of whence I am, nor that I am more better

20 Than Prospero, master of a full poor cell  
And thy no greater father.

**MIRANDA**

More to know

Did never meddle with my thoughts.

heart! The poor people died. If I'd been a god I would've let the  
sea sink inside the earth before it had a chance to swallow up  
that ship and all the people it was carrying.

**PROSPERO**

Calm down. There's nothing to get upset about. No harm was  
done.

**MIRANDA**

Oh, what a horrible day!

**PROSPERO**

There was no harm, I'm telling you. Everything I've done has  
been for you, my dear daughter. You don't know what you are,  
since you don't know who I am or where I come from, or that  
I'm better than merely Prospero, your humble father who lives  
in a poor little shack.

**MIRANDA**

It never occurred to me to imagine there was anything more to  
know.

**PROSPERO**

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

**MIRANDA** helps **PROSPERO** remove his mantle

So,  
25 Lie there, my art.—Wipe thou thine eyes. Have comfort.  
The direful spectacle of the wrack, which touched  
The very virtue of compassion in thee,  
I have with such provision in mine art  
So safely ordered that there is no soul—  
30 No, not so much perdition as an hair  
Betid to any creature in the vessel—  
Which thou heard'st cry, which thou sawst sink. Sit down.  
For thou must now know farther.

**MIRANDA**

You have often  
Begun to tell me what I am, but stopped  
35 And left me to a bootless inquisition,  
Concluding, "Stay. Not yet."

**PROSPERO**

The hour's now come.  
The very minute bids thee ope thine ear.

**PROSPERO**

It's time for you to know the whole story. Give me a hand and  
help me off with this magic cloak.

**MIRANDA** helps **PROSPERO** remove his cloak.

(to the cloak) So, lie there, my magic. (to MIRANDA) Wipe your  
eyes. Take comfort. I arranged the horrible sight of this  
shipwreck, which moved you to such pity, so carefully that not  
a single person was hurt—no, not so much as a hair on  
anyone's head was destroyed in the ship that you saw sink. Sit  
down. It's time for you to know more. (they sit)

**MIRANDA**

You've often started to tell me who I am, but then suddenly  
stopped, leaving me asking questions that never get  
answered, telling me, "Wait. Not yet."

**PROSPERO**

Well, the time has come. This is the moment for you to listen  
hard and pay close attention. Can you remember the time



Obey and be attentive. Canst thou remember  
A time before we came unto this cell?  
40 I do not think thou canst, for then thou wast not  
Out three years old.

**MIRANDA**

Certainly, sir, I can.

**PROSPERO**

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

**MIRANDA**

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

**PROSPERO**

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

**MIRANDA**

But that I do not.

before you came to live in this shack? I doubt it, since you  
weren't even three at the time.

**MIRANDA**

Sure I can, father.

**PROSPERO**

What do you remember? A house, a person? Tell me anything  
you remember.

**MIRANDA**

My memory is hazy, more like a dream than a recollection.  
Didn't I use to have four or five women taking care of me?

**PROSPERO**

Indeed you did, and more besides, Miranda. But how is it  
possible that you still remember this, through all the darkness  
of the past? If you remember your life before you came here,  
you may also remember how you got here.

**MIRANDA**

No, that I don't remember.

**PROSPERO**

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

**MIRANDA**

Sir, are not you my father?

**PROSPERO**

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

**MIRANDA**

Oh, the heavens!  
60 What foul play had we that we came from thence?  
Or blessè was 't we did?

**PROSPERO**

Both, both, my girl.  
By foul play, as thou sayst, were we heaved thence,  
But blessedly help hither.

**MIRANDA**

Oh, my heart bleeds  
To think o' th' teen that I have turned you to,  
65 Which is from my remembrance! Please you, farther.

**PROSPERO**

Twelve years ago, Miranda, twelve years ago your father was  
the Duke of Milan, a powerful prince.

**MIRANDA**

Aren't you my father?

**PROSPERO**

Your mother was extremely virtuous, and she said you were  
my daughter. And your father was Duke of Milan, and you were  
his heir, a princess.

**MIRANDA**

Good lord! What evil things were done to us that we were  
driven here? Or was it a blessing that we came here?

**PROSPERO**

Both, both, my girl. We were pushed out of power by evil  
deeds, as you call them. But we were blessed in being helped  
toward this island.

**MIRANDA**

Oh, it breaks my heart to think how painful it must be for you to  
recall all this, things that I can't remember. But please tell me  
more.

**PROSPERO**

My brother and thy uncle, called Antonio—  
I pray thee, mark me (that a brother should  
Be so perfidious!)—he whom next thyself  
Of all the world I loved and to him put  
70 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,  
75 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,  
80 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  
85 To what tune pleased his ear, that now he was

**PROSPERO**

My brother, your uncle Antonio—just listen to this (I still can't believe a brother could be so disloyal!)—My brother whom—aside from you—I loved more than anyone else in the world, I trusted to run my state, which at that time was the strongest in the land, and Prospero the number one duke, famous for my dignity and my education. Since I was so drawn to studying things like logic, grammar, geometry, and astronomy, I let my control of the government slide a bit, being too wrapped up in my occult books. Your disloyal uncle—are you paying attention?

**MIRANDA**

I'm hanging on every word.

**PROSPERO**

Once Antonio got the knack of granting certain requests, denying others, promoting some officials and keeping down those who were getting too ambitious, he won over the people who used to be mine, or changed them—remade them, you might say. Since he had control over the whole government and everyone in it, he soon made everyone sing his own song—whichever song he happened to like. He became like the ivy

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 worldly ends, all dedicated  
90 To closeness and the bettering of my mind  
With that which, but by being so retired,  
O'erprized all popular rate, in my false brother  
Awaked an evil nature. And my trust,  
Like a good parent, did beget of him  
95 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  
100 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,  
105 With all prerogative. Hence his ambition growing—  
Dost thou hear?

that sticks to the side of the tree, and sucked my vitality out of me.—You're not paying attention.

**MIRANDA**

Oh, yes I am, father.

**PROSPERO**

Please listen to me carefully. As I neglected practical matters, being totally dedicated to solitude and to improving my mind with subjects more valuable than most people imagine, I was so shut away from the world that I unwittingly stirred up evil wishes in my disloyal brother. My deep trust in him made him deeply untrustworthy, arousing in him a treachery as big as my trust was—my trust which had no limit, an infinite confidence. With Antonio possessing such powers and wealth, coming not only from my income but also from his ability to take whatever my authority allowed him to take, Antonio started to believe that he was the duke, like some liar who begins to believe in his own lie. He put on the face of royalty, with all the rights that go along with it. With his ambition growing like this—do you hear what I'm saying?

**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  
110 Was dukedom large enough. Of temporal royalties  
He thinks me now incapable, confederates—  
So dry he was for sway—wi' th' King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown and bend  
115 The dukedom yet unbowed—alas, poor Milan!—  
To most ignoble stooping.

**MIRANDA**

Oh, the heavens!

**PROSPERO**

Mark his condition and the event. Then tell me  
If this might be a brother.

**MIRANDA**

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

**MIRANDA**

What you're saying could cure deafness, father. Of course I  
hear it.

**PROSPERO**

To make his political performance absolutely perfect, he  
simply had to become the Duke of Milan himself. My library  
was a large enough dukedom for me. So, now Antonio judges  
me incapable of carrying out my duties. He's so power-hungry  
that he allies himself with the King of Naples, agreeing to pay  
him a regular annual sum, swear subservience to him, and put  
the dukedom of Milan—never subservient to anyone before!—  
under the humiliating control of Naples.

**MIRANDA**

Good heavens!

**PROSPERO**

Think about that, and about what followed afterward. Then tell  
me if Antonio can be called a brother.

**MIRANDA**

It would be wrong for me to think poorly of my grandmother.  
Good women sometimes give birth to bad sons.

**PROSPERO**

Now the condition.

The King of Naples, being an enemy  
To me inveterate, hearkens my brother's suit,  
Which was that he, in lieu o' th' premises  
Of homage and I know not how much tribute,  
125 Should presently extirpate me and mine  
Out of the dukedom, and confer fair Milan  
With all the honors on my brother. Whereon,  
A treacherous army levied, one midnight  
Fated to th' purpose did Antonio open  
130 The gates of Milan, and, i' th' dead of darkness,  
The ministers for th' purpose hurried thence  
Me and thy crying self.

**MIRANDA**

Alack, for pity!  
I, not remembering how I cried out then,  
Will cry it o'er again. It is a hint  
135 That wrings mine eyes to 't.

**PROSPERO**

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

**PROSPERO**

Now listen to the agreement they made. The king of Naples,  
my arch-enemy, listens to my brother's request, which was that  
the king, in exchange for the respect and money paid to him,  
would get rid of me and make my brother Duke of Milan  
instead. A treacherous army was gathered, and one fateful  
night at midnight, Antonio opened the gates of Milan, and in  
the pitch black had his officers rush out me and you, my dear  
daughter. You were crying.

**MIRANDA**

How awful! I can't remember how I cried then, but I'll cry all  
over again. This story breaks my heart.

**PROSPERO**

Just listen a little more, and I'll bring you up to date about the  
present situation, which is the whole reason I'm telling you this  
story in the first place.

**MIRANDA**

Wherefore did they not  
That hour destroy us?

**PROSPERO**

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

**MIRANDA**

Alack, what trouble  
Was I then to you!

**PROSPERO**

Oh, a cherubim  
Thou wast that did preserve me. Thou didst smile  
Infused with a fortitude from heaven,

**MIRANDA**

Why didn't they just kill us that night?

**PROSPERO**

Good question, my girl. My story does raise that question. The answer, my dear, is that they didn't dare, because the people of Milan loved me too much. They had to disguise their bloody intentions. So, to make a long story short, they hurried us onto a ship and carried us a number of miles out to sea, where they prepared a rotten carcass of a boat, with no sails or masts or ropes, which even the rats had abandoned. They tossed us in the water to cry to the sea that roared back at us, to sigh into the winds that sighed right back at us in pity.

**MIRANDA**

God, what a burden on you I must have been!

**PROSPERO**

No, my dear, you were a little angel who kept me going. You smiled with a strength you must have gotten from heaven, while I cried salty tears into the salty sea, and groaned at our

155 When I have decked the sea with drops full salt,  
Under my burthen groaned; which raised in me  
An undergoing stomach to bear up  
Against what should ensue.

**MIRANDA**

How came we ashore?

**PROSPERO**

By providence divine.

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

**MIRANDA**

Would I might  
But ever see that man!

**PROSPERO**

Now I arise.

170 *(stands and puts on his mantle)*

Sit still, and hear the last of our sea-sorrow.

situation. Your smile sustained my spirits against whatever  
would come our way.

**MIRANDA**

How did we manage to get ashore?

**PROSPERO**

With God's help. We had a little food and fresh water that a  
nobleman from Naples, Gonzalo, had given us out of the  
kindness of his heart. He had been chosen to carry out the  
plan of putting us to sea. He also gave us clothes, linen, and  
other necessities that have been of great help. Knowing how  
much I loved my books, he gave me some books from my  
library that I value more than my dukedom.

**MIRANDA**

I wish I could see that man someday!

**PROSPERO**

Now I'll stand up. *(he stands and puts on his magic cloak)* Sit  
still and listen to the last of our sad sea adventures. We arrived  
here on this island, where I, acting as your teacher, have given



Here in this island we arrived, and here  
Have I, thy schoolmaster, made thee more profit  
Than other princesses can that have more time  
175 For vainer hours and tutors not so careful.

**MIRANDA**

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

**PROSPERO**

Know thus far forth:  
By accident most strange, bountiful Fortune  
180 (Now my dear lady) hath mine enemies  
Brought to this shore. And by my prescience  
I find my zenith doth depend upon  
A most auspicious star, whose influence  
If now I court not but omit, my fortunes  
185 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.

**MIRANDA** *sleeps*

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

you a better education than most princesses get, princesses  
who have less careful tutors, who spend their time instead on  
empty fun.

**MIRANDA**

May God thank you for it. But please, father—the question is  
still nagging at me—why did you conjure up this storm?

**PROSPERO**

You should know this: much luck is on my side, and my  
enemies have happened to wreck their ship on this island. As I  
see it, my fate hangs on this lucky event, and if I handle it  
wrong, I'll suffer for the rest of my life. Now, no more questions.

You look sleepy. It's a nice hazy feeling, so give in to it. I know  
you have no choice.

**MIRANDA** *falls asleep.*

Come on, servant, come. I'm ready now. Come here, Ariel.

*Enter ARIEL*

**ARIEL**

190 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,  
195 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,  
200 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  
205 Of sulfurous roaring the most mighty Neptune  
Seem to besiege and make his bold waves tremble,  
Yea, his dread trident shake.

*ARIEL enters.*

**ARIEL**

Humble greetings, great master! Worthy sir, greetings! Your  
wish is my command, whatever you want. If you want me to fly,  
to swim, to jump into fire, to ride the clouds in the sky, Ariel will  
get right to the task.

**PROSPERO**

Spirit, did you carry out the storm just as I ordered?

**ARIEL**

Down to the last detail. I boarded the king's ship, and in every  
corner of it, from the deck to the cabins, I made everyone  
astonished and terrified. Sometimes I appeared in many places  
at once. On the top sail and main mast I flamed in different  
spots, then I came together into a single flame. I flashed about  
faster than lightning. The fire and deafening cracks seemed to  
overwhelm even the god of the sea himself, making him  
tremble underwater.

**PROSPERO**

My brave spirit!

Who was so firm, so constant, that this coil

Would not infect his reason?

**ARIEL**

Not a soul

210 But felt a fever of the mad and played

Some tricks of desperation. All but mariners

Plunged in the foaming brine and quit the vessel,

Then all afire with me. The king's son, Ferdinand,

With hair up-staring—then, like reeds, not hair—

215 Was the first man that leaped, cried, "Hell is empty

And all the devils are here."

**PROSPERO**

Why, that's my spirit!

But was not this high shore?

**ARIEL**

Close by, my master.

**PROSPERO**

But are they, Ariel, safe?

**ARIEL**

Not a hair perished.

On their sustaining garments not a blemish,

**PROSPERO**

Good spirit! Who could ever be so steady and strong that a disturbance like that wouldn't make him crazy?

**ARIEL**

Everyone there got a little crazy and pulled some desperate stunts. Everyone except the sailors dove into the sea, leaving behind the ship that I had set on fire. The king's son, Ferdinand, with his hair standing straight up—it looked like reeds, not hair—was the first person to jump, shouting, "Hell is empty, and all the devils are here!"

**PROSPERO**

Good job! But was this near the shore?

**ARIEL**

Very near, my master.

**PROSPERO**

But are they all safe, Ariel?

**ARIEL**

Nobody was hurt in the slightest. Even their clothes are unstained, and look fresher than before the storm. I've

220 But fresher than before. And, as thou badest me,  
In troops I have dispersed them 'bout the isle.  
The king's son have I landed by himself,  
Whom I left cooling of the air with sighs  
In an odd angle of the isle, and sitting,  
225 His arms in this sad knot.

**PROSPERO**

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

**ARIEL**

Safely in harbor  
Is the king's ship. In the deep nook where once  
Thou called'st me up at midnight to fetch dew  
230 From the still-vexed Bermoothes, there she's hid.

The mariners all under hatches stowed,  
Who, with a charm joined to their suffered labor,  
I have left asleep. And for the rest o' th' fleet,  
Which I dispersed, they all have met again  
235 And are upon the Mediterranean float,  
Bound sadly home for Naples,  
Supposing that they saw the king's ship wracked  
And his great person perish.

separated them into groups around the island, just as you  
ordered. I sent the king's son off by himself to a faraway nook  
on the island, where he's sitting now sighing, with his arms  
crossed like this. (*he folds his arms.*)

**PROSPERO**

Tell me what you did with the king's ship, the sailors, and the  
other ships.

**ARIEL**

The king's ship is safely in the harbor, hidden in that deep cove  
where you once summoned me to bring back dew from the  
stormy Bermuda islands.

The sailors are all below deck, sleeping both from their labor  
and from a magic spell I cast over them. As for the rest of the  
ships, I scattered them, and they've gathered again in the  
Mediterranean, sailing sadly home to Naples, believing that  
they witnessed the shipwreck and death of their great king.

**PROSPERO**

Ariel, thy charge

Exactly is performed. But there's more work.

240 What is the time o' th' day?

**ARIEL**

Past the mid season.

**PROSPERO**

At least two glasses. The time 'twixt six and now

Must by us both be spent most preciously.

**ARIEL**

Is there more toil? Since thou dost give me pains,

Let me remember thee what thou hast promised,

245 Which is not yet performed me.

**PROSPERO**

How now? Moody?

What is 't thou canst demand?

**ARIEL**

My liberty.

**PROSPERO**

Before the time be out? No more!

**ARIEL**

**PROSPERO**

Ariel, you've done your work exactly as I ordered. But there's

more work to be done. What time is it?

**ARIEL**

Past noon.

**PROSPERO**

At least two hours past. We can't waste time between now and

six o'clock.

**ARIEL**

Is there more work to do? Since you're giving me new

assignments, let me remind you what you promised me but

haven't come through with yet.

**PROSPERO**

What? You're in a bad mood? What could you possibly ask for?

**ARIEL**

My freedom.

**PROSPERO**

Before your sentence has been completed? Don't say anything

else.

**ARIEL**

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

**PROSPERO**

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

**ARIEL**

No.

**PROSPERO**

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

**ARIEL**

I do not, sir.

**PROSPERO**

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

I beg you, remember the good work I've done for you, and how  
I've never lied to you, never made mistakes, and never  
grumbled in my work. You promised to take a full year off my  
sentence.

**PROSPERO**

Have you forgotten the torture I freed you from?

**ARIEL**

No.

**PROSPERO**

You have forgotten, and you think it's a burden when I ask you  
to walk through the ocean, or run on the north wind, or do  
business for me underground when the earth's frozen solid.

**ARIEL**

No, I don't, sir.

**PROSPERO**

You lie, you nasty, ungrateful thing! Have you forgotten the  
horrid witch Sycorax, stooped over with old age and ill will?  
Have you forgotten her?

**ARIEL**

No, sir.

**PROSPERO**

Thou hast. Where was she born? Speak. Tell me.

**ARIEL**

Sir, in Argier.

**PROSPERO**

Oh, was she so? I must

265 Once in a month recount what thou hast been,  
Which thou forget'st. This damned witch Sycorax,  
For mischiefs manifold and sorceries terrible  
To enter human hearing, from Argier,  
Thou know'st, was banished. For one thing she did  
270 They would not take her life. Is not this true?

**ARIEL**

Ay, sir.

**PROSPERO**

This blue-eyed hag was hither brought with child  
And here was left by th' sailors. Thou, my slave,  
As thou report'st thyself, wast then her servant.  
275 And, for thou wast a spirit too delicate  
To act her earthy and abhorred commands,  
Refusing her grand hests, she did confine thee,

**ARIEL**

No, sir.

**PROSPERO**

You have. Where was she born? Speak. Tell me.

**ARIEL**

In Algiers, sir.

**PROSPERO**

Oh, was she now? I'll have to tell the story again every month,  
since you seem to forget it. This damned witch Sycorax was  
kicked out of Algiers for various witching crimes too terrible for  
humans to hear about. But for one reason they refused to  
execute her. Isn't that true?

**ARIEL**

Yes, sir.

**PROSPERO**

This sunken-eyed hag was brought here pregnant and left by  
the sailors. You, my slave, were her servant at the time, as you  
admit yourself. You were too delicate to carry out her horrible  
orders, and you refused. In a fit of rage she locked you up in a  
hollow pine tree, with the help of her powerful assistants, and  
left you there for twelve years. During that time she died, and

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

**ARIEL**

Yes, Caliban, her son.

**PROSPERO**

Dull thing, I say so. He, that Caliban  
Whom now I keep in service. Thou best know'st  
290 What torment I did find thee in. Thy groans  
Of ever angry bears. It was a torment  
Did make wolves howl and penetrate the breasts  
To lay upon the damned, which Sycorax  
Could not again undo. It was mine art,  
295 When I arrived and heard thee, that made gape  
The pine and let thee out.

**ARIEL**

I thank thee, master.

you were trapped, moaning and groaning as fast as the blades  
of a [mill](#) wheel strike the water. At that time there were no  
people here. This island was not honored with a human being  
—except for the son that Sycorax gave birth to here, a freckled  
baby born of an old hag.

**ARIEL**

Yes, Caliban, her son.

**PROSPERO**

That's right, you stupid thing. Caliban, who now serves me. You  
know better than anyone how tortured you were when I found  
you. Your groans made wolves howl, and even made bears  
feel sorry for you. Nobody but the damned souls of hell  
deserves the spell that Sycorax put on you and couldn't undo.  
It was my magic that saved you when I arrived on the island  
and heard you, making the pine tree open and let you out.

**ARIEL**

Thank you, master.



**PROSPERO**

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

**ARIEL**

Pardon, master.

300 I will be correspondent to command  
And do my spiriting gently.

**PROSPERO**

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

**ARIEL**

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

**PROSPERO**

Go make thyself like a nymph o' th' sea. Be subject  
305 To no sight but thine and mine, invisible  
To every eyeball else. Go take this shape  
And hither come in 't. Go hence with diligence.

*Exit* **ARIEL**

(to MIRANDA)

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

**PROSPERO**

If you complain any more, I'll split an oak tree and lock you up  
in it till you've howled for twelve years.

**ARIEL**

Please forgive me, master. I'll be obedient and do all my tasks  
without complaining.

**PROSPERO**

Do that, and I'll set you free in two days.

**ARIEL**

That's noble of you, master. What shall I do for you? Just tell  
me. What shall I do?

**PROSPERO**

Go disguise yourself as a sea nymph. Be invisible to everyone  
except yourself and me. Take this garment, put it on, and then  
come back here. Hurry, go!

*ARIEL exits.*

(to MIRANDA) Wake up, my dear. Wake up. You've slept well.  
Wake up.

**MIRANDA**

*(waking)* The strangeness of your story put  
Heaviness in me.

**PROSPERO**

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

**MIRANDA**

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

**PROSPERO**

But as 'tis,  
We cannot miss him. He does make our fire,  
Fetch in our wood, and serves in offices  
That profit us.—What, ho! Slave! Caliban!  
Thou earth, thou! Speak.

**CALIBAN**

*(within)* There's wood enough within.

**PROSPERO**

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

**MIRANDA**

*(waking up)* Your strange story made me groggy.

**PROSPERO**

Shake off your sleepiness. Come on. We'll go visit Caliban, my  
slave who always talks to us so nastily.

**MIRANDA**

He's an evil one, father. I don't like him.

**PROSPERO**

But even so, we can't do without him. He builds our fires, gets  
our firewood, and does all kinds of useful things for us.—Hey!  
Caliban! Pile of dirt! Say something.

**CALIBAN**

*(offstage)* You've got enough firewood already.

**PROSPERO**

Come out, I order you. There's other work for you to do. Come  
on, you turtle!

*Enter **ARIEL**, like a water nymph*

Fine apparition! My quaint Ariel,  
Hark in thine ear. (*whispers to ARIEL*)

**ARIEL**

My lord it shall be done.

*Exit **ARIEL***

**PROSPERO**

(*to CALIBAN*) Thou poisonous slave, got by the devil himself  
325 Upon thy wicked dam, come forth!

*Enter **CALIBAN***

**CALIBAN**

As wicked dew as e'er my mother brushed  
With raven's feather from unwholesome fen  
Drop on you both! A southwest blow on ye  
And blister you all o'er!

**PROSPERO**

330 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

***ARIEL** enters disguised as a water nymph.*

What a fine sight! My dear clever Ariel, listen carefully. (*he  
whispers to ARIEL*)

**ARIEL**

My lord, I'll do it right away.

***ARIEL** exits.*

**PROSPERO**

(*to CALIBAN*) You horrible slave, with a wicked hag for a  
mother and the devil himself for a father, come out!

***CALIBAN** enters.*

**CALIBAN**

I hope you both get drenched with a dew as evil as what my  
mother used to collect with a crow's feather from the poison  
swamps. May a hot southwest wind blow on you and cover you  
with blisters all over.

**PROSPERO**

I'll give you cramps for saying that—horrible pains in your sides  
that will keep you from breathing. I'll send goblins out at night  
to work their nasty deeds on you. You'll be pricked all over, and  
it'll sting like bees.

335 Than bees that made 'em.

### **CALIBAN**

I must eat my dinner.

This island's mine, by Sycorax my mother,

Which thou takest from me. When thou camest first,

Thou strok'st me and made much of me, wouldst give me

Water with berries in 't, and teach me how

340 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

345 Of Sycorax, toads, beetles, bats, light on you!

For I am all the subjects that you have,

Which first was mine own king. And here you sty me

In this hard rock, whiles you do keep from me

The rest o' th' island.

### **PROSPERO**

Thou most lying slave,

350 Whom stripes may move, not kindness! I have used thee,

Filth as thou art, with human care, and lodged thee

In mine own cell till thou didst seek to violate

The honor of my child.

### **CALIBAN**

### **CALIBAN**

I have to eat my dinner now. This island belongs to me

because Sycorax, my mother, left it to me. But you've taken it from me. When you first got here, you petted me and took care

of me, you would give me water with berries in it, and you

taught me the names for the sun and the moon, the big light

and the smaller light that burn in daytime and nighttime. I

loved you back then. I showed you all the features of the

island, the freshwater springs, the saltwater pits, the barren

places and the fertile ones. I curse myself for doing that! I wish

I could use all the magic spells of Sycorax against you and

plague you with toads, beetles, and bats. I'm the only subject

you have in your kingdom, and you were my first king, and you

pen me up in this cave and don't let me go anywhere else on

the island.

### **PROSPERO**

You liar, you respond better to the whip than to kindness! I took

good care of you—piece of filth that you are—and let you stay

in my own hut until you tried to rape my daughter.

### **CALIBAN**

Oh ho, oh ho! Would 't had been done!  
355 Thou didst prevent me. I had peopled else  
This isle with Calibans.

**MIRANDA**

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

**CALIBAN**

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

**PROSPERO**

Hag-seed, hence!  
Fetch us in fuel. And be quick, thou 'rt best,  
To answer other business. Shrug'st thou, malice?

Oh ho, oh ho! I wish I had! You stopped me. If you hadn't, I  
would have filled this island with a race of Calibans.

**MIRANDA**

You horrid slave, you can't be trained to be good, and you're  
capable of anything evil! I pitied you, worked hard to teach you  
to speak, and taught you some new thing practically every  
hour. When you didn't know what you were saying, and were  
babbling like an animal, I helped you find words to make your  
point understandable. But you had bad blood in you, no matter  
how much you learned, and good people couldn't stand to be  
near you. So you got what you deserved, and were locked up  
in this cave, which is more fitting for the likes of you than a  
prison would be.

**CALIBAN**

You taught me language, and all I can do with it is curse. Damn  
you for teaching me your language!

**PROSPERO**

Get out of here, you son of a bitch! Bring us wood, and be  
quick about it. Are you shrugging and making faces, you evil  
thing? If you neglect my orders or do them grudgingly, I'll

If thou neglect'st or dost unwillingly  
What I command, I'll rack thee with old cramps,  
375 Fill all thy bones with aches, make thee roar  
That beasts shall tremble at thy din.

**CALIBAN**

No, pray thee.  
(*aside*) I must obey. His art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

**PROSPERO**

So, slave, hence!

*Exit CALIBAN*

*Enter FERDINAND and ARIEL, invisible, playing and singing*

**ARIEL**

380 (*sings*)

*Come unto these yellow sands,  
And then take hands.  
Curtsied when you have, and kissed  
The wild waves whist.  
Foot it featly here and there,  
And, sweet sprites, bear  
The burden. Hark, hark!*

double you up with pains and cramps, and make all your  
bones ache, and make you scream so loud that the wild  
animals will tremble when they hear you.

**CALIBAN**

No, please. (*to himself*) I have to obey. He's got such strong  
magic powers that he could conquer and enslave the god,  
Setebos, that my mother used to worship.

**PROSPERO**

Go then, slave.

*CALIBAN exits.*

*FERDINAND enters with ARIEL, who is invisible and playing  
music and singing.*

**ARIEL**

(*singing*)

*Come onto these yellow sands,  
And we'll join hands,  
When you've curtsied and kissed  
The waves into silence.  
Prance lightly here and there,  
And the sweet spirits bear  
The burden. Listen, listen!*

**SPIRITS**

*(dispersedly, within)* Bow-wow.

**ARIEL**

The watchdogs bark.

*(within)* Bow-wow.

**ARIEL**

Hark, hark! I hear

385 The strain of strutting chanticleer

Cry "Cock-a-diddle-dow."

**FERDINAND**

Where should this music be? I' th' air or th' earth?

It sounds no more, and sure, it waits upon

Some god o' th' island. Sitting on a bank,

390 Weeping again the king my father's wrack,

This music crept by me upon the waters,

Allaying both their fury and my passion

With its sweet air. Thence I have followed it,

Or it hath drawn me rather. But 'tis gone.

395 No, it begins again.

**ARIEL****SPIRITS**

*(refrain of the song is heard offstage, from different places, not in unison)* Bow-wow.

**ARIEL**

The watchdogs bark.

**SPIRITS**

*(offstage)* Bow-wow.

**ARIEL**

Listen, listen! I hear

The tune of the strutting rooster

Who cries cock-a-doodle-doo.

**FERDINAND**

Where's that music coming from? From the earth, or the air? It's stopped now—it must be played for some local god of the island. As I sat on the shore crying over my father's shipwreck, I heard the music creep over the wild waves, calming their fury and soothing my own grief with its sweet melodies. I followed it here, or I should say it dragged me here. But now it's stopped. No, there it is again.

**ARIEL**

*(sings)*

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

### **SPIRITS**

*(within)* Ding-dong.

### **ARIEL**

Hark, now I hear them.

### **SPIRITS**

*(within)* Ding-dong, bell.

### **FERDINAND**

The ditty does remember my drowned father.

100 This is no mortal business, nor no sound

That the earth owes. I hear it now above me.

### **PROSPERO**

*(to MIRANDA)* The fringed curtains of thine eye advance  
And say what thou seest yond.

### **MIRANDA**

*(singing)*

*Your father lies five whole fathoms below,  
His bones have turned to coral now.  
His eyes have turned to pearls.  
There's nothing left of him,  
He's undergone a complete sea change  
And become something rich and strange.  
Sea nymphs ring his death bell every hour.*

### **SPIRITS**

*(refrain, offstage)* Ding-dong.

### **ARIEL**

Listen, I hear them.

### **SPIRITS**

Ding dong, bell.

### **FERDINAND**

This song's about my dead father. It couldn't be sung by mere  
mortals. I hear it now overhead.

### **PROSPERO**

*(to MIRANDA)* Raise the curtains of your eyelids and go take a  
peek at what you can see out there.

### **MIRANDA**



What is 't? A spirit?

Lord, how it looks about! Believe me, sir,

405 It carries a brave form. But 'tis a spirit.

**PROSPERO**

No, wench! It eats and sleeps and hath such senses

As we have, such. This gallant which thou seest

Was in the wrack. And, but he's something stained

With grief that's beauty's canker, thou mightst call him

410 A goodly person. He hath lost his fellows

And strays about to find 'em.

**MIRANDA**

I might call him

A thing divine, for nothing natural

I ever saw so noble.

**PROSPERO**

(*aside*) It goes on, I see,

As my soul prompts it.—Spirit, fine spirit! I'll free thee

415 Within two days for this.

**FERDINAND**

(*seeing* MIRANDA) Most sure, the goddess

On whom these airs attend!—Vouchsafe my prayer

May know if you remain upon this island,

And that you will some good instruction give

420 How I may bear me here. My prime request,

What is it? A spirit? Lord, it's glancing every which way! How handsome it is. It must be a spirit.

**PROSPERO**

No, girl! It eats and sleeps and has the same five senses we do.

The gentleman you see now was in the shipwreck, and if he

weren't a little spoiled by grief, which always ruins good looks,

you could call him handsome. He's lost his comrades and is

wandering around looking for them.

**MIRANDA**

I could imagine he's divine, since I never saw anything so noble-looking on earth before.

**PROSPERO**

(*to himself*) It's all happening according to plan, just as my soul

wanted it to happen. (*to* ARIEL) Spirit, you fine spirit, I'll set you

free in two days for doing such a good job here.

**FERDINAND**

(*seeing* MIRANDA) This must surely be the goddess that the

music is being played for!—Please, I beg you to answer me, tell

me if you live on this island, and tell me how I should behave

Which I do last pronounce, is—O you wonder!—  
If you be maid or no.

**MIRANDA**

No wonder, sir,  
But certainly a maid.

**FERDINAND**

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

**PROSPERO**

How? The best?  
What wert thou if the King of Naples heard thee?

**FERDINAND**

A single thing, as I am now, that wonders  
To hear thee speak of Naples. He does hear me,  
And that he does I weep. Myself am Naples,  
430 Who with mine eyes, never since at ebb, beheld  
The king my father wracked.

**MIRANDA**

Alack, for mercy!

**FERDINAND**

Yes, faith, and all his lords, the Duke of Milan

here. My main question, which I save for the last, is—Oh, you  
marvelous creature!—are you a maiden or a goddess?

**MIRANDA**

I'm not marvelous, sir, but I'm certainly a maiden.

**FERDINAND**

She speaks my language! My God, I'm the highest-ranking  
person who speaks this language—if only we were back where  
it's spoken.

**PROSPERO**

What's that? The highest-ranking? What would the King of  
Naples do if he heard you say that?

**FERDINAND**

He would just see me for what I am, a person amazed to hear  
you talking about Naples. He does hear me, and that makes  
me cry. I myself am the King of Naples, since I saw with my  
own eyes—these eyes that haven't been dry since—my father  
killed in a shipwreck.

**MIRANDA**

Ah, how pitiful!

**FERDINAND**

And his brave son being twain.

**PROSPERO**

*(aside)* The Duke of Milan

And his more braver daughter could control thee

435 If now 'twere fit to do 't! At the first sight

They have changed eyes.—Delicate Ariel,

I'll set thee free for this.

*(to FERDINAND)*

A word, good sir.

I fear you have done yourself some wrong. A word.

**MIRANDA**

440 *(aside)* Why speaks my father so ungently? This

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

That e'er I sighed for. Pity move my father

To be inclined my way!

**FERDINAND**

*(to MIRANDA)*

Oh, if a virgin,

445 And your affection not gone forth, I'll make you

The queen of Naples.

**PROSPERO**

Soft, sir! One word more.

*(aside)*

Yes, indeed, and all the King's men, the Duke of Milan and his fine son too.

**PROSPERO**

*(to himself)* The real Duke of Milan and his far finer daughter could beat you in a heartbeat, if it were the right time. They've fallen in love at first sight!—Wonderful Ariel, I'll set you free for doing such good work here. *(to FERDINAND)* Could I have a word with you, sir? I'm afraid you've made a mistake. Just a word.

**MIRANDA**

*(to herself)* Why is my father speaking to him so rudely? This is the third man I've ever seen in my life, and the first one I've felt romantic feelings for. I hope my father takes pity on me and treats him well for my sake!

**FERDINAND**

Oh, if you're a virgin, and you haven't given your heart to another man, then I'll make you the queen of Naples.

**PROSPERO**

They are both in either's powers, but this swift business  
I must uneasy make lest too light winning  
450 Make the prize light.

(to FERDINAND)

One word more. I charge thee  
That thou attend me. Thou dost here usurp  
The name thou owest not, and hast put thyself  
Upon this island as a spy to win it  
455 From me, the lord on 't.

**FERDINAND**

No, as I am a man!

**MIRANDA**

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

**PROSPERO**

460 (to FERDINAND) Follow me.  
(to MIRANDA) Speak not you for him. He's a traitor.  
(to FERDINAND) Come,  
I'll manacle thy neck and feet together.  
Seawater shalt thou drink. Thy food shall be  
465 The fresh-brook mussels, withered roots, and husks  
Wherein the acorn cradled. Follow.

**FERDINAND**

Hang on, sir! Just a moment. (*to himself*) They're both in love.  
But I need to cause a little trouble between them, or else  
they'll never appreciate the value of their love. (*to FERDINAND*)  
I need a word with you, sir. I order you to listen to me. You're  
calling yourself by a name that doesn't belong to you. You've  
come onto this island as a spy, to snatch it away from me—I'm  
the rightful lord of it.

**FERDINAND**

No, I swear, that's not true!

**MIRANDA**

A man as handsome as that can't have anything evil in him. If  
the devil had such a beautiful house as his body, then good  
things would fight to live in it.

**PROSPERO**

(to FERDINAND) Follow me. (*to MIRANDA*) Don't defend him.  
He's a traitor. (*to FERDINAND*) Come on, I'll chain your neck and  
feet together, and I'll give you sea water to drink. Your food will  
be slugs, dry roots, and acorn shells. Come on.

No.

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

**FERDINAND** *draws his sword, and is charmed from moving*

**MIRANDA**

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

**PROSPERO**

What, I say?  
My foot my tutor?—Put thy sword up, traitor,  
Who makest a show but darest not strike, thy conscience  
Is so possessed with guilt. Come from thy ward,  
For I can here disarm thee with this stick  
475 And make thy weapon drop.

**MIRANDA**

Beseech you, father.

**PROSPERO**

Hence! Hang not on my garments.

**MIRANDA**

Sir, have pity,

**FERDINAND**

No, I'll have to decline that offer—at least as long as I'm  
stronger than you are.

**FERDINAND** *takes out his sword, but **PROSPERO** casts a spell  
on him that freezes him in place.*

**MIRANDA**

Oh, dear father, don't judge him too quickly. He's a good man,  
and brave too.

**PROSPERO**

What's that? The daughter knows more than the father?—Put  
away your sword, traitor. You make quite a show there, but  
you're too scared to strike at me, since you feel too guilty. Get  
out of that position, because I can disarm you with my magic  
wand and make your sword drop.

**MIRANDA**

Please, father, I beg you.

**PROSPERO**

Let go of me! Don't tug on my clothes.

**MIRANDA**

Father, take pity on him. I'll guarantee his goodness myself.

I'll be his surety.

**PROSPERO**

Silence! One word more  
Shall make me chide thee, if not hate thee. What,  
An advocate for an imposter? Hush,  
480 Thou think'st there is no more such shapes as he,  
Having seen but him and Caliban. Foolish wench,  
To th' most of men this is a Caliban  
And they to him are angels.

**MIRANDA**

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

**PROSPERO**

(to FERDINAND) Come on. Obey.  
Thy nerves are in their infancy again  
And have no vigor in them.

**FERDINAND**

So they are.  
My spirits, as in a dream, are all bound up.  
490 My father's loss, the weakness which I feel,  
The wrack of all my friends, nor this man's threats,  
To whom I am subdued, are but light to me,  
Might I but through my prison once a day

**PROSPERO**

Quiet! If you say one more word, I'll punish you, maybe even  
hate you. You're defending an impostor? Be quiet. You think  
he's special, since you've only ever seen him and Caliban.  
Foolish girl, in the eyes of most people this man's a Caliban,  
and compared to him, they're angels.

**MIRANDA**

Then my love is humble. I don't feel any urge to see a more  
handsome man than this one.

**PROSPERO**

(to FERDINAND) Come on. Obey my orders. Your muscles are  
all limp and lifeless.

**FERDINAND**

That's true, they are. My strength is all gone, as if in a dream.  
The death of my father, my physical weakness, the loss of all  
my friends, the threats of this man who's taken me prisoner—  
all that would be easy for me to take, if only I could look  
through my prison windows once a day and see this girl. I don't

Behold this maid. All corners else o' th' earth  
495 Let liberty make use of. Space enough  
Have I in such a prison.

**PROSPERO**

*(aside)* It works!

*(to FERDINAND)* Come on.

*(aside)* Thou hast done well, fine Ariel!

*(to FERDINAND)* Follow me.

500 *(to ARIEL)* Hark what thou else shalt do me.

**MIRANDA**

*(to FERDINAND)* Be of comfort.

My father's of a better nature, sir,

Than he appears by speech. This is unwonted

Which now came from him.

**PROSPERO**

505 *(to ARIEL)* Thou shalt be free

As mountain winds. But then exactly do

All points of my command.

**ARIEL**

To th' syllable.

**PROSPERO**

*(to FERDINAND)* Come, follow.

510 *(to MIRANDA)*—Speak not for him.

need any more freedom than that. A prison like that would give  
me enough liberty.

**PROSPERO**

*(to himself)* It's working! *(to FERDINAND)* Come on. *(to himself)*

You've done well, Ariel. *(to FERDINAND)* Follow me. *(to ARIEL)*

Listen to what you'll do for me next.

**MIRANDA**

*(to FERDINAND)* Don't worry, my father's kinder than his words  
just now make him sound. What he said didn't sound like him  
at all.

**PROSPERO**

*(to ARIEL)* You'll be free as a bird. But you have to do exactly  
what I order.

**ARIEL**

Down to the last detail.

**PROSPERO**

*(to FERDINAND)* Come, follow me. *(to MIRANDA)* Don't defend  
him.

*Exeunt*

*They exit.*

## Act 2 Scene 1

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

**GONZALO**

*(to ALONSO)*

Beseech you, sir, be merry. You have cause,

So have we all, of joy, for our escape

Is much beyond our loss. Our hint of woe

5 Is common. Every day some sailor's wife,

The masters of some merchant, and the merchant

Have just our theme of woe. But for the miracle—

I mean our preservation—few in millions

Can speak like us. Then wisely, good sir, weigh

10 Our sorrow with our comfort.

**ALONSO**

Prithee, peace.

**SEBASTIAN**

*(to ANTONIO)* He receives comfort like cold porridge.

**ANTONIO**

*(to SEBASTIAN)* The visitor will not give him o'er so.

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

**GONZALO**

*(to ALONSO)* Please cheer up, sir. Like all of us, you have a good reason to be happy. The fact that we're alive outweighs our losses. Many people every day feel the sadness we feel now. Every day some sailor's wife, a ship's crew, the merchant who hired the ship all experience the same loss we've undergone. But the miracle—the fact that we were saved—only happens to a few people out of millions. So remember that, and take comfort in it, to counterbalance our sadness.

**ALONSO**

Please say no more.

**SEBASTIAN**

*(to ANTONIO)* Alonso enjoys these comforting words about as much as cold oatmeal.

**ANTONIO**



**SEBASTIAN**

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

**GONZALO**

(to ALONSO) Sir—

**SEBASTIAN**

<sup>15</sup> (to ANTONIO) One. Tell.

**GONZALO**

When every grief is entertained that's offered,  
Comes to th' entertainer—

**SEBASTIAN**

A dollar.

**GONZALO**

Dolor comes to him, indeed. You have spoken truer than you purposed.

**SEBASTIAN**

<sup>20</sup> You have taken it wiselier than I meant you should.

**GONZALO**

(to ALONSO) Therefore, my lord—

(to SEBASTIAN) But the goodwill ambassador won't give up that easily.

**SEBASTIAN**

(to ANTONIO) Look. He's like a clock winding up to strike the hour.

**GONZALO**

(to ALONSO) Sir—

**SEBASTIAN**

(to ANTONIO) There he goes! Now we can tell what time it is.

**GONZALO**

If we let every sad thing that happens to us get us down, then we would find ourselves—

**SEBASTIAN**

What a pain.

**GONZALO**

Pain, yes indeed. We would find ourselves in pain. You thought you were being funny, but you said the truth.

**SEBASTIAN**

You're taking it more seriously than I meant it.

**GONZALO**

(to ALONSO) Therefore, sir—

**ANTONIO**

(to SEBASTIAN) Fie, what a spendthrift is he of his tongue!

**ALONSO**

(to GONZALO) I prithee, spare.

**GONZALO**

Well, I have done. But yet—

**SEBASTIAN**

<sup>25</sup> (to ANTONIO) He will be talking.

**ANTONIO**

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

**SEBASTIAN**

The old cock.

**ANTONIO**

The cockerel.

**SEBASTIAN**

Done. The wager?

**ANTONIO**

<sup>30</sup> A laughter.

**SEBASTIAN**

**ANTONIO**

(to SEBASTIAN) God, doesn't he ever shut up?

**ALONSO**

(to GONZALO) Please, no more.

**GONZALO**

Well, I'm nearly finished. But just one last thing—

**SEBASTIAN**

(to ANTONIO) He insists on talking.

**ANTONIO**

Hey, let's bet. Which one will start yammering first, Gonzalo or Adrian?

**SEBASTIAN**

The old guy.

**ANTONIO**

I pick the younger one.

**SEBASTIAN**

You're on. What's the prize?

**ANTONIO**

A good laugh.

**SEBASTIAN**

A match!

**ADRIAN**

Though this island seem to be desert—

**ANTONIO**

(to SEBASTIAN) Ha, ha, ha!

**SEBASTIAN**

So you're paid.

**ADRIAN**

35 Uninhabitable and almost inaccessible—

**SEBASTIAN**

Yet—

**ADRIAN**

Yet—

**ANTONIO**

He could not miss 't.

**ADRIAN**

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

**ANTONIO**

40 Temperance was a delicate wench.

**SEBASTIAN**

It's a deal!

**ADRIAN**

Though this island may appear desolate—

**ANTONIO**

(to SEBASTIAN) Ha, ha, ha!

**SEBASTIAN**

Fine, you win.

**ADRIAN**

Uninhabitable and almost inaccessible, as it were—

**SEBASTIAN**

Now he's going to say "but"—

**ADRIAN**

But—

**ANTONIO**

He had to say it, it was unavoidable.

**ADRIAN**

The island must be mild, and have a temperate climate.

**ANTONIO**

I knew Temperance—she was a fine girl.

**SEBASTIAN**

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

**ADRIAN**

The air breathes upon us here most sweetly.

**SEBASTIAN**

As if it had lungs, and rotten ones.

**ANTONIO**

Or as 'twere perfumed by a fen.

**GONZALO**

<sup>45</sup> Here is everything advantageous to life.

**ANTONIO**

True. Save means to live.

**SEBASTIAN**

Of that there's none, or little.

**GONZALO**

How lush and lusty the grass looks! How green!

**ANTONIO**

The ground indeed is tawny.

**SEBASTIAN**

<sup>50</sup> With an eye of green in 't.

**ANTONIO**

Yes, and she was mild too.

**ADRIAN**

There's always a breath of fresh air here.

**SEBASTIAN**

A breath from rotten lungs, maybe.

**ANTONIO**

Stinking like a swamp.

**GONZALO**

This island contains everything beneficial to life.

**ANTONIO**

True. Everything except something to live on.

**SEBASTIAN**

There's little or nothing of that.

**GONZALO**

Look how lush and healthy the grass is! How green!

**ANTONIO**

The ground is brown.

**SEBASTIAN**

With a touch of green in it.

**ANTONIO**

He misses not much.

**SEBASTIAN**

No, he doth but mistake the truth totally.

**GONZALO**

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

**SEBASTIAN**

55 As many vouched rarities are.

**GONZALO**

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

**ANTONIO**

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

**SEBASTIAN**

Ay, or very falsely pocket up his report.

**GONZALO**

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

**SEBASTIAN**

He doesn't miss a thing.

**SEBASTIAN**

No, he just gets reality completely wrong.

**GONZALO**

But the really unbelievable thing is—and this is incredible—

**SEBASTIAN**

As most unbelievable things are.

**GONZALO**

That our clothes were drenched with sea water, but they came  
out looking brand-new.

**ANTONIO**

Listen to him. If his clothes could talk, they'd call him a liar.

**SEBASTIAN**

Or stuff what he says into their pockets.

**GONZALO**

Seriously, I think our clothes are as fresh now as they were the  
day we put them on in Africa, when we attended the marriage  
of the king's daughter Claribel to the King of Tunis.

**SEBASTIAN**

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

**ADRIAN**

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

**GONZALO**

Not since widow Dido's time.

**ANTONIO**

Widow! A pox o' that! How came that "widow" in? Widow Dido!

**SEBASTIAN**

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

**ADRIAN**

65 "Widow Dido" said you? You make me study of that. She was of Carthage, not of Tunis.

**GONZALO**

This Tunis, sir, was Carthage.

**ADRIAN**

Carthage?

**GONZALO**

It was a lovely wedding, and we're doing really well on our trip home.

**ADRIAN**

Tunis has never had such a beautiful queen.

**GONZALO**

Not since the days of widow [Dido](#) .

**ANTONIO**

Widow? Why the hell is he calling her "widow Dido"?

**SEBASTIAN**

Next thing you know, he'll be saying "widower Aeneas."

**ADRIAN**

"Widow Dido," did you say? I'm not sure about that. Dido was from Carthage, not Tunis.

**GONZALO**

[Tunis](#) was Carthage, sir.

**ADRIAN**

Carthage?

**GONZALO**

I assure you, Carthage.

**SEBASTIAN**

His word is more than the miraculous harp. He hath raised the wall and houses too.

**ANTONIO**

70 What impossible matter will he make easy next?

**SEBASTIAN**

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

**ANTONIO**

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

**GONZALO**

Ay.

**ANTONIO**

Why, in good time.

**GONZALO**

75 *(to ALONSO)* Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

**ANTONIO**

I'm telling you, it was Carthage.

**SEBASTIAN**

Gonzalo is a miracle-worker. If he says Carthage was here, then Carthage must be here.

**ANTONIO**

What miracle will he work next?

**SEBASTIAN**

I think he'll carry this island home in his pocket and give it to his son like an apple.

**ANTONIO**

And then throw the seeds in the sea, to make more islands grow.

**GONZALO**

Yes indeed.

**ANTONIO**

Absolutely, yes indeed.

**GONZALO**

*(to ALONSO)* Sir, we were saying that our clothes seem just as fresh as they did when we attended the wedding of your daughter, who's now queen of Tunis.

**ANTONIO**

And the rarest that e'er came there.

**SEBASTIAN**

Bate, I beseech you, widow Dido.

**ANTONIO**

Oh, widow Dido? Ay, widow Dido.

**GONZALO**

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

**ANTONIO**

80 That "sort" was well fished for.

**GONZALO**

When I wore it at your daughter's marriage?

**ALONSO**

You cram these words into mine ears against  
The stomach of my sense. Would I had never  
Married my daughter there! For, coming thence,  
85 My son is lost and, in my rate, she too,  
Who is so far from Italy removed  
I ne'er again shall see her.—O thou mine heir  
Of Naples and of Milan, what strange fish  
Hath made his meal on thee?

The most beautiful queen they ever had.

**SEBASTIAN**

I beg your pardon, except for the widow Dido.

**ANTONIO**

Oh, except for the widow Dido? That's right, except for the widow Dido.

**GONZALO**

Isn't my vest just as clean and fresh as the day I put it on? In a way, I mean.

**ANTONIO**

"In a way" is the right way to go.

**GONZALO**

I mean when I wore it at your daughter's wedding.

**ALONSO**

You keep cramming words into my ears that I don't want to hear. I wish that wedding had never happened, since I lost my son because of it, and I lost my daughter too in a way, since she's moved so far from Milan that I'll never see her again.—Oh, dear son of mine and heir of Naples and Milan, what strange fish has made a meal of you?



**FRANCISCO**

Sir, he may live.

90 I saw him beat the surges under him,  
And ride upon their backs. He trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swoll'n that met him. His bold head  
'Bove the contentious waves he kept, and oared  
95 Himself with his good arms in lusty stroke  
To th' shore, that o'er his wave-worn basis bowed,  
As stooping to relieve him. I not doubt  
He came alive to land.

**ALONSO**

No, no, he's gone.

**SEBASTIAN**

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

**ALONSO**

Prithee, peace.

**SEBASTIAN**

You were kneeled to and importuned otherwise  
105 By all of us, and the fair soul herself

**FRANCISCO**

Sir, he may still be alive. I saw him swimming strongly, almost  
as if he was riding the waves. He treaded water and kept his  
head well above the wild waters coming at him, swimming  
with his strong arms toward the shore, which almost seemed  
eager to welcome him. I have no doubt he got ashore alive.

**ALONSO**

No, no, he's dead.

**SEBASTIAN**

Sir, you can thank yourself for this great loss, because you  
wouldn't bless Europe with your daughter, but instead pimped  
her out to an African. At least you can be thankful that she  
won't be around to remind you of your loss.

**ALONSO**

Please be quiet.

**SEBASTIAN**

We all begged you not to go ahead with those marriage plans,  
and your lovely daughter struggled between disgust at

Weighed between loathness and obedience, at  
Which end o' th' beam should bow. We have lost your son,  
I fear, forever. Milan and Naples have  
More widows in them of this business' making  
110 Than we bring men to comfort them.  
The fault's your own.

**ALONSO**

So is the dearest o' th' loss.

**GONZALO**

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

**SEBASTIAN**

Very well.

**ANTONIO**

And most chirurgionly.

**GONZALO**

(to ALONSO) It is foul weather in us all, good sir,  
When you are cloudy.

**SEBASTIAN**

Foul weather?

marrying an African and the desire to obey you. Now I'm afraid  
we've lost your son forever. Our shipwreck has made more  
women widows in Milan and Naples than there are survivors to  
comfort them. And it's all your fault.

**ALONSO**

And the greatest sorrow is mine too.

**GONZALO**

My lord Sebastian, even though what you say is true, your way  
of saying it is tactless and comes at the wrong time. You're  
rubbing salt in his wounds when you should be applying  
bandages.

**SEBASTIAN**

All right, I'll stop.

**ANTONIO**

Like a good doctor.

**GONZALO**

(to ALONSO) It's bad times for all of us, sir, when you're feeling  
gloomy.

**SEBASTIAN**

Bad times?

**ANTONIO**

Very foul.

**GONZALO**

Had I plantation of this isle, my lord—

**ANTONIO**

120 He'd sow 't with nettle seed.

**SEBASTIAN**

Or docks, or mallows.

**GONZALO**

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

**SEBASTIAN**

'Scape being drunk for want of wine.

**GONZALO**

I' th' commonwealth I would by contraries

Execute all things. For no kind of traffic

125 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.

130 No occupation. All men idle, all.

And women too, but innocent and pure.

**ANTONIO**

Yes, very bad.

**GONZALO**

If I could colonize this island, my lord—

**ANTONIO**

He'd cultivate weeds on it.

**SEBASTIAN**

Or thorn-bushes.

**GONZALO**

And if I were king of it, you know what I'd do?

**SEBASTIAN**

He wouldn't get drunk much, since there's no wine here.

**GONZALO**

In my kingdom I'd do everything differently from the way it's usually done. I wouldn't allow any commerce. There'd be no officials or administrators. There'd be no schooling or literature.

There'd be no riches, no poverty, and no servants—none. No contracts or inheritance laws; no division of the land into private farms, no metal-working, agriculture, or vineyards.

There'd be no work. Men would have nothing to do, and women also—but they'd be innocent and pure. There'd be no kingship—

No sovereignty—

**SEBASTIAN**

Yet he would be king on 't.

**ANTONIO**

The latter end of his commonwealth forgets the beginning.

**GONZALO**

All things in common nature should produce  
135 Without sweat or endeavor. Treason, felony,  
Sword, pike, knife, gun, or need of any engine,  
Would I not have. But nature should bring forth  
Of its own kind all foison, all abundance,  
To feed my innocent people.

**SEBASTIAN**

140 No marrying 'mong his subjects?

**ANTONIO**

None, man. All idle. Whores and knaves.

**GONZALO**

I would with such perfection govern, sir,  
T' excel the Golden Age.

**SEBASTIAN**

'Save his majesty!

**SEBASTIAN**

He wants to be king in a place with no kingship.

**ANTONIO**

Yes, he's getting a bit confused.

**GONZALO**

Everything would be produced without labor, and would be  
shared by all. There'd be no treason, crimes, or weapons.  
Nature would produce its harvests in abundance, to feed my  
innocent people.

**SEBASTIAN**

There'd be no marriage?

**ANTONIO**

No. Everyone would have nothing to do. They'd all be whores  
and slackers.

**GONZALO**

I would rule so perfectly that my country would outshine the  
Golden Age they had in ancient times.

**SEBASTIAN**

Long live his Majesty!

**ANTONIO**

Long live Gonzalo!

**GONZALO**

145 (to ALONSO)

And—do you mark me, sir?

**ALONSO**

Prithee, no more. Thou dost talk nothing to me.

**GONZALO**

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

**ANTONIO**

'Twas you we laughed at.

**GONZALO**

Who in this kind of merry fooling am nothing to you. So you may continue and laugh at nothing still.

**ANTONIO**

150 What a blow was there given!

**SEBASTIAN**

An it had not fallen flat-long.

**GONZALO**

**ANTONIO**

All hail Gonzalo!

**GONZALO**

(to ALONSO) Are you listening to me, sir?

**ALONSO**

Oh, please be quiet. You're spouting empty words.

**GONZALO**

You're absolutely right, your highness. I talked like that to give these gentlemen here a chance to have a good laugh. They love to laugh at empty words.

**ANTONIO**

It's you we were laughing at.

**GONZALO**

But from your perspective I don't matter, so I'm just an empty nobody for you. Go ahead and laugh at my empty words some more.

**ANTONIO**

Ouch, what a comeback!

**SEBASTIAN**

He sure did. Too bad it fell flat.

**GONZALO**

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

*Enter **ARIEL** invisible, playing solemn music*

**SEBASTIAN**

We would so, and then go a-batfowling.

**ANTONIO**

(to GONZALO) Nay, good my lord, be not angry.

**GONZALO**

<sup>155</sup> No, I warrant you. I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

**ANTONIO**

Go sleep, and hear us.

*All sleep except **ALONSO**, **SEBASTIAN**, and **ANTONIO***

**ALONSO**

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

**SEBASTIAN**

You're brave gentlemen. You'd give the moon a shove if it got stuck five weeks in its orbit.

***ARIEL** enters, invisible, playing solemn music.*

**SEBASTIAN**

That's right, and then after we fixed the moon, we'd go bird-hunting.

**ANTONIO**

(to GONZALO) Don't be angry with us, my lord.

**GONZALO**

I'm not. I've got good judgment, and I know you've got nothing against me. Will you laugh me to sleep? I'm feeling very sleepy.

**ANTONIO**

Go to sleep, and listen to us laughing.

*Everyone sleeps except **ALONSO**, **SEBASTIAN**, and **ANTONIO**.*

**ALONSO**

What, everybody falls asleep so fast? I wish I could sleep too—it would stop me from thinking. Come to think of it, I am feeling sleepy.

**SEBASTIAN**

Please you, sir,  
160 Do not omit the heavy offer of it.  
It seldom visits sorrow. When it doth,  
It is a comforter.

**ANTONIO**

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

**ALONSO**

Thank you. Wondrous heavy.

*(falls asleep)*

*Exit ARIEL*

**SEBASTIAN**

165 What a strange drowsiness possesses them!

**ANTONIO**

It is the quality o' th' climate.

**SEBASTIAN**

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

**ANTONIO**

In that case you should sleep. People in grief need a good  
sleep. It doesn't come to them often, but when it does come  
they should enjoy it.

**ANTONIO**

The two of us will guard you while you sleep, my lord, and  
keep you safe.

**ALONSO**

Thank you. I'm terribly sleepy.

*He falls asleep.*

*ARIEL exits.*

**SEBASTIAN**

How strange that they all got so sleepy!

**ANTONIO**

There must be something in the air here.

**SEBASTIAN**

So why aren't our eyelids heavy? I'm not sleepy at all.

**ANTONIO**

Nor I. My spirits are nimble.  
They fell together all, as by consent.  
170 They dropped, as by a thunderstroke. What might,  
Worthy Sebastian, O, what might—? No more.—  
And yet methinks I see it in thy face,  
What thou shouldst be. Th' occasion speaks thee, and  
My strong imagination sees a crown  
175 Dropping upon thy head.

**SEBASTIAN**

What, art thou waking?

**ANTONIO**

Do you not hear me speak?

**SEBASTIAN**

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

**ANTONIO**

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

Me neither. I'm wide awake. They all fell asleep together, as if they'd planned it. Like they'd all been struck by lightning. What might happen, Sebastian, what might happen if—No, it's time for me to shut up.— But still, I think I can see in your face what you ought to be. Opportunity's knocking for you, and in my imagination I see a crown dropping onto your head.

**SEBASTIAN**

Are you dreaming or awake?

**ANTONIO**

Don't you hear me speaking?

**SEBASTIAN**

I do, and it sounds like you're talking in your sleep. What did you say? It's weird for you to be dreaming with your eyes wide open—standing, talking, moving, but sound asleep.

**ANTONIO**

Good Sebastian, you're the one who's sleeping if you let this opportunity pass you by without acting on it.



**SEBASTIAN**

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

**ANTONIO**

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

**SEBASTIAN**

Well, I am standing water.

**ANTONIO**

I'll teach you how to flow.

**SEBASTIAN**

Do so. To ebb  
Hereditary sloth instructs me.

**ANTONIO**

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

**SEBASTIAN**

You're snoring, but it sounds like you're talking. There's  
meaning in your snoring.

**ANTONIO**

I'm not kidding when I say this, I'm not joking around like usual.  
You should be serious too when you listen to what I'm saying.  
You can become a great man if you listen to me.

**SEBASTIAN**

I'm hanging on every word you say.

**ANTONIO**

You need to do more than hang around—you have to act. I'll  
show you how.

**SEBASTIAN**

You need to. I'm lazy by nature.

**ANTONIO**

Oh, if you only knew how close to success you are, even while  
you make fun of what I'm telling you! The more you joke about  
it, the more clearly I feel how serious it is! Lazy people end up  
at the bottom, and you deserve to be at the top.

**SEBASTIAN**

Prithee, say on.

195 The setting of thine eye and cheek proclaim  
A matter from thee, and a birth indeed  
Which throes thee much to yield.

**ANTONIO**

Thus, sir:

Although this lord of weak remembrance—this,  
Who shall be of as little memory  
200 When he is earthed—hath here almost persuade  
(For he's a spirit of persuasion only,  
Professes to persuade) the king his son's alive,  
'Tis as impossible that he's undrowned  
And he that sleeps here swims.

**SEBASTIAN**

I have no hope

205 That he's undrowned.

**ANTONIO**

Oh, out of that "no hope"

What great hope have you! No hope that way is  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,  
But doubt discovery there. Will you grant with me  
210 That Ferdinand is drowned?

**SEBASTIAN**

Please, tell me more. There's something in your expression  
that tells me you have something serious to say, and you're  
having a lot of difficulty saying it.

**ANTONIO**

This is what I'm saying. (*points at GONZALO*) Although this lord  
who has such a bad memory—and who will be forgotten by  
the world when he's dead and buried—almost succeeded in  
convincing the king that his son's alive, it's impossible that he  
survived. It's as far from the truth as saying this sleeping man is  
swimming.

**SEBASTIAN**

Yes, I'm sure he's dead. I've got no hope that he survived.

**ANTONIO**

But in that "no hope" there are great hopes for you! That "no  
hope" means you're on the way to glory so brilliant you  
couldn't even imagine it, no matter how ambitious you were.  
Do you agree that Ferdinand must have drowned?

**SEBASTIAN**

He's gone.

**ANTONIO**

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

**SEBASTIAN**

Claribel.

**ANTONIO**

She that is Queen of Tunis; she that dwells  
Ten leagues beyond man's life; she that from Naples  
Can have no note, unless the sun were post—  
215 The man i' th' moon's too slow—till newborn chins  
Be rough and razorable; 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  
220 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**

**SEBASTIAN**

He's dead.

**ANTONIO**

So, in that case, tell me who's next in line to inherit the  
kingdom of Naples?

**SEBASTIAN**

Claribel, his daughter.

**ANTONIO**

The one who's now Queen of Tunis, living at the edge of the  
world, out of reach of mail service. It takes a letter longer to  
reach her than it takes a baby boy to grow old enough to  
shave. Claribel who was the cause of our shipwreck, which a  
few of us survived—she was destined to give us an opportunity  
that we are destined to act on.

**SEBASTIAN**

What in the world are you talking about? It's true that my  
brother's daughter is Queen of Tunis, and heir of Naples. And  
it's true those two places are far apart.

**ANTONIO**

A space whose every cubit  
Seems to cry out, "How shall that Claribel  
225 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  
230 As amply and unnecessarily  
As this Gonzalo. I myself could make  
A chough of as deep chat. Oh, that you bore  
The mind that I do, what a sleep were this  
For your advancement! Do you understand me?

**SEBASTIAN**

235 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,

So far that every foot of distance between them seems to  
shout, "It's too far for Claribel to come back to Naples. Let her  
stay in Tunis and give Sebastian a

chance to start living." If these sleeping men were dead instead  
of sleeping, they'd be no worse off than they are now. There  
are a lot of men who can rule Naples just as well as this  
sleeping guy here can. There are a lot of men who babble  
nonsense as well as Gonzalo. I could do it myself. Oh, I wish  
you understood what I'm saying—you'd see how you're  
missing out on a great opportunity for yourself! Do you even  
get what I'm saying?

**SEBASTIAN**

I think I do.

**ANTONIO**

And does this prospect of good fortune make you happy?

**SEBASTIAN**

I remember you took the throne from your brother Prospero.

**ANTONIO**

Yes I did, and look how good I look in my new role—much  
better than before. My brother's servants used to be my

Much feater than before. My brother's servants  
240 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,  
245 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,  
250 Can lay to bed for ever; whiles you, doing thus,  
To the perpetual wink for aye might put  
This ancient morsel, this Sir Prudence, who  
  
Should not upbraid our course. For all the rest,  
They'll take suggestion as a cat laps milk.  
255 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 got'st Milan,

equals. Now they work for me.

**SEBASTIAN**

But what about your guilty conscience?

**ANTONIO**

Yes. What guilty conscience? I don't feel anything. If my feet  
were cold, I'd put my slippers on, but I don't feel any pangs of  
guilt. If there were twenty guilty consciences between me and  
the dukedom, they'd melt away to nothing before they caused  
me any trouble. Here's your brother sleeping, worth no more  
than the dirt he's lying on. If he were as dead as he appears to  
be now—and I could quickly make him dead with this sword of  
mine—he wouldn't stand in our way. As

for the other men, we can make them believe anything we  
choose. They'll set their watches to whatever time we say.

**SEBASTIAN**

You'll be my role model. Just as you got Milan, I'll get Naples.  
Take out your sword. With one cut you can be through paying

I'll come by Naples. Draw thy sword. One stroke  
Shall free thee from the tribute which thou payest.  
260 And I the king shall love thee.

**ANTONIO**

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

**ANTONIO** and **SEBASTIAN** draw their swords

**SEBASTIAN**

O, but one word.  
(speaks quietly to ANTONIO)

Enter **ARIEL** invisible, with music and song

**ARIEL**

(to GONZALO) My master through his art foresees the danger  
265 That you, his friend, are, 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!

money to Naples. And as king I'll love you forever.

**ANTONIO**

You take out your sword too. When I raise my hand, you do the  
same, and bring it down on Gonzalo's head.

**ANTONIO** and **SEBASTIAN** take out their swords.

**SEBASTIAN**

Oh, but there's one more thing to tell you. (he speaks quietly to  
ANTONIO)

**ARIEL** enters, invisible, singing and playing music.

**ARIEL**

(to GONZALO) With his magic powers my master can see the  
dangers that you are in, my friend. So he sent me to make sure  
these men survive—and to guarantee his plans succeed. (sings  
in GONZALO 's ear)  
While you lie here snoring,  
Men are plotting against you.  
If you want to stay alive,  
Wake up and beware.  
Wake up, wake up!

**ANTONIO**

Then let us both be sudden.

**GONZALO**

*(waking and seeing them)*

270 Now, good angels preserve the king!

**ALONSO**

*(waking)* Why, how now? Ho, awake!

*All wake*

Why are you drawn?

Wherefore this ghastly looking?

**GONZALO**

What's the matter?

**SEBASTIAN**

Whiles we stood here securing your repose,

275 Even now, we heard a hollow burst of bellowing

Like bulls, or rather lions. Did 't not wake you?

It struck mine ear most terribly.

**ALONSO**

I heard nothing.

**ANTONIO**

**ANTONIO**

Let's act quickly.

**GONZALO**

*(waking and seeing them)* God help the king! Save him!

**ALONSO**

*(waking up)* Hey, what's this, what's going on? Wake up!

*Everyone wakes up.*

Why are your swords out? Why do you look like that?

**GONZALO**

What's this all about?

**SEBASTIAN**

While we were here guarding you as you slept, we heard a loud roar that sounded like bulls, or lions. Didn't you hear it?

We heard it very clearly.

**ALONSO**

I didn't hear anything.

**ANTONIO**

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

**ALONSO**

Heard you this, Gonzalo?

**GONZALO**

Upon mine honor, sir, I heard a humming,  
And that a strange one too, which did awake me.  
I shaked you, sir, and cried. As mine eyes opened,  
I saw their weapons drawn. There was a noise,  
285 That's verily. 'Tis best we stand upon our guard,  
Or that we quit this place. Let's draw our weapons.

**ALONSO**

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

**GONZALO**

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

**ALONSO**

Lead away.

**ARIEL**

290 *(aside)* Prospero my lord shall know what I have done.

Oh, it was a monstrous roar, to make the earth tremble! I'm  
sure there was a herd of lions nearby.

**ALONSO**

Did you hear this, Gonzalo?

**GONZALO**

It's true I heard a humming sound, a strange one, which woke  
me up. I shook you and shouted at you, sir. When I opened my  
eyes, I saw their swords out. There was a noise, that's certainly  
true. We should either be on guard here constantly or move to  
a different camp. Let's draw our own swords too.

**ALONSO**

Lead us away from this area. We can search for my poor son  
while we're at it.

**GONZALO**

I hope those lions stay far away from him. I'm sure he's  
somewhere on the island.

**ALONSO**

Get us out of here.

**ARIEL**



So, King, go safely on to seek thy son.

*Exeunt*

*(to himself)* My lord Prospero will know what I've done. So go ahead, King, and look for your son.

*They exit.*

## Act 2 Scene 2

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

**CALIBAN**

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

*Enter **TRINCULO***

***CALIBAN** enters with a load of wood. A noise of thunder is heard.*

**CALIBAN**

I hope all the diseases that breed in swamps and marshes  
infect Prospero, inch by inch, until he's nothing but a walking  
disease! His spirits are listening to me, but I can't help cursing  
him anyway. They won't pinch me, frighten me, push me in the  
mud, or mislead me unless he tells them to. But he sends  
them to punish me for every little thing. Sometimes his spirits  
take the form of apes, grimacing and chattering at me and  
then biting me; sometimes they come like porcupines, my feet  
as I walk. Sometimes snakes wrap around me, hissing at me  
with their forked tongues till I go crazy.

***TRINCULO** enters.*

Lo, now, lo!

15 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.  
*(lies down, covered by his gaberdine)*

### TRINCULO

Here's neither bush nor shrub to bear off any weather at all.  
20 And another storm brewing, I hear it sing i' th' 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.

*Thunder*

Hey, look over there! Here comes one of his spirits to torture  
me for taking so long to bring the wood back. I'll lie down and  
hide. Maybe he won't see me. *(he lies down and covers himself  
with his cloak)*

### TRINCULO

There are no bushes or shrubs to protect me from the weather  
here. And there's another storm brewing—I can hear it in the  
way the wind whistles. That huge black cloud over there looks  
like a filthy liquor jug that's about to pour out its contents. It  
won't be able to help pouring rain down by the bucket-full. *(he  
sees CALIBAN)*

What do we have here, a man or a fish? Whew, he stinks like a  
fish—an old salted fish, not a fresh-caught one. A strange fish. If  
I were in England now, like I was once, and I had even a  
painted picture of this fish, every fool there would give me a  
piece of silver to look at it. In England this strange monster  
would be just like a man. Any strange beast there can be  
considered a man. The men there won't give a penny to a lame  
beggar, but they'll pay ten cents to look at a freak show exhibit.  
This guy has legs like a man but fins for arms! And he's still  
warm, by God. I guess this is not a fish, but a native who got  
struck by lightning just now.

*Thunder.*

Alas, the storm is come again! My best way is to creep under his gaberdine. There is no other shelter hereabouts. Misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

*(crawls under gaberdine)*

*Enter **STEPHANO**, singing*

**STEPHANO**

*(sings)*

*I shall no more to sea, to sea,*

*Here shall I die ashore—*

<sup>25</sup> This is a very scurvy tune to sing at a man's funeral.

Well, here's my comfort. *(drinks, sings)*

*The master, the swabber, the boatswain, and I,*

*The gunner and his mate*

*Loved Mall, Meg, and Marian, and Margery,*

*But none of us cared for Kate.*

*For she had a tongue with a tang,*

*Would cry to a sailor, "Go hang!"*

*She loved not the savor of tar nor of pitch,*

*Yet a tailor might scratch her where'er she did itch.*

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

*This is a scurvy tune too. But here's my comfort.*

*(drinks)*

Oh, here comes the storm again. The best thing to do is crawl under his cloak. There's no other shelter around here. In emergencies you meet the strangest folks. I'll just stay here till the storm passes. *(he crawls under CALIBAN 's cloak)*

***STEPHANO** enters, singing.*

**STEPHANO**

*(sings)*

*I'll never go to sea again,*

*I'll die here on shore—*

This is a rotten song to sing at a man's funeral. At least I've got some booze to comfort me. *(he drinks and sings)*

*The master, the deck-washer, the boatswain, and I,*

*The gunman and his friend,*

*We loved Moll, Meg, Marian, and Margery*

*But none of us cared for Kate.*

*Kate had a gutter mouth,*

*And would shout to sailors, "Go to hell!"*

*She didn't like ship smells like tar,*

*But liked it okay when a tailor took her to bed.*

*So go to sea, boys, and let her go to hell!*

*That's a rotten song too. But here's something to comfort me.*

*(he drinks)*

**CALIBAN**

Do not torment me. Oh!

**STEPHANO**

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

**CALIBAN**

The spirit torments me. Oh!

**STEPHANO**

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

**CALIBAN**

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

**STEPHANO**

He's in his fit now and does not talk after the wisest. He shall taste of my bottle. If he have never drunk wine afore, it will go

**CALIBAN**

Don't hurt me. Oh!

**STEPHANO**

What's going on? Do we have devils on the island? Are you playing tricks on me by showing me savages and uncivilized men from the Indies, ha? I didn't survive a shipwreck so I could be scared of your four legs now. I'll never run away from any ordinary man who walks on four legs like the rest of us.

**CALIBAN**

The spirit is torturing me. Oh!

**STEPHANO**

This is some monster of the island, with four legs, who seems to me to have some kind of ache. How the hell does he know our language? I'll help out, if only because he speaks the same language as me. If I can cure him from his fever and tame him, and get him back to Naples, he'd make a great present for any emperor.

**CALIBAN**

Don't hurt me, please. I promise I'll carry the wood faster.

**STEPHANO**

He's having a fit and talking nonsense. I'll give him some liquor. If he's never drunk it before, it'll help soothe his fever. If I can

near to remove his fit. If I can recover him and keep him tame, I will not take too much for him. He shall pay for him that hath him, and that soundly.

**CALIBAN**

Thou dost me yet but little hurt. Thou wilt anon, I know it by thy trembling. Now Prosper works upon thee.

**STEPHANO**

35 *(trying to give CALIBAN drink)*

Come on your ways. Open your mouth. Here is that which will give language to you, cat. Open your mouth. This will shake your shaking, I can tell you, and that soundly. You cannot tell who's your friend. Open your chaps again.

**TRINCULO**

I should know that voice. It should be—But he is drowned, and these are devils. Oh, defend me!

**STEPHANO**

Four legs and two voices—a most delicate monster. His forward voice now is to speak well of his friend. His backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come.

CALIBAN *drinks*

40 Amen! I will pour some in thy other mouth.

**TRINCULO**

tame him, I'll charge as much as I can get for him. He'll bring a lot of money to the person who owns him, that's for sure.

**CALIBAN**

You haven't hurt me much yet, but you will soon, I can tell by your trembling. Prospero sent you here.

**STEPHANO**

*(trying to make CALIBAN drink)* Come on, open your mouth.

This'll help you talk. Open up. This'll stop you from trembling—I can tell you that for sure. *(CALIBAN drinks)* You don't even know who your friends are. Open up that mouth again.

**TRINCULO**

I almost recognize that voice. It's—But he's drowned, and these guys are devils. Oh, God help me!

**STEPHANO**

Four legs and two voices—a very special monster. One voice speaks well and talks about his friend. The other voice is harsh and abusive. I can charge even more for this. If it takes all the wine in my bottle, I'll cure him. Come on. CALIBAN *drinks* That's good! Now I'll pour some in your other mouth.

**TRINCULO**

Stephano!

**STEPHANO**

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

**TRINCULO**

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

**STEPHANO**

If thou beest Trinculo, come forth. I'll pull thee by the lesser legs. If any be Trinculo's legs, these are they. *(pulls TRINCULO out from under the gaberdine)*

45 Thou art very Trinculo indeed! How camest thou to be the siege of this mooncalf? Can he vent Trinculos?

**TRINCULO**

I took him to be killed with a thunderstroke. But art thou not drowned, Stephano? I hope now thou art not drowned. Is the storm overblown? I hid me under the dead mooncalf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans 'scaped! *(dances STEPHANO about)*

Stephano!

**STEPHANO**

Is your other mouth calling my name? Mercy, mercy! This isn't a monster, it's a devil. I'll leave him alone. I have no interest in getting mixed up with the devil.

**TRINCULO**

Stephano! If you're Stephano, touch me and speak to me. I'm Trinculo—don't be scared—your good friend Trinculo.

**STEPHANO**

If you're Trinculo, then come out. I'll pull on these smaller legs. If any legs here are Trinculo's, these are. *(he pulls TRINCULO out from under the cloak)* Well,

what do you know, you *are* Trinculo! How did you end up as this monster's dung? Does he crap Trinculos?

**TRINCULO**

I thought he was dead, struck by lightning. But aren't you drowned, Stephano? I hope you're not drowned. Has the storm passed? I hid under this monster's cloak to get out of the storm. Are you really alive, Stephano? Oh, Stephano, two men from Naples survived! *(TRINCULO dances STEPHANO around.)*

**STEPHANO**

Prithee, do not turn me about. My stomach is not constant.

**CALIBAN**

*(aside)* These be fine things, an if they be not sprites. That's a brave god and bears celestial liquor. I will kneel to him.

**STEPHANO**

*(to TRINCULO)* How didst thou 'scape? How camest thou hither? Swear by this bottle how thou camest hither. I escaped upon a butt of sack which the sailors heaved o'erboard, by this bottle, which I made of the bark of a tree with mine own hands since I was cast ashore.

**CALIBAN**

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

**STEPHANO**

*(to TRINCULO)* Here. Swear then how thou escapedst.

**TRINCULO**

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

**STEPHANO**

**STEPHANO**

Please stop turning me around. My stomach's a little upset.

**CALIBAN**

*(to himself)* These are beautiful creatures, if they're not spirits. He's a good god, who brings liquor from the heavens. I will worship him.

**STEPHANO**

*(to TRINCULO)* How did you survive? How did you get here? Tell me the truth, swear on this bottle of wine. I made it out of tree bark after I washed ashore. I myself floated here on a barrel of wine that the sailors tossed overboard.

**CALIBAN**

*(to STEPHANO)* I'll swear by that wine bottle to be your true subject. You must be a god, since your liquor is out of this world.

**STEPHANO**

*(to TRINCULO)* Here. Swear, and tell me how you survived.

**TRINCULO**

I swam ashore like a duck. I can swim like a duck, I swear.

**STEPHANO**

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

**TRINCULO** *drinks*

**TRINCULO**

O Stephano, hast any more of this?

**STEPHANO**

55 The whole butt, man. My cellar is in a rock by th' seaside  
where my wine is hid.—How now, mooncalf? How does thine  
ague?

**CALIBAN**

Hast thou not dropped from heaven?

**STEPHANO**

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

**CALIBAN**

I have seen thee in her and I do adore thee. My mistress  
showed me thee and thy dog and thy bush.

**STEPHANO**

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

**CALIBAN** *drinks*

Here, [kiss the Bible](#) and swear. You may swim like a duck, but  
you look more like a goose.

**TRINCULO** *drinks.*

**TRINCULO**

Oh Stephano, do you have any more of that wine?

**STEPHANO**

I've got the whole barrel, man. I live in a cave by the seaside,  
where I keep the barrel hidden.—Hey, monster, how's your  
fever?

**CALIBAN**

You come from heaven, don't you?

**STEPHANO**

No, from the moon, I'm telling you. I used to be the man in the  
moon a long time ago.

**CALIBAN**

Oh, I've seen you in the moon, and I worship you. My mistress  
showed me you in the moon and your dog and your bush.

**STEPHANO**

Come on, swear to it. Kiss the Bible and swear it. I'm going to  
fill the bottle up again soon.

**CALIBAN** *drinks.*



**TRINCULO**

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

**CALIBAN**

(to STEPHANO) I'll show thee every fertile inch o' th' island. And I will kiss thy foot. I prithee, be my god.

**TRINCULO**

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

**CALIBAN**

65 (to STEPHANO) I'll kiss thy foot. I'll swear myself thy subject.

**STEPHANO**

Come on then. Down, and swear.

**TRINCULO**

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

**STEPHANO**

(to CALIBAN) Come, kiss.

**TRINCULO**

When you get a good look at him, you see he's not much of a monster. I can't believe I was scared of him! A pretty pathetic monster. The man in the moon! What a poor, gullible monster. —That was a nice big gulp, monster!

**CALIBAN**

(to STEPHANO) I'll show you every inch of the island, and I'll kiss your feet. I beg you, please be my god.

**TRINCULO**

What a lying, drunken monster. When his god falls asleep, the monster will snatch his wine bottle.

**CALIBAN**

(to STEPHANO) I'll kiss your feet. I'll vow to be your faithful subject.

**STEPHANO**

Come on, then. Get down and swear it.

**TRINCULO**

I'm going to laugh myself to death over this silly monster. A rotten, foolish monster. I could find it in my heart to beat him—

**STEPHANO**

Come on, kiss my feet.

**TRINCULO**

70 But that the poor monster's in drink. An abominable monster!

**CALIBAN**

I'll show thee the best springs. I'll pluck thee berries.

I'll fish for thee and get thee wood enough.

A plague upon the tyrant that I serve!

I'll bear him no more sticks, but follow thee,

75 Thou wondrous man.

**TRINCULO**

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

**CALIBAN**

(to STEPHANO) I prithee, let me bring thee where crabs grow.

And I with my long nails will dig thee pignuts,

Show thee a jay's nest, and instruct thee how

80 To snare the nimble marmoset. I'll bring thee

To clustering filberts, and sometimes I'll get thee

Young scamels from the rock. Wilt thou go with me?

**STEPHANO**

I prithee now, lead the way without any more talking.—

Trinculo, the king and all our company else being drowned,

we will inherit here.—Here, bear my bottle.—Fellow Trinculo,

we'll fill him by and by again.

**TRINCULO**

Except the poor monster's drunk. An awful monster!

**CALIBAN**

I'll show you where to get fresh water. I'll pick berries for you.

I'll fish for you and get you plenty of firewood. The tyrant I'm serving now can go to hell! I won't get any more wood for him.

I'm serving you now, you wonderful man.

**TRINCULO**

What a silly monster, to think a poor drunk is wonderful.

**CALIBAN**

(to STEPHANO) I beg you, let me show where you can find

crabs to eat. I'll use my long fingernails to dig edible roots for

you, find you a bird's nest, and teach you how to catch a

nimble monkey. I'll take you to clusters of hazelnuts, and

sometimes I'll catch birds for you on the rocks. Will you come with me?

**STEPHANO**

Show us the way without further delay.—Trinculo, since the king and all our comrades are drowned, we're the heirs of this place.—Here, carry my wine bottle.—Trinculo, my buddy, we'll get that bottle refilled soon enough.

**CALIBAN**

*(sings drunkenly)*

*Farewell, master! Farewell, farewell.*

**TRINCULO**

A howling monster, a drunken monster.

**CALIBAN**

90 *(sings)*

*No more dams I'll make for fish,*

*Nor fetch in firing*

*At requiring,*

*Nor scrape trencher, nor wash dish.*

*'Ban, 'Ban, Ca-caliban*

*Has a new master. Get a new man.*

*Freedom, high-day, high-day, freedom, freedom, high-day,  
freedom!*

**STEPHANO**

O brave monster! Lead the way.

*Exeunt*

*Enter FERDINAND bearing a log*

**FERDINAND**

There be some sports are painful, and their labor

**CALIBAN**

*(sings drunkenly)*

*Goodbye, master! Goodbye, goodbye.*

**TRINCULO**

A loud-mouthed, drunken monster.

**CALIBAN**

*(sings)*

*I won't build you any more dams to catch fish,*

*Or fetch you firewood when you order me to,*

*Or clean the plates, or wash dishes.*

*'Ban, 'ban, Ca-caliban*

*Has a new master. So get a new servant.*

*Freedom, what a wonderful day, wonderful day, freedom,  
freedom, wonderful day, freedom!*

**STEPHANO**

Good monster! Show us the way.

*They exit.*

## Act 3 Scene 1

*FERDINAND enters, carrying a log.*

**FERDINAND**

Delight in them sets off. Some kinds of baseness  
Are nobly undergone. And most poor matters  
Point to rich ends. This my mean task

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

*Enter **MIRANDA**, and **PROSPERO** unseen*

**MIRANDA**

Alas now, pray you,  
Work not so hard. I would the lightning had  
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  
20 Is hard at study. Pray now, rest yourself.  
He's safe for these three hours.

Some games are painful, but their discomfort makes them  
more fun. Some kinds of lowly activities are done for noble  
reasons. And you can do poor things that lead to rich results.  
This hard work would be boring and nasty to me, but I'm  
working for a mistress who makes me enjoy my labor. Oh, she's  
ten times nicer than her father is mean, and he's the height of  
crabbiness. I have thousands of logs to take away and pile up,  
on strict orders from him. My sweet darling cries when she  
sees me work and tells me that such a wonderful man never  
performed such lowly tasks before. These sweet thoughts  
relieve me and refresh me, especially when I'm slaving away  
busily.

***MIRANDA** enters, followed by **PROSPERO** at a distance,  
unobserved.*

**MIRANDA**

Now, please, I beg you, don't work so hard. I wish the lightning  
had burned up all those logs that you've been ordered to  
stack! Please put that log down and rest a while. When this  
wood burns, it'll weep for making you tired. My father's  
studying hard, so he won't see you. So please rest. We're safe  
from my father for at least 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.  
25 I'll carry it to the pile.

**FERDINAND**

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

**MIRANDA**

It would become me  
As well as it does you, and I should do it  
30 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 wearily.

**FERDINAND**

Oh, my dear mistress, I won't be able to finish this work until  
sunset at the earliest.

**MIRANDA**

If you sit down, I'll carry your logs a while. Please give me that.  
I'll take it over to the pile.

**FERDINAND**

No, my darling, I'd rather strain all my muscles and break my  
back than let you do work like this while I lounge around  
nearby.

**MIRANDA**

I'd be as right for the job as you are, and I'd do it more easily,  
since I'd have good will on my side.

**PROSPERO**

*(to himself)* You poor weak thing, you're in love! I can see it  
clearly now.

**MIRANDA**

You look tired.

**FERDINAND**

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

**MIRANDA**

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

**FERDINAND**

Admired Miranda!  
Indeed the top of admiration, worth  
What's dearest to th' world! Full many a lady  
40 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  
45 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

**FERDINAND**

No, noble mistress, I'm as fresh as morning when you're near  
me, even at night. I beg you to tell me your name so I can use it  
in my prayers.

**MIRANDA**

Miranda.—Oh father, I've disobeyed you by telling him that!

**FERDINAND**

Miranda—the very name means “admired!” You are indeed  
admired, more than anything else in the world! I've looked at  
many ladies with pleasure, and been  
  
seduced by the sweet nothings they said to me. I've liked  
several women for their good qualities, but there was  
something wrong with each one that blotted her excellent  
qualities and cancelled them out. But with you it's different.  
You're perfect, without a rival in the world, made up of the best  
qualities of every creature.

**MIRANDA**

One of my sex, no woman's face remember—  
50 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 skill-less of, but, by my modesty,  
The jewel in my dower, I would not wish  
55 Any companion in the world but you,  
Nor can imagination form a shape  
Besides yourself to like of. But I prattle  
Something too wildly, and my father's precepts  
I therein do forget.

**FERDINAND**

I am in my condition  
60 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  
65 My heart fly to your service, there resides  
To make me slave to it, and for your sake  
Am I this patient log-man.

**MIRANDA**

Do you love me?

**FERDINAND**

I've never known any woman or seen a woman's face—except  
my own in the mirror. And I've never met any men besides you  
and my father. I have no idea what people look like in other  
places, but I swear by my modesty, which I value above  
everything else, that I'd never want any companion in the  
world but you. I can't even imagine one. But listen to me  
chattering like crazy, and father always told me not to.

**FERDINAND**

I'm a prince by birth, Miranda—maybe even a king now; though  
I wish I weren't—and normally I wouldn't put up with carrying  
these logs any more than I'd let flies breed in my mouth. But I'll  
tell you something from my soul. The second I saw you, my  
heart rushed to serve you and be your slave, so here I am now,  
a patient log-man.

**MIRANDA**

Do you love me?

**FERDINAND**

O heaven, O earth, bear witness to this sound  
And crown what I profess with kind event

70 If I speak true! If hollowly, invert  
What best is boded me to mischief! I  
Beyond all limit of what else i' th' world  
Do love, prize, honor you.

**MIRANDA**

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

**PROSPERO**

*(aside)* Fair encounter  
75 Of two most rare affections! Heavens rain grace  
On that which breeds between 'em!

**FERDINAND**

Wherefore weep you?

**MIRANDA**

At mine unworthiness, that dare not offer  
What I desire to give, and much less take  
80 What I shall die to want. But this is trifling,  
And all the more it seeks to hide itself  
The bigger bulk it shows. Hence, bashful cunning,  
And prompt me, plain and holy innocence!  
I am your wife if you will marry me.

Oh heaven, oh earth, witness what I'm about to say, and reward  
me if I tell the truth! If I'm lying, then

destroy all my prospects in life! More than anything else in the  
world, I love you, value you, and honor you.

**MIRANDA**

Look at me crying—what a fool I am to cry at what makes me  
happy.

**PROSPERO**

*(to himself)* What a pleasant meeting between two people truly  
in love! May heaven bless the feelings growing between them!

**FERDINAND**

Why are you crying?

**MIRANDA**

I'm crying at how unworthy I am to give you what I want to give  
you and to take what I'm dying to have. But it's a waste of time  
to say so. The more I try to hide what I'm feeling, the bigger it  
gets. Oh, stop being so bashful and tricky, Miranda, just be  
straightforward and innocent! I'll be your wife if you'll have me.  
Otherwise, I'll die a virgin, devoted to you. You can refuse to



85 If not, I'll die your maid. To be your fellow  
You may deny me, but I'll be your servant  
Whether you will or no.

**FERDINAND**

My mistress, dearest, and I thus humble ever.

**MIRANDA**

My husband, then?

**FERDINAND**

90 Ay, with a heart as willing  
As bondage e'er of freedom. Here's my hand.

**MIRANDA**

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

**FERDINAND**

A thousand thousand!

*Exeunt **FERDINAND** and **MIRANDA** severally*

**PROSPERO**

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

make me your spouse, but I'll be your servant whether you  
want me to or not.

**FERDINAND**

You'll be my wife, dearest, and I'll serve you forever.

**MIRANDA**

Will you be my husband, then?

**FERDINAND**

Yes, with a heart more eager to bear a husband's  
responsibilities than a slave ever wanted freedom. Take my  
hand, darling.

**MIRANDA**

Here's my hand, and my heart. And now goodbye. I'll see you  
again in half an hour.

**FERDINAND**

A million goodbyes to you.

***MIRANDA** and **FERDINAND** exit in opposite directions.*

**PROSPERO**

I can't be as happy as they are at this moment, but nothing  
could make me any happier. Now it's time to get back to my  
studying, since I have a lot of serious business to take care of  
before dinner.

Much business appertaining.

*Exit*

*He exits.*

## Act 3 Scene 2

*Enter CALIBAN, STEPHANO, and TRINCULO*

**STEPHANO**

Tell not me. When the butt is out, we will drink water. Not a drop before. Therefore bear up and board 'em.—Servant-monster, drink to me.

**TRINCULO**

"Servant-monster"? The folly of this island. They say there's but five upon this isle. We are three of them. If th' other two be brained like us, the state totters.

**STEPHANO**

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

**TRINCULO**

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

**STEPHANO**

My man-monster hath drowned his tongue in sack. For my part, the sea cannot drown me. I swam, ere I could recover

*CALIBAN, STEPHANO, and TRINCULO enter.*

**STEPHANO**

Don't tell me that. When the barrel's empty, we'll drink water. Not one drop sooner. Therefore, drink up.—Servant-monster, drink a toast to me.

**TRINCULO**

"Servant monster"? What a crazy island this is. They say there are only five people on it. We're three of them. If the other two are as loopy as we are, our country's in bad shape.

**STEPHANO**

Drink when I order you, servant-monster. Your eyes look like they've sunk into your head.

**TRINCULO**

Where else should his eyes be, if not in his head? He'd be quite a monster if his eyes were in his tail.

**STEPHANO**

My man—monster is so drunk he can't talk. As for me, no liquid can harm me, neither booze nor the whole sea itself. Before I

the shore, five and thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard.

**TRINCULO**

15 Your lieutenant, if you list. He's no standard.

**STEPHANO**

We'll not run, Monsieur Monster.

**TRINCULO**

Nor go neither. But you'll lie like dogs, and yet say nothing neither.

**STEPHANO**

Mooncalf, speak once in thy life, if thou beest a good mooncalf.

**CALIBAN**

How does thy honor? Let me lick thy shoe.  
(*indicates* TRINCULO) I'll not serve him. He's not valiant.

**TRINCULO**

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

could get to shore, I swam thirty-five leagues in it and still survived.—Monster, you'll be my lieutenant, or my flag-bearer.

**TRINCULO**

Lieutenant is better. He's not standing straight enough to hold a flag.

**STEPHANO**

We're not going to run in our army, Monsieur Monster.

**TRINCULO**

Or walk either. You'll just lie there like sleeping dogs and say nothing.

**STEPHANO**

Monster sweetie, be a good monster and just speak once.

**CALIBAN**

How is your Highness? Let me lick your shoe. (*he points to* TRINCULO) I'll never serve that guy there. He's not courageous like you.

**TRINCULO**

(*to* CALIBAN) You're a liar, you ignorant monster. I'm courageous. I could shake up a police officer right now. You drunken fish, you, how could you call me a coward after all the

today? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

**CALIBAN**

(to STEPHANO)

30 Lo, how he mocks me! Wilt thou let him, mylord?

**TRINCULO**

"Lord," quoth he? That a monster should be such a natural!

**CALIBAN**

(to STEPHANO)

Lo, lo, again! Bite him to death, I prithee.

**STEPHANO**

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

**CALIBAN**

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

**STEPHANO**

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

*Enter ARIEL, invisible*

booze I've drunk today? Do you tell such monstrous lies because you're half fish and half monster?

**CALIBAN**

(to STEPHANO) Look how he's making fun of me! Will you let him talk to me like, my lord?

**TRINCULO**

"Lord," he calls you? What an idiot that monster is!

**CALIBAN**

(to STEPHANO) There he goes again! Please, bite him to death, I'm begging you.

**STEPHANO**

Trinculo, speak politely. If you mutiny against me, I'll hang you from the next tree. This poor monster is my subject, and I will not allow him to be insulted.

**CALIBAN**

Thank you, my noble lord. Now would you please listen once again to the request I made to you earlier?

**STEPHANO**

Indeed, I will. Kneel and tell me again. I'll stand, and so will Trinculo.

*ARIEL enters, invisible.*

**CALIBAN**

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

**ARIEL**

Thou liest.

**CALIBAN**

*(to TRINCULO)* Thou liest, thou jesting monkey, thou! I would my valiant master would destroy thee. I do not lie.

**STEPHANO**

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

**TRINCULO**

Why, I said nothing.

**STEPHANO**

50 Mum, then, and no more. Proceed.

**CALIBAN**

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

**STEPHANO**

**CALIBAN**

*(kneeling)* As I told you before, I'm enslaved to a tyrant, a magician who tricked me with magic spells and took my island from me.

**ARIEL**

You lie.

**CALIBAN**

*(to TRINCULO)* You're the liar, you big fat monkey. I wish my courageous master would kill you. I'm not lying.

**STEPHANO**

Trinculo, if you interrupt him any more, I swear I'll knock some teeth out of your head.

**TRINCULO**

I didn't say anything.

**STEPHANO**

Okay, just stay quiet. Go on.

**CALIBAN**

I was telling you he used witchcraft to take this island. He stole it from me. If your highness is willing, take revenge on him for that—because I know you're brave enough, I don't dare to—

**STEPHANO**

55 That's most certain.

**CALIBAN**

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

**STEPHANO**

How now shall this be compassed?

Canst thou bring me to th' party?

**CALIBAN**

Yea, yea, my lord. I'll yield him thee asleep,

60 Where thou mayst knock a nail into his head.

**ARIEL**

Thou liest. Thou canst not.

**CALIBAN**

What a pied ninny's this!—Thou scurvy patch!—

I do beseech thy greatness, give him blows

And take his bottle from him. When that's gone,

65 He shall drink naught but brine, for I'll not show him

Where the quick freshes are.

**STEPHANO**

Trinculo, run into no further danger. Interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors and make a stockfish of thee.

**TRINCULO**

That's for sure.

**CALIBAN**

You'll be lord of the island then, and I'll be your servant.

**STEPHANO**

And how would we go about doing that? Can you bring me to him?

**CALIBAN**

Yes, yes, my lord. I'll take you to where he sleeps, and you can pound a nail into his head.

**ARIEL**

You lie. You can't do that.

**CALIBAN**

What an idiot this guy is!—You're a rotten piece of work!—I beg your highness, beat him up and take his wine bottle from him. When he loses that, he'll be drinking salt water, since I'll never tell him where the freshwater springs are.

**STEPHANO**

Trinculo, watch out. If you interrupt this monster with one more word, I'll beat you like a piece of salted fish.

**TRINCULO**

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

**STEPHANO**

Didst thou not say he lied?

**ARIEL**

Thou liest.

**STEPHANO**

(to TRINCULO) Do I so? Take thou that.

(beats TRINCULO)

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

**TRINCULO**

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

**CALIBAN**

Ha, ha, ha!

**STEPHANO**

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

**CALIBAN**

Beat him enough. After a little time,  
I'll beat him too.

What did I do? I didn't do anything. I need to get away from you.

**STEPHANO**

Didn't you call him a liar?

**ARIEL**

You lie.

**STEPHANO**

(to TRINCULO) Oh, I did? Take that, then. (*he beats TRINCULO*)

If you want more beatings like that, just accuse me of lying again.

**TRINCULO**

I didn't accuse you of lying. Are you out of your mind and deaf too? Damn your wine! This is what happens when you drink too much. Your monster can go to hell, and you can too!

**CALIBAN**

Ha, ha, ha!

**STEPHANO**

Now go ahead and tell me the rest of your story.—Please go stand farther away.

**CALIBAN**

Beat him up. After a little while, I'll beat him too.

**STEPHANO**

Stand farther.—Come, proceed.

**CALIBAN**

Why, as I told thee, 'tis a custom with him,  
85 I' th' afternoon to sleep. There thou mayst brain him,  
Having first seized his books; or with a log  
Batter his skull; or paunch him with a stake;  
Or cut his weasand with thy knife. Remember  
First to possess his books, for without them  
90 He's but a sot, as I am, nor hath not  
One spirit to command. They all do hate him  
As rootedly as I. Burn but his books.  
He has brave utensils—for so he calls them—  
Which when he has a house, he'll deck withal.  
95 And that most deeply to consider is  
The beauty of his daughter. He himself  
Calls her a nonpareil. I never saw a woman,  
But only Sycorax my dam and she.  
But she as far surpasseth Sycorax  
100 As great'st does least.

**STEPHANO**

Is it so brave a lass?

**CALIBAN**

Ay, lord. She will become thy bed, I warrant.

**STEPHANO**

Stand farther away.— Come on, continue your story.

**CALIBAN**

Just as I told you, he usually sleeps in the afternoon. At that time you can smash in his skull after seizing his books; or you can bash his skull with a log; or you can stab him in the belly; or cut his windpipe. Just remember to grab his books first, since without them he's just a poor fool like me, and can't command a single spirit. All the spirits hate him as much as I do. Be sure to burn his magic books. He has some wonderful home furnishings—that's what he calls them—that he'll use to decorate his house when he gets one. The most important thing for you to think about is how beautiful his daughter is. He says she has no equal. I never saw a woman except her and Sycorax, my mother. But Miranda is so much more beautiful, you can't even compare the two.

**STEPHANO**

Is she really that wonderful?

**CALIBAN**



And bring thee forth brave brood.

**STEPHANO**

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

**TRINCULO**

Excellent.

**STEPHANO**

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

**CALIBAN**

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

**STEPHANO**

Ay, on mine honor.

**ARIEL**

*(aside)* This will I tell my master.

**CALIBAN**

Thou makest me merry. I am full of pleasure.  
115 Let us be jocund. Will you troll the catch  
You taught me but whilere?

Yes, my lord. She'll look good in your bed, and she'll produce some fine children too.

**STEPHANO**

Monster, I'll kill this man. His daughter and I will be king and queen—God protect us!—and you and Trinculo will be our governors.—Do you like that idea, Trinculo?

**TRINCULO**

Excellent.

**STEPHANO**

Give me your hand. I'm sorry I hit you. But try to control your speech.

**CALIBAN**

In a half an hour he'll be asleep. Will you kill him then?

**STEPHANO**

Yes, I swear.

**ARIEL**

*(to himself)* I'll tell my master this.

**CALIBAN**

You make me so happy. I'm full of joy. Let's be light-hearted.  
Will you sing the tune you taught me just a little while ago?

**STEPHANO**

At thy request, monster, I will do reason, any reason.—

Come on, Trinculo, let us sing.

*(sings)*

*Flout 'em and scout 'em,*

*And scout 'em and flout 'em.*

*Thought is free.*

**CALIBAN**

120 That's not the tune.

*ARIEL plays the tune on a tabor and pipe*

**STEPHANO**

What is this same?

**TRINCULO**

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

**STEPHANO**

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

**TRINCULO**

125 O, forgive me my sins!

**STEPHANO**

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

**STEPHANO**

I'll do anything you ask, monster, anything reasonable.—Come on, Trinculo, let's sing. *(he sings)*

*Dismiss 'em and ziss 'em*

*And diss 'em and dismiss 'em.*

*Thought is free.*

**CALIBAN**

That's not the tune I had in mind.

*ARIEL plays the tune on a drum and a pipe.*

**STEPHANO**

What's this song?

**TRINCULO**

That's the melody, played by Nobody.

**STEPHANO**

*(to the invisible musician)* If you're a man, then let us see what you look like. If you're a devil, then go to hell.

**TRINCULO**

Oh, forgive all my sins!

**STEPHANO**

**CALIBAN**

Art thou afeard?

**STEPHANO**

No, monster, not I.

**CALIBAN**

Be not afeard. The isle is full of noises,

130 Sounds, and sweet airs that give delight and hurt not.

Sometimes a thousand twangling instruments

Will hum about mine ears, and sometime voices

That, if I then had waked after long sleep,

Will make me sleep again. And then, in dreaming,

135 The clouds methought would open and show riches

Ready to drop upon me, that when I waked

I cried to dream again.

**STEPHANO**

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

**CALIBAN**

140 When Prospero is destroyed.

**STEPHANO**

Dead men have to pay their debts.—I challenge you!—God  
help us.

**CALIBAN**

Are you scared?

**STEPHANO**

No, monster, not me.

**CALIBAN**

Don't be scared. This island is full of noises, strange sounds

and sweet melodies that make you feel good and don't hurt

anyone. Sometimes I hear a thousand twangling instruments

hum at my ears, and sometimes voices that send me back to

sleep even if I had just woken up—and then I dreamed of

clouds opening up and dropping such riches on me that when

I woke up, I cried because I wanted to dream again.

**STEPHANO**

This'll be a wonderful kingdom to live in, where they play  
music for free.

**CALIBAN**

As soon as you kill Prospero.

**STEPHANO**

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

**TRINCULO**

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

**STEPHANO**

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

**TRINCULO**

Wilt come? I'll follow, Stephano.

*Exeunt*

That'll happen soon enough. I remember the plan.

**TRINCULO**

The sound is going away. But let's follow it, and then do our dirty work afterward.

**STEPHANO**

Lead us, monster; we'll follow. I wish I could see this invisible drummer. He really plays well.

**TRINCULO**

I'm right behind you, Stephano. Are you coming monster?

*They all exit.*

## Act 3 Scene 3

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

**GONZALO**

(to ALONSO) By 'r lakin, I can go no further, sir.  
My old bones ache. Here's a maze trod indeed  
Through forthrights and meanders. By your patience,  
I needs must rest me.

**ALONSO**

Old lord, I cannot blame thee,  
5 Who am myself attached with weariness

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

**GONZALO**

I swear, I can't go any further, sir. My old bones are tired. We're wandering in a maze. If you don't mind, I need to rest a bit.

**ALONSO**

I can't blame you, old lord. I'm so tired myself that it's bringing me down. Sit down and rest. I'm losing hope. The one we're

To th' dulling of my spirits. Sit down and rest.  
Even here I will put off my hope and keep it  
No longer for my flatterer. He is drowned  
Whom thus we stray to find, and the sea mocks  
10 Our frustrate search on land. Well, let him go.

**ANTONIO**

*(aside to SEBASTIAN)* I am right glad that he's so out of hope.  
Do not for one repulse forego the purpose  
That you resolved t' effect.

**SEBASTIAN**

*(aside to ANTONIO)* The next advantage  
15 Will we take thoroughly.

**ANTONIO**

*(aside to SEBASTIAN)* Let it be tonight,  
For now they are oppressed with travel. They  
Will not, nor cannot, use such vigilance  
As when they are fresh.

*Solemn and strange music*

*Enter **PROSPERO** on the top, invisible*

**SEBASTIAN**

20 *(aside to ANTONIO)* I say, tonight. No more.

looking for is dead. We're searching on land, but he's lost in the  
sea. We have to give up and let him go.

**ANTONIO**

*(speaking so that only SEBASTIAN can hear)* I'm glad he's so  
depressed. Don't back out of our plan just because it didn't  
work the first time.

**SEBASTIAN**

*(speaking so that only ANTONIO can hear)* The next chance we  
get, we'll do the deed.

**ANTONIO**

*(speaking so that only SEBASTIAN can hear)* Let's do it tonight.  
The men are so tired from traveling that they can't be as  
careful as they are when they're fresh.

*Solemn and strange music is heard.*

***PROSPERO** enters above, invisible.*

**SEBASTIAN**

*(speaking so that only ANTONIO can hear)* Yes, tonight. No  
more talking about this now.

**ALONSO**

What harmony is this? My good friends, hark!

**GONZALO**

Marvelous sweet music!

*Enter several strange shapes, bringing in a banquet They dance about it with gentle actions of salutations, and, inviting the king and the others to eat, they depart*

**ALONSO**

Give us kind keepers, heavens! What were these?

**SEBASTIAN**

A living drollery. Now I will believe

25 That there are unicorns, that in Arabia

There is one tree, the phoenix' throne, one phoenix

At this hour reigning there.

**ANTONIO**

I'll believe both

And what does else want credit, come to me,

And I'll be sworn 'tis true. Travelers ne'er did lie,

30 Though fools at home condemn 'em.

**GONZALO**

If in Naples

I should report this now, would they believe me?

**ALONSO**

What's that music? My friends, listen.

**GONZALO**

What marvelous music!

*Several strange shapes enter, bringing in a banquet table and dancing around it with graceful, welcoming movements. After inviting the king and the others to eat, they leave.*

**ALONSO**

Heaven help us! What were those things?

**SEBASTIAN**

A puppet show in real life. Now I'll believe that unicorns exist, and that there's a tree in Arabia where the phoenix lives.

**ANTONIO**

Me too. And anything else that's hard to believe, just ask me and I'll swear it's true. Travelers have never told lies, no matter what the fools at home accuse them of.

**GONZALO**

If I told them about this back in Naples, would they believe me? I'd tell them that I saw natives like these—since they must

If I should say, I saw such islanders—  
For, certes, these are people of the island—  
Who, though they are of monstrous shape, yet note,  
35 Their manners are more gentle-kind than of  
Our human generation you shall find  
Many—nay, almost any.

**PROSPERO**

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

**ALONSO**

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

**PROSPERO**

*(aside)* Praise in departing.

**FRANCISCO**

They vanished strangely.

**SEBASTIAN**

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

be natives—who are graceful and well-mannered even if  
they're monstrous to look at, kinder than most human beings  
you might find— kinder than almost any human.

**PROSPERO**

*(to himself)* My good lord, you're absolutely right, since some of  
you are worse than devils.

**ALONSO**

I can't stop being amazed by these shapes, sounds, and  
gestures, which express, even without saying anything, a  
wonderful kind of silent language.

**PROSPERO**

*(to himself)* Time to go.

**FRANCISCO**

They vanished strangely.

**SEBASTIAN**

It's all right, since they left their food behind, and we're hungry.  
Would you like to taste the banquet?

**ALONSO**

Not I.

**GONZALO**

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

**ALONSO**

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

*Thunder and lightning*

*Enter **ARIEL**, like a harpy, claps his wings upon the table, and,  
with a quaint device, the banquet vanishes*

**ARIEL**

(to ALONSO, ANTONIO, and SEBASTIAN)  
You are three men of sin, whom Destiny,  
That hath to instrument this lower world

**ALONSO**

Not me.

**GONZALO**

I assure you, sir, there's nothing to be afraid of. When we were  
boys, who'd believe that there were mountain people with rolls  
of skin around their necks, with their throats hanging down? Or  
that there were men with heads in their chests?—Nowadays  
travelers commonly report that these things exist.

**ALONSO**

I'll start eating, even if this is my last supper. It's all right, since  
the best part of my life was over anyway. Brother, Duke, please  
have some food.

*Thunder and lightning.*

***ARIEL** enters in the form of a harpy **ARIEL** flaps his wings on the  
table, and the banquet vanishes from the table*

**ARIEL**

(to ALONSO, ANTONIO, and SEBASTIAN) The three of you are  
sinners, and Destiny made the sea belch you up onto this  
island—where no men live, since none of you deserve to live.



60 And what is in 't, the never-surfeited sea  
Hath caused to belch up you—and on this island  
Where man doth not inhabit, you 'mongst men  
Being most unfit to live. I have made you mad,  
And even with suchlike valor men hang and drown  
65 Their proper selves. *(some of the courtiers draw their swords)*  
You fools, I and my fellows  
Are ministers of fate. The elements  
Of whom your swords are tempered may as well  
Wound the loud winds or with bemocked-at stabs  
Kill the still-closing waters as diminish  
70 One dowl that's in my plume. My fellow ministers  
Are like invulnerable. If you could hurt,  
Your swords are now too massy for your strengths  
And will not be uplifted. But remember—  
For that's my business to you—that you three  
75 From Milan did supplant good Prospero,  
Exposed unto the sea, which hath requit it,  
Him and his innocent child. For which foul deed  
The powers—delaying, not forgetting—have  
Incensed the seas and shores, yea, all the creatures,  
80 Against your peace.—Thee of thy son, Alonso,  
They have bereft, and do pronounce by me  
Lingering perdition, worse than any death  
Can be at once, shall step by step attend  
You and your ways; whose wraths to guard you from—

I've driven you crazy, and many mad people are driven to kill themselves in desperation. *(some of the courtiers draw their swords)* Listen, you fools, my fellow [harpies](#) and I carry out Fate's orders. Your swords are useless against us—you'd be more successful swinging them at the empty air, or stabbing at water, than trying to cut off even one of my feathers. My two companions are just as invulnerable as I am. Even if you had the power to hurt us, you'd find your swords far too heavy to lift. But remember—and it's my job to remind you of this—that in Milan the three of you stole Prospero's throne and threw him and his innocent child into the sea, which has now taken revenge on you. To punish you for this horrible crime, the higher powers—delaying their punishment, not forgetting about it—have stirred up the seas and all the creatures of earth against you.—They've taken your only son from you, Alonso, and they've ordered me to destroy you slowly, in a way worse than sudden death could ever be. I'll stay with you every step of your way. The only way to protect yourselves from the angry higher powers—which are ready to fall upon your head on this empty island—is for you to be sincerely sorry in your hearts for what you've done, and to live innocent lives from this time forward.

85 Which here, in this most desolate isle, else falls  
Upon your heads—is nothing but hearts' sorrow  
And a clear life ensuing.

**ARIEL** *vanishes in thunder*

*Then, to soft music enter the shapes again and dance, with  
mocks and mows, and carrying out the table*

**PROSPERO**

(*aside*) Bravely the figure of this harpy hast thou  
Performed, my Ariel. A grace it had, devouring.  
90 Of my instruction hast thou nothing bated  
In what thou hadst to say.—So with good life  
And observation strange, my meaner ministers  
Their several kinds have done. My high charms work  
And these mine enemies are all knit up  
95 In their distractions. They now are in my power,  
And in these fits I leave them while I visit  
Young Ferdinand, whom they suppose is drowned,  
And his and mine loved darling.

*Exit PROSPERO above*

**GONZALO**

(*to ALONSO*) I' th' name of something holy, sir, why stand you  
100 In this strange stare?

**ARIEL** *vanishes in thunder.*

*The shapes enter again, accompanied by soft music. Dancing  
with mocking gestures and grimaces, they carry out the  
banquet table.*

**PROSPERO**

(*to himself*) You've played the role of harpy very well, my Ariel.  
You were fierce but graceful. You said everything I told you to  
say.—In the same lifelike way, and with the same attention to  
detail, my lower-ranking servants have done what they were  
supposed to do. My magic powers are all in full swing, and my  
enemies are confused and running around in circles. They're  
under my control, and I'm keeping them in their crazy fits while  
I go visit Ferdinand, whom they think has drowned, and the  
young woman he and I both love.

**PROSPERO** *exits on a platform overhead.*

**GONZALO**

(*to ALONSO*) For the love of God, sir, why are you standing here  
staring into space like this?

**ALONSO**

Oh, it is monstrous, monstrous.

Methought the billows spoke and told me of it,

The winds did sing it to me, and the thunder,

That deep and dreadful organ pipe, pronounced

The name of Prosper. It did bass my trespass.

105 Therefore my son i' th' ooze is bedded, and

I'll seek him deeper than e'er plummet sounded

And with him there lie mudded.

*Exit ALONSO*

**SEBASTIAN**

But one fiend at a time,

I'll fight their legions o'er.

**ANTONIO**

I'll be thy second.

*Exeunt SEBASTIAN and ANTONIO*

**GONZALO**

All three of them are desperate. Their great guilt,

110 Like poison given to work a great time after,

Now 'gins to bite the spirits. I do beseech you

That are of suppler joints, follow them swiftly

And hinder them from what this ecstasy

**ALONSO**

Oh, it's horrible, horrible. I thought the clouds were talking to

me, the winds were singing to me, and the thunder, like an

awful organ pipe, roared Prospero's name. It sang about my

crimes. Because of my crimes my son is dead on the ocean

floor. I'll go join him there, going down deeper than any anchor

ever sank, and lie with him dead in the mud.

*ALONSO exits.*

**SEBASTIAN**

I'll fight every one of these devils if I have to, one at a time.

**ANTONIO**

I'll back you up.

*SEBASTIAN and ANTONIO exit.*

**GONZALO**

All three of them are crazy with despair. Their guilt is finally

starting to gnaw at them, like a slow-acting poison. Those of

you who are young and active, I beg you to follow them and

keep them from doing the crazy things their guilt might push

them to do.

May now provoke them to.

**ADRIAN**

Follow, I pray you.

*Exeunt omnes*

**ADRIAN**

Follow them, please.

*They all exit.*

## Act 4 Scene 1

*Enter PROSPERO, FERDINAND, and MIRANDA*

**PROSPERO**

(to FERDINAND) If I have too austere punished you,

Your compensation makes amends, for I

Have given you here a third of mine own life—

Or that for which I live—who once again

5 I tender to thy hand. All thy vexations

Were but my trials of thy love and thou

Hast strangely stood the test. Here, afore heaven,

I ratify this my rich gift. O Ferdinand,

Do not smile at me that I boast of her,

10 For thou shalt find she will outstrip all praise

And make it halt behind her.

**FERDINAND**

I do believe it

Against an oracle.

*PROSPERO, FERDINAND, and MIRANDA enter.*

**PROSPERO**

(to FERDINAND) If I've punished you too harshly, I'm ready to

make it up to you now, since I've given you a third of my life—

everything I live for—my daughter Miranda. I put her in your

hands. All the trouble I put you through was to test your love

for her, and you've passed the test remarkably well. As heaven

is my witness, I give you this valuable gift. Oh Ferdinand, don't

smile at me for bragging about Miranda, for you'll see soon

enough that she outshines any praise of her.

**FERDINAND**

I'd believe it even if [oracles](#) told me differently.

**PROSPERO**

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

**FERDINAND**

As I hope  
For quiet days, fair issue, and long life,  
25 With such love as 'tis now, the murkiest den,  
The most opportune place, the strong'st suggestion,  
Our worser genius can shall never melt  
Mine honor into lust to take away  
The edge of that day's celebration  
30 When I shall think, or Phoebus' steeds are foundered,  
Or night kept chained below.

**PROSPERO**

Fairly spoke.  
Sit then and talk with her. She is thine own.—

**PROSPERO**

Then take my daughter, both as my gift to you and as  
something you have earned. But if you have sex with her  
before the marriage ceremony takes place, the heavens will  
not bless your relationship, but will overwhelm you with hate,  
contempt, and discord, and will poison your marriage bed so  
that you both grow to loathe it. So be careful, and make sure  
you respect the holy institution of marriage.

**FERDINAND**

I want peace, good kids, and a long life. To protect the love I  
cherish, I won't be tempted by any opportunity to forget my  
honor and give in to lust. I refuse to give up the joys of my  
wedding day, when I'll be so eager for my first night of love  
that I'll wonder whether evening will ever come.

**PROSPERO**

You've said it well. So have a seat and talk to her. She's yours.—  
Come, Ariel! My trusty servant, Ariel!

What, Ariel! My industrious servant, Ariel!

*Enter **ARIEL***

**ARIEL**

What would my potent master? Here I am.

**PROSPERO**

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

**ARIEL**

Presently?

**PROSPERO**

Ay, with a twink.

**ARIEL**

Before you can say "Come" and "Go,"  
45 And breathe twice and cry "So, so!"  
Each one, tripping on his toe,

***ARIEL** enters.*

**ARIEL**

What does my powerful master wish for? I'm here.

**PROSPERO**

You and your fellow spirits did your last assignment well, and now I need your help again. Go bring them all here; I give you power over them. Make them act quickly. I have to give this young couple here a small display of my magic powers. I've promised them I would, and they're expecting it.

**ARIEL**

Right now?

**PROSPERO**

Yes, right away.

**ARIEL**

Before you can say "Come" and "Go,"  
And breathe twice, and shout "So, so!"  
Each one of your servants will rush here,

Will be here with mop and mow.  
Do you love me, master, no?

**PROSPERO**

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

**ARIEL**

Well, I conceive.

*Exit ARIEL*

**PROSPERO**

(to FERDINAND) Look thou be true. Do not give dalliance  
Too much the rein. The strongest oaths are straw  
To th' fire i' th' blood. Be more abstemious,  
Or else, goodnight your vow.

**FERDINAND**

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

**PROSPERO**

Well.—  
Now come, my Ariel! Bring a corollary,  
Rather than want a spirit. Appear and pertly!—

Tripping over his own toes, making funny faces.  
Do you love me, master? No?

**PROSPERO**

I love you dearly, Ariel. Don't come near till you hear me call  
you.

**ARIEL**

All right, I understand.

*ARIEL exits.*

**PROSPERO**

(to FERDINAND) Make sure you behave honorably. Don't go too  
far with her. If you let yourself get stirred up, you'll forget your  
promise of good behavior. Calm yourself down or you'll forget  
your vow.

**FERDINAND**

I assure you, sir, the tender love I feel in my heart is stronger  
than the sexual passions stirring down below.

**PROSPERO**

Good.—Now come, Ariel! Better to have an extra servant on  
hand than be understaffed. Appear before me now quickly—

*Soft music*

No tongue. All eyes! Be silent.

*Enter IRIS*

**IRIS**

- 60 Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, vetches, oats, and peas;  
Thy turfy mountains, where live nibbling sheep,  
And flat meads thatched with stover, them to keep;  
Thy banks with pionèd and twillèd brims,
- 65 Which spongy April at thy hest betrimms  
To make cold nymphs chaste crowns; and thy broom groves,  
Whose shadow the dismissed bachelor loves,  
Being lass-lorn; thy pole-clipped vineyard;  
And thy sea-marge, sterile and rocky hard,
- 70 Where thou thyself dost air—the Queen o' th' Sky,  
Whose watery arch and messenger am I,  
Bids thee leave these, and with her sovereign grace,

*JUNO descends above*

Here on this grass plot, in this very place,  
To come and sport. Her peacocks fly amain.

- 75 Approach, rich Ceres, her to entertain.

*Soft music plays.*

No talking. Just watch! Be quiet.

*IRIS enters.*

**IRIS**

I am the rainbow-bearing messenger sent by my mistress Juno  
—the Queen of the Sky. I have come to announce that Juno  
has asked you, Ceres, goddess of the fields and the earth, to  
leave your rich farms of wheat, rye, barley, oats, and peas, the  
hills where the

sheep nibble, the furrows that April covers with flowers for  
nymphs to make crowns with. You must leave the groves  
where the disappointed bachelor lurks, rejected by his love,  
and the well-pruned vineyards, and the rocky seashore.

*JUNO enters above the stage and slowly begins to descend.*

You must leave these places and hurry here to this grassy  
spot, to entertain Juno.



*Enter CERES*

**CERES**

Hail, many-colored messenger, that ne'er  
Dost disobey the wife of Jupiter;  
Who with thy saffron wings upon my flowers  
Diffusest honey drops, refreshing showers;  
80 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,  
85 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,  
90 Her and her blind boy's scandaled company  
I have forsworn.

**IRIS**

Of her society  
Be not afraid. I met her deity

*CERES enters.*

**CERES**

Greetings to you, rainbow messenger, who never disobeys  
Juno, wife of Jupiter; with your golden wings you sprinkle  
dewdrops and refreshing showers on my flowers, and arch  
your colored bow over my wooded fields and grassy  
meadows, like a beautiful scarf to decorate my earth. Why has  
your queen, Juno, called me here to this grassy spot?

**IRIS**

To celebrate a marriage of true love, and give a gift to the  
lovers.

**CERES**

Tell me, rainbow, do you know if either Venus, the goddess of  
love, or her son, Cupid, is accompanying Queen Juno? Ever  
since Venus and her blind son plotted a way for the god of the  
underworld to steal my daughter away for half the year, I  
swore I'd never speak to them again.

**IRIS**

Cutting the clouds towards Paphos, and her son  
Dove-drawn with her. Here thought they to have done  
95 Some wanton charm upon this man and maid,  
Whose vows are that no bed-right shall be paid  
Till Hymen's torch be lighted—but in vain.  
Mars's hot minion is returned again.  
Her waspish-headed son has broke his arrows,  
100 Swears he will shoot no more, but play with sparrows  
And be a boy right out.

**CERES**

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

*JUNO descends to the stage*

**JUNO**

How does my bounteous sister? Go with me  
To bless this twain that they may prosperous be,  
105 And honored in their issue.

*They sing*

**JUNO**

*(sings)*

*Honor, riches, marriage, blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you.*

Don't be afraid of her company. I met Venus as she was with  
her son on her way to her home on Paphos, in a carriage  
pulled by doves. They were planning to pull a mischievous  
trick on Ferdinand and Miranda, who have sworn not to sleep  
together till their wedding day. But their trick failed. Venus  
went home again, and her little son broke all his arrows,  
swearing he'll never shoot them again, but play with birds like  
other little boys.

**CERES**

Great Queen Juno is coming. I know her by her walk.

*JUNO comes down to the stage.*

**JUNO**

How is my generous sister? Come help me bless this couple,  
so they will be prosperous and have many children.

*They sing.*

**JUNO**

*(singing)*

*May honor, riches, marriage blessings,  
Long life, and unending joys come to you.  
Juno sings her blessings onto you.*

*Juno sings her blessings on you.*

**CERES**

*(sings)*

*Earth's increase, foison plenty,  
Barns and garner never empty,  
Vines and clustering 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

110 To think these spirits?

**PROSPERO**

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

**FERDINAND**

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

**CERES**

*(singing)*

*Growing crops and large harvests,  
Barns and silos full of grain,  
Vines heavy with clustered grapes,  
Plants straining under their fruit—  
May spring follow directly autumn's harvest,  
With none of winter's hardships to endure,  
You will have plenty and want nothing,  
Ceres's blessings on you.*

**FERDINAND**

This is a majestic and harmonious vision. Are these spirits we  
see before us?

**PROSPERO**

Yes, they're spirits that I've called out of their prisons to  
perform my whims.

**FERDINAND**

Let me live here forever. Such a wonderful father-in-law and  
wife make this place a paradise.

***JUNO** and **CERES** whisper, and send **IRIS** on employment*

**PROSPERO**

Sweet now, silence.

115 Juno and Ceres whisper seriously.

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,  
120 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,  
125 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.*

***JUNO** and **CERES** whisper, then send **IRIS** on a mission.*

**PROSPERO**

Now be quiet. Juno and Ceres are whispering about something  
serious. There's something else to be done. Be silent, or else  
my magic spell will be broken.

**IRIS**

You nymphs who live in the wandering brooks, with seaweed  
crowns and innocent looks, step out of the water and come  
join us here on this grassy field. Juno

orders you. Come, sweet nymphs, and help us celebrate the  
wedding of two true lovers. Don't be late.

*Several **NYMPHS** enter.*

Now, you tanned fieldworkers who are so tired of August's  
labors, get out of the dirt and come rejoice with us here. Put  
your straw hats on, have some fun, and dance with these  
young nymphs.

*Several fieldworkers enter, dressed appropriately. They join the  
nymphs in a graceful dance. At the end **PROSPERO** suddenly  
acts startled and speaks.*

**PROSPERO**

I had forgot that foul conspiracy  
130 Of the beast Caliban and his confederates  
Against my life. The minute of their plot  
Is almost come.—Well done. Avoid, no more!

*To a strange, hollow, and confused noise, the spirits heavily vanish*

**FERDINAND**

(to MIRANDA) This is strange. Your father's in some passion  
That works him strongly.

**MIRANDA**

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

**PROSPERO**

(to FERDINAND) 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  
140 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—

**PROSPERO**

I almost forgot about Caliban's horrible conspiracy to kill me.  
The moment they planned to act is almost here. *(to the spirits)*  
—Good job. Leave now, no more!

*The dancers vanish sadly to a strange, hollow, and confused noise.*

**FERDINAND**

(to MIRANDA) This is strange. Something has really upset your father.

**MIRANDA**

I've never seen him like this. He's never been as angry and upset as he is now.

**PROSPERO**

(to FERDINAND) You look like something's bothering you.  
Cheer up. Our music-and-dance spectacle is over. These actors were all spirits, as I told you, and they've all melted into thin air. And just like the whole empty

and ungrounded vision you've seen, with its towers topped with clouds, its gorgeous palaces, solemn temples, the world itself—and everyone living in it—which will dissolve just as this

Yea, all which it inherit—shall dissolve,  
145 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.  
150 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**

We wish your peace.

*Exeunt **FERDINAND** and **MIRANDA***

**PROSPERO**

155 Come with a thought. I thank thee, Ariel. Come.

*Enter **ARIEL***

**ARIEL**

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

**PROSPERO**

Spirit,  
We must prepare to meet with Caliban.

illusory pageant has dissolved, leaving not even a wisp of  
cloud behind. We are all made of dreams, and our life  
stretches from sleep before birth to sleep after death. Sir, I'm  
upset. Please put up with my weakness. My old brain is  
troubled. Don't be disturbed by my illness. If you like, you can  
rest a while in my room. I'll go for a short walk to calm down  
my feverish mind.

**FERDINAND, MIRANDA**

We hope you feel better and find some peace.

*They exit.*

**PROSPERO**

Come, Ariel—I summon you with a thought. Thank you, Ariel.  
Come.

***ARIEL** enters.*

**ARIEL**

I obey all your thoughts. What do you wish?

**PROSPERO**

Spirit, we have to get ready to meet with Caliban.

**ARIEL**

Ay, my commander. When I presented Ceres,  
I thought to have told thee of it, but I feared  
160 Lest I might anger thee.

**PROSPERO**

Say again, where didst thou leave these varlets?

**ARIEL**

I told you, sir, they were red-hot with drinking,  
So full of valor that they smote the air  
For breathing in their faces, beat the ground  
165 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  
170 That, calflike, they my lowing followed through  
Toothed briers, sharp furzes, pricking gorse, and thorns,  
Which entered 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  
175 O'erstunk their feet.

**PROSPERO**

This was well done, my bird.  
Thy shape invisible retain thou still.

**ARIEL**

Yes, my master. When I was putting on the Ceres show, I  
thought of reminding you about Caliban, but I was afraid of  
upsetting you.

**PROSPERO**

Tell me again, where did you leave those lowlifes?

**ARIEL**

I told you, sir, they were totally drunk, so puffed up with  
courage that they were getting angry at the air for blowing in  
their faces, and beating the ground for touching their feet—yet  
even when drunk, they kept their plan firmly in mind. Then I  
beat my drum, at which point they pricked up their ears and  
opened their eyes, looking around for the source of my music. I  
enchanted them so thoroughly that they followed me through  
thorn bushes and prickly shrubs that tore up their shins. In the  
end I left them standing in the smelly pond behind your room,  
with the stinking water covering them up to their chins.

**PROSPERO**

Good job, my little one. Stay invisible. Bring the fancy clothes  
out of my house, to use as bait to catch these thieves.

The trumpery in my house, go bring it hither  
For stale to catch these thieves.

**ARIEL**

I go, I go.

*Exit ARIEL*

**PROSPERO**

A devil, a born devil on whose nature  
180 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.

*Enter ARIEL, loaden with glistering apparel, etc.*

185 Come, hang them on this line.

*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.

**ARIEL**

I'm going, I'm going.

*ARIEL exits.*

**PROSPERO**

He's a devil, a born devil, who can never be trained. All my  
attempts to help him, undertaken with the best intentions, have  
been wasted. As his body grows uglier with age, his mind rots  
away as well. I'll torment them all till they roar with pain.

*ARIEL enters, loaded with sparkling clothes.*

Here, hang them on this clothesline.

*CALIBAN, STEPHANO, and TRINCULO enter all wet.*

**CALIBAN**

Please walk softly, so not even a mole hears us approach.  
We're near his room now.

**STEPHANO**

Hey monster, the spirit you've been talking about, the one you  
call harmless, has been playing tricks on us.



**TRINCULO**

190 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—

**TRINCULO**

Thou wert but a lost monster.

**CALIBAN**

195 Good my lord, give me thy favor 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**

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

**TRINCULO**

**TRINCULO**

Monster, I smell like horse piss, which is making my nose pretty upset.

**STEPHANO**

Mine too.—Are you listening, monster? If I decide to get angry at you, just watch out—

**TRINCULO**

You'd be done for then, monster.

**CALIBAN**

My good lord, I still need you to like me. Be patient, because the prize I'm leading you to will make you forget how smelly you are now. So be quiet. It's as silent as a graveyard here.

**TRINCULO**

All right, but I can't get over how we lost our wine bottles in the pond—

**STEPHANO**

Yes, monster, it's worse than the disgrace of getting drenched and smelly. We lost more than our honor when we lost our wine.

**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 labor.

**CALIBAN**

205 Prithee, my king, be quiet. 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**

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

**TRINCULO**

*(seeing the apparel)*

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

**CALIBAN**

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

**TRINCULO**

215 Oh, ho, monster, we know what belongs to a frippery.—  
*(puts on a gown)* O King Stephano!

**STEPHANO**

That upsets me much more than getting wet. And you called the fairy creature harmless, monster.

**STEPHANO**

I'll get my bottle back if it's the last thing I do.

**CALIBAN**

Please, my king, be quiet. Look here, this is the entrance to his room. Be silent and go in. Do the deed that will make this island yours forever, and will make me, Caliban, your worshipful foot-licker.

**STEPHANO**

Give me your hand. I'm starting to feel murderous urges.

**TRINCULO**

*(seeing the clothes)* Oh, King Stephano! Worthy Stephano, look at the fabulous wardrobe waiting for you here!

**CALIBAN**

Leave it alone, you fool. It's worthless.

**TRINCULO**

Oh, monster, we know secondhand clothes when we see them.—*(he puts on one of the gowns)* Oh, King Stephano!

**STEPHANO**

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

**TRINCULO**

Thy grace shall have it.

**CALIBAN**

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

**STEPHANO**

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

**TRINCULO**

Do, do. 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**

Take off that gown, Trinculo. I swear that gown's for me.

**TRINCULO**

You can have it then, your highness.

**CALIBAN**

To hell with this idiot! Why are you going crazy over these  
trashy clothes? Leave them alone, and do the murder first. If he  
wakes up before we kill him, he'll never stop punishing us.

**STEPHANO**

Shut up, monster.—Madame tree, is this jacket for me? Thank  
you kindly. The tree's lost its jacket. (*he takes a jacket hanging  
on the tree*)—Now the jacket might lose its fur trim and become  
a bald jacket.

**TRINCULO**

Go ahead, take it. We're stealing things the right way here.

**STEPHANO**

Thank you for that joke. Here, I'll give you some clothes to  
show my gratitude. As king of this country I like to reward wit  
when I hear it. "Stealing things the right way" is a great line.  
Here's another jacket to say thanks.

**TRINCULO**

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

**CALIBAN**

<sup>235</sup> 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.

*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!

Come here, monster, put some glue on your fingers, and carry away the rest of these clothes for us.

**CALIBAN**

I won't have any of this. We're wasting our time. We'll miss our chance and be turned into geese or apes with low foreheads.

**STEPHANO**

Monster, use your fingers. Help us carry these clothes to where my barrel of wine is hidden, or I'll kick you out of my kingdom. Go on, take them.

**TRINCULO**

Take these too.

**STEPHANO**

Yes, and these.

*A noise of hunters is heard. Various spirits enter disguised as dogs and hounds, chasing **STEPHANO**, **TRINCULO**, and **CALIBAN** around. **PROSPERO** and **ARIEL** follow them, urging the dogs on.*

**PROSPERO**

Hey, Mountain, hey!

**ARIEL**

Silver. There they go, Silver!

**PROSPERO**

Fury, Fury!—There, Tyrant, there. Hark, hark!

*Spirits drive out **CALIBAN, STEPHANO, and TRINCULO***

245 Go charge my goblins that they grind their joints  
With dry convulsions, shorten up their sinews  
With agèd 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  
250 Lie at my mercy all mine enemies.  
Shortly shall all my labors end, and thou  
Shalt have the air at freedom. For a little  
Follow, and do me service.

*Exeunt*

*Enter **PROSPERO** in his magic robes and **ARIEL***

**PROSPERO**

Now does my project gather to a head.  
My charms crack not, my spirits obey, and time

**PROSPERO**

Fury, Fury!—Get over there, Tyrant, there. Listen, listen!

***CALIBAN, STEPHANO, and TRINCULO** are chased away.*

Ariel, go order my goblin servants to make these fellows'  
bones ache, give them muscle cramps all over, and give them  
more bruises than leopards have spots.

**ARIEL**

Listen they're howling.

**PROSPERO**

Hunt them down. Now all my enemies are at my mercy. Soon  
all my work will be done, and you'll be free. Just obey me a  
little bit longer.

*They exit.*

## Act 5 Scene 1

***PROSPERO** enters in his magic robes, with **ARIEL**.*

**PROSPERO**

My plans are almost at their climax. My spells are working well,  
my spirits are obeying me, and everything is right on schedule.

Goes upright with his carriage. How's the day?

**ARIEL**

On the sixth hour, at which time, my lord,

5 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,

10 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

15 Him that 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?

What time is it?

**ARIEL**

It's after six o'clock, my lord, when you said our work would be finished.

**PROSPERO**

That's what I said when I first conjured the tempest. Tell me, spirit, how's the king and his entourage?

**ARIEL**

All cooped up together, just as you ordered, all imprisoned in the grove of linden trees that protects your room from bad weather. They can't move till you release them. The king, his brother, and your brother are all waiting there in a crazed state of mind, and the rest are grieving over them, sad and astonished. "Good old lord Gonzalo," as you call him, is saddest of all, with tears running down his beard. Your magic spell has such an effect on them that if you saw them now, you'd feel sorry for them.

**PROSPERO**

Do you think so, spirit?

**ARIEL**

20 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?

25 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

30 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.

*Exit ARIEL*

**PROSPERO**

*(tracing a circle on the ground)*

Ye elves of hills, brooks, standing lakes, and groves,

35 And ye that on the sands with printless foot

**ARIEL**

I'd feel sorry for them, if I were human.

**PROSPERO**

I will too. You're made of air, so if even you feel sorry for them,

imagine the pity that I'll feel, being one of their own human

race. I suffer pain just as much as they do, so I'll sympathize far

more than you. Though I'm indignant about their evil deeds, I'll

go with my nobler instincts, which tell me to feel some

compassion for them. It's better to act virtuously rather than

vengefully. Now that they're sorry, I don't want anything more.

Go release them, Ariel. I'll break my spells and bring them back

to their senses, and they'll feel like themselves again.

**ARIEL**

I'll go get them, sir.

*ARIEL exits.*

**PROSPERO**

*(drawing a large circle on the stage with his staff)* I've darkened

the noontime sun with the aid of you elves who live in the hills

and brooks and groves, and you who chase the sea on the

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  
40 Is to make midnight mushrooms, 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  
45 Set roaring war—to th' 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  
50 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,  
To work mine end upon their senses that  
55 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*

beach without leaving footprints in the sand, and run away  
when the waves come back; and you who make toadstools  
while the moon shines; who make mushrooms as a hobby after  
the evening bell has rung. With your help I've called up the  
angry winds, and set the green sea and blue sky at war with  
each other. I've given lightning to the thunderclouds, and  
burned up Jupiter's beloved oak.

With his own lightning bolts; I've shaken up the sturdy cliffs  
and uprooted pines and cedars; I've opened up graves and  
awakened the corpses sleeping in them, letting them out with  
my powerful magic. But I surrender all this magic now, when  
I've summoned some heavenly music to cast a spell, as I'm  
doing now, I'll break my staff and bury it far underground, and  
throw my book of magic spells deeper into the sea than any  
anchor ever sank.

*Solemn music plays.*



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

A solemn air and the best comforter  
60 To an unsettled fancy cure thy brains,  
Now useless, boiled within thy skull.—There stand,  
For you are spell-stopped.—  
(to GONZALO) Holy Gonzalo, honorable man,  
Mine eyes, ev'n sociable to the show of thine,  
65 Fall fellowly drops.  
(aside) 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.—  
70 (to GONZALO) O good Gonzalo,  
My true preserver and a loyal sir

To him you follow'st, I will pay thy graces  
Home both in word and deed.—  
(to ALONSO) Most cruelly  
75 Didst thou, Alonso, use me and my daughter.

**ARIEL** enters, followed by **ALONSO** gesturing frantically,  
accompanied by **GONZALO**. **SEBASTIAN** and **ANTONIO** enter in  
the same way, accompanied by **ADRIAN** and **FRANCISCO**. They  
all enter the circle that **PROSPERO** has drawn and stand there  
under a spell. **PROSPERO**, watching all of this, speaks, though  
the others do not hear him.

Let this solemn melody comfort your fevered minds, which are  
now useless, seething inside your skulls.—All of you stand  
there in my spell.—(to GONZALO) Good Gonzalo, you  
honorable man, my eyes weep for you, since I feel what you  
must feel now. (to himself) The spell is breaking gradually, and  
just as dawn creeps in and melts away the darkness, they will  
slowly return to their senses.—(to GONZALO) Oh, my dear  
Gonzalo, you're my savior and loyal to your lord, I'll reward you  
fully, not just with praise but with actions too.—

(to ALONSO) You, Alonso, manipulated me and my daughter  
cruelly, and your brother helped you.—(to SEBASTIAN) You're  
paying the price for it now, Sebastian.—(to ANTONIO) My  
brother, you were so greedy for power that you forgot natural

Thy brother was a furtherer in the act.—  
(to SEBASTIAN) Thou art pinched for 't now, Sebastian.—  
(to ANTONIO) Flesh and blood,  
You brother mine, that entertained ambition,  
80 Expelled remorse and nature, whom, with Sebastian,  
Whose inward pinches therefore are most strong,  
Would here have killed your king—I do forgive thee,  
Unnatural though thou art.  
(aside) Their understanding  
Begins to swell, and the approaching tide  
85 Will shortly fill the reasonable shore  
That now lies foul and muddy. Not one of them  
That yet looks on me, or would know me.—  
(to ARIEL) Ariel,  
Fetch me the hat and rapier in my cell.  
90 I will discase me, and myself present  
As I was sometime Milan. Quickly, spirit.  
Thou shalt ere long be free.

### ARIEL

(sings and helps to attire PROSPERO)

*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.*

compassion and our bond as brothers, and were ready to kill  
your king—I forgive you, though you're a monster.—(to himself)  
Look at them, they're starting to understand. Soon their  
confused minds will clear up. But at this point not a single one  
of them recognizes me.—(to ARIEL) Ariel, get me my hat and  
sword from my room. I'll take off the clothes I'm wearing now,  
and put on the ones I used to wear in Milan.—Soon, spirit, you'll  
be free.

### ARIEL

(he sings and helps PROSPERO dress)

*Where the bee drinks, I drink dew.  
I lie in the cup of a cowslip flower.  
I sleep there when the owls hoot.  
I fly on a bat's back,  
following the summer around the globe.*

*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,  
95 But yet thou shalt have freedom.—So, so, so.—  
To the king's ship, invisible as thou art.  
There shalt thou find the mariners asleep

Under the hatches. The Master and the Boatswain  
Being awake, enforce them to this place,  
100 And presently, I prithee.

**ARIEL**

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

*Exit ARIEL*

**GONZALO**

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

**PROSPERO**

(to ALONSO) Behold, sir King,  
The wrongèd Duke of Milan, Prospero.  
For more assurance that a living prince

*Happily, happily I will live now  
Under the blossom that hangs on the bough.*

**PROSPERO**

Why, that's my dainty Ariel singing now. I'll miss you, Ariel, but  
you'll be free.—Yes, you will, yes.—Go to the king's ship in your  
invisible state. There you'll find the sailors asleep below deck.  
Find the Master and

Boatswain, who will be awake, and bring them here right away,  
please.

**ARIEL**

I'll go so fast I'll burn up the air, and come back in two  
heartbeats.

*ARIEL exits.*

**GONZALO**

This place is full of trouble, torments, and amazements. Please  
come, heavenly powers, and guide us out of this godforsaken  
country!

**PROSPERO**

(to ALONSO) Your Highness, you see before you the Duke of  
Milan, Prospero, who's been wronged. I'll embrace you now so  
you will know it's really me, a living prince, talking to you. I

Does now speak to thee, I embrace thy body.  
110 And to thee and thy company I bid  
A hearty welcome. (*embraces* ALONSO)

**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,  
115 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  
120 Be living and be here?

**PROSPERO**

(*to* GONZALO) First, noble friend,  
Let me embrace thine age, whose honor cannot  
Be measured or confined.

**GONZALO**

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

**PROSPERO**

You do yet taste  
125 Some subtleties o' th' isle, that will not let you

heartily welcome you and your entourage here. (*he embraces*  
ALONSO)

**ALONSO**

Whether you're really him or whether this is some magic trick  
like I was recently subjected to, I don't know. Your heart beats  
like you were real, and ever since I saw you, I feel my mind  
becoming sane again, released from its earlier insanity. There  
must be a strange explanation for this—if it's true. I surrender  
your dukedom and beg you to forgive me all my crimes. But  
how is it possible that Prospero's alive and well and living on  
this island?

**PROSPERO**

(*to* GONZALO) First, my noble old friend, let me embrace you,  
who are more honorable than I can say.

**GONZALO**

I won't bet on whether or not any of this is real.

**PROSPERO**

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

130 And justify you traitors. At this time  
I will tell no tales.

**SEBASTIAN**

The devil speaks in him.

**PROSPERO**

No.—(*to ANTONIO*)

For you, most wicked sir, whom to call brother  
Would even infect my mouth, I do forgive  
Thy rankest fault, all of them, and require

135 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, whom three hours since  
Were wracked upon this shore, where I have lost—

140 How sharp the point of this remembrance is!  
My dear son Ferdinand.

**PROSPERO**

I am woe for 't, sir.

You're still experiencing some of the little quirks of this island,  
which makes so many things seem uncertain. Welcome, my  
friends. (*speaking so that only SEBASTIAN and ANTONIO can  
hear*) But you two lords, if I felt like it, I could turn you in as the  
traitors you are. But as for now, I won't say a word.

**SEBASTIAN**

It's the devil speaking through him.

**PROSPERO**

No.—(*to ANTONIO*) As for you, you evil man that I can't even  
call brother, I forgive you for even your worst sin, all your sins. I  
demand my dukedom back from you, which I know you have  
to give me.

**ALONSO**

If you're Prospero, give us the details of how you were saved,  
how you met us here, when we were just shipwrecked here  
three hours ago, when I lost—How painful the memory is!—my  
dear son Ferdinand

**PROSPERO**

I'm sorry about that, 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  
145 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  
150 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**

**ALONSO**

No one can undo this loss of mine, and trying to endure it  
patiently doesn't help.

**PROSPERO**

I don't think you've tried to endure it. Being patient has helped  
me a lot, for I have suffered a loss similar to yours.

**ALONSO**

You suffered a loss like mine?

**PROSPERO**

Yes, just as great and just as recent. And I have much less to  
comfort me than you do, since I've lost my daughter.

**ALONSO**

A daughter? Oh God, I wish the two of them were alive and  
living in Naples, as king and queen! I'd give up my life and take  
my son's place in the mud on the ocean floor if I could see  
them alive in Naples.—When did you lose your daughter?

**PROSPERO**

155 In this last tempest. I perceive these lords  
At this encounter do so much admire  
That they devour their reason and scarce think  
Their eyes do offices of truth, their words  
Are natural breath.—But howsoev'r you have  
160 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,  
165 For 'tis a chronicle of day by day,  
Not a relation for a breakfast, nor  
Befitting this first meeting.  
(to ALONSO) Welcome, sir.  
This cell's my court. Here have I few attendants  
170 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** uncovers **FERDINAND** and **MIRANDA** playing  
at chess

**MIRANDA**

In this recent storm. These lords seem so astonished that  
they've lost their use of reason and can hardly believe what  
they see with their own eyes.—But whatever the reason for  
your losing your senses, you can know for sure that I'm  
Prospero, that same duke who was kicked out of Milan and  
landed on this same island where you landed, and became the  
lord of it. No more of this story now, for it takes days to tell, not  
just a chat over breakfast or during this first meeting of ours.

(to ALONSO) Welcome, sir. This room's my royal court. I have  
hardly any servants and no subjects outside this room. Please,  
have a look. Since you've given my dukedom back to me, I'll  
give you something equally nice, or at least I'll give you an  
amazement to satisfy you as much as my dukedom satisfies  
me.

**PROSPERO** draws a curtain to reveal **FERDINAND** and  
**MIRANDA** playing chess.

**MIRANDA**

175 (to FERDINAND) Sweet lord, you play me false.

**FERDINAND**

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

**MIRANDA**

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

**ALONSO**

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

**SEBASTIAN**

A most high miracle!

**FERDINAND**

(seeing ALONSO and kneeling)  
Though the seas threaten, they are merciful.  
I have cursed them without cause.

**ALONSO**

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

(to FERDINAND) My sweet lord, you're cheating.

**FERDINAND**

No, my dearest love, I wouldn't cheat you for the whole world.

**MIRANDA**

Maybe not the whole world, but you'd cheat for twenty  
kingdoms. But even then I'd still lie and say you were playing  
by the rules.

**ALONSO**

If this dream vision is typical of what this island conjures up,  
then I'll lose my son twice.

**SEBASTIAN**

A wonderful miracle!

**FERDINAND**

(seeing ALONSO and kneeling) The seas may threaten us, but  
they show mercy sometimes too. I cursed them for no reason.

**ALONSO**

Receive all the blessings of a happy father. Get up and tell me  
how you came here.



**MIRANDA**

Oh, wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world,

That has such people in 't!

**PROSPERO**

'Tis new to thee.

**ALONSO**

190 (to FERDINAND )

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.

195 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

200 But never saw before, of whom I have

Received a second life. And second father

This lady makes him to me.

**ALONSO****MIRANDA**

How amazing! How many wonderful creatures there are here!

Mankind is so beautiful! Oh, what a wonderful new world, that  
has such people in it!

**PROSPERO**

It's new to you.

**ALONSO**

(to FERDINAND) Who is this girl you were playing chess with?

You can't have known her for more than three hours. Is she the  
goddess that separated us and then brought us back  
together?

**FERDINAND**

No, sir, she's human. But by the grace of God, she's mine. I  
chose her for my wife when I thought I had no father to ask  
advice of. She's the daughter of this famous Duke of Milan I  
heard so much about but never saw before. He's given me a  
second life, and marrying her makes him a second father to  
me.

**ALONSO**

I am hers.

But oh, how oddly will it sound that I

Must ask my child forgiveness!

**PROSPERO**

There, sir, stop.

205 Let us not burden our remembrances 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 blessed crown,

For it is you that have chalked forth the way

210 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

215 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

And I'm her father as well. But oh, how odd it is to have to ask  
for my child's forgiveness!

**PROSPERO**

Stop right there, sir. Let's not get gloomy in our reminiscing,

since there's no reason for sadness anymore.

**GONZALO**

I've been crying to myself just now, or I would've said the same  
thing. Dear gods, bless this couple, since you're the ones who  
have shown us the path that led us here.

**ALONSO**

Amen to that, Gonzalo.

**GONZALO**

Was the Duke of Milan kicked out of Milan so his children  
could become kings of Naples? Oh, this is cause for an  
extraordinary joy that should be engraved in gold on pillars to  
last forever. On one and the same trip Claribel found a  
husband in Tunis, and Ferdinand, her brother, found a wife  
where he was shipwrecked; Prospero found his dukedom on a

When no man was his own.

**ALONSO**

220 *(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*

Oh, look, sir, look, sir! Here is more of us.

I prophesied if a gallows were on land,

225 This fellow could not drown.

*(to BOATSWAIN)* Now, blasphemy,

That swear'st grace o'erboard, 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

230 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**

poor island; and all of us found ourselves when we lost control of ourselves.

**ALONSO**

*(to FERDINAND and MIRANDA)* Give me your hands. May

anyone who doesn't wish you joy feel grief and sorrow.

**GONZALO**

So be it. Amen.

*ARIEL enters with the MASTER and BOATSWAIN following in amazement.*

Oh, look, sir, look, sir! More of us are here. I remember I predicted that this guy could never drown, as long as there are gallows around on the land. *(to BOATSWAIN)* Hey, you curser, who defiled our ship with your foul language, don't you have any gutter talk for us on shore? What's going on?

**BOATSWAIN**

The best news of all is that we've located our king and our men. The next bit of good news is that our ship—which we gave up for ruined only three hours ago—is as well-outfitted and seaworthy as it was when we first set sail.

**ARIEL**

(*aside to PROSPERO*) Sir, all this service  
235 Have I done since I went.

**PROSPERO**

(*aside to ARIEL*) My tricky spirit!

**ALONSO**

These are not natural events. They strengthen  
From strange to stranger.—  
(*to BOATSWAIN*) Say, how came you hither?

**BOATSWAIN**

240 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,  
245 And more diversity of sounds, all horrible,  
We were awaked, straightway at liberty,  
Where we, in all her trim, freshly beheld  
Our royal, good, and gallant ship, our Master  
Capering to eye her. On a trice, so please you,  
250 Even in a dream were we divided from them  
And were brought moping hither.

**ARIEL**

(*aside to PROSPERO*) Was 't well done?

(*speaking so that only PROSPERO can hear*) Sir, I've done all  
this work for you since I left you last.

**PROSPERO**

(*speaking so that only ARIEL can hear*) My clever spirit!

**ALONSO**

These are unnatural events. They get stranger all the time.—(*to*  
BOATSWAIN) Tell me, how did you get here?

**BOATSWAIN**

If I were sure I was wide awake, I'd try to tell you. We were fast  
asleep and somehow—we don't know how—we were stowed  
below deck, where we heard lots of roaring, shrieking, howling,  
and jingling chains. The sounds were so horrible that we woke  
up liberated, and saw our wonderful ship safe and sound. The  
master was dancing with joy to see it. In an instant we were  
separated from them, as if in a dream, and brought here in a  
daze.

**ARIEL**

(*speaking so that only PROSPERO can hear*) Did I do it right?

**PROSPERO**

*(aside to ARIEL)* Bravely, my diligence. Thou shalt be free.

**ALONSO**

This is as strange a maze as e'er men trod,  
255 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  
260 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.  
*(aside to ARIEL)* Come hither, spirit.  
265 Set Caliban and his companions free.  
Untie the spell.

***Exit ARIEL***

How fares my gracious sir?  
There are yet missing of your company  
Some few odd lads that you remember not.

**PROSPERO**

*(speaking so that only ARIEL can hear)* You did it perfectly, my  
little worker. You'll get your freedom.

**ALONSO**

This is a stranger business than men have ever set foot in  
before, and it's not natural either. We need some oracle to tell  
us what's going on.

**PROSPERO**

Sir, my king, don't waste your time mulling over how strange  
this business is. When the time is right, and it'll be soon, I  
promise I alone will explain everything that's happened. Until  
then, be cheerful and keep an open mind. *(speaking so that  
only ARIEL can hear)* Come here, spirit; set Caliban and his  
fellow slaves free. Break the spell that enslaves them to me.

***ARIEL exits.***

How is my lord? There are a few men still missing from the  
ship, a few odd guys you've forgotten about.

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. Coraggio, bully-monster, *coraggio!*

**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!  
275 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**

280 Mark but the badges of these men, my lords,

**ARIEL** enters, driving in **CALIBAN**, **STEPHANO**, and **TRINCULO** in their stolen clothes.

**STEPHANO**

Look out for the other guy, and don't put yourself first, since everything happens randomly. Courage! Courage, you fine old monster.

**TRINCULO**

If I can believe my eyes, this is a fine sight to see.

**CALIBAN**

Oh Setebos, these are handsome spirits! How wonderful my master is! I'm afraid he'll punish me.

**SEBASTIAN**

Ha, ha! What are these things we're looking at, my lord Antonio? Can you buy them with money?

**ANTONIO**

Definitely. The one that looks like a fish is very marketable.

**PROSPERO**

Then say if they be true.

*(indicates CALIBAN)* This misshapen knave,  
His mother was a witch, and one so strong  
That could control the moon, make flows and ebbs,

285 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

290 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  
295 Find this grand liquor that hath gilded 'em?—  
How camest 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 flyblowing.

Take a look at their servants' name tags, my lords, then tell me  
what they are. *(he points at CALIBAN)* This misshapen monster,  
his mother was a witch so powerful she could control the  
moon and the tides. These three have robbed me, and this  
bastard half-devil plotted with them to kill me. Two of these  
men you must recognize and claim as your own. This evil  
monster I acknowledge is mine.

#### **CALIBAN**

He'll kill me with tortures.

#### **ALONSO**

Isn't this Stephano, my drunken butler?

#### **SEBASTIAN**

He's definitely drunk now. Where did he get wine?

#### **ALONSO**

And Trinculo's drunk. Where did they find the liquor to get  
drunk on?—*(to TRINCULO)* How did you get this way?

#### **TRINCULO**

I've been so wasted since I saw you last that I'm worried I'll  
never be sober again. But at least I won't rot, being so full of

**SEBASTIAN**

Why, how now, Stephano?

**STEPHANO**

300 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**

*(indicating CALIBAN)*

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

**PROSPERO**

305 He is as disproportioned in his manners  
As in his shape.—*(to CALIBAN)* 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  
310 And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god  
And worship this dull fool!

alcohol.

**SEBASTIAN**

How are you doing, Stephano?

**STEPHANO**

Oh, don't touch me. I'm not Stephano, I'm a walking cramp.

**PROSPERO**

You wanted to be king of the island, sir?

**STEPHANO**

I would've been a sore king then.

**ALONSO**

*(pointing at CALIBAN)* This is the strangest thing I ever saw in  
my life.

**PROSPERO**

He's as ugly in his manners as he is in appearance.—*(to*  
*CALIBAN)* Go, sir, to my room, and take your companions with  
you. If you want me to forgive you, make it neat and tidy.

**CALIBAN**

I will indeed. And after this I'll be good and hope you forgive  
me. What an idiot I was to think this drunkard was a god and to  
worship such a stupid fool!



**PROSPERO**

Go to, away.

**ALONSO**

(to STEPHANO and TRINCULO)

Hence, and bestow your luggage where you found it.

**SEBASTIAN**

315 Or stole it, rather.

*Exeunt CALIBAN, STEPHANO, and TRINCULO*

**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

320 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  
325 Of these our dear-belovèd solemnized,  
And thence retire me to my Milan, where  
Every third thought shall be my grave.

**ALONSO**

**PROSPERO**

Go away, now.

**ALONSO**

(to STEPHANO and TRINCULO) Go, and put your garbage back  
where you found it.

**SEBASTIAN**

Or stole it, rather.

*CALIBAN, STEPHANO, and TRINCULO exit.*

**PROSPERO**

Sir, I invite your highness and your entourage to my little room,  
where you can sleep tonight. But for this evening—part of it, at  
least—I'll tell you tales to make the time pass quickly. I'll  
narrate the story of my life, and give you all the details of what  
happened to me since I first came to this island. And in the  
morning I'll take you to your ship and we'll sail to Naples,  
where I hope to see this loving couple married. After that I'll  
retire to Milan, where I'll contemplate my death, which is soon  
to come.

**ALONSO**

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

**PROSPERO**

I'll deliver all,  
330 And promise you calm seas, auspicious gales,  
And sail so expeditious that shall catch  
Your royal fleet far off.—(*aside to ARIEL*) My Ariel, chick,  
That is thy charge. Then to the elements  
Be free, and fare thou well!—Please you, draw near.

*Exeunt omnes*

*Spoken by PROSPERO*

**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,  
5 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

I'm dying to hear your life story, which must be a strange tale.

**PROSPERO**

I'll tell you everything, and I promise to give you calm seas and  
favorable winds for your trip. You'll sail so fast that you'll catch  
up with the royal navy.—(*speaking so that only ARIEL can hear*)  
My Ariel, baby, that job's for you. After that you'll be free as the  
air. Farewell!—Please, all the rest of you, come closer.

*They all exit.*

## Act 5 Epilogue

**PROSPERO**

Now my spells are all broken,  
And the only power I have is my own,  
Which is very weak. Now you all  
Have got the power to keep me prisoner here,  
Or send me off to Naples. Please don't  
Keep me here on this desert island  
With your magic spells. Release me  
So I can return to my dukedom  
With your help. The gentle wind

10 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,  
15 And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardoned be,  
20 Let your indulgence set me free.

*Exit*

You blow with your applause  
Will fill my ship's sails. Without applause,  
My plan to please you has failed.  
Now I have no spirits to enslave,  
No magic to cast spells,  
And I'll end up in despair  
Unless I'm relieved by prayer,  
Which wins over God himself  
And absolves all sins.  
Just as you'd like to have your sins forgiven,  
Indulge me, forgive me, and set me free.

*He exits.*