

The Tempest Book Notes

The Tempest by William Shakespeare

(c)2015 BookRags, Inc. All rights reserved.

Contents

The Tempest Book Notes.....	1
Contents.....	2
Author/Context.....	3
Plot Summary.....	5
Major Characters.....	7
Objects/Places.....	9
Quotes.....	10
Topic Tracking: Authority.....	16
Topic Tracking: Dramatic Irony.....	18
Topic Tracking: Old World/New World.....	19
Act 1, Scene 1.....	21
Act 1, Scene 2.....	22
Act 2, Scene 1.....	25
Act 2, Scene 2.....	27
Act 3, Scene 1.....	29
Act 3, Scene 2.....	30
Act 3, Scene 3.....	32
Act 4, Scene 1.....	34
Act 5, Scene 1.....	37

Author/Context

William Shakespeare was born on the 23rd of April 1564. As the son of an alderman, he was educated in the schools of the literate upper middle class. At eighteen he was hastily married to Anne Hathaway. Within the next seven years he left his home region of Stratford and joined a company of players in London called the Queen's Men. Around 1592, his first play *Henry VI* was produced. Shakespeare earned critical and financial acclaim in his lifetime only to die at age 52 in April 1616.

Shakespeare's plays were an essential part of an 'English renaissance' known better as the Elizabethan period. The reign of the 'virgin' queen saw the resurgence of art in England as well as the proliferation of translations of the classics: Virgil, Cicero, Homer, Plutarch and Horace, to name a few. The writings of Spenser and Chaucer were enjoying great acclaim and wide readership during this period, as the English theater began to evolve. A group of revolutionary dramatists appeared in Shakespeare's youth, clearing the way for the emergence of Shakespeare and his contemporary, Christopher Marlowe.

Simultaneously with the development of dramatic literature was the evolution of the theater and its actors. Acting troupes grew in size and numbers as theaters themselves became more permanent structures as opposed to clearings and squares at fairgrounds. Theater was popular entertainment: a melange of drama, poetry and county fair. In 1599, Shakespeare's new troupe, Chamberlain's men (cap this?), built the Globe theater.

Shakespeare was not only a playwright, however. His sonnets are read in schools to this day. So famous and influential were these poems, that his rhyming pattern has become codified in the English poetic tradition as the Shakespearean sonnet.

The Tempest, one of his later plays, was produced in 1611. It is one of his last compositions, and many critics feel it differs significantly from many of his other works. This play incorporates themes of the newly discovered Americas and the difficulties inherent in colonization. It is also considered to be very personal. Edward Dutton says that there is a "theory that Prospero in *The Tempest* represents Shakespeare himself," (Dutton, 152). Although he counters this theory, this indicates how seriously many scholars take this play. In addition, Stanley Wells says that "*The Tempest* resists clear-cut allegorical readings; this is a measure of its success. It is a supremely poetic drama, not just because it includes some of Shakespeare's greatest poetry but because it speaks, as the greatest poetry does, on many levels, universally relevant and—if we can hear Ariel's music—universally effective." (Wells, 74).

Shakespeare's influence is also practically universal. To this day his plays are staged around the world. They provide inspiration and subject matter for movies. Modern authors still quote him. Aldous Huxley titled his book from Miranda's famous quote in Act 5. Shakespeare persists as a poet and playwright who is immensely quotable and irrefutably universal. In the paraphrased words of Samuel Taylor Coleridge: "None of the

plays of Shakespeare were built upon anything but what was absolutely necessary for our existence, and consequently must be permanent while we continue [to be] men" (Foakes, 87).

Bibliography

Dutton, Richard. *William Shakespeare: A Literary Life*. New York: St. Martin's Press, 1989.

Foakes, R.A. *Coleridge on Shakespeare: The text of the Lectures of 1811-1812*. Great Britain: The University Press of Virginia, 1971.

Lamborn, E.A.G. *Shakespeare: The Man and his Stage*. New York: Haskell House Publishers, 1977.

Shakespeare, William. *The Sonnets and Narrative Poems*. Sylvan Barnet ed. New York: Penguin Books, 1989.

Shakespeare, William. *The Tempest*. Stephen Orgel, ed. Oxford: Oxford University Press, 1987.

Wells, Stanley. *Shakespeare: The Writer and His Work*. New York: Charles Scribner's Sons, 1978.

Plot Summary

The play begins on the deck of a ship that has entered a storm. This ship is carrying Alonso, the King of Naples, Ferdinand, his son, and Antonio, the usurping Duke of Milan, from the King's daughter's marriage in Tunis. This storm has been created by the sorcerer and rightful Duke of Milan, Prospero. When the first scene ends, it is doubtful whether or not anyone has survived.

On the island, Prospero and his daughter Miranda have lived for twelve years. He has raised her in the company of their spirit slave Ariel and their servant Caliban. Prospero tells his young daughter of their expulsion from Milan at the hands of his traitor brother (Antonio). Ferdinand, having survived the wreck, is charmed by Miranda and is then controlled by Prospero, in order to be near his daughter.

The second act begins with the remaining passengers on the ship. They move about the island debating whether or not Ferdinand has survived. Gonzalo, the counselor, tries to assuage his king. Ariel, at Prospero's bidding, puts all of them to sleep except for Antonio and Alonso's brother Sebastian. Antonio convinces Sebastian to kill Alonso and take his place as king. The two draw their swords but Ariel awakens everyone else. The entire group goes off in search of Ferdinand.

Caliban is discovered by the drunk butler Stephano and the jester Trinculo. He tells them what the island is like and together they plot to kill Prospero as he sleeps. Ariel reports this plot to his master.

Ferdinand hauls wood for Prospero as Miranda watches, pitying him. The youths admit their adoration for each other and express a desire to marry. Prospero watches with approval because this is according to his plan. Meanwhile, Caliban and the two drunkards continue their plotting. Caliban tells them about Miranda's beauty and they consider her yet another reason to kill her father. They hear noises in the woods which they disregard at Caliban's bidding.

On the other part of the island, Ariel creates a spectacle for the King and his companions. Ariel enters as a harpy and alludes to their respective crimes. The men are shocked and worried for their fate. They exit with swords drawn.

Ferdinand, Miranda and Prospero reenter the stage. Prospero has Ferdinand swear an oath not to sleep with Miranda before they are married. Ariel ushers in more spirits who play the parts of deities blessing their proposed union. Prospero remembers that there is a plot afoot against his life and he ends the charade. The conspirators reenter and are distracted by royal garments hanging in a tree. Caliban tries to warn them away from the clothing, but he cannot. Prospero uses his magic to attack them and chases them off.

Prospero reenters the stage with Ariel and comes to the king and his companions. Alonso is in disbelief upon seeing Prospero alive, and Prospero forgives his brother for

all of the sins against him. The penitent Alonso grants Prospero his kingdom back and rejoices when he discovers his son is still alive. He approves the marriage between Ferdinand and Miranda. Ariel reveals Alonso's ship to be in fine condition. Prospero promises to release Ariel from servitude. Caliban's plot is revealed to the king, but they all poke fun at the presumptuous trio. They all go to Prospero's lodging for the night, with plans to leave in the morning.

Major Characters

Alonso: The King of Naples. He is returning from Tunis in Africa where he married his daughter to the local King. Twelve years previous to the play, he helped Antonio usurp the Dukedom of Milan from his brother Prospero. He is the father of Ferdinand and the brother of Sebastian.

Sebastian: Sebastian is with Alonso on the trip back from Tunis. During the play he is convinced by Antonio that he should plot against his brother and become the King of Naples himself. He is the brother of Alonso.

Prospero: Prospero's attempt to return to Milan after twelve years of expulsion is the main plot of the play. As a sorcerer, he compels the elements of nature to do his will and he orders his slaves about. Through his plan of playing upon the consciences of his betrayers, he means to regain his kingdom and leave the island. He also intends to marry his daughter, Miranda, to Ferdinand, the Prince of Naples. He is the brother of Antonio.

Antonio: Antonio took advantage of his brother's (Prospero's) absorption in his studies to steal his Dukedom 12 years earlier. On the island, he continues this sort of behavior by attempting to convince Sebastian to betray his brother, Alonso.

Ferdinand: Ferdinand spends a good portion of the play believing his father, Alonso, to be dead. When he meets Miranda he becomes enchanted by her beauty and toils for her father. He pledges to her in marriage of his own accord.

Gonzalo: Gonzalo is the wise old man of the play. Twelve years earlier he had provided Prospero and Miranda with the goods that made their life on the island easier. He advises Alonso, although his advice is not always heeded and his words are often mocked by others.

Adrian: A member of Alonso's court who accompanied him to the wedding of his daughter. His main function in the play is comedic as he pokes fun at Gonzalo with Francisco.

Francisco: He joins Adrian in ridiculing Gonzalo and providing comedic, perhaps even slapstick, relief in the performance.

Caliban: Caliban is the oldest resident of the island. His mother, Sycorax, came to the island from Algiers. When Prospero came to the island he took Caliban into his company and taught him English. Since then, Caliban has been enslaved by Prospero and has performed most of the hard labor. Caliban plots against Prospero with Trinculo and Stephano.

Trinculo: Trinculo is a jester who accompanies the drunk butler Stephano. He finds Caliban first and joins the pair in the plot against Prospero.



Stephano: Stephano is a drunk butler with delusions of grandeur. He is easily encouraged by Caliban's tale of Prospero and the riches of the island. He takes Caliban as his own 'servant' and plots against Prospero.

Miranda: Miranda has lived most of her life on the island and has been educated by her father, Prospero. Her virginity is guarded sharply by her father from Caliban because Prospero wants to use her to create a union with the king of Naples. She immediately falls in love with Ferdinand, as Prospero plans.

Ariel: Ariel is Prospero's other servant. He is less offensive and more powerful. While Prospero is the 'sorcerer' of the play, Ariel carries out most of his commands.

Sycorax: Although she is not actually in the play, Sycorax is a powerful symbol of the natural world as well as Prospero's antithesis and Caliban's mother.

Master of a ship: The master opens the play and deals with the ensuing storm. The royal passengers do not heed his warnings, even though he is in command of the ship.

Boatswain: He aides the Master of the ship in trying to weather the storm.

Objects/Places

Carthage: An ancient city on the Northern coast of Africa in what is modern Tunisia. This city was settled by Phoenicians in the archaic period and it challenged the rising Roman Republic in three wars culminating in its own destruction in the second century B.C.E. This is where Alonso's wedding party is coming from at the beginning of the play.

Milan: A prominent city on mainland Italy. This is the seat of Prospero's dukedom, which was wrongly taken from him by his brother.

Naples: This Kingdom was based in the modern day city of Naples on the bay of Naples which is located on the western shore of Italy. This is where Alonso resides.

Prospero's Books: These are a symbol of Prospero's power as well as his old world education. Caliban identifies these as the objects to be destroyed early on in the conspiracy.

Ship: The ship, although tossed about by the storm, is hidden by the powers of Ariel. When the conflicts have been resolved, the ship is revealed and its mariners are awoken.

Tunis: This is the same area as Carthage.

Quotes

Quote 1: "None that I love more than myself. You are a councillor; if you can command these elements to silence and work the peace of the presence, 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 hours, if it so hap." Act 1, Scene 1, lines 20 -25

Quote 2: "A pox o' your throat, you bawling, blasphemous, incharitable dog!" Act 1, Scene 1, line 40

Quote 3: "merely cheated of our lives by drunkards." Act 1, Scene 1, line 55

Quote 4: "Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, broom, furze, anything. The wills above be done, but I would fain die a dry death" Act 1, Scene 1, lines 65 - 68

Quote 5: "Canst thou remember
A time before we came unto this cell?" Act 1, Scene 2, lines 38 - 39

Quote 6: "...in my false brother
awakened an evil nature, and my trust,
like a good parent, did beget love of him
A falsehood in its contrary as great
As my trust was, which had, indeed, no limit,
A confidence sans bound..." Act 1, Scene 2, lines 91 - 96

Quote 7: "Library
Was dukedom large enough" Act 1, Scene 2, lines 109 - 110

Quote 8: "good wombs have borne bad sons." Act 1, Scene 2, line 120

Quote 9: "Would I might
But ever see that man!" Act 1, Scene 2, lines 168 - 169

Quote 10: "Hell is empty
And all the devils are here" Act 1, Scene 2, lines 213 - 214

Quote 11: "...I prithee,
Remember I have done thee worthy service,
Told thee no lies, made no mistakes, served
Without or grudge or grumblings. Thou did promise
To bate me a full year." Act 1, Scene 2, lines 246 - 250

Quote 12: "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!" Act 1, Scene 2, lines 321 - 324

Quote 13: "To name the bigger light and how the less" Act 1, Scene 2, line 335

Quote 14: "violate
The honour of my child." Act 1, Scene 2, lines 346 - 347

Quote 15: "You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!" Act 1, Scene 2, lines 362 - 364

Quote 16: "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." Act 1, Scene 2, lines 458 - 460

Quote 17: "Might I but through my prison once a day
behold this maid. All corners else o' th' earth
Let liberty make use of; space enough
Have I in such a prison." Act 1, Scene 2, lines 491 - 494

Quote 18: "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!" Act 2, Scene 1, lines 72 - 74

Quote 19: "doublet is as fresh as the first day I wore it?" Act 2, Scene 1, lines 100-101

Quote 20: "My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in - you rub the sore
When you should bring the plaster." Act 2, Scene 1, lines 134 - 136

Quote 21: "SEBASTIAN: Yet he would be king on't.
ANTONIO: The latter end of the commonwealth forgets the
beginning.
GONZALO: All things in common nature should produce
Without sweat or endeavour." Act 2, Scene 1, lines 153 - 157

Quote 22: "'Tis as impossible that he's undrowned
as he that sleeps here swims." Act 2, Scene 1, lines 234 - 236

Quote 23: "As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do, what a sleep were this
For your advancement! Do you understand me?" Act 2, Scene 1, lines 263 - 266



Quote 24: "Were I in England now, as I once 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." Act 2, Scene 2, lines 27 - 32

Quote 25: "Four legs and two voices; a most delicate monster!" Act 2, Scene 2, line 86

Quote 26: "These be fine things, an if they be not sprites. That's a brave god, and bears celestial liquor. I will kneel to him." Act 2, Scene 2, lines 111 - 112

Quote 27: "dropped from heaven?" Act 2, Scene 2, line 131

Quote 28: "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 I serve!
I'll bear him no more sticks, but follow thee,
thou wondrous man." Act 2, Scene 2, lines 153 - 159

Quote 29: "The mistress which I serve quickens what's dead,
and makes my labours pleasures. O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness." Act 3, Scene 1, lines 6 - 9

Quote 30: "Poor worm, thou art infected!
This visitation shows it." Act 3, Scene 1, lines 31 - 32

Quote 31: "O heaven, O earth, bear witness to this sound,
and crown what I profess with kind event
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, honour you." Act 3, Scene 1, lines 68 - 73

Quote 32: "CALIBAN: 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: Act *to Trinculo* Thou liest, thou jesting monkey, thou! I would my valiant master would destroy thee. I do not lie". Act 3, Scene 2, lines 40 - 45

Quote 33: "What, what did I? I did nothing! I'll go farther off." Act 3, Scene 2, line 70

Quote 34: "And that most deeply to consider is
The beauty of his daughter. He himself
Calls her nonpareil. I never saw a woman
But only Sycorax, my dam, and she;
But she as far surpasseth Sycorax
As great'st does least." Act 3, Scene 2, lines 96 - 101



Quote 35: "Sometimes a thousand twangling instruments
Will him about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again, and then in dreaming
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again." Act 3, Scene 2, lines 135 - 141

Quote 36: "A living drollery! Now I will believe
that there are unicorns; that in Arabia
There is one tree, the phoenix' throne, one phoenix
At this hour reigning there." Act 3, Scene 3, lines 21 - 24

Quote 37: "are worse than devils." Act 3, Scene 3, line 35

Quote 38: "You are three men of sin, whom destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you, and on this island
Where man doth not inhabit-you 'mongst men
Being most unfit to live. I have made you mad;" Act 3, Scene 3, lines 53 - 58

Quote 39: "All three of them are desperate: their great guilt,
like poison given to work a great time after,
Now 'gins to bite their spirits. I do beseech you
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasy
May now provoke them to." Act 3, Scene 3, lines 103 - 108

Quote 40: "...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,
For thou shalt find that she will outstrip all praise
And make it halt behind her." Act 4, Scene 1, lines 6 - 10

Quote 41: "Bestow upon the eyes of this young couple
Some vanity of mine art." Act 4, Scene 1, line 41

Quote 42: "a contract of true love to celebrate" Act 4, Scene 1, line 93

Quote 43: "How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honoured in their issue." Act 4, Scene 1, lines 104 - 106



Quote 44: "Let me live here forever
So rare a wondered father and wife
Makes this place a paradise." Act 4, Scene 1, lines 123 - 125

Quote 45: "This is strange. Your father's in some passion
That works him strangely.
MIRANDA: Never till this day
Saw I him so touched with anger, so distempered." Act 4, Scene 1, lines 143 - 145

Quote 46: "...These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with sleep." Act 4, Scene 1, lines 148 - 158

Quote 47: "A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring." Act 4, Scene 1, lines 188 - 193

Quote 48: "There is not only disgrace and dishonor in that,
monster, but an infinite loss." Act 4, Scene 1, lines 210 - 211

Quote 49: "I will have none on't. We shall lose our time
And all be turned to barnacles, or to apes
With foreheads villainous low." Act 4, Scene 1, lines 248 - 250

Quote 50: "If you now beheld them, your affections
Would become tender." Act 5, Scene 1, lines 18 -19

Quote 51: "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." Act 5, Scene 1, lines 25 - 28

Quote 52: "Behold, sir King,
The wronged Duke of Milan, Prospero" Act 5, Scene 1, line 107

Quote 53: "I fear a madness held me. This must crave,
An if this be at all, a most strange story.



Thy dukedom I resign, and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living, and be here?" Act 5, Scene 1, lines 115 - 119

Quote 54: "A daughter?
O heavens, that they were living both in Naples,
The King and Queen there! That they were, I wish
My self were mudded in that oozy bed
Where my son lies. When did you lose your daughter?" Act 5, Scene 1, lines 148 - 152

Quote 55: "O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!" Act 5, Scene 1, lines 181 - 184

Quote 56: "Was Milan thrust from Milan that his issue
Should become kings of Naples?" Act 5, Scene 1, lines 205 - 206

Quote 57: "O look, sir, look, here is more of us!
I prophesied if a gallows were on land
This fellow could not drown.
To Boatswain Now, blasphemy,
That swear'st grace o'erboard, not an oath on the shore?
Hast thou no mouth by land? What is the news?" Act 5, Scene 1, lines 216 - 220

Quote 58: "Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business. At picked leisure,
Which shall be shortly single, I'll resolve you,
Which to you shall seem probable, of every
These happened accidents; till then, be cheerful
And think of each thing well." Act 5, Scene 1, lines 245 - 251

Quote 59: "Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice-double ass
Was I to take this drunkard for a god,
And worship this dull fool!" Act 5, Scene 1, lines 293 - 296

Topic Tracking: Authority

Act 1

Authority 1: Shakespeare toys with the concept of authority in the chaos of emergency. Although the ship is owned and paid for by the King of Naples, the Boatswain and the Master have authority over their passengers. This authority is not gained by strength or inheritance, but knowledge. To a certain extent, the fact that the passengers were unwilling to entirely submit to the authority of their mariners may account for the shipwreck and some of their misfortune.

Authority 2: Prospero wields authority over Ariel for two reasons: the first is a debt which Ariel owes to him for freedom, and the second is force. Prospero's knowledge of the 'secret arts' makes him more powerful than the spirit, therefore able to control him.

Authority 3: Prospero has authority over Caliban for reasons which are at first similar to those of Ariel. First, he alleges that he gave Caliban the gift of language and the gift of knowledge. Tacitly, however, Prospero rules over Caliban by force, not because of a debt for his education.

Authority 4: Prospero gains authority over Ferdinand by accusing him of being a spy. By doing this, his daughter moves to protect the young prince, who is instantly attracted to her. It is through this attraction that Prospero really gains control over Ferdinand.

Act 2

Authority 5: The King does not use his authority to protect Gonzalo from the jests of the Lords. Gonzalo cannot truly defend himself because the Lords are royalty and he is merely a councillor. When Gonzalo does criticize the Lords, it is only because they are doing a disservice to his king, not because they have insulted the councillor.

Authority 6: Sebastian and Antonio plot to kill the King in his sleep. Sebastian plans to seize the power for himself because he can acquire this authority by virtue of blood-relation. The authority of a kingdom is given without knowledge but with force. Antonio's acquisition of his brother's kingdom is the same: his brother is too concerned with knowledge, therefore he can be overcome by force.

Authority 7: Caliban submits to the two drunkards. He submits for two reasons: first, they are an alternative to his current master and second, they have alcohol. Caliban gives his only power, knowledge of the island, as a pledge to his new masters. His hope is that by exchanging masters, he will be able to better his life.

Act 3

Authority 8: Ferdinand continues to submit to Prospero's wishes for the sake of Miranda. Her charms cause him to give up his personal authority to Prospero. Miranda, under the authority of her father, will gain a new master in Ferdinand at their marriage. This union

is a gesture of authority for Prospero. By wedding his daughter to the Prince of Naples, he assures his own position as well as that of his descendants.

Authority 9: Stephano has taken the position of leader in this threesome. Caliban gives the pair the knowledge to commit the assassination - a deed which he could commit himself. Caliban is willing to exchange one master for another and plan an assassination, but he is not willing to perform the deed himself.

Authority 10: Fear supplants the sense of confidence that comes from the King's authority. Antonio, Alonso and Sebastian suffer guilt from their conscious abuse of their own authority and power. Alonso remembers his part in Prospero's expulsion and feels dread.

Act 4

Authority 11: This scene includes the portrayal of three kinds of authoritative relationships. The first is between Prospero and the dutiful slave, Ariel. Prospero is constantly promising freedom in exchange for loyalty. The second is between Prospero and the rogue slave, Caliban. The master must utilize force to subdue the renegade slave. The third is between the slave and the inept masters. The drunkards have lost their wine and they briefly criticize their slave. They forget about this when they see the flashy garments hanging on the tree. Against the advice of their slave, they begin to put on these garments which are symbols of power, but not power itself.

Act 5

Authority 12: Authority changes in the resolution of the play. Everyone is put back into their 'rightful' place. Prospero is once again Duke, the conspirators are all revealed and slightly chastised. Caliban is freed from his slavery. The drunkards are once again merely drunkards, and Miranda's marriage to Ferdinand is approved by Alonso.

Topic Tracking: Dramatic Irony

Act 1

Dramatic Irony 1: A lot of the intrinsic humor in this play is based on the ignorance of the players juxtaposed with the relative omniscience of the audience. This example is even further contrived because Miranda does not know that Gonzalo is on the island but her father, and the audience, does. Miranda's naive character, coupled with this ironic comment, begins one of the running themes of the play.

Act 2

Dramatic Irony 2: A great part of this act is spent trying to distract the king from the fact that his son is missing, presumably dead. From the beginning, when Gonzalo begins his long approximation of the island, until the end, when the Lords swear that Ferdinand must be dead, everyone tries to keep the king distracted from the 'truth'. The fact that the audience knows the Lords are wrong and that Ferdinand is alive enhances the inaneness of the charades.

Dramatic Irony 3: The two drunkards assume that everyone else on the island are dead. They fight with one another when Ariel impersonates Trinculo. By playing the part of rulers, they are supplanting their assumed dead bosses. To the audience this is riotous: two servants playing at ruling and planning an assassination when their King is still well and living.

Act 3

Dramatic Irony 4: The audience knows that Prospero has already planned marriage when the youths pledge themselves to each other. Ferdinand pledges his love without knowing that his father is still alive.. In this he is altering the balance of power without truly knowing it.

Dramatic Irony 5: This frightening occurrence is comedic to the audience because such pompous men are brought to their knees by apparitions. The audience sees Prospero watching and Ariel overseeing so they know that the whole thing is orchestrated.

Act 4

Dramatic Irony 6: The audience, unlike Ferdinand and Miranda, knows what has upset Prospero. They have been anticipating the assassination plot. The youths are kept in blissful ignorance.

Topic Tracking: Old World/New World

Act 1

Old World/New World 1: Throughout this play different attributes are given to the 'Old World' being Europe and the civilized world, and the 'New World' or an uninhabited uncivilized island. During the writing of *The Tempest*, accounts of the New World, the Americas, and expositions of its men, animals and beasts were circulating through Europe. In this exchange between father and daughter, the characters discuss what has been left in the Old World: Dukedom and serving women. For Prospero and his daughter, living on the fringes of civilization means abandoning parts of their old world and implementing facets of the new. Miranda has been educated by her father in Old World terms but she has learned the secrets of the island from Caliban.

Old World/ New World 2: Caliban, a native to the island, rails against the institution of language and must be forced to submit. He also attempts to have sex with Miranda by force. Ferdinand, of the Old World, exhibits his desire for Miranda by submitting to her father.

Act 2

Old World/New World 3: Shakespeare's focus on the green and the lushness of the island contrasts it with the European world. The island is viewed as wild, and under-utilized. Gonzalo has a utopian view of the island. He wishes to tame it to the point that it will yield crops, but he also wished to abandon the fetters of civilization: order and hierarchy. In his new world there would be no chaos because everyone would be happy.

Old World/New World 4: Two drunken men of the servant class come to a wild island and imagine they are capable of ruling. They secure the loyalty of a native through gifts of liquor and the promise of benevolent rule.

Act 3

Old World/New World 5: In the assassination plot, Caliban instructs the drunkards to destroy Prospero's books, which represent his knowledge and power; they are emblems of the old world. Miranda is promised as a prize for this deed. Caliban describes the noises of the islands as dream-like. His speech about the interaction between dreams and life is poignant.

Old World/New World 6: The characters are struck with visions and thrown from a dream into a nightmare. This sort of magic is peculiar to the New World.

Act 4

Old World/New World 7: The elaborate ceremony of the spirits is a strange presentation of classical deities in the new realm. In this format, Prospero has introduced his knowledge of the classical pantheon to the spirit Ariel. This scene of the goddesses

blessing the couples happens on the fringe of civilization where knowledge meets ignorance.

Act 5

Old World/New World 8: The happy ending pleases everyone as they return to the old world. The men return to their restored hierarchy, while Miranda returns happily engaged to Ferdinand. The young lovers themselves enter this hierarchy as a symbol of political union. Ariel is released from captivity upon their safe return, and the servants resume their acceptable duties.

Act 1, Scene 1

The play opens on the deck of a ship that is sailing from the north African city of Carthage to the Italian city of Naples. The stage can be set or divided in many ways. The actors are usually center stage in this section. Others enter from the same wing. A clap of thunder sounds, light flashes, the dialogue begins between the Master of the boat and the Boatswain. The two characters run around trying to secure the rigging of the ship in the storm. Alonso, the King of Naples, steps from the wing to ask what is going on. He is accompanied by his counselor, Gonzalo and Antonio, the reigning Duke of Milan. The royal passengers ask the Boatswain about the status of the storm, and he orders them to get below the deck. Gonzalo warns him to be wary of the stature of the men on board, but the Boatswain is indignant:.

"BOATSWAIN None that I love more than myself. You are a councillor; if you can command these elements to silence and work the peace of the presencet, 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 hours, if it so hap"
Act 1, Scene 1, lines 20 - 25.

Gonzalo exits, remarking that the Boatswain is more fit for dying by hanging than drowning, as he continues to order the sailors. He returns with Antonio and Sebastian, Alonso's brother. The Boatswain demands to know why the three men have come back on deck and Sebastian insults him : "A pox o' your throat, you bawling, blasphemous, incharitable dog!" Act 1, Scene 1, line 40 Chaos continues as the storm ravages the deck of the ship. The mariners enter the stage and lament. Antonio asks if they are "merely cheated of our lives by drunkards" Act 1, Scene 1, line 55 and the Boatswain exits. A clamor of shouts and cries is heard from within the boat and the royal passengers exit to die with the king. Gonzalo ends the act, wishing that he would not have to die at sea:

"Now would I give a thousand furlongs of sea for an acre of barren ground, -long heath, broomwn, furze, anything. The wills above be done, but I would fain die a dry death" Act 1, Scene 1, lines 65 - 68.

The curtains closefall and the stage is reset for the island scene.

Topic Tracking: Authority 1

Act 1, Scene 2

In an island hut, Prospero, brother of Antonio and the rightful duke of Milan, is speaking with his daughter, Miranda. She asks Prospero to calm the sea, if he has, by any means, stirred up the storm in which she watched the ship perish. Prospero tells his daughter to be calm, because no harm has come to its passengers. He reminds her that everything has been done for her. Prospero decides that now is the time to inform his daughter of what he has been hiding since they came to the island. He asks "Canst thou remember/ A time before we came unto this cell?" Act 1, Scene 2, lines 38 - 39. Miranda says that she remembers her life before the island as if it were a dream. He tells her that they have been on the island for twelve years and that he was once the Duke of Milan. She asks what events transpired to bring them to the island, and he relays the tale. He had become entrenched in studies of the secret arts and put his brother in control of the affairs of state. Once his brother learned how to manage the state and Prospero himself had been detached from worldly affairs, a change took place:

*"...in my false brother
awakened an evil nature, and my trust,
like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was, which had, indeed, no limit,
A confidence sans bound..."* Act 1, Scene 2, lines 91 - 96.

For Prospero, his "Library/ /Was dukedom large enough" Act 1, Scene 2, lines 109 - 110, but his brother thought him to be incapable of ruling. His brother made an alliance with the King of Naples. Miranda remarks that "good wombs have borne bad sons." Act 1, Scene 2, line 120. With the support of the King of Naples, his brother raised an army and expelled him from the dukedom with his daughter. A few sympathetic ministers helped the fallen duke and his child to a boat, which carried them to the island. The pair were furnished with food, clothing and Prospero's books by the good councillor, Gonzalo. Miranda exclaims "Would I might/ But ever see that man!" Act 1, Scene 2, lines 168 - 169. She then asks her father why he has raised the storm and he tells her that by chance his enemies have come near the island and he has shipwrecked them to get his revenge. He uses his magic to make Miranda go to sleep and he calls his spirit servant Ariel to him. Ariel enters from the wings. He reports that he has accomplished everything which his master bid him. He caused the storm and then the ship-wreck. He relays that the King's son, Ferdinand leapt up and shouted: "Hell is empty/ And all the devils are here" Act 1, Scene 2, lines 213 - 214. Ariel also tells Prospero that no one was wounded and that the ship itself is safe, its mariners sleeping. Prospero prepares to order more, but Ariel reminds him that he has been promised his freedom:

*"...I prithee,
Remember I have done thee worthy service,
Told thee no lies, made no mistakes, served
Without or grudge or grumblings. Thou did promise
To bate me a full year."* Act 1, Scene 2, lines 246 - 250.



Topic Tracking: Authority 2

Topic Tracking: Old World/New World 1

Topic Tracking: Dramatic Irony 1

Prospero reminds him that he freed him from his cell, in which he had been placed by Sycorax, the former ruler of the island. Prospero asks him about her, finding out that she was born in Algiers and was a terrible sorceress who came to the island with a child, Caliban. Ariel thanks Prospero for freeing him from his imprisonment and Prospero threatens him with twelve more years of imprisonment if he complains any more. Ariel is promised freedom in two days if he completes his commands. Prospero awakens Miranda and they go to visit Caliban. Caliban's hut is off to one of the sides of the stage. They rouse him from his dwelling and he curses them:

*"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!"* Act 1, Scene 2, lines 321 - 324.

Prospero tells him that he will receive stomach pains for such a curse. Caliban says that the island is rightfully his, but they took it from him and taught him "To name the bigger light and how the less" Act 1, Scene 2, line 335 (the bigger light is the sun and the lesser the moon). Because of this, he taught them the secrets of the island: where to find food and shelter. Prospero assails him because he sought to "violate/ The honour of my child." Act 1, Scene 2, lines 346 - 347. Caliban admits to the attempted rape charge, that he would have populated the island with his offspring. Miranda berates him, asserting that they gave him the gift of language. Caliban responds:

*"You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!"* Act 1, Scene 2, lines 362 - 364.

Topic Tracking: Authority 3

Topic Tracking: Old World/New World 2

Prospero threatens him anew and Caliban capitulates, admitting his inferior strength. Ariel reenters the stage, in the guise of a sea-nymph, leading Ferdinand. Ferdinand who follows the sound of Ariel's song, believing his father and compatriots to be dead. Miranda thinks that Ferdinand is a spirit, but her father corrects her. Ferdinand comes to Miranda and marvels that she is a human. Miranda and Ferdinand stare at each other. Miranda remarks that Ferdinand is the third man she has ever seen and the young prince swears he will make her the Queen of Naples, if she is a virgin. When Prospero alleges that Ferdinand has come to the island as a spy, Miranda exclaims at her father's accusation:

*"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."* Act 1, Scene 2, lines 458 - 460.



Prospero calls him a traitor and threatens torture while Miranda pleads on his behalf. Prospero is pleased with this, because he plans to use the youths' affection towards his own ends.. Ferdinand submits to Prospero, continuing to praise his daughter:

*"Might I but through my prison once a day
behold this maid. All corners else o' the' earth
Let liberty make use of; -space enough
Have I in such a prison."* Act 1, Scene 2, lines 491 - 494.

Miranda tries to comfort Ferdinand as Prospero once again promises Ariel his freedom. Everyone exits. The curtain falls, and the stage is reset.

Topic Tracking: Authority 4

Act 2, Scene 1

On another part of the island, Alonso, his brother Sebastian, the Duke Antonio, Gonzalo the councillor and Lords Adrian and Francisco enter the stage. Gonzalo is in the process of comforting the king by pointing out to him how lucky he is to have survived. Antonio and Sebastian are making fun of the exchange between the King and his councillor. The group begins to discuss the nature of the island, remarking that it is very green and wild. Gonzalo continues to sing the praises of the isle while the rest of the group pokes fun at him, with the exception of the grieving King. They discuss the event in Carthage from which they are traveling home: the marriage of the King's daughter to the King of Tunis:

"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!" Act 2, Scene 1, lines 72 - 74.

They continue to make a game of the mythical Dido (who is also from Virgil's *Aeneid*) and debate humorously over whether or not Tunis and Carthage are one and the same. Gonzalo speaks to the King, trying to cheer him up, asking if his "doublet is as fresh as the first day I wore it?" Act 2, Scene 1, lines 100 - 101. Alonso laments, wishing that he had never gone to Carthage because he has lost his son and heir, Ferdinand. Francisco tells the king that his son might still be alive, because he saw him swimming in the wake of the wreck. Sebastian reminds the King that everyone had advised him against the marriage. Gonzalo attacks Sebastian's forwardness:

*"My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in - you rub the sore
When you should bring the plaster." Act 1, Scene 2, lines 134 - 136.*

Topic Tracking: Authority 5

Gonzalo tells Sebastian that he is making the situation worse. He then tells the King what he would do if the island were his as a colony. During this speech Antonio and Sebastian continue to make fun of him on the side of the stage as he speaks in the center, saying that he would plant weeds in place of other crops. Gonzalo describes the island as a paradise without laws and without a social hierarchy, where everything would be innocent and pure. The other two continue to ridicule him:

"SEBASTIAN: Yet he would be king on't.

ANTONIO: The latter end of the commonwealth forgets the beginning.

*GONZALO: All things in common nature should produce
Without sweat or endeavour." Act 2, Scene 1, lines 153 - 157.*



Gonzalo describes a utopia free of marriage and crimes, where he would rule with perfection. Alonso asks him to be quiet. The others continue to laugh at him. Ariel enters from the wings playing music. He is invisible to the characters but not to the audience. Everyone falls asleep except for Alonso, Sebastian and Antonio. Alonso wishes to sleep and the other two promise to guard him while he sleeps. Ariel exits and the pair discuss the odd sleep that has come over their comrades. Antonio alludes to a plan and Sebastian begs him to speak it. Antonio says of the King's son that " 'Tis as impossible that he's undrowned/ as he that sleeps here swims." Act 2, Scene 1, lines 234 - 236. The two agree that the prince must be dead and realize that the next heir to Naples is Alonso's daughter, the new Queen of Tunis. Antonio points out that there is a long distance between Tunis and Naples, proposing that she would not be able to rule the kingdom if the King were seized by death instead of sleep:

*"As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do, what a sleep were this
For your advancement! Do you understand me?"* Act 2, Scene 1, lines 263 - 266.

Antonio implies that Sebastian should kill his brother and become king himself. Sebastian points out that that is the same thing he did to his brother (Prospero) asking if he has a guilty conscience. Sebastian says that he is not at all guilt-ridden. Sebastian says that his example will be his own precedent. They draw swords. Ariel returns from the wings and awakens Gonzalo to tell him of the plot. Gonzalo yells to the others and they all awaken. Antonio claims they were drawing swords against the sound of some animals. Gonzalo says that he also hears a sound and they all exit the stage with swords drawn, searching for Ferdinand. The curtain falls and the stage is reset.

Topic Tracking: Authority 6

Topic Tracking: Old World/New World 3

Topic Tracking: Dramatic Irony 2

Act 2, Scene 2

The curtain rises on another part of the island. Caliban enters the stage carrying wood and cursing Prospero. Thunder claps, and he assumes that it is Prospero listening. He describes the many ways that Prospero tortures him. Trinculo, a servant of King Alonso, enters the stage. Caliban thinks that he is a spirit sent by Prospero so he hides on the ground underneath his cloak. Trinculo has heard sounds come from this direction and looks around. When he sees the cloak on the ground he is not quite sure what he has found. He says that Caliban smells like a fish:

"Were I in England now, as I once 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." Act 2, Scene 2, lines 27 - 32.

Trinculo hears more thunder and hides underneath the cloak with Caliban. Stephano, another servant to the King, enters the stage from the wings carrying a bottle. Drunk, he sings a sea shanty. Caliban cries from under the cloak. Stephano looks at the cloaked spectacle on the ground and does not fear it. He is surprised that the four-legged beast on the ground speaks English and he plans to make a trophy of the creature. Caliban still thinks that he is being tormented by Prospero's spirits. Stephano leans forward with his bottle and tells Caliban to drink, for he still does not know that Trinculo is also under the cloak. Trinculo speaks out and Stephano exclaims "Four legs and two voices; a most delicate monster!" Act 2, Scene 2, line 86. Caliban drinks again and Trinculo calls out to his compatriot. Stephano fears that he has come upon a devil and threatens to leave but Trinculo beseeches him. Stephano pulls his friend from under the cloak and the two celebrate their survival. Caliban speaks aside to the audience:

"These be fine things, an if they be not sprites. That's a brave god, and bears celestial liquor. I will kneel to him." Act 2, Scene 2, lines 111 - 112.

Stephano asks Trinculo to tell him how he survived the wreck and Trinculo swears by the bottle that he swam ashore. Caliban asks the pair if they have "dropped from heaven?" Act 2, Scene 2, line 131. Caliban continues to drink and promises to show the pair every secret of the island. Trinculo does not trust him. Stephano asks him to swear on the bottle and Caliban pledges:

*"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 I serve!
I'll bear him no more sticks, but follow thee,
thou wondrous man."* Act 2, Scene 2, lines 153 - 159.

Caliban proceeds to make more promises and Stephano accepts the offer. They all exit drinking, with Caliban singing. The curtain falls and the stage is reset.



Topic Tracking: Authority 7

Topic Tracking: Old World/New World 4

Topic Tracking: Dramatic Irony 3

Act 3, Scene 1

The curtain reopens on Prospero's part of the island. Ferdinand enters the stage carrying wood, a task given to him by Prospero. He complains at first that his task is difficult, but later clarifies what drives him:

*"The mistress which I serve quickens what's dead,
and makes my labours pleasures. O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness."* Act 3, Scene 1, lines 6 - 9.

Prospero and Miranda enter on the other side and observe him. Miranda laments that he is working so hard. Ferdinand tells her that he will be working until dusk and she tells him to sit down while she does some of his work. Ferdinand refuses to let her do his work and Prospero observes from a distance "Poor worm, thou art infected!/ This visitation shows it." Act 3, Scene 1, lines 31 - 32. Miranda tells Ferdinand her name, against her father's order. Ferdinand exclaims that her beauty is perfect. Miranda tells him that she has never seen another woman and does not know what one should look like. She pauses her speech, remembering her father's commands. Ferdinand tells her that it is for her sake that he so patiently accepts his servitude. She asks if he loves her and he replies:

*"O heaven, O earth, bear witness to this sound,
and crown what I profess with kind event
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, honour you."* Act 3, Scene 1, lines 68 - 73.

Miranda weeps in joy. Ferdinand asks why she weeps and she says that she is unworthy but his to marry if he wishes. He bends on his knee in front of her and accepts her offer. They part and exit to the wings. Prospero remains and moves downstage. He expresses pleasure at the circumstances and retires to his plotting. Prospero exits, the curtain descends, and the stage is reset.

Topic Tracking: Authority 8

Topic Tracking: Dramatic Irony 4

Act 3, Scene 2

The curtain reopens on the part of the island where Caliban met Trinculo and Stephano. Caliban, Stephano and Trinculo reenter the stage, still drinking. Stephano and Trinculo play off each other's drunkenness and discuss their fortunes. They know that there are at least two other people on the island (Prospero and Miranda). Trinculo mocks Caliban, who calls Stephano 'lord'. Caliban beseeches Stephano who threatens Trinculo. Ariel enters, invisible to the characters, as Caliban recounts the state of the island:

"CALIBAN: 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" Act 3, Scene 2, lines 40 - 45.

Ariel impersonates Trinculo as he flits around the trio. Caliban tells the pair that Prospero took the island by sorcery. Stephano asks how they would be able to defeat him, and Caliban says that he could be killed in his sleep. Ariel says that he is lying, again impersonating Trinculo. The audience can watch Ariel as he mocks the three men. Caliban erupts in anger and asks Stephano to avenge him. Stephano threatens Trinculo who asks "What, what did I? I did nothing! I'll go farther off." Act 3, Scene 2, line 70. Trinculo moves upstage and Ariel remains. Stephano asks him if he said that Caliban lied and Ariel interjects again, saying that Stephano lies. He beats Trinculo who claims that the trouble has come from drinking. Stephano tells him to stand farther off. Caliban tells him that Prospero usually naps in the afternoon and that they should sneak in and burn all his books. He also tells them about Prospero's daughter:

*"And that most deeply to consider is
The beauty of his daughter. He himself
Calls her nonpareil. I never saw a woman
But only Sycorax, my dam, and she;
But she as far surpasseth Sycorax
As great'st does least."* Act 3, Scene 2, lines 96 - 101.

Stephano pledges to kill Prospero and says that he will be king alongside Miranda as queen. Trinculo agrees to the plot and accepts Stephano's apology. They drink to the plot and Ariel plans to tell Prospero. He plays music and the men become alarmed. Caliban assures them that they shouldn't be afraid of the noises, because he hears them all the time:

*"Sometimes a thousand twangling instruments
Will him about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again, and then in dreaming
The clouds methought would open and show riches*

*Ready to drop upon me, that when I waked
I cried to dream again."* Act 3, Scene 2, lines 135 - 141.

The three men exit and Ariel continues to play music. He follows the men into the wings as the curtain falls.

Topic Tracking: Authority 9

Topic Tracking: Old World/New World 5

Act 3, Scene 3

The stage is reset for another part of the island. Alonso, Sebastian, Antonio, Gonzalo, Adrian and Francisco enter the stage. Gonzalo states that he needs a rest from their long walk. Alonso tells him that he cannot blame them and that he has almost given up hope of finding his son. Antonio tells Sebastian that this forlorn hope is in their favor. They plan to attack again that night. Music springs up from the orchestra and amorphous shapes carry in the makings of a banquet. These performers are dressed loosely in sheets and cloaks. Alonso cries out in surprise and so does Sebastian:

*"A living drollery! Now I will believe
that there are unicorns; that in Arabia
There is one tree, the phoenix' throne, one phoenix
At this hour reigning there."* Act 3, Scene 3, lines 21 - 24.

Antonio also expresses his surprise and Gonzalo wonders whether or not any one in Naples would believe his account of such events. Prospero, in the shadows, says that some of those men present "are worse than devils." Act 3, Scene 3, line 35. Alonso doesn't trust such apparitions but soon they disappear. The men react at the disappearance of the shapes with curiosity about the food. No one dares to taste it, for fear of enchantment. Gonzalo tries to comfort them and so does the King. Suddenly, Ariel enters, dressed as a harpy, and the performers carry off the banquet. Ariel speaks from the side as the men all cower together:

*"You are three men of sin, whom destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you, and on this island
Where man doth not inhabit-you 'mongst men
Being most unfit to live. I have made you mad;"* Act 3, Scene 3, lines 53 - 58.

Two of them draw their swords, but Ariel calls them fools and proceeds to recount the tale of Prospero's expulsion from Milan. He tells Antonio and Alonso that they remain guilty. He tells the group that their worse fate will befall them on the island. Ariel exits the stage and the shapes depart with the table. Prospero speaks from the shadows and observes that through their fear they are now under his control. Alonso tells Gonzalo what he has heard and exits. Sebastian and Antonio soon follow him. Gonzalo speaks to Adrian:

*"All three of them are desperate: their great guilt,
like poison given to work a great time after,
Now 'gins to bite their spirits. I do beseech you
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasy
May now provoke them to."* Act 3, Scene 3, lines 103 - 108.

The rest of the players exit, the curtain falls, and the stage is reset.

Topic Tracking: Authority 10

Topic Tracking: Dramatic Irony 5

Topic Tracking: Old World/New World 6

Act 4, Scene 1

The stage is set with Prospero's hut as the curtain opens. Prospero, Miranda and Ferdinand enter. Prospero is in the process of apologizing to Ferdinand for having put him through such tasks. He tells him that as compensation he will allow the marriage between the youths:

*"...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,
For thou shalt find that she will outstrip all praise
And make it halt behind her."* Act 4, Scene 1, lines 6 - 10.

Ferdinand agrees with his father-in-law to be who threatens that he must not sleep with her before they are married. He swears an oath to Prospero and then Ariel appears from off stage. Prospero commands Ariel to "Bestow upon the eyes of this young couple/ Some vanity of mine art." Act 4, Scene 1, line 41. Ariel exits the stage to gather some of his fellow spirits. Prospero turns to Ferdinand and asks for a stronger vow. Ferdinand swears again and Prospero recalls Ariel. What follows is a scene played out by the spirits where they take on the roles of classical deities to bless the marriage. A spirit called Iris enters the stage. In her speech she announces the arrivals and the attributes of Ceres and Juno. Ceres asks Iris why she has been summoned and Iris says there is "a contract of true love to celebrate" Act 4, Scene 1, line 93. Ceres asks if Venus or Cupid are now with Juno, and Iris says that they are not. Juno is the goddess representing marriage itself and subsequent childbirth, while Venus and her son Cupid represent lust. Juno arrives and speaks:

*"How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honoured in their issue."* Act 4, Scene 1, line 104 - 106.

Juno sings for the blessing of their children and Ceres sings for the fruitfulness of their lands and the abundance of food. Ferdinand observes and is awe-struck, saying "Let me live here forever/ So rare a wondered father and wife/ Makes this place a paradise." Act 4, Scene 1, lines 123 - 125. Iris calls out river nymphs to bless the marriage and a myriad of shapes and forms enter the stage. Suddenly, Prospero remembers that Caliban, Stephano and Trinculo are planning to kill him, so he stops the revelry. Ferdinand remarks:

*"This is strange. Your father's in some passion
That works him strangely.
MIRANDA: Never till this day
Saw I him so touched with anger, so distempered."* Act 4, Scene 1, lines 143 - 145.



Prospero speaks to Ferdinand, noticing his concern, and tells him not to be dismayed:

*"...These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with sleep."* Act 4, Scene 1, lines 148 - 158.

Topic Tracking: Dramatic Irony 6

Topic Tracking: Old World/New World 7

After this famous monologue, the two youths leave the stage and Prospero calls Ariel. Ariel asks him what he wants and he says that they need to go to Caliban. Ariel recounts that the three companions were drunk and he led them into a briar patch. Prospero sends Ariel to fetch Caliban:

*"A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring."* Act 4, Scene 1, lines 188 - 193.

Ariel exits and then reenters guiding Stephano, Caliban and Trinculo. Prospero and Ariel remain invisible to the trio, but not to the audience. They stand on the side of the stage. The two men verbally assault Caliban for having led them astray. They have lost their bottles of alcohol Stephano says that "There is not only disgrace and dishonor in that, / monster, but an infinite loss." Act 4, Scene 1, lines 210 - 211. Caliban assuages their anger and asks them to be quiet. Ariel has draped some clothing on the tree and Trinculo takes a robe and puts it on. Caliban tells him to leave it alone because they should kill Prospero before they do anything else. Stephano tells him to quiet down and he takes an article of clothing from the tree that is in the center of the stage. The two continue to dress themselves in the royal clothing, offering some to Caliban:

*"I will have none on't. We shall lose our time
And all be turned to barnacles, or to apes
With foreheads villainous low."* Act 4, Scene 1, lines 248 - 250.

Caliban eventually submits to their pleas with the promise of more wine. Prospero calls out to the spirits of Mountain and Fury and racks the conspirators with pains. They run off stage. Prospero exits with Ariel and the curtain falls.

Topic Tracking: Authority 11

Act 5, Scene 1

The stage is reset. The curtain opens. Prospero and Ariel reenter the stage. Prospero says that his plans are coming to a climax. He asks Ariel how well the King and his followers are doing. Ariel recounts that they are distracted still by the earlier spectacle and that "If you now beheld them, your affections/ Would become tender." Act 5, Scene 1, lines 18 - 19. Prospero agrees with Ariel and continues to say that if he were a different kind of man, he would not be so forgiving of his transgressors:

*"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."* Act 5, Scene 1, lines 25 - 28.

Prospero orders Ariel to retrieve the crew. Ariel exits the stage. Meanwhile, he calls out the spirits of the island to help him, pledging that with success he will give up magic. Solemn music starts playing and Ariel enters with Alonso, Gonzalo, Sebastian, Antonio, Adrian and Francisco. Prospero speaks, though he is not seen by them. He addresses each character, the noble Gonzalo, contriving Alonso and Alonso's brother Sebastian. Prospero commands Ariel to retrieve his hat and rapier. He returns singing and Prospero dresses. He promises Ariel his freedom again. The ship is still invisible with all its crew sleeping below the deck. Ariel exits and Prospero addresses the group, "Behold, sir King,/ The wronged Duke of Milan, Prospero" Act 5, Scene 1, lines 107. He embraces Alonso and welcomes him. Alonso is amazed, but he does not quite believe that this is real. Nevertheless, he asks for forgiveness:

*"I fear a madness held me. This must crave,
An if this be at all, a most strange story.
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living, and be here?"* Act 5, Scene 1, lines 115 - 119.

Prospero embraces Gonzalo. Then he addresses Sebastian and Antonio as traitors. He calls his brother wicked and pledges to restore his own dukedom. Alonso asks him to tell the story of his survival on the island where he lost his own son. Prospero tells him that the loss of his son is not so grave because he, too, has lost his daughter. Alonso exclaims:

*"A daughter?
O heavens, that they were living both in Naples,
The King and Queen there! That they were, I wish
My self were mudded in that oozy bed
Where my son lies. When did you lose your daughter?"* Act 5, Scene 1, lines 148 - 152.

Prospero tells him that he lost his daughter in the last tempest. He tells the group that their senses must have been altered by the storm and he reveals Ferdinand and



Miranda playing chess in a curtained-off part of the stage. The two have not been aware of what has been happening on the rest of the island. Ferdinand comes forward and kneels to his father, whom he assumed was dead. Alonso exclaims in joy and Miranda is also surprised by the spectacle:

*"O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!"* Act 5, Scene 1, lines 181 - 184.

Alonso asks his son who the girl is with whom he plays. Ferdinand tells his father that she is Prospero's daughter and that he has chosen her as his wife. Alonso says that this is all right. Gonzalo asks heaven for a blessing on the couple and asks "Was Milan thrust from Milan that his issue/ Should become kings of Naples?" Act 5, Scene 1, lines 205 - 206. Alonso joins hands with the children and prays for their happiness. Ariel enters with the Master of the ship and the Boatswain. Gonzalo cries out:

*"O look, sir, look, here is more of us!
I prophesied if a gallows were on land
This fellow could not drown. (To Boatswain) Now,
blasphemy,
That swear'st grace o'erboard, not an oath on the shore?
Hast thou no mouth by land? What is the news?"* Act 5, Scene 1, lines 216 - 220.

The boatswain tells them that the ship is in fine condition. Ariel secretly tells Prospero that this is his doing. Alonso asks the Boatswain how this came to be. The boatswain recounts the events of the storm: they were all below deck thrashing about and suddenly they awoke to a clear sky and an ordered ship. Alonso is in disbelief. He questions Prospero, but Prospero admonishes him to not worry about it:

*"Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business. At picked leisure,
Which shall be shortly single, I'll resolve you,
Which to you shall seem probable, of every
These happened accidents; till then, be cheerful
And think of each thing well."* Act 5, Scene 1, lines 245 - 251

Prospero tells Ariel to set Caliban and the conspirators free. Ariel exits. The three enter the stage in their new found raiment. Sebastian and Antonio laugh at the scene and ask who these men are. Prospero explained that two of the men are from their ship. Alonso recognizes Stephano as his drunken butler. They poke fun at the trio and Prospero sends them away granting Caliban a pardon. Caliban accepts graciously:

*"Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice-double ass*

*Was I to take this drunkard for a god,
And worship this dull fool!"* Act 5, Scene 1, lines 293 - 296

Prospero invites everyone back to his lodge for the night. He plans to leave in the morning and hold the wedding in Naples. He promises safe winds on the voyage home and tells Ariel that this is his last command. Prospero ends the play with his monologue. He says that his magic is over since he has his dukedom back. He asks for a soft wind to take him home and end his years of exile. The curtain falls on the final scene of the play.

Topic Tracking: Authority 12

Topic Tracking: Old World/New World 8