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SIXTY-MINUTE SHAKESPEARE



# THE TEMPEST

*by* Cass Foster

A romantic comedy (written 1611) considered to  
be the last play Shakespeare wrote alone.

*from* THE TEMPEST  
*by* WILLIAM SHAKESPEARE



Chandler, Arizona

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*Dedicated*

TO

*Kat Scarbo*

Our most beautiful and valiant daughter.  
Who along with your loving husband, Michael,  
Brought the remarkable Addie and Finn into our world.  
You struggle so fearlessly and heroically against your “tempest.”  
Nellie and I love you more than we could possibly put into words.

*“When we fall asleep at the end of the day  
Imagine we are a leaf gently floating onto the lap of G-d.”*





## WELCOME TO THE SIXTY-MINUTE SHAKESPEARE

No playwright, past or present, approaches the brilliance and magnitude of William Shakespeare. What other works are read more often than the Bible – and worldwide?

As one of the wealthiest people of his time, Shakespeare earned his living as a playwright, theatre manager, actor, and shareholder in the Globe Theatre. He rebelled against the contemporary theatrical standards (the neo-classical principles that limited dramatic structure throughout France and Italy), took plots from other published works (making them uniquely his own), and created a spectacle (without the use of elaborate scenery) to captivate audiences of all social levels.

Imagine the challenge in quieting a crowd of three thousand in a theatre where vendors sell wine, beer, ale, nuts, and playing cards; where there is no intermission; where birds fly overhead; and where audience members stand near performers. Such was the setting in Shakespeare's day.

The purpose behind this series is to reduce (not contemporize) the language. The unabridged Shakespeare simply isn't practical in all situations. Not all educators or directors have the luxury of time or finances to explore the entire text. This is not intended to be a substitute for a thorough study of Shakespeare. It is merely a stepping-stone.

We hope you are pleased with our series and may each of you be blessed with an abundance of prosperity, good health, and happiness.

May the Verse Be With You!

A handwritten signature in black ink, appearing to be 'C. W. C.', written in a cursive style.

## STAGING CONSIDERATIONS

### SCENERY

Shakespeare staging typically contains an “upper above” (balcony) and an “inner below” (stage floor). They permit the use of different levels and locations for actors to enter and exit. If this isn’t an option, consider a few small-sized classroom-acting boxes to add levels for standing and sitting. In *The Tempest*, for example, they would be helpful for Ariel, unseen by everyone but Prospero, to be in the midst of or behind the action. Adding levels will provide numerous options for blocking.

As for actual scenery, there are two excellent reasons theatres rarely use much when staging Shakespeare. The first is related to the number of changes required. If the audience has to wait every five minutes to watch scenery struck and set up, the audience ends up watching a play about moving lumber. The second is because the audience will lose sight of what the play is about. Audiences need a minute to adjust to the scenic look of a dazzling waterfall or lush forest. By the time they take it all in and start paying attention to the dialogue, it’s time to set up the next scene and the audience will be lost.

Location is typically established through dialogue and the use of a few simple props: a throne-like chair for the king’s court, a long table with benches for an inn, a bed for the queen’s bed chamber, etc. The key is to keep it simple.

### PACING

Keep things moving! That doesn’t mean actors should talk and move quickly; it simply means one scene should flow smoothly to the next without delay or interruption.

As Scene 1 ends, the actors pick up their props and walk off stage right. Actors for Scene 2 enter from stage left with their props and begin dialogue as they enter the acting area, putting their props in place as they

speak. You may have a view of the actors exiting from the first scene as actors enter in the second scene, but audiences will gladly accept this convention if it means taking fifteen minutes off performance time.

Line delivery: Let's say one page in your script has ten different cues. If actors take three seconds before coming in with their line, they will add thirty seconds *per page*. Ninety pages means, yep, forty-five minutes where nothing is being said. Actors will often say, "But I need time to listen and formulate my response." Yes, in real life, but not in the theatre where we are typically "lifelike." Poor pacing will result in a bored and restless audience.

Unless indicated otherwise, actors should take less than a second to come in with their lines. Work on pacing *after* they are solidly off book and remind them this is about picking up cues, *not* about speeding their delivery. Trust me, audience members will praise the pace.



## SAMPLING OF SHAKESPEARE'S IMAGES AND THEMES

Abandonment	Heavenly retribution
Abusive Relationships	Honor
Allure of ruling a colony/ country	Human frailty
Ambition	Hypocrisy
Animals	Impact of money
Anti-Semitism	Impetuous love
Astrological influence	Insanity
Betrayal	Irresponsible power
Black or white magic	Justice
Bravery	Loneliness or isolation
Changing identities	Loss of one's soul
Character	Love of individuals/money/ power
Characters reforming	Loyalty
Charity	Madness
Conspiracy	Marriage
Corrupt society	Maturity
Courage	Melancholy
Darkness and light	Mistaken identity
Deception	Mortality
Destiny or fate	Multiple meanings of words
Disease or physical decay	Nature
Distinguishing men from monsters	Old age
False accusations	Paranoia
Fantasy	Play-acting
Fertility suppression	Power of evil
Foils or opposites	Power/Control
Forgiveness	Preparing for leadership
Freedom	Pride
Greed and Corruption	Prophecies
	Real or pretended madness

Reality vs. illusion	Supernatural
Rebellion	Temptation
Regicide	The elements
Religious persecution	The supernatural
Revenge	Thought vs. action
Role of women	Types of love
Savagery	Tyranny
Seduction	Usurping of power
Self-destruction	Violence
Self-righteousness	War
Sexual misadventure	Wisdom of fools
Spying	Witchcraft
Suicide	

**THE COMPLETE WORKS  
OF WILLIAM SHAKESPEARE**

1589–1591	<i>Henry VI, Part 1, 2 &amp; 3</i>
1592–1593	<i>Richard III</i>
1593–1594	<i>Titus Andronicus</i>
1592–1594	<i>The Comedy of Errors</i>
1593–1594	<i>Taming of the Shrew</i>
1594	<i>The Two Gentlemen of Verona</i>
1594–1595	<i>Love's Labour's Lost</i>
1594–1596	<i>King John</i>
1595	<i>Richard II</i>
1595–1596	<i>A Midsummer Night's Dream</i>
1595–1596	<i>Romeo and Juliet</i>
1596–1597	<i>The Merchant of Venice</i>
1597	<i>The Merry Wives of Windsor</i>
1597–1598	<i>Henry IV, Parts 1 &amp; 2</i>
1598–1599	<i>Much Ado About Nothing</i>
1599	<i>Henry V</i>
1599	<i>Julius Caesar</i>
1599	<i>As You Like It</i>
1600–1601	<i>Hamlet</i>
1601–1602	<i>Twelfth Night</i>
1601–1602	<i>Troilus and Cressida</i>
1602–1603	<i>All's Well That Ends Well</i>
1604	<i>Measure for Measure</i>
1604	<i>Othello</i>
1605	<i>The Tragedy of King Lear</i>
1606	<i>Macbeth</i>
1606–1607	<i>Antony and Cleopatra</i>
1607–1608	<i>Timon of Athens</i>
1607–1608	<i>Pericles, Prince of Tyre</i>
1607–1608	<i>Coriolanus</i>
1609–1610	<i>Cymbeline</i>
1609–1610	<i>The Winter's Tale</i>
1611	<i>The Tempest</i>
1612–1613	<i>Henry VIII (Possibly co-authored)</i>
1613	<i>Two Noble Kinsmen (Authorship in question)</i>

## A FEW WORDS ABOUT SHAKESPEARE

“A remarkable thing about Shakespeare is that he is really very good in spite of all the people who say he is very good.”

– Robert Graves 1895–1985

“It’s what Shakespeare’s mission was – to illuminate our thoughts and struggles and bring about the possibility of getting the most we can out of a day as opposed to least in this brief moment we’re here.”

– Mandy Patinkin, 1952–present

“Thank G-d\* we don’t know a lot about Shakespeare or Moses or Homer or Lautreamont. These are the best guys we got, and their art is powerful because they’re mysterious.”

– Cass McCombs, 1977–present

“The records – what little we know about Shakespeare, including the records of the plays in his playhouse – were often the story of how quickly they came off if they didn’t work. They had to move on. They were absolutely led by box office.”

– Kenneth Branagh, 1960–present

“Brush Up Your Shakespeare.”

– Cole Porter, 1891–1964

“Shakespeare – the nearest thing in incarnation to the eye of G-d.”

– Laurence Olivier, 1907–1989

“If Shakespeare required a word and had not met it in civilized discourse, he unhesitatingly made it up.”

– Anthony Burgess, 1917–1993

“But my G-d, how beautiful Shakespeare is, who else is as mysterious as he is; his language and method are like a brush trembling with excitement and ecstasy. But one must learn to read, just as one must learn to see and learn to live.”

– Vincent van Gogh, 1853–1890

\*G-d: According to Professor Foster’s religious beliefs, to fully write out the name of the Supreme Being turns the text into a sacred document. And that requires all copies to be handled and treated as such. So out of respect for his beliefs, we will hyphenate all usage.



23 April 1564–23 April 1616

*“If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators.”*

– William Hazlitt (1778–1830) English Essayist

## COMMON QUOTES FROM THE BARD

*Romeo and Juliet*

“Parting is such sweet sorrow.”

“A plague o’ both your houses.”

“O Romeo, Romeo! Wherefore art thou Romeo?”

*A Midsummer Night’s Dream*

“Lord, what fools these mortals be.”

“The course of true love never did run smooth.”

“To say the truth, reason and love keep little company together nowadays.”

*As You Like It*

“All the world’s a stage”

“And all the men and women merely players.”

“Forever and a day.”

*Twelfth Night*

“Some are born great, some achieve greatness, and some have greatness thrust upon them.”

“Out of the jaws of death.”

“O, had I but followed the arts!”

“Many a good hanging prevents a bad marriage.”

*Henry IV; Part 1*

“The better part of valor is discretion.”

“He will give the devil his due.”

*Henry VI, Part 2*

“Let’s kill all the lawyers.”

“He hath eaten me out of house and home.”

*The Merry Wives of Windsor*

“Better three hours too soon than a minute too late.”

*The Merchant of Venice*

“The devil can cite Scripture for his purpose.”

“All that glisters is not gold.”

“Love is blind.”

*Macbeth*

“Out, damned spot. Out, I say!”

“Screw your courage to the sticking place.”

*Hamlet*

“Something is rotten in the state of Denmark.”

“To be or not to be. That is the question.”

“The lady doth protest too much, methinks.”

“Good night, sweet prince, And flights of  
angels sing thee to thy rest!”

*Pericles*

“Few love to hear the sins they love to act.”

*Richard III*

“Now is the winter of our discontent.”

“Off with his head!”

“A horse! A horse! My kingdom for a horse.”

*Julius Caesar*

“Beware the ides of March.”

“Friends, Romans, countrymen, lend me your ears.”

“It was Greek to me.”

*Much Ado About Nothing*

“The world must be peopled. When I said I would die a  
bachelor, I did not think I should live till I were married.”

*Measure for Measure*

“The miserable have no other medicine. But only hope.”

*Troilus and Cressida*

“To fear the worst oft cures the worse.”

*The Comedy of Errors*

“Unquiet meals make ill digestions.”

*The Tempest*

“Good wombs have borne bad sons.”

“A pox o’ your throat, you bawling, blasphemous,  
incharitable dog!”

*Casablanca*

“This could be the start of a beautiful friendship.”



## CAST OF CHARACTERS

*PROSPERO* – Rightful Duke of Milan in exile

*MIRANDA* – His only daughter

*ANTONIO* – His younger brother

*GONZALO* – His old counselor

*ARIEL* – Airy Spirit – source of Prospero's magical powers

*CALIBAN* – Prospero's savage and deformed slave

*ALONSO* – King of Naples

*SEBASTIAN* – His brother

*FERDINAND* – His son

*TRINCULO* – His jester

*STEPHANO* – His drunken butler

*ADRIAN* – lord

*FRANCISCO* – lord

*MASTER OF THE SHIP*

*BOATSWAIN* – In charge of the deck crew

*MARINER(S)*

*IRIS* – spirits who may help with costume/scene changes

*JUNO* – spirits who may help with costume/scene changes

*CERES* – a spirit played by Ariel

*ADDITIONAL SPIRITS or NYMPHS* – if possible to add to spectacle

If you have a limited number of actors, just make  
necessary text changes by eliminating Adrian,  
Francisco, Master and/or Mariner(s).

DOUBLE CASTING OPTIONS

Master of the Ship / Adrian

Boatswain / Francisco

Mariner / Stephano

## BLOCKING / STAGE DIRECTIONS

Some directors follow stage directions religiously, yet not all playwrights use many, if any, stage directions. Shakespeare is an example of a playwright who relies solely on the text. Edward Albee's *Who's Afraid of Virginia Woolf?* is an example of where you will find stage directions on practically every page of the script.

Stage directions are often a depiction of how the play was staged when it was turned over to the publisher (to be used for printing). They are rarely intended for future directors to follow. There are numerous reasons playwrights provide or don't provide stage directions but let's save that for another day.

I have not blocked the entire script, but provided movement patterns in certain scenes. Some of you are experienced directors in need of little if any help with blocking and some are novices who would appreciate some suggestions. And that's all these are: *suggestions* – not how the show should be staged. It was my custom to provide my directing students with five different film versions of the Hamlet/Laertes fight scene to demonstrate there is no correct way to stage a fight – or a play.

Ignore the blocking or use what works. What is provided is intended to assist, not confuse or offend. This may extend beyond the sixty minutes depending on how much business or movement you incorporate.



## ACT I, SCENE 1

## A SHIP AT SEA.

*Sounds of rain, thunder and lightning as the MASTER enters (as with ALL who enter) struggling to keep his footing on the windswept ship.*

MASTER Boatswain!

*Enter 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.*

BOATSWAIN Heigh, my hearts! Cheerly, cheerly, my hearts! Yare! Yare! Take in the topsail! Blow till thou\* burst thy wind, if room enough!

*Enter ALONSO (wearing the crown he'll wear throughout), SEBASTIAN, ANTONIO, FERDINAND and GONZALO.*

ALONSO Good Boatswain, have care. Where's the master? Play\* the men.

BOATSWAIN I pray now, keep below.

ANTONIO Where is the master, bos'n?

BOATSWAIN Do you not hear him? You mar our labor. Keep your cabins; you do assist the storm.

GONZALO Nay, good, be patient. Remember whom thou hast aboard.

BOATSWAIN None that I more love than myself. Give thanks you have lived so long, and make yourself

**yarely:** briskly blow    **till thou:** addressing the storm    **play:** urge

ready in your cabin for the mischance of the hour,  
if it so hap. Cheerly, good hearts!  
Out of our way, I say.

GONZALO (*Losing his balance.*) I' have great comfort from this fellow.  
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.

*ALL but BOATSWAIN exit.*

BOATSWAIN (*Speaking to the crew off stage.*)  
Down with the topmast! Yare! Lower,  
lower! Bring her to try with main course.  
(*A cry off stage.*) A plague upon this howling! They are  
louder than the weather\* or our office.

*Enter SEBASTIAN, ANTONIO and GONZALO.*

BOATSWAIN Yet again? What do you hear? Shall we give o'er\*  
and drown? Have you a mind to sink?

SEBASTIAN A pox\* o' your throat, you bawling, blas-  
phemous, 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.

**louder than the weather:** making more noise than the tempest **give o'er:** give up **pox:** plague **warrant him:** guarantee him **unstanched:** wide open

BOATSWAIN Lay her ahold, ahold! Set her two courses! Off to sea again! Lay her off!\*

*Enter MARINER, soaking wet.*

MARINER All lost! To prayers, to prayers. All lost!

*Exit MARINER.*

GONZALO The King and Prince at prayers! Let's assist them, for our case is as theirs.

SEBASTIAN I am out of patience.

ANTONIO We are merely\* cheated of our lives by drunkards.

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

*Frightening cries from off stage: "Mercy on us" ... "We split. We split." ... "Farwell my wife and children." ... "Farewell brother." ... "We split. We split."*

*Exit BOATSWAIN as the others continue swaying from the tempest.*

ANTONIO Let's all sink wi' th' king.

SEBASTIAN Let's take leave of him.

*Exit 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.

*Exit GONZALO.*

**lay her off:** also set a course back to sea    **merely:** completely    **heath:** heather grows in barren soil    **fain:** gladly

ACT I, SCENE 2  
IN FRONT OF PROSPERO'S CELL.

*Enter PROSPERO (with his magical staff he carries throughout) and MIRANDA.*

MIRANDA O, I have suffered  
With those that I saw suffer! A brave\* vessel  
(Who had, no doubt, some noble creature in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished.

PROSPERO Be collected.  
No more amazement.\* Tell your piteous heart  
There's no harm done.

MIRANDA O, 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  
Than Prospero, and thy no greater father.

MIRANDA More to know did never meddle\* with  
my thoughts.

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

*She removes his cloak as he indicates where to place it.*

PROSPERO So.  
Lie there, my art. Wipe thou thine eyes; have comfort.

**brave:** fine    **amazement:** terror    **meddle:** mingle

For thou must now know farther.

MIRANDA You have often

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

*He moves a box and sits next to her.*

(*See STAGING CONSIDERATIONS provided earlier in the script.*)

PROSPERO The hour's now come;

The very minute bids thee ope thine ear.  
Obey, and be attentive. (*She sits or kneels next to him.*)  
Canst thou remember  
A time before we came unto this cell?  
I do not think thou canst, for then thou wast not  
Out\* three years old.

MIRANDA Certainly, sir, I can.

PROSPERO Twelve year since, Miranda, twelve year since,  
Thy father was Duke of Milan\* and  
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 his only heir  
And princess, no worse issued.\*

MIRANDA (*She rises.*) O the heavens!  
What foul play had we came from thence?  
Or blessèd was't we did?

**out:** barely **Milan:** pronounced Millen **piece:** masterpiece **no worse issued:**  
no less noble in birth



PROSPERO Both, both, my girl!

By foul play, as thou say'st, were we heaved thence,  
But blessedly holp\* hither.

MIRANDA O, my heart bleeds

To think o' th' teen that I have turned you to.\*  
Which is from my remembrance! Please you,  
farther.

PROSPERO My brother and thy uncle, called Antonio –

I pray thee mark me (*She sits.*) – that a brother should  
Be so perfidious! – Of all the world I loved,  
And to him put the manage of my state.\*  
The government I cast upon my brother  
And to my state grew stranger, being transported  
And rapt in secret studies. Thy false uncle –  
Dost thou attend me?

MIRANDA Sir, most heedfully.

PROSPERO Being once perfected\* how to grant suits,

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

MIRANDA O, good sir, I do.

PROSPERO (*He rises.*) I pray thee, mark me.

**holp:** helped **turned you to:** caused you to remember **state:** domain **perfected:** expert in **overtopping:** restrain from becoming too powerful **officer and office:** the key to power and (as in playing music) a tuning key

I thus neglecting worldly ends, all dedicated  
 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  
 A falsehood in its contrary as great  
 As my trust was, which had indeed no limit,  
 A confidence sans\* bound. He being thus lorded,  
 Hence his ambition growing –  
 Dost thou hear?

MIRANDA Your tale, sir, would cure deafness.

PROSPERO To have no screen between this part he played.  
 And him he played it for, he needs will be  
 Absolute Milan.\* Me (poor man) my library  
 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  
 The dukedom, yet unbowed (alas, poor Milan!)  
 To most ignoble stooping.

MIRANDA (*She rises.*) O the heavens!

PROSPERO Mark his condition,\* and th' event;\* then tell me  
 If this might be a brother.

MIRANDA I should sin

**to closeness:** seclusion    **o'erprized:** greater worth than any evaluation    **good parent:** proverbial concept of a good parent bringing a bad child into the world  
**sans:** without    **Absolute Milan:** the true Duke of Milan    **dry:** thirsty    **mark his condition:** terms of my pact with Naples    **event:** outcome

To think but nobly of my grandmother.  
Good wombs have borne bad sons.

PROSPERO Now the condition.

This 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,  
Should presently extirpate\* me and mine  
Out of the dukedom and confer fair Milan,  
With all the honors, on my brother.

MIRANDA Alack, for pity!

I, not rememb'ring how I cried out then,  
Will cry it o'er again. It is a hint\*  
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.\*

MIRANDA Wherefore did they not

That hour destroy us?

PROSPERO (*He sits.*) My tale provokes that question.

In few,\* they hurried us aboard a bark;  
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

**premises:** guarantees    **presently extirpate:** immediately remove    **a hint:** an occasion    **impertinent:** irrelevant    **in few:** in few words    **butt:** tub

To th' winds, whose pity, sighing back again,  
Did us but loving wrong.

MIRANDA Alack, what trouble  
Was I then to you!

PROSPERO O, a cherubin\*  
Thou wast that did preserve me! Thou didst smile,  
Infused with a fortitude from heaven.

MIRANDA How came we ashore?

PROSPERO By providence divine.  
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.  
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 (*Rises and puts on his cloak*) Now I arise.  
Sit still, and hear the last of our sea sorrow.  
Here in this island we arrived; and here  
Have I, thy schoolmaster, made thee more profit  
Than other princess' can, that have more time  
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:

**cherubin:** celestial being

By accident most strange, bountiful Fortune  
 (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  
 Will ever after droop. Here cease more questions.  
 Thou art inclined to sleep. 'Tis a good dullness  
 And give it way.

*PROSPERO weaves a spell over MIRANDA and she falls asleep.*

PROSPERO Come away,\* servant, come! I am ready now.  
 Approach, my Ariel! Come!

*Enter ARIEL.*

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

PROSPERO Hast thou, spirit,  
 Performed to point\* the tempest that I bade thee?

ARIEL To every article.  
 I boarded the King's ship. Now on the beak\*  
 Now in the waist,\* the deck,\* in every cabin,  
 I flamed amazement.\* O' th' dreadful thunderclaps.

PROSPERO My brave spirit!

**zenith:** height of fortune   **omit:** neglect   **come away:** come from where you are  
**quality:** cohorts   **to point:** to every detail   **beak:** prow   **waist:** middle of the ship  
**deck:** roof of the stern   **amazement:** struck terror by appearing as St. Elmo's fire

Who was so firm, so constant, that this coil\*  
Would not infect his reason?

ARIEL Not a soul

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),  
Was the first man that leapt; cried "Hell is empty  
And all the devils are here!"

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

ARIEL Close by, my master.

PROSPERO But are they, Ariel, safe?

ARIEL Not a hair perished.

On their sustaining\* garments not a blemish,  
But fresher than before; and as thou bad'st me,  
In troops I have disbursed 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,  
His arms in this sad knot. (*He illustrates.*)

PROSPERO (*He sits.*) Of the King's ship,  
The mariners, say how thou hast disposed,  
And all the rest o' th' fleet.

ARIEL (*Sits on the ground*) Safely in harbor  
Is the King's ship; in the deep nook where once  
Thou call'dst me up at midnight to fetch dew

**coil:** uproar   **up-staring:** standing on end   **sustaining:** supporting

From the still-vexed Bermoothes,\* there she's hid;  
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.

PROSPERO Ariel, thy charge  
Exactly is performed; But there's more work.

ARIEL (*Rises*) Is there more toil? Since thou dost give me pains,\*  
Let me remember\* thee what thou hast promised,  
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 (*Sits*) I prithee,  
Remember I have done thee worthy service,  
Told thee no lies, made me no mistakings, served  
Without or grudge or grumblings. Thou did  
promise to bate\* me a full year.

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

ARIEL I do not, sir.

PROSPERO (*Rises*) Thou liest, malignant thing! Hast thou forgot  
The foul witch Sycorax, who with age and envy\*  
Was grown into a hoop? Hast thou forgot her?

ARIEL No, sir.

**Bermoothes:** Bermuda **float:** sea **pains:** duties **remember:** remind **bate:**  
reduce my term of service **envy:** malice