

THE TEMPEST

[ILLUSTRATED]

William Shakespeare

Illustrated by Edmund Dulac



The Tempest

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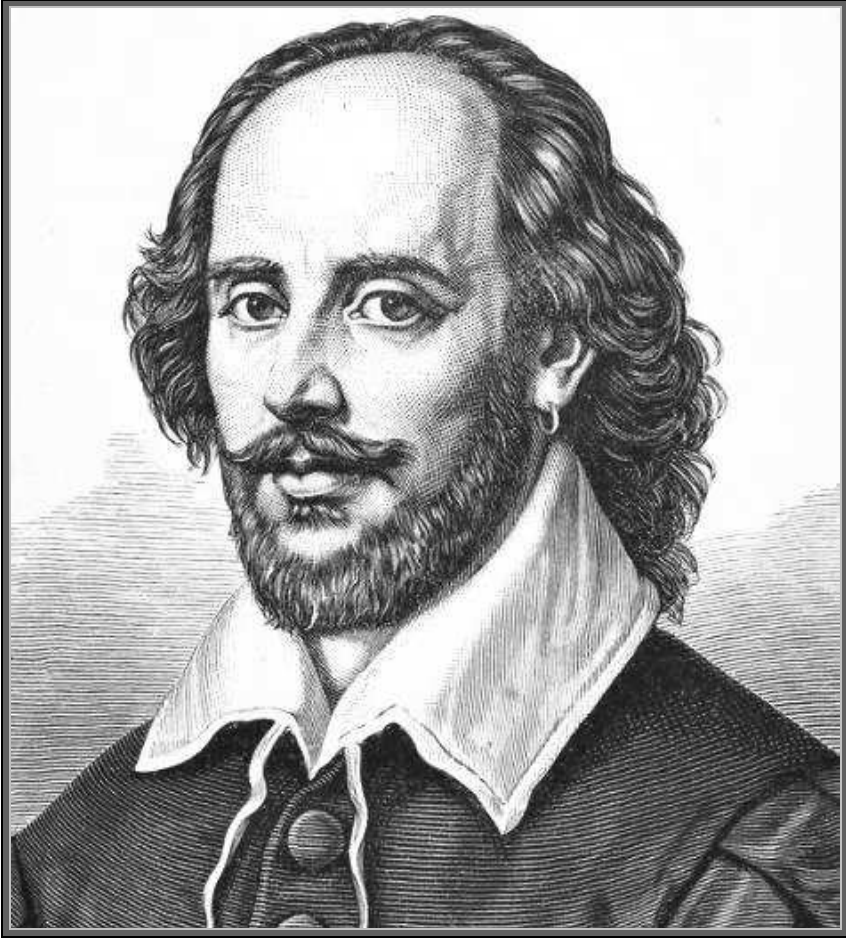
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Table of Contents:

About Book & Author:	4
DRAMATIS PERSONÆ	9
Act I.....	11
SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard.	11
SCENE II. The island. Before PROSPERO'S cell.	18
Act II	54
SCENE I. Another part of the island.	54
SCENE II. Another part of the island.	83
Act III	94
SCENE I. Before PROSPERO'S Cell.	94
SCENE II. Another part of the island.	102
SCENE III. Another part of the island.	114
Act IV	122
SCENE I. Before PROSPERO'S cell.	122
Act V.....	143
SCENE I. Before PROSPERO'S cell.	143
EPILOGUE	168

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About Book & Author



WILLIAM SHAKESPEARE (1564 –1616) was an English poet

and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon" (or simply "The Bard"). His surviving works consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language, and are performed more often than those

of any other playwright. Shakespeare was born and raised in Stratford-upon-Avon. At the age of 18 he married Anne Hathaway, who bore him three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592 he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men.

He appears to have retired to Stratford around 1613, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his sexuality, religious beliefs, and whether the works attributed to him were written by others. Shakespeare produced most of his known work between 1590 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the sixteenth century. Next he wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, and *Macbeth*, considered some of the finest examples in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime, and in 1623 two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognised as Shakespeare's. Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians hero-worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are consistently performed and reinterpreted in diverse cultural and political contexts throughout the world.

* * *

The Tempest

“THE TEMPEST” is Shakespeare's last book. The story Prospero relates is that he is the rightful Duke of Milan and that his younger brother, Antonio, betrayed him, seizing his title and property. Twelve years earlier, Prospero and Miranda were put out to sea in little more than a raft. Miraculously, they both survived and arrived safely on this island, where Prospero learned to control the magic that he now uses to manipulate everyone on the island. Upon his arrival, Prospero rescued a sprite, Ariel, who had been imprisoned by the witch Sycorax. Ariel wishes to be free and his freedom has been promised within two days. The last inhabitant of the island is the child of Sycorax and the devil: Caliban, whom Prospero has enslaved. Caliban is a natural man, uncivilized and wishing only to have his island returned to him so that he can live alone in peace.

Soon the royal party from the ship is cast ashore and separated into three groups. The king's son, Ferdinand, is brought to Prospero, where he sees Miranda, and the two fall instantly in love. Meanwhile, Alonso, the king of Naples, and the rest of his party have come ashore on another part of the island. Alonso fears that Ferdinand is dead and grieves for the loss of his son. Antonio, Prospero's younger brother, has also been washed ashore with the king's younger brother, Sebastian. Antonio easily convinces Sebastian that Sebastian should murder his brother and seize the throne for himself. This plot to murder Alonso is similar to Antonio's plot against his own brother, Prospero, 12 years earlier.

Another part of the royal party — the court jester and the butler — has also come ashore. Trinculo and Stefano each stumble upon Caliban, and each immediately sees a way to make money by exhibiting Caliban as a monster recovered from this uninhabited island. Stefano has come ashore in a wine cask, and soon Caliban, Trinculo, and Stefano are drunk. While drinking, Caliban hatches a plot to murder Prospero and enrolls his two new acquaintances as accomplices. Ariel is listening, however, and reports the plot to Prospero.

Meanwhile, Prospero has kept Ferdinand busy and has forbidden Miranda to speak to him, but the two still find time to meet and declare their love, which is actually what Prospero has planned. Next, Prospe-

ro stages a masque to celebrate the young couple's betrothal, with goddesses and nymphs entertaining the couple with singing and dancing.

While Ferdinand and Miranda have been celebrating their love, Alonso and the rest of the royal party have been searching for the king's son. Exhausted from the search and with the king despairing of ever seeing his son alive, Prospero has ghosts and an imaginary banquet brought before the king's party. A god-like voice accuses Antonio, Alonso, and Sebastian of their sins, and the banquet vanishes. The men are all frightened, and Alonso, Antonio, and Sebastian run away.

Prospero punishes Caliban, Trinculo, and Stefano with a run through a briar patch and swim in a scummy pond. Having accomplished what he set out to do, Prospero has the king's party brought in. Prospero is clothed as the rightful Duke of Milan, and when the spell has been removed, Alonso rejects all claims to Prospero's dukedom and apologizes for his mistakes. Within moments, Prospero reunites the king with his son, Ferdinand. Alonso is especially pleased to learn of Miranda's existence and that Ferdinand will marry her.

Prospero then turns to his brother, Antonio, who offers no regrets or apology for his perfidy. Nevertheless, Prospero promises not to punish Antonio as a traitor. When Caliban is brought in, Caliban tells Prospero that he has learned his lesson. His two co-conspirators, Trinculo and Stefano, will be punished by the king. Soon, the entire party retires to Prospero's cell to celebrate and await their departure home. Only Prospero is left on stage.

In a final speech, Prospero tells the audience that only with their applause will he be able to leave the island with the rest of the party. Prospero leaves the stage to the audience's applause.

SOME BOOKS OF SHAKESPEARE:

- *ROMEO AND JULIET* (1597)
- *HAMLET* (1599)
- *MACBETH* (1606)
- *JULIUS CAESAR* (1599)
- *OTHELLO* (1603)
- *THE MERCHANT OF VENICE* (1598)
- *MUCH ADO ABOUT NOTHING* (1600)
- *KING LEAR* (1606)
- *THE TAMING OF THE SHREW* (1594)
- *THE COMEDY OF ERRORS* (1594)



DRAMATIS PERSONÆ

ALONSO, King of Naples.

SEBASTIAN, his brother.

PROSPERO, the right Duke of Milan.

ANTONIO, his brother, the usurping
Duke of Milan.

FERDINAND, son to the King of Naples.

GONZALO, an honest old Counsellor.

ADRIAN,
} Lords.

FRANCISCO,

CALIBAN, a savage and deformed Slave.

TRINCULO, a Jester.

STEPHANO, a drunken Butler.

Master of a Ship.

Boatswain.

Mariners.

MIRANDA, daughter to Prospero.

ARIEL, an airy Spirit.

IRIS,

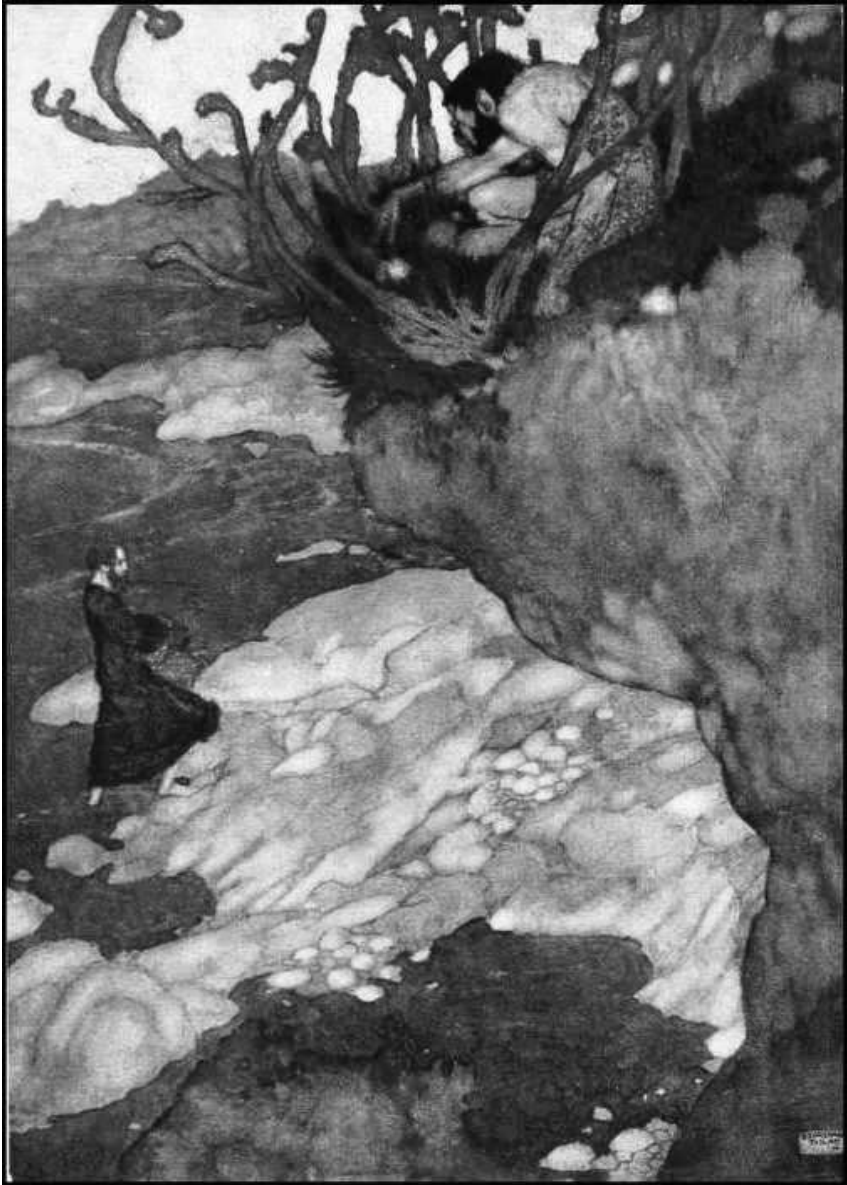
CERES,
} Presented by
JUNO, } Spirits.

Nymphs,

Reapers,

Other Spirits attending on Prospero.

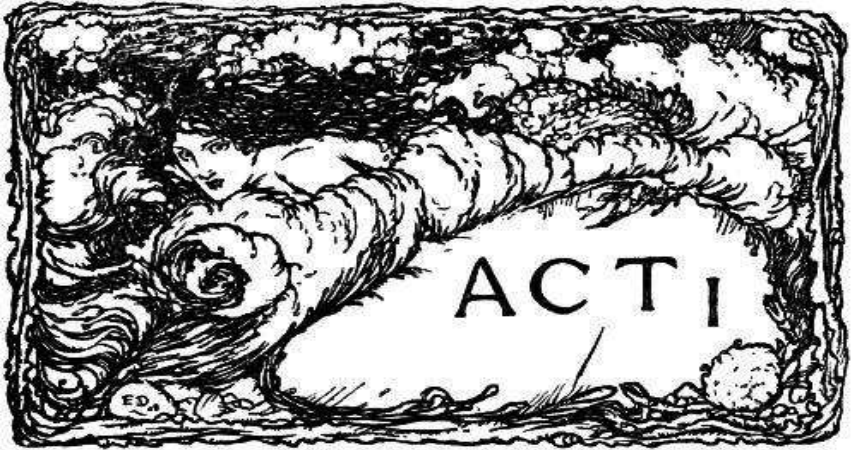
SCENE—*A ship at Sea: an island.*



PROSPERO: *'Here in this island we arrived'*

Act I

§



SCENE I.

**On a ship at sea: a tempestuous noise of
thunder and lightning heard.**

Enter a Master and a Boatswain

Master

Boatswain!

Boatswain

Here, master: what cheer?

The Tempest

Master

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground: bestir, bestir.

Exit

Enter Mariners

Boatswain

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

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

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

Boatswain

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

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

Exit

The Tempest

GONZALO

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

Exeunt

Re-enter Boatswain

Boatswain

Down with the topmast! yare! lower, lower! Bring her to try with main-course.

A cry within

A plague upon this howling! they are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

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

SEBASTIAN

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

Boatswain

Work you then.

ANTONIO

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

GONZALO

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

Boatswain

Lay her a-hold, a-hold! set her two courses off to
sea again; lay her off.

Enter Mariners wet

Mariners

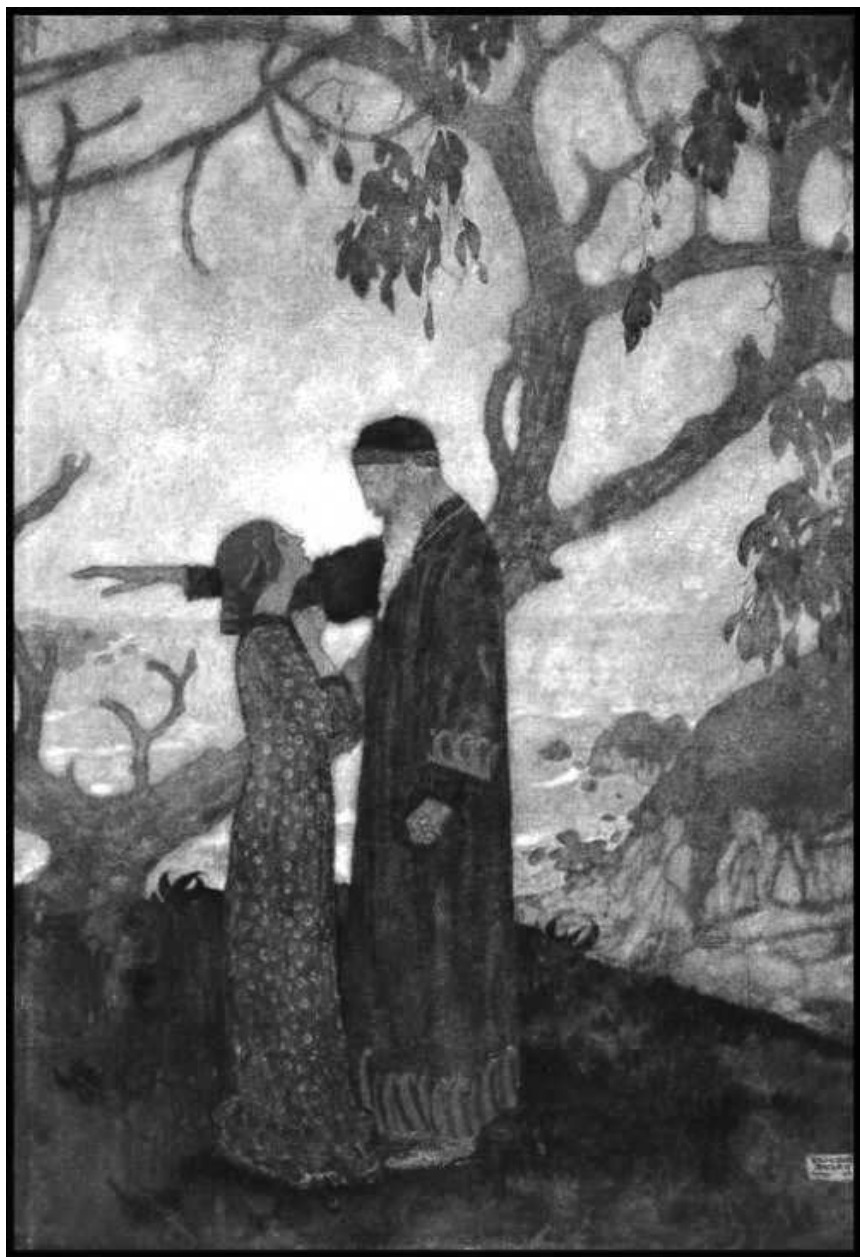
All lost! to prayers, to prayers! all lost!

Boatswain

What, must our mouths be cold?

GONZALO

The king and prince at prayers! let's assist them,
For our case is as theirs.



PROSPERO: *'I have done nothing but in care of thee'*

SEBASTIAN

I'm out of patience.

ANTONIO

We are merely cheated of our lives by drunkards:
This wide-chapp'd rascal—would thou mightst lie drowning
The washing of ten tides!

GONZALO

He'll be hang'd yet,
Though every drop of water swear against it
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!'— 'We split, we split!'—
'Farewell, my wife and children!'— 'Farewell, brother!'—'We split, we
split, we split!'*

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

GONZALO

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

Exeunt