

**THE ARDEN
SHAKESPEARE.
THE TEMPEST**

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The Arden Shakespeare. The Tempest by William Shakespeare & Frederick S. Boas & Katharine Lee Bates

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WILLIAM SHAKESPEARE & FREDERICK S. BOAS & KATHARINE LEE BATES

**THE ARDEN
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THE TEMPEST**

THE ARDEN SHAKESPEARE

General Editor, C. H. HERFORD, Litt.D., University of Manchester

THE TEMPEST

EDITED BY

FREDERICK S. BOAS, M.A.

PROFESSOR OF ENGLISH LITERATURE, QUEEN'S
COLLEGE, BELFAST

AMERICAN EDITION

REVISED BY

KATHARINE LEE BATES, Litt.D.

PROFESSOR OF ENGLISH LITERATURE
WELLESLEY COLLEGE

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GENERAL PREFACE

IN this edition of SHAKESPEARE an attempt is made to present the greater plays of the dramatist in their literary aspect, and not merely as material for the study of philology or grammar. Criticism purely verbal and textual has only been included to such an extent as may serve to help the student in the appreciation of the essential poetry. Questions of date and literary history have been fully dealt with in the Introductions, but the larger space has been devoted to the interpretative rather than the matter-of-fact order of scholarship. *Æsthetic* judgments are never final, but the Editors have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken. In the Notes likewise, while it is hoped that all unfamiliar expressions and allusions have been adequately explained, yet it has been thought even more important to consider the dramatic value of each scene, and the part which it plays in relation to the whole. These general principles are common to the whole series; in detail each Editor is alone responsible for the play or plays that have been intrusted to him.

Every volume of the series has been provided with a Glossary, an Essay upon Metre, and an Index; and Appendices have been added upon points of special interest which could not conveniently be treated in the Introduction or the Notes. The text is based by the several Editors on that of the *Globe* edition.

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Act i, sc. 1; (3) the monster Caliban. But the allusions are very doubtful, and, in any case, they give no support to Hunter's theory. For this Prologue does not appear in the quarto edition, 1601, of *Every Man in his Humour*, and is first found in the folio edition of Ben Jonson's works, 1616. Apart from this, however, and from the evidences treated below, one fact is fatal to Hunter's hypothesis. Gonzalo's sketch of his ideal commonwealth (ii. 1. 147-164) is borrowed almost verbally from Florio's translation of Montaigne, but this translation was first printed in 1603, and then with a prefatory statement to the effect that, in 1599, it had not been begun.

This debt of the dramatist to Montaigne forms the starting point of the German critic Elze's theory, which assigns the play to 1604. Ben Jonson, in his *Volpone* (iii. 2), 1605, alludes to thefts by English authors from the French essayist. As Gonzalo's speech is the principal passage in extant Elizabethan literature taken from Montaigne, Elze concludes that the sarcastic reference is to *The Tempest*, which he accordingly places in the year between the publication of Florio's version and the production of *Volpone*. But the allusion is too vague to be thus pressed, nor does it gain much support from Elze's second argument that Shakespeare was also indebted to *Darius*, a tragedy by the Earl of Stirling, 1603, which contains (iv. 2) these lines:

"Let greatnesse of her glascie scepters vaunt;
 Not acseptours, no, but reeds, soone brus'd soone broken:
 And let this worldlie pomp our wits enchant.
 All fades, and scarceelic leaues behinde a token.
 Those golden Pallaces, those gorgeous halles,
 With fouriture superfluoslic faire:
 Those statelic Courts, those sky-encontring walles
 Evanish all like vapours in the aire."

There is an undoubted similarity between these verses and Prospero's words (iv. 1) beginning "And, like this insubstantial pageant faded," but the parallel may simply have been accidental, as the transitoriness of earthly magnificence is a commonplace of thought, and even if Shakespeare had read Stirling's lines they might easily have found an echo in his verse later than 1604.

The safer way to ascertain the approximate date of *The Tempest* is to set aside these highly conjectural inferences in favor of indisputable evidence afforded by the *metre*, *style*, and *spirit* of the play. Shakespeare's metrical practice underwent great changes during his career as playwright. (a) Rhyme diminishes from *Love's Labour's*

Lost, where it marks 62 verses in every 100, to *The Winter's Tale*, where it is entirely absent; in *The Tempest* there is one rhyming couplet. (b) Double endings tend to increase, though not uniformly; they are fewest in *1 Henry IV*, 8 per cent, and most numerous in *The Tempest*, 35 per cent. (c) *Enjambements* or run-on lines increase from 8 per cent in *The Taming of the Shrew* to 46 per cent in *Cymbeline*; in *The Tempest* there are 41 per cent. (d) Speech endings not coincident with verse endings increase from *1 Henry VI*, $\frac{1}{2}$ per cent, to *The Winter's Tale*, 87 per cent; in *The Tempest* there are 84 per cent.¹ By the first test *The Tempest* stands last but one among the plays; by the second it stands last; by the third, last but three; by the fourth, last but two. The combined evidence of these tests assigns the play, beyond doubt, to Shakespeare's final period, approximately between 1608 and 1613.

The evidence of *style* supports this conclusion. In Shakespeare's youthful works thought often lags behind power of expression, and we thus find thin, labored, and rhetorical passages. In the dramatist's central period, from about 1597 to 1606, thought and expression attain to an exquisite balance, and it is during these years that Shakespeare produces his most perfect work. Afterward, however, his wealth of ideas tends to outgrow the capacity of his instrument, and the result is a style elliptical to a fault, and overriding the canons of syntax observed in earlier plays. Of this style in its fullest development *The Tempest* throughout is an example.

The *spirit* of the play and the nature of its incidents also assign it to Shakespeare's last years. From about 1600 to 1608 he put forth, probably under the stimulus of personal grief, his great series of tragedies. Later, his mood underwent a change, accompanied by a change in his choice of materials. Romantic themes henceforth engaged his pen — tales of kindred parted by wrongdoing or misadventure, and reunited after many years. Reconciliation and repentance are the keynotes of this closing group of dramas, and in *The Tempest* they are struck in the clearest tones.

Thus these converging lines of *internal* evidence forbid us to place the play earlier than 1608. On the other hand, it was well known by 1614, as is plain from the Induction to *Bartholomew Fair*, where Ben Jonson uses these words: "If there be never a *Servant-monster* i' the Fayre who can helpe it, he says; nor a nest of *Antiques*? He is loth to make Nature afraid in his Playes, like those that beget *Tales*, *Tempests*, and such like *Drolleries*." The italicized phrases refer, beyond reasonable doubt, to *The Tempest* and *The Winter's Tale*,

¹ The figures are taken from G. König's *Der Vers in Shakespeares Dramen*.

which are mentioned in the *Vertus MSS.* as having been performed with twelve others, May 20, 1613, before the Elector Palatine and Princess Elizabeth, the daughter of King James. Dr. Garnett,¹ trusting to the authority of these *MSS.*, concludes that *The Tempest* was written for the royal marriage, which took place February 14, 1613. The introduction (in Act iv) of the bridal masque, which has so little connection with the main plot, raises the strongest presumption that the play was composed in honor of a wedding, and Dr. Garnett argues that everything corresponds with the court marriage of 1613. "The foreign prince come from beyond sea, the island princess who has never left her home, the wise father who brings about the auspicious consummation by his policy; all found their counterparts among the splendid company that watched the performance on that February night." Dr. Garnett further sees in the story of Prince Ferdinand an exquisitely skillful allusion to the sudden death of Prince Henry in November, 1612, during the progress of the marriage negotiations. "The recent calamity is not unrecognised; on the contrary, the supposed death of the drowned Prince is a most vital incident, kept continually in view. But by a consummate stroke of genius, the woe is taken from Prospero, the representative of James, and transferred to the house of his enemy. The lost prince is duly mourned, but not by his real father. James is reminded of his bereavement, but it is not obtruded on him. In the end the hitherto sonless Prospero gains a son, as the bereaved James is gaining one in the Palatine."

Dr. Garnett's theory is suggestively worked out, but the date for which he contends is too late by a year and a half or more. Scholars have been slow to trust the entries in the *Extracts from the Accounts of the Revels at Court*, edited for the Shakespeare Society by Peter Cunningham in 1842, but now that Mr. E. P. A. Law has established their authenticity, it may be accepted as a fact that on November 1, 1611, *The Tempest* was played at Whitehall before King James. The metrical evidence favors a date for *The Tempest* near the date of *The Winter's Tale*, which was seen at the Globe Theatre on May 15, 1611, by Dr. Forman. The two plays seem to have been written almost at the same time, and the internal tests thus support Malone's suggestion that *The Tempest* was inspired in part by Silvester Jourdan's narrative of the wreck of *The Sea-Venture*, the flagship of a fleet of nine vessels bound for Jamestown, off the Bermudas. The wreck took place in July, 1609, and during the latter part of that year much anxiety was felt for the fate of the crew, as is proved

¹ *Universal Review*, April, 1889.