

**SHAKESPEARE'S  
COMEDY OF  
THE TEMPEST**

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Shakespeare's Comedy of The Tempest by William Shakespeare

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**WILLIAM SHAKESPEARE**

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THE  
TEMPLE SHAKESPEARE



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and W. Aldis Wright, Esq., the text here  
used is that of the "Cambridge" Edition.*

*First Edition of this issue of "The Tempest" printed February 1894.  
Second Edition, April 1894.  
Third Edition, June 1894.  
Fourth Edition, January 1895.  
Fifth Edition, April 1896.  
Sixth Edition, May 1897.  
Seventh Edition, May 1899.  
Eighth Edition, May 1900.  
Ninth Edition, February 1901.  
Tenth Edition, December 1902.  
Eleventh Edition, November 1903.*

## To the Reader.

This figure, that thou here seest put,  
It was for gentle Shakespere cut ;  
Wherein the Graver had a strife  
With Nature, to out-doo the life.  
O, could he but have drawne his wit  
As well in brasse as he hath hit  
His face, the print would then surpass  
All that was ever writ in brasse ;  
But since he cannot, reader, looke  
Not on his picture, but his booke.

B. J.

To  
THE EDITOR OF  
THE CAMBRIDGE SHAKESPEARE,  
W. ALDIS WRIGHT, Esq., LL.D.,  
THE TEMPLE SHAKESPEARE  
IS  
DUTIFULLY DEDICATED,



*"For all these dreams of Shakespeare, as those of true and strong men must be, are φαντάσματα θεῶν καὶ σκιαὶ τῶν βεβητων—divine phantasms, and shadows of things that are. We hardly tell our children, willingly, a fable with no purport in it; yet we think God sends his best messengers only to sing fairy tales to us, fond and empty. THE TEMPEST is just like a grotesque in a rich misal, 'clasps where pagans pray.'"*

MUNERA PULVERIS

## Preface.

**The First Edition.** *The Tempest* first appeared in the Folio of 1623, where it occupies pp. 1-19; no reference has been found to an earlier edition.

The position of the play in the First Folio may perhaps be regarded as evidence of its contemporary popularity; it may, however, have been merely due to 'a happy, if perhaps unconscious, intuition' on the part of the editors.

'It is a mimic, magic tempest which we are to see; a tempest raised by Art, to work moral ends with actual men and women, and then to sink into a calm. And in such a storm and calm we have the very idea of a Play or Drama, the fitting specimen and frontispiece of the whole volume of plays before us' (Sir E. Strachey, *Quarterly Review*, July 1890, p. 116).

With the exception of *The Comedy of Errors*, *The Tempest* is the shortest of Shakespeare's plays; certain critics have held that the text was abridged for acting purposes; others refer its brevity to the unusual amount of stage-machinery introduced, or to the necessities of Court representation.

The *Epilogue* to the play, as in the case of *Henry IV.* and *Henry VIII.*, is evidently by some other hand than Shakespeare's.

Some scholars hold the same opinion concerning the *Masque* in Act IV. Shakespeare may well have introduced it in compliance with the fashion of the time; one must bear in mind the fondness

for this species of composition which prevailed during the reign of James I.

**Date of Composition.** No positive evidence exists for the Date of Composition of *The Tempest*; the probabilities are in favour of 1610-11.

The superior limit may be fixed at 1603; the speech of Gonzalo, describing his ideal Commonwealth (II. i, 147, etc.), was certainly derived from a passage in Florio's translation of Montaigne's *Essays*, first published in that year. Shakespeare's own copy of this work, with his autograph, is among the treasures of the British Museum. The passage in question occurs in Chapter xxx., Book I., 'Of the Cannibals' (cp. Nutt's Reprint, Vol. i. p. 222).

The play obviously connects itself with current stories of colonisation and adventures of English seamen. There may be direct allusion to a famous shipwreck in the year 1609; an interesting account, which Shakespeare may have read, was published in the following year, entitled '*A discovery of the Bermudas, otherwise called the Ile of Devils: by Sir Thomas Gates, Sir George Sommers, and Captayns Newport, and divers others*' (cp. Prospero's command to Ariel 'to fetch dew from the still-vexed Bermoothes').

Ben Jonson seems to allude to *The Tempest* in the Introduction to his '*Bartholomew Fair*' (1612-14):—'If there be never a *Servant-monger* in the *Fayre*, who can help it, he sayes; nor a nest of *Antiques*? Hee is loth to make nature afraid in his *Plays*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*!'

*The Tempest*, among other plays, was acted at Court in the beginning of the year 1613, before Prince Charles, the Lady