

The Tempest: the magic of Shakespeare

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Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir!

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

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

I pray now, keep below.

Where is the Master, boatswain?

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

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? Tocabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; 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 solong, 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!

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.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

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

Work you, then.

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

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

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

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

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

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

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

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.

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The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

What to Do:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today. Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

2. Getting started

Before you can say "lack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

3. Students on their feet and rehearsing the scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the entire scene, so they must plan and act out every important action that occurs in the scene. Give the groups a good ten minutes to do this.

4. The finished product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

5. Directing the spoken scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

What you'll need:

a lunchroom;

kids who aren't afraid of getting a wee bit embarrassed;

a copy of the shipwreck scene that has had all of the stage directions, line numbers, and glosses taken out

How did it go?:

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night ..."

More specifically, after you are finished, ask the students to contrast their understanding of the

scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)

Activities

Carol Jago'S Four Boxes

I've adapted her technique listed in the book, so that Elementary and Middle school students working on Shakespeare can use it as well.

1. Begin with a large sheet of white paper and have the class fold it into fours.
2. Based on in-class reading or discussion of a theme or plot within the play (revenge, Prospero frees Ariel, Proteus lies to the Duke, friendship, etc.), have the students, in the **FIRST BOX**, draw a picture of a powerful image they had during the reading or discussion. You may assign the entire class one theme or plot or you could have the students choose the image that spoke strongest to them. This image may or may not **directly relate** to the example within the play- the student may choose to represent something from their life or the play, whichever is stronger. *Not everyone's an artist- and artistic talent is not required- just a sincere effort to get at what's in their mind's eye. Encourage them to draw a metaphor of those thoughts, feelings, or themes.*
3. In the **SECOND BOX**, put that picture into words. *Ariel is a cloud that wears cinderblock boots. She flies around and stuff, but she's still stuck in the mud and can't blow away like the other clouds.*
4. In the **THIRD BOX**, have the students pretend that they are the teacher. Have them write down what or how they would teach the theme or plot discussed.
5. In the **FOURTH BOX**, have them write a poem, create a word collage, write a quote from the play, a piece of a song, or in any other way that suited them to respond to the scene or theme drawn.

It can take a single class period or be stretched out over two or three. It provides the option of allowing students to explore themes or scenes that they found powerful in the play and they examine this moment from various perspectives.

Scatterbrained Soliloquies

Can be used with 4th – 12th graders depending on the passage.

The following is provided by Russ Bartlett through the Folger Shakespeare Lesson Plan Series.

Small groups of students will look at a famous soliloquy or monologue whose lines have been written on separate pieces of paper and then scrambled. As the students work to reassemble their scrambled passages, they will become more aware of sentence structure, meter,

meaning, characterization, and vocabulary.

You will need one scrambled soliloquy or monologue packet for each small group; each packet must be printed on different colored paper.

This lesson will take one to two class periods.

1. Divide the class into small groups of three to five students, and assign each group a color. Explain that they will be looking at a passage from the current play, trying to make sense of its meaning. First (my favorite part)...

2. Take all of your scrambled packets, mix them together for a rainbow effect, and throw them up into the air, in two or three dramatic tosses. Once the pieces of paper settle to the floor ...

Activities

3. Assure the students that you have not gone crazy. Remind each group of its assigned color, and ask each group to pick up all the pieces of that particular color. Each group should end up with the same number of pieces. Briefly set up the context of the speech and explain that now they must...

4. Put the speech in order, laying out the papers on their desktops or on the floor. (No peeking in their books is allowed!) How can they accomplish this task, they wonder, not knowing many of the words or expressions?

Easy, you tell them...

5. Create a word bank on the blackboard, noting unfamiliar words, phrases, and concepts. Ask a few probing questions that might help them figure out the meanings for themselves. If students get stuck on a particular word or phrase, have the students refer to dictionaries or Shakespearean glossaries. Armed with this new knowledge, they can...

6. Put the various pieces of paper in order and be prepared to explain/defend all of the choices made. Why did you put a certain line where you did? What clues led to your group's final order? When the groups are finished... .

7. Pick one group to read its assembled passage aloud, while other groups check it against their finished sequences. After one group has had its chance...

8. Check the order of the lines in each group's soliloquy, asking each group to explain its choices. List on the board the criteria used to determine line order. Compare and contrast the different versions. When the entire class has decided on the best, most accurate, plausible or even elegant version ...

9. Tack the pieces in order on a bulletin board, or punch holes in them and string them together for a hanging display. The possibilities are endless. Inform the students that they may now...

10. Consult their texts to check the order of the speech. Were the students able to reassemble the soliloquy in logical and meaningful ways? Did the explanations offered by group members reflect attentiveness to meaning, sound and rhyme, characterization, compatibility with prior events occurring in the play, etc.?

"Scatterbrained Soliloquy" packets: You will need to divide up the speech into at least ten sections, writing in large letters on white typing paper. Preserve the poetry in your transcribing (don't turn it into prose as you copy it) but feel free to create a break in mid-line or mid-sentence. When you have broken up the passage into at least ten sections, copy the sets in different colors or number them per group, as many different colors or numbers as there are groups participating. The prep time for this lesson is a bit long, but if you collect the copies from your students at the end of the exercise, you can use the packets again next year.

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid, Weak
masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,

Bury it certain fathoms in the earth, And
deeper than did ever plummet sound I'll
drown my book.

William Shakespeare

From *The Tempest*, Act 5, Scene 1

Golding's Ovid - Medea's incantation:

Ye Ayres and windes: ye Elves of Hilles, of Brookes, of Woods alone,
Of standing Lakes, and of the Night approche ye everychone.
Through helpe of whom (the crooked bankes much wondring at the thing)
I have compelled streames to run clean e backward to their spring.
By charmes I make the calme Seas rough, and make y rough Seas plaine
And cover all the Skie with Cloudes, and chase them thence againe. 270
By charmes I rayse and lay the windes, and burst the Vipers jaw,
And from the bowels of the Earth both stones and trees doe drawe.
Whole woods and Forestes I remove : I make the Mountaines shake,
And even the Earth it selfe to grone and fearfully to quake.
I call up dead men from their graves : and thee O lightsome Moone
I darken oft, though beaten brasse abate thy perill soone.
Our Sorcerie dimmes the Morning faire, and darkes y Sun at Noone.

Prospero's "Ye Elves of hills, brooks, standing lakes, and groves" speech, from the top of Act 5 in *The Tempest*, is derived from Medea's Speech of Witchcraft in Ovid's *Metamorphoses*. While an English translation of Ovid was available at the time, it is clear that Shakespeare (like every other educated English-person of the period) was fluent in Latin (at times in his various plays, he appears to be translating Latin spontaneously); I imagine that he was actually more familiar with *Metamorphoses* in Latin, than through the English translation.

While "Elves," to our minds, would seem to be cousins to Faereys and Leprechauns- "Elf" (Alf) is an Anglo-Saxon word denoting a "supernatural or inhabiting Spirit"; therefore, "Elves of hills, brooks, etc." is Prospero's invocation to the Nature Spirits of the Wild Regions around him.

While it might seem as if Shakespeare is cribbing or copying from Ovid, I think the reality is a little more nuanced. Particularly if the acting company is expecting (as I think they must have been) to present the play at court- where everybody else present will be both fluent in Latin and (undoubtedly) familiar as well with Ovid (and therefore Medea's speech)- Shakespeare must expect that his audience will recognize the speech instantly (associating it with both Medea and Witchcraft).

That is, when Prospero begins to perform "Ye Elves," the audience is immediately going to "get" and "pick up on" the fact that, here is that famous Witchcraft Speech from Ovid, which we all know very well.

There is going to be a sub-textual level to the performance of the speech, as the entire assembly (which includes the king) attends to Prospero's enacting this Magickal Invocation- which (for being so Ancient) they would have held to be especially Powerful, and (more to the point) very,

very telling in ascribing the Might of Witchcraft, and very Authoritative for the Greatness of its legacy.

However controversial Witchcraft may have become by James's time- they understood it as an Art found in the Ancient World as well as in their own period. The Medea sections found in Ovid were an important reference for them, as to understanding Witchcraft in the Roman world.

By choosing Medea's speech as the basis for Prospero's, I believe that Shakespeare is putting the Imprimatur of Authority (as it were) upon it: he is signalling to his audience that Prospero is such a Great Mage, he can wield the Powers of Medea.

Since they obviously found onstage Magicke and/or Witchcraft to be exciting- there must have been a huge thrill-factor involved in watching Medea's Witchery Speech acted out.

It must have read a bit like a "shout-out" to one of the Greatest Hits of Sorcery Incantation ever. It subliminally reinforces the notion of Prospero as a serious Magick-Using Mage: look, he's so powerful, he commands the Power of Medea. And it cements the idea of Prospero being very learned, as he is erudite enough to know Ovid, and adept enough to adapt Medea's invocation to his own end.

<http://culture.pagannewswirecollective.com/2010/12/ye-elves/>

A Boxful of Character

(A Lesson in Character Analysis)

Developed by Linda G. Wolford

In this lesson students will create life boxes based on the text of *The Tempest* and present these boxes to the class. A life box is a container with everyday items that relate to a character. Choosing items to represent elements of a character will necessitate careful reading of the text. Using details from the text to explain their choices will require students to use critical thinking. Sharing their creations will expand all of the students' understanding of the characters.

This lesson plan will take two class periods.

What To Do:

Preparation: students will have read at least halfway through the play.

1. Explain the concept of a character life box. A life box is a container of carefully chosen items that represent a particular character in a play. The box must contain six to eight things the character might use daily or have as a keepsake. A line from the play must be cited to justify each item. The lines can be either spoken by the

character or by

another character in the play. No photos—items only. A shoebox is a good container, but other appropriate containers are okay (pillowcase, cigar box, purse, etc.), particularly if they support character analysis.

2. Assign students to work in pairs. The students pick a character and gather items to put in their box. They find text to support each item choice and record a description of the item, an explanation of why it was chosen, and a corresponding phrase or sentence from the play. This list will be handed in.

3. The students bring in the finished projects and present them to the class. They share their items and explanations by holding up and describing each item and reading or telling what lines of text support their choice.

How Did It Go?

Did the students find six to eight items? Did the items represent the character appropriately? Could the students support their choices with text?

A discussion of which items clearly defined each character helps students differentiate and understand character motivation and development. If you choose to start this project when the students are only halfway through a play, you could extend the project by having them add more items to the box as they finish the play Further Work

Analyze Caliban's "the isle is full of noises" speech (111.ii.130-138). What makes it such a compelling and beautiful passage? What is its relation to Caliban's other speeches, and to his character in general? What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?

CALIBAN

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum 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.

The Tempest 3.2.148-156

1. What is the nature of Prospero and Miranda's relationship? Discuss moments where Miranda seems to be entirely dependent on her father and moments where she seems independent. How does Miranda's character change over the course of the play?
2. Discuss Ferdinand's character. What is the nature of his love for Miranda? Is he a likable character? What is the nature of his relationship to other characters?
3. Who is forgiven at the end of the play and actually accepts the forgiveness? If you were to direct the last scene, how would you stage the forgiveness and who would accept it? Use the text to back-up your ideas.
4. Virtually every character in the play expresses some desire to be lord of the island. Discuss two or three of these characters. How does each envision the island's potential? How does each envision his own rule? Who comes closest to matching your own vision of the ideal rule?

For a Comparison of Shakespeare's Tempest and Forbidden Planet see

<http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1214&context=clcwe>
b or my website at jerrywbrown.com

Ever the optimist, Gonzalo's response to being stranded is to make a big speech about how things would be if he ruled the isle:

*I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches,
poverty,
And use of service, none; contract,
succession, Bourn, bound of land, tilth,
vineyard, none; No use of metal, corn, or
wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;--
[...]
All things in common nature should produce
Without sweat or endeavour: treason, felony,*

*Sword, pike, knife, gun, or need of any
engine, Would I not have; but nature should
bring forth, Of its own kind, all foison, all
abundance,
To feed my innocent people. (2.1.23)*

Shakespeare (a notorious and unapologetic plagiarist) cribbed Gonzalo's speech from Montaigne's famous essay "[Of Cannibals](#)" (1580), where the Brazilian Indians are described as living at one with nature:

[Brazilian Indians have] no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate or politic superiority, no use of service, of riches or of poverty, no contracts, no successions...no occupation but idle, no respect of kindred but common, no apparel but natural, no manuring of lands, no use of wine, corn, or metal. (from John Florio's 1603 English translation)

At a time when Europeans were running around calling natives in the Americas "savages," Montaigne suggests that the Brazilian Indians live a utopian lifestyle while European colonizers are the real barbarians.

Views of New Lands and Their Native Peoples

- "The Spanish have a perfect right to rule these barbarians of the New World and the adjacent islands, who in prudence, skill, virtues, and humanity are as inferior to the Spanish as children to adults, or women to men; for there exists between the two as great a difference as between savage and cruel races and the most merciful, between the most intemperate [lacking in selfcontrol] and the moderate and temperate, and, I might even say, between apes and men."

- Juan Gines Sepulveda's "On the Just Causes for War against the Indians" (1547)

- "In respect of vs they are a people poore, and for want of skill and iudgement in the knowledge and vse of our things, doe esteeme our trifles before thinges of greater value: Notwithstanding in their proper manner considering the want of such meanes as we haue, they seeme very ingenious; For although they haue no such tooles, nor any such craftes, sciences and artes as wee; yet in those thinges they doe, they shewe excellencie of wit. And by howe much they vpon due consideration shall finde our manner of knowledges and craftes to exceede theirs in perfection, and speed for doing or execution, by so much the more is it probable that they shoulde desire our friendships & loue, and haue the greater respect for pleasing and obeying vs. Whereby may bee hoped if meanes of good gouernment bee vsed, that they may in short time be brought to ciuilitie, and the imbracing of true religion."

- Thomas Harriot's "A Brief and True Report of the Newfound Land of Virginia" (1590)

The conclusion of *The Tempest* shows Prospero regaining his dukedom, Ariel finding his freedom, and Caliban resigning himself once again to the authority of Prospero. Although it seems at first to be a pleasant state of affairs, a closer look reveals it to be quite the opposite.

Prospero is surely unfit to be a duke, as his overbearing and oppressive nature throughout the play attests to. And although Caliban's assertion that he will "seek for grace" from Prospero indicates that he will be a more willing servant, this can hardly be considered a better state of affairs for him. It seems as if Ariel, in winning his freedom, is the only one of these characters whose state is truly better than it was at the opening of the play. This is significant in that among these characters, the distinguishing characteristic of Ariel is that he is not human. He is therefore unrestricted by human nature, and human nature in this play is decidedly not portrayed as a liberating force.

Especially in the relationship between Prospero and Caliban, one sees the destructive force that exerts itself when a human being takes it upon himself to control another. Shakespeare's word play in naming his characters emphasizes this idea. In the same way that Caliban's name can be rearranged as "Canibal," the letters in Prospero's name can be rearranged to spell out "Oppresor." This can hardly be seen as coincidence, for in the relationship between the two, one is able to discern that Prospero wields his intelligence and modernity as oppressive forces. Montaigne exalts the cannibals for having maintained a civilization so natural and unartificial, but Shakespeare asserts that when exposed to modern civilization, the cannibals become no different than the Europeans. The moderns employ their magic powers – intelligence, technology, and liquor – to subjugate and oppress the cannibals. Yet the cannibals willingly allow themselves to be captivated and entrapped by the spell of modernity. Whereas Montaigne praises the cannibals and places blame on modern Europeans, Shakespeare asserts that neither the cannibals nor the Europeans deserve praise – save for a few rare individuals, they are both equally pathetic.

O'Toole, Michael. "Shakespeare's Natives: Ariel and Caliban in The Tempest." . N.p.. Web. 23 Feb 2014. <<http://www.columbia.edu/itc/lithum/gallo/tempest.html>>.

Next, read and take notes in the chart below.

What Shakespeare Says	What I Say
<p>Our revels now are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air: And, like the baseless fabric of this vision, The cloud-capp'd 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 a sleep.</p> <p>William Shakespeare From <i>The Tempest</i>, Act 4 Scene 1</p>	

1. In line one the word **revels** (from Middle English via the Anglo-French *reveler*, literally meaning "to rebel") means "festivity, merry-making". What is the literal meaning? What are the various levels of interpretation?
2. What is the meaning of **foretold**? If the speech is a farewell, how can we interpret *spirit* and *actor* from the previous line?
3. What does the repetition in line three accomplish? How has the playwright made a connection between theatre and life in these three lines?

4. If **baseless fabric** means "substance without foundation", how does this continue the connection between theatre and life?
5. How do the "fairy-tale images" in line 5 build on the idea of our use of our imagination?
6. What are the various levels of implication suggested by the use of "*the great globe itself*"?
7. How does the playwright get our attention at the beginning of line 7? The intended meaning of **all which it inherit** is "all which inherit [the globe]". What does that imply about **shall dissolve**?
8. What is the meaning of **insubstantial** and **pageant**?
9. Shakespeare frequently uses a *caesura* (the pause indicated by a new sentence in mid-line). Why use it here? **Note:** **rack** denotes "a floating vapor or cloud; wisp".
10. What does **little** mean in this line?
11. How is life compared to a dream in the last line?

"The sense of finality that Shakespeare portrays here is neither angry nor discontented. It is not a shaking of the fist at the unfairness of having to leave this little life. Just the opposite--it is a farewell taken with understanding and a sense of fulfillment. Our lives are filled with trials and joys, frustrations and challenges, defeats and triumphs. And ultimately we fade, like dreams, rounded with a final, grateful sleep." Ludwig, Ken. "Passage 25 A Summation." How to Teach Your Children Shakespeare. New York: Broadway, 2013. 312. Print.

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?

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

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.

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