

In *The Tempest*, Shakespeare...

Recognises...	Punishes / Warns...	Commends / Rewards...
<p>The need for kingship and authority, in the hands of a good ruler</p> <ul style="list-style-type: none">• Antonio• Sebastian• Caliban <p><i>Consider the naivety of Gonzalo's vision of an idyllic utopia</i></p>	<p>Those who are negligent as rulers</p> <ul style="list-style-type: none">• Prospero, in Milan	<p>Those who are prescient and prudent as masters</p> <ul style="list-style-type: none">• Prospero, on the isle
<p>The inherent limitations of power</p> <ul style="list-style-type: none">• Caliban• Antonio• Sebastian	<p>Those who abuse their power to harm</p> <ul style="list-style-type: none">• Sycorax	<p>Those who exercise power with care and restraint for an edificatory purpose</p> <ul style="list-style-type: none">• Prospero
<p>The need for learning through the 'bitter wisdom' of experience</p> <ul style="list-style-type: none">• Prospero• Caliban• Alonso	<p>Those who remain incorrigible in the face of educative attempts</p> <ul style="list-style-type: none">• Antonio• Sebastian• Caliban, initially	<p>Those who are capable of learning, growth and redemption</p> <ul style="list-style-type: none">• Prospero• Alonso• Caliban, by the end
<p>The instinctual desire for vengeance</p> <ul style="list-style-type: none">• Prospero• Caliban	<p>Those who pursue vengeance, in all its disruptive, brutal and bloody form</p> <ul style="list-style-type: none">• Caliban	<p>Those who take the 'rarer' course of virtue, forgiveness and mercy in the name of reconciliation and order</p> <ul style="list-style-type: none">• Prospero
<p>The illusory distinction between man and monster</p> <ul style="list-style-type: none">• Antonio• Sebastian• Caliban	<p>Those who — forgetting their place — seek to undermine or usurp their masters</p> <ul style="list-style-type: none">• Antonio• Sebastian• Caliban	<p>Those who display a sense of duty and responsibility in service</p> <ul style="list-style-type: none">• Gonzalo• Adrian• Ariel• Ferdinand
<p>The capacity for appearances to <i>both</i> reflect <i>and</i> belie reality</p> <ul style="list-style-type: none">• Ferdinand• Caliban• Antonio• Sebastian	<p>Those who — out of innocence and wonder — judge on the basis of appearances and not character</p> <ul style="list-style-type: none">• Miranda• Caliban	
<p>The emptiness of civilised structures and courtly ritual</p> <ul style="list-style-type: none">• Boatswain• Stephano and Trinculo	<p>Those who are foolishly captivated by 'trumpery'</p> <ul style="list-style-type: none">• Stephano and Trinculo	
<p>The hope and reconciliation on which the future is built</p> <ul style="list-style-type: none">• Ferdinand and Miranda		
<p>The incompatibility of magical power with civilisation</p> <ul style="list-style-type: none">• Prospero's renunciation of		

magic		
The frailty and transience of human life <ul style="list-style-type: none"> • Vanishing of spectacle • Prospero's meditations on our 'little life' 		
The need for common mercy <ul style="list-style-type: none"> • Epilogue 		

Evidence for Common Arguments

Argument	Act / Line	Quote
Prospero		
Prospero's powerful magic	I.i (~55)	"Mercy on us! We split, we split! Farewell, my wife and children! [...] We split, we split, we split!" <ul style="list-style-type: none"> • Epizeuxis, prayers, farewells... a scene of chaos replete with fear.
	I.ii (~5)	"The sky, it seems, would pour down stinking pitch, but that the sea, mounting to the welkin's cheek, dashes the fire out." <ul style="list-style-type: none"> • Hot tar, used as a defensive weapon in castles — the tempest is almost associated with the violence of warfare! • The sea is at the "cheek" of the heavens — how high the waves must have been!
	I.ii (~200)	"Sometime I'd <u>divide</u> and <u>burn</u> in many places... Jove's <u>lightnings</u> , the precursors o' th' dreadful <u>thunder</u> -claps... the fire and cracks of sulphurous roaring the <u>most mighty Neptune seem to besiege</u> , and make his <u>bold waves tremble</u> ..." <ul style="list-style-type: none"> • Consider the images of fire, lightning, thunder, and the roaring seas — Ariel (and Prospero) seem to have mastery over nature and the elements.
	I.ii (~210)	"With hair up-staring — then like reeds, not hair — was the first man that leaped; cried, 'Hell is empty, and all the devils are here!'" <ul style="list-style-type: none"> • Comparison to hell, and the vivid simile to show the degree of terror.
	I.i (~370)	"I <u>must</u> obey: his art is of such power, it would control my dam's god, Setebos, and make a vassal of him." <ul style="list-style-type: none"> • The necessity of compliance as underscored by the modal "must", the intensifier "such", and the double

Argument	Act / Line	Quote
		outclassing of Sycorax!
	I.ii (~290)	"Sycorax could not again undo; it was mine art..."
	III.iii (~20)	Sebastian: "Now I will believe that there are <u>unicorns</u> ; that in <u>Arabia</u> there is one tree, the <u>phoenix</u> ' throne..." <ul style="list-style-type: none"> • So magnificent is Prospero's banquet that it can only be understood via comparison to mythical creatures and exotic lands far outside the realm of ordinary human experience!
	III.iii (~90)	"My <u>high charms</u> work, and these mine enemies are <u>all knit up</u> in their distractions: they now are <u>in my power</u> ; and <u>in these fits</u> I leave them" <ul style="list-style-type: none"> • Metaphor of being 'knit' or bound up, and their mental agitation and disorientation of a 'fit'
	IV.i (~125)	"Let me live here ever; so rare a wonder'd father and a wife makes this place Paradise." <ul style="list-style-type: none"> • So awe-inspiring was the masque that Ferdinand wants to stay on this island, and compares it to Eden! <ul style="list-style-type: none"> ◦ Comment on the intensifier "so" and the awe of the epithet "wonder'd"
	V.i (~35)	"Ye elves of hills, brooks, standing lakes, and groves; and ye... you demi-puppets... and you whose pastime is to make midnight mushrooms..." <ul style="list-style-type: none"> • Names each of them using the second-person pronoun, as in a direct invocation • Spans white and black magic!
Prospero as a playwright / director	I.ii / II.i	Ability to hold people in suspense / put people to sleep
	II.i	Foiling Antonio and Sebastian's plot just in time <ul style="list-style-type: none"> • Ariel re-enters right as the conspirators have their swords drawn
	III.i / III.iii	Prospero remains on stage but "invisible" or "at a distance, unseen"
	I.ii (~390)	[in response to Ariel's song]: "Where should this music be? [...] thence I have follow'd it. Or it hath drawn me rather." <ul style="list-style-type: none"> • Ferdinand is led ("drawn") to Miranda by Prospero's dutiful servant!
	I.ii (~410)	Prospero: "The fringed curtains of thine eye

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		advance, and say what thou seest yond." Miranda: "What is't? A spirit?" <ul style="list-style-type: none"> Prospero directs Miranda to notice Ferdinand
Prospero's fatherly love	I.ii (~20)	"I have done nothing but in care of thee — of thee my dear one, thee my daughter" <ul style="list-style-type: none"> Tender anadiplosis, anaphoric repetition of the second-person pronoun, and the affectionate possessive "my"
	I.ii (~25)	Miranda "assists" Prospero in taking off his garment <ul style="list-style-type: none"> An intimate moment!
Prospero as a neglectful Duke	I.ii (~75)	"And to my state grew <u>stranger</u> , being <u>transported</u> and <u>rapt in secret studies</u> ." <ul style="list-style-type: none"> Complete absorption, as if he had left his dukedom for another realm (e.g. rapture)! Studies of magic and the secret arts, but also studies conducted in seclusion.
	I.ii (~90)	"I, thus <u>neglecting worldly ends</u> , <u>all</u> dedicated to <u>closeness</u> and the bettering of my mind with that which, but by being so <u>retired</u> , o'er-prized all popular rate, in my false brother <u>awakened</u> an evil nature" <ul style="list-style-type: none"> Diction of seclusion The use of "awakened" creates a direct causal link between Prospero's neglect and Antonio's plot!
Prospero's pitiful exile	I.ii (~150)	"A <u>rotten carcass</u> of a boat, <u>not rigg'd, nor tackle, sail, nor mast; the very rats</u> instinctively have quit it... To <u>cry to the sea</u> that roar'd to us; <u>to sigh to the winds</u> , whose pity, <u>sighing back again</u> " <ul style="list-style-type: none"> Comparison to a bare skeleton, unfit even for animals as small as a rat... Repetition of the negatives Evokes elemental pity — juxtaposed against the murderous intent of the betrayers...
Prospero as an ostensibly harsh master	I.ii (~290, 295)	"it was a torment to <u>lay upon the damn'd</u> ... if thou more murmur'st, I will rend an oak, and peg thee in his <u>knotty entrails</u> , till thou hast <u>howl'd away twelve winters</u> ." <ul style="list-style-type: none"> Threatens to do what Sycorax did! The extreme torture of confining an airy spirit, as evinced by the "howling" and comparison to hell...

Argument	Act / Line	Quote
	I.ii (~325)	<p>"For this, be sure, to-night thou shalt have <u>cramps</u>, <u>side-stitches</u> that shall pen thy breath up; <u>urchins</u> shall, for that vast of night that they may work, all exercise on thee; thou shalt be pinch'd <u>as thick as honeycomb</u>, each pinch <u>more stinging than bees that made 'em</u>."</p> <ul style="list-style-type: none"> • Similes and metaphors, to underscore the pain Caliban shall be subject to...
	I.ii (~345)	<p>"Here you do sty me in this hard rock, whiles you do keep from me the rest 'o the island."</p> <ul style="list-style-type: none"> • We know Caliban has an intimate knowledge of and love for the island!
	II.ii (~10)	<p>"For <u>every trifle</u> are they set upon me; sometime like <u>apes</u>, that mow and chatter at me, and after bite me; then like <u>hedgehogs</u>, which lie tumbling in my barefoot way, and mount their pricks at my footfall; sometime am I all wound with <u>adders</u>, who with cloven tongues do hiss me into madness."</p> <ul style="list-style-type: none"> • Caliban compares his torture to the suffering inflicted by beasts and animals, and all for trivial mistakes! <ul style="list-style-type: none"> ○ How much do we believe him?
	II.ii (~150)	<p>"A plague upon the tyrant that I serve! I'll bear him no more sticks..."</p>
Prospero's regard for desert, justice and requital	I.ii (~360)	<p>"therefore wast thou <u>deservedly</u> confined into this rock, who hadst <u>deserved</u> more than a prison."</p>
	III.iii (~55)	<p>"You are three men of sin, whom Destiny – that hath to instrument this lower world and what is in't"</p> <ul style="list-style-type: none"> • Second-person address and reference to fate gives this speech a sense of supernatural or divine judgment!
	III.iii (~75)	<p>"... for which foul deed <u>the powers</u>, <u>delaying</u>, <u>not forgetting</u>, have incensed the seas and shores, yea, all the creatures, against your peace."</p> <ul style="list-style-type: none"> • A sense of eventual requital / just punishment
	IV.i (~5)	<p>"If I have too austerely <u>punish'd</u> you, your <u>compensation</u> makes <u>amends</u>, for I have given you here a third of mine own life"</p> <ul style="list-style-type: none"> • Diction of requital / reward!

Argument	Act / Line	Quote
	V.i (~170)	<p>"My dukedom since you have given me again, I will <u>requite</u> you with <u>as good</u> a thing; at least bring forth a wonder, to content ye <u>as much as</u> me my dukedom"</p> <ul style="list-style-type: none"> Diction of justice and reciprocation!
Prospero's humanity and mercy as a master	I.ii (~295)	Ariel: "Pardon, master..." Prospero: "Do so; and after two days I will <u>discharge</u> thee."
	I.ii (~255)	<p>"tread the ooze of the salt deep, to run upon the sharp wind of the north, to do me business in the veins o' the earth when it is baked with frost."</p> <ul style="list-style-type: none"> In performing Prospero's bidding, Ariel is free to roam to the bottom of the ocean, the poles of the globe, and the depths of the soil
	V.i (~315)	<p>"My Ariel, chick, that is thy charge: then <u>to the elements be free</u>, and <u>fare thou well!</u>"</p> <ul style="list-style-type: none"> Frees Ariel, and makes good on his promise!
Prospero's newfound sense of prudence and prescience	II.i (~290)	<p>"My master through his art foresees the danger..."</p> <ul style="list-style-type: none"> Ariel's entry right at the moment of the regicide, to foil the conspirators' plot... Prior use of magic for private pursuits — now used for a protective purpose Prescience and diligence of "foresees"
Prospero's (and Miranda's) civilising influence over Caliban	I.ii (~355)	"Thou didst not, <u>savage</u> , know thine own meaning, but wouldst <u>gabble</u> like a <u>thing most brutish</u> , I <u>endowed</u> thy <u>purposes</u> with words that made them known."
	I.ii (~335)	<p>"When thou camest first, thou strokedst me and <u>madest much of me</u>, wouldst give me water with berries in't, and teach me how to <u>name</u> the bigger <u>light</u>, and how the less, that burn by day and night"</p> <ul style="list-style-type: none"> Light as a metaphor for learning: reminiscent of en-light-enment? The importance of language and nomenclature: "name" The 'constitutive' influence that Prospero had on Caliban — he almost created who Caliban is today!
Prospero's restraint and care in his use of magic, for a larger educative purpose	I.ii (~15)	<p>"There's no harm done... no harm"</p> <ul style="list-style-type: none"> Repetition
	I.ii (~30)	"I have with such provision in mine art <u>so</u> safely

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		order'd, that there is <u>no</u> soul, <u>no</u> , <u>not</u> so much perdition as <u>an hair betid</u> "
	II.i (~65)	"Methinks our garments are now as fresh as when we put them on first in Afric"
	III.iii (~80)	"Whose wraths to guard you from... is <u>nothing</u> but <u>heart's sorrow</u> , and a <u>clear life</u> ensuing." <ul style="list-style-type: none"> Framed in the negative, to emphasise what little is demanded — merely remorse and a promise to do better.
	IV.i (~190)	"A <u>devil</u> , a born <u>devil</u> , on whose <u>nature nurture</u> can never stick; on whom my pains, humanely taken, <u>all</u> , <u>all</u> <u>lost</u> , quite <u>lost</u> " <ul style="list-style-type: none"> Diacope, twice! Juxtaposition of nature and nurture Epizeuxis and absolute: "all"
	V.i (~30)	"they being <u>penitent</u> , the <u>sole</u> drift of my purpose doth extend <u>not a frown further</u> ." <ul style="list-style-type: none"> Singular project, which once achieved, is immediately ceased
Prospero's choice of virtue over vengeance	V.i (~20)	"And mine <u>shall</u> . Hast thou, which art but air, a touch, a feeling of their afflictions, and shall not myself, one of their kind, that relish all as sharply, passion as they, be kindlier moved than thou art?" <ul style="list-style-type: none"> A firm modal "shall" Rhetorical question, that affirms their common humanity.
	V.i (~25)	"Though with their high wrongs I am <u>struck to the quick</u> , yet with my <u>nobler reason</u> 'gainst my fury do I take part: the <u>rarer</u> action is in virtue than in vengeance" <ul style="list-style-type: none"> The violent force of being "struck", and the deep pain inflicted upon his most central and sensitive flesh The presence of reason suggests this is an active choice! "Rarer", as both more uncommon, and more rarefied and virtuous.
	V.i (~75)	"Flesh and blood, you, brother mine, that entertain'd ambition, expell'd remorse and nature; who, with Sebastian,— whose inward pinches therefore are most strong,— would here have kill'd your king; I do forgive thee" <ul style="list-style-type: none"> Prospero's anger is emphasised by the refusal to call Antonio by name, the reminder of their fraternal relationship, and the list of his offences But all this culminates in a reversal of expectations, as Prospero forgives him —

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		an active choice of virtue and mercy over vengeance!
	V.i (~130)	<p>"For you, most wicked sir, whom to call brother Would even infect my mouth, I do forgive thy ranked fault – all of them"</p> <ul style="list-style-type: none"> • Superlative, and a reminder of the relationship that marks Antonio's great betrayal • Yet an offer of forgiveness, balanced by another superlative and absolute.
	V.i (~200)	<p>"Let us not burthen our remembrances with a heaviness that's gone."</p> <ul style="list-style-type: none"> • Prospero lets bygones be bygones...
Prospero's renunciation of magic	VI.i (~50)	<p>"But <u>this</u> rough magic I here abjure... I'll break my staff... I'll drown my book."</p> <ul style="list-style-type: none"> • We've just heard him recount all the power he wields... a sense of formal solemnity is offered by the "here" • Powerful visual symbols of his power, destroyed.
Prospero's willingness to take responsibility for Caliban, give second chances and continue his educative project	IV.i (~190)	<p>"A <u>devil</u>, a born <u>devil</u>, on whose <u>nature nurture</u> can never stick; on whom my pains, humanely taken, <u>all</u>, <u>all</u> <u>lost</u>, quite <u>lost</u>"</p> <ul style="list-style-type: none"> • Diacope, twice! • Juxtaposition of nature and nurture • Epizeuxis and absolute: "all"
	V.i (~275)	<p>"this thing of darkness I <u>acknowledge mine</u>."</p> <ul style="list-style-type: none"> • Frank admission, coupled with the possessive
	V.i (~290)	<p>"Go, sirrah, <u>to my cell</u>; take with you your companions; as <u>you look to have my pardon</u>, trim it handsomely."</p> <ul style="list-style-type: none"> • The cell is rich with significance, since he was banished from the cell after his attempt to violate Miranda! • The prospect of "pardon" is not beyond Caliban's reach, it seems!
Prospero's recognition of the limits of his magic	I.ii (~180)	"I find my zenith doth depend upon a <u>most auspicious star</u> , whose influence if now I court not, but omit, my fortunes will ever after droop."
	I.ii (~160)	Miranda: "How came we ashore?" Prospero: "By providence <u>divine</u> ."
	IV.i (~140)	<p>PROSPERO starts <u>suddenly</u>, and speaks; after which, to a <u>strange, hollow, and confused noise</u>, they <u>heavily</u> vanish. Prospero: [Aside] "I had <u>forgot</u> that foul</p>

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		<p>conspiracy..."</p> <ul style="list-style-type: none"> • The perfect vision of the masque is brought to an abrupt and clumsy end, because human reality intrudes... • Prospero "forgets" too!
Prospero's recognition of his human mortality / limitations	IV.i (~155)	<p>"And, like the <u>baseless fabric</u> of this vision, <u>the cloud-capp'd towers, the gorgeous palaces, the solemn temples, the great globe itself</u>, yea, <u>all</u> which it inherit, shall <u>dissolve</u>, and, like this <u>insubstantial pageant</u> faded, leave not a rack behind. We are such <u>stuff</u> as <u>dreams</u> are made on; and our <u>little life</u> is rounded with a sleep.</p> <ul style="list-style-type: none"> • Comparison to the transient spectacle of the masque • Incremental listing of the grandeur of the material world, culminating in the alliteratively emphasised "great globe" and the absolute "all" • Amorphousness emphasised by the vague "stuff", and the comparison to a "dream" • Diminutive "little", and the fleeting liquid alliteration audibly enacting the flight of time
	V.i (~310)	<p>"And thence <u>retire</u> me to my Milan, where every <u>third thought shall be my grave</u>."</p> <ul style="list-style-type: none"> • Hyperbole, and the play on the dual meaning of "retire" (to withdraw, and to cease work)!
	IV.i (~140)	<p>PROSPERO starts <u>suddenly</u>, and speaks; after which, to a <u>strange, hollow, and confused noise</u>, they <u>heavily</u> vanish. Prospero: [Aside] "I had <u>forgot</u> that foul conspiracy..."</p> <ul style="list-style-type: none"> • The perfect vision of the masque is brought to an abrupt and clumsy end, because human reality intrudes... • Prospero "forgets" too!
Prospero's deep vexation at his mortality	V.i (~310)	<p>"And thence <u>retire</u> me to my Milan, where every <u>third thought shall be my grave</u>."</p> <ul style="list-style-type: none"> • Hyperbole, and the play on the dual meaning of "retire" (to withdraw, and to cease work)!
	IV.i (~160)	<p>"Sir, I am vex'd; bear with my weakness; my old brain is troubled: be not disturb'd with my infirmity... a turn or two I'll walk, to still my <u>beating mind</u>."</p> <ul style="list-style-type: none"> • Frank admission of being "vex'd", a hyperbolic depiction of a "beating mind", with repeated references to the physical/mental fragility of old age...

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	IV.i (~145)	<p>"Never till this day saw I him touch'd with anger so distemper'd."</p> <ul style="list-style-type: none"> Syntactic inversion, for emphasis of the absolute "never" — this is out of the ordinary... Intensifier "so"
Prospero's metatheatrical alignment with Shakespeare, and the audience	IV.i (~155)	<p>"the great <u>globe</u> itself... shall dissolve"</p> <ul style="list-style-type: none"> The Globe theatre, in which Shakespeare's plays are staged! Shakespeare metatheatrically refers to his own play as a spectacle...
	Epi. (~10)	<p>"But release me from my bands with the help of <u>your</u> good <u>hands</u>... or else my <u>project</u> fails, which was to <u>please</u>."</p> <ul style="list-style-type: none"> Second-person addressing of the audience directly, a recognition of the theatrical "project" and purpose to "please", and a direct imploring for applause Line between Prospero and the actor and the playwright is blurred, as the fourth wall of the theatre is broken
	Epi. (~20)	<p>"As <u>you</u> from crimes would <u>pardon'd</u> be, let your <u>indulgence</u> set <u>me</u> free."</p> <ul style="list-style-type: none"> An almost chiasmic structure connects Prospero and the audience, and reinforces our common need for mercy and forgiveness
Ariel		
Ariel as subject to Prospero's command	I.ii (~500)	Prospero: "exactly do all points of my command." Ariel: "To the syllable."
	I.ii (~195)	Prospero: "Hast thou, spirit, perform'd to point the tempest that I bade thee?" Ariel: "To every article."
	II.i (~290)	<p>"My master through his art foresees the danger... and sends me forth,— for else his project dies..."</p> <ul style="list-style-type: none"> Ariel serves his master's 'project', and is sent by him
Ariel as Prospero's eyes and ears	III.ii (~110)	"Enter Ariel, invisible" " <u>This I will tell</u> my master."
	IV.i (~165)	"Ay, my <u>commander</u> : when I presented Ceres, I thought to have <u>told thee of it</u> "
Ariel's grumblings for liberty	I.ii (~240)	<p>"Is there more toil? Since thou dost give me pains, let me remember thee what thou hast promised, which is not yet perform'd me... my liberty."</p> <ul style="list-style-type: none"> A hint of sourness in the rhetorical

Argument	Act / Line	Quote
		question, a begrudging complaint about his “pains”, and an unhappy grumbling of an unfulfilled promise
	I.ii (~250)	<p>“I prithee, remember I have done thee worthy service; told thee no lies, made thee no mistakings, served without or grudge or grumblings”</p> <ul style="list-style-type: none"> • A forceful imperative, and a list of his contributions!
Ariel as a willing servant	I.ii (~190)	<p>“All <u>hail</u>, <u>great master</u>! <u>Grave sir</u>, <u>hail</u>!”</p> <ul style="list-style-type: none"> • Reverential address
	IV.i (~35)	Prospero: “What, Ariel! my industrious servant, Ariel!” Ariel: “What would my potent master? here I am.”
	I.ii (~500)	Prospero: “exactly do all points of my command.” Ariel: “To the syllable.”
	I.ii (~195)	Prospero: “Hast thou, spirit, perform’d to point the tempest that I bade thee?” Ariel: “To every article.”
	IV.i (~45)	<p>“Before you can say ‘come’ and ‘go,’ and breathe twice and cry ‘so, <u>so</u>,’ each one, tripping on his <u>toe</u>, will be here with mop and <u>mow</u>.”</p> <ul style="list-style-type: none"> • Ariel’s enthusiastic declarations of how quickly he will perform Prospero’s bidding, with a sense of innocence created by the rhyming lines reminiscent of a nursery rhyme
Ariel’s elemental, airy quality	I.ii (~190)	<p>“Be ’t to <u>fly</u>, to <u>swim</u>, to <u>dive</u> into the <u>fire</u>, to <u>ride</u> on the curled <u>clouds</u>, to thy strong bidding task Ariel and <u>all his quality</u>.”</p> <ul style="list-style-type: none"> • Abundant elemental references: to their air in flight, to the water in swimming, and to “fire”
	I.ii (~200)	<p>“Sometime I’d <u>divide</u> and <u>burn</u> in many places... Jove’s <u>lightnings</u>, the precursors o’ th’ dreadful <u>thunder</u>-claps... the fire and cracks of sulphurous roaring the <u>most mighty Neptune seem to besiege</u>, and make his <u>bold waves tremble</u>...”</p> <ul style="list-style-type: none"> • Ariel <i>himself</i> burns! He is elemental! • Consider the images of fire, lightning, thunder, and the roaring seas — Ariel (and Prospero) seem to have mastery over nature and the elements.
	V.i (~90)	<p>“Where the bee sucks, there suck I: in a cowslip’s bell I lie...”</p> <ul style="list-style-type: none"> • Ariel sings a song that a nymph might sing, recalling the pastoral tradition —

Argument	Act / Line	Quote
		seems to be resuming his own identity.
Ariel's lyrical refinement	I.ii (~400)	<p>"Full fathom five thy father lies; of his bones are <u>coral</u> made; those are <u>pearls</u> that were his eyes: nothing of him that doth fade"</p> <ul style="list-style-type: none"> Alliterative beauty in the first line, perfect rhymes, and use of metaphors and conceits to euphemise death
Ariel's close relationship with Prospero	IV.i (~45)	<p>Ariel: "Before you can say 'come' and '<u>go</u>,' and breathe twice and cry 'so, <u>so</u>,' each one, tripping on his <u>toe</u>, will be here with mop and <u>mow</u>. <u>Do you love me</u>, master? <u>No</u>?" Prospero: "<u>Dearly</u> my <u>delicate</u> Ariel."</p> <ul style="list-style-type: none"> Ariel's enthusiastic declarations of how quickly he will perform Prospero's bidding, with a sense of innocence created by the rhyming lines reminiscent of a nursery rhyme Tender, teasing banter, with an affectionate call-and-response pair! Affectionate epithets
	V.i (~90)	<p>"<i>ARIEL sings and helps to attire him.</i>" Prospero: "Why, that's my dainty Ariel! I shall miss thee..."</p> <ul style="list-style-type: none"> A tender moment, with a tender possessive and epithet! Parallel to Miranda's attiring Prospero in I.ii
Ariel's unusual insight into human compassion	V.i (~15)	<p>"Your charm so strongly works 'em, that if you now beheld them, your affections <u>would</u> become tender... Mine <u>would</u>, sir, <u>were</u> I human."</p> <ul style="list-style-type: none"> The conditional makes clear that Ariel cannot feel such compassion, but he understands that compassion would be elicited by such a piteous spectacle! Shows the depth of their suffering, and Ariel's perceptiveness.
Caliban		
Caliban's claims to ownership of the isle	III.ii (~40, 45)	<p>"I am subject to a <u>tyrant</u>, a <u>sorcerer</u>, that by his cunning hath <u>cheated</u> me of the island... <u>from me</u> he got it"</p> <ul style="list-style-type: none"> Syntactic inversion, to emphasise Caliban's original ownership! Accusatory diction
Caliban's bestial nature	I.ii (~280)	<p>"The son she did <u>litter</u> here, a freckled <u>whelp</u>, hag-born, not honoured with a <u>human shape</u>"</p> <ul style="list-style-type: none"> Animalistic, bestial diction...
	I.ii (~315, 320)	<p>"Thou earth, thou! [...] Thou tortoise! [...] Thou poisonous slave!"</p> <ul style="list-style-type: none"> Dehumanising address!

Argument	Act / Line	Quote
Caliban's debased nature as reflected in his appearance	IV.i (~190)	"And as with age his body uglier grows, so his mind cankers."
	I.ii (~310)	Miranda: "'Tis a villain, sir, I do not love to look on."
Caliban's unwilling servitude	II.ii (~1)	<p>"Enter CALIBAN with a burden of wood. All the infections that the sun sucks up from bogs, fens, flats, on Prosper fall, and make him by inch-meal a disease!"</p> <ul style="list-style-type: none"> • Cursing, using pestilential diction! <p>Compare to Ferdinand's noble response to "wooden slavery"</p>
Caliban's ungrateful rejection of Prospero's care / civilising influence	I.ii (~365)	<p>"You taught me language; and my profit on't is, I know how to <u>curse</u>. <u>The red plague rid you for learning me</u> your language!"</p> <ul style="list-style-type: none"> • Caliban says he learnt how to curse, and demonstrates that to us in the moment — Prospero's civilising influence of language, all lost to Caliban who can only use it to perform the debased act of cursing!
	I.ii (~345)	<p>"I have used thee, Filth as thou art, with <u>human</u> care; and lodged thee in <u>mine own cell</u>, till thou didst seek to violate the honour of my child."</p> <ul style="list-style-type: none"> • Qualifier of "human" reminds us that Caliban is bestial, and does not deserve that human care • Reflexive "own" for emphasis • What a betrayal!
Caliban's ostensible incorrigibility	I.ii (~360)	<p>"But thy vile <u>race</u>, though thou didst learn, had that in't which good <u>natures</u> could not abide to be with"</p> <ul style="list-style-type: none"> • Nature vs nurture
	I.ii (~345)	"Whom <u>stripes</u> may move, not kindness!"
	I.ii (~355)	<p>"any print of goodness wilt not take, being capable of all ill"</p> <ul style="list-style-type: none"> • Not even the appearance of goodness! • Absolutes.
	IV.i (~190)	<p>"A <u>devil</u>, a born <u>devil</u>, on whose <u>nature nurture</u> can never stick; on whom my pains, humanely taken, <u>all, all lost</u>, quite <u>lost</u>"</p> <ul style="list-style-type: none"> • Diacope, twice! • Juxtaposition of nature and nurture • Epizeuxis and absolute: "all"
	I.ii (~350)	" <u>O ho, O ho!</u> Would't have been done! Thou didst prevent me; I had <u>peopled else this isle with Calibans</u> "

Argument	Act / Line	Quote
		<ul style="list-style-type: none"> Gleeful recollections Hyperbole
Caliban's bloodthirsty plot for revenge	III.ii (~85)	<p>"Thou mayst <u>brain</u> him... or with a <u>log</u> <u>batter</u> his skull, or <u>paunch</u> him with a <u>stake</u>, or <u>cut</u> his wezand with thy <u>knife</u>"</p> <ul style="list-style-type: none"> Diction of violence: vicious verbs, deadly weapons
Caliban's limited imagination of freedom	II.ii (~170)	<p>"No more dams I'll make for fish; nor fetch in firing at requiring; nor scrape trencher, nor wash dish; 'Ban, 'Ban, Calaliban has a new master"</p> <ul style="list-style-type: none"> Focus is exclusively on his menial labour, and his freedom from these tasks! Consider the use of negatives — his view is defined solely against his present experience. No higher aspirations than a lack of physical servitude and punishment Harsh plosives aurally reflect his crude nature
Caliban's capacity for wonder, devotion and service	III.ii (~130)	<p>"Be not afeard — the isle is full of noises, sounds, and sweet airs, that give delight and hurt not"</p> <ul style="list-style-type: none"> Music — a subtle, ethereal and rarefied art! <ul style="list-style-type: none"> Consider how Stephano and Trinculo react with fear, crying for "forgiveness" and "mercy" Speaks in refined verse, as opposed to the court servants
	I.ii (~340)	<p>"<u>F</u>resh springs, <u>b</u>rine <u>p</u>its, <u>b</u>arren <u>p</u>lace and <u>f</u>ertile..."</p> <ul style="list-style-type: none"> Alliterative balance of the line is skilfully achieved, with mellifluous fricatives for the beautiful and sharp plosives for the ugly connected in a chiasitic structure In this way, Caliban intimately appreciates "all the qualities o' th' isle", good and bad: his affinity for nature!
	II.ii (~100)	<p>"These be fine things, an if they be not <u>sprites</u>. That's a brave <u>god</u>, and bears <u>celestial</u> liquor: I will kneel to him."</p> <ul style="list-style-type: none"> Much like Miranda's response to Ferdinand! He compares these court servants to the divine, and attributes alcohol to the celestial realm <ul style="list-style-type: none"> Of course, this is ironic, and pretty naive — but he is innocent in this respect. He is not only capable of wonder, but also genuine devotion and service — he kneels.
	II.ii (~135)	<p>"<u>I'll show thee</u> the best springs; <u>I'll pluck thee</u> berries; <u>I'll fish for thee</u>, and <u>get</u> thee wood</p>

Argument	Act / Line	Quote
		<p>enough... [I'll] follow thee, thou <u>wondrous</u> man."</p> <ul style="list-style-type: none"> Caliban anaphorically lists acts of service... genuine devotion, out of a capacity for wonder.
Caliban's capacity to see beyond appearances	III.ii (~85)	<p>"Having first seized his books... Remember first to possess his books; for without them he's but a sot, as I am, nor hath not one spirit to command... Burn but his books."</p> <ul style="list-style-type: none"> Correctly recognises and repeatedly mentions the books as the seat of Prospero's magical powers!
	IV.i (~225, 230)	<p>"Let it alone, thou fool; it is but trash... what do you mean to dote thus on such luggage?"</p> <ul style="list-style-type: none"> Recognises the clothes as worthless trumpery, and urges the rest to secure the power first!
Caliban's punishment for his plot	IV.i (~255)	<p>"Go charge my goblins that they <u>grind their joints</u> with dry convulsions; <u>shorten up their sinews</u> with aged cramps; and <u>more pinch-spotted</u> make them then pard or cat o' mountain."</p> <ul style="list-style-type: none"> A spectacle is staged: hunted by hounds, with lots of slapstick humour! Intense physical pain: grinding joints, shortened sinews Hyperbolic comparison to a leopard!
Caliban's capacity for learning	V.i (~295)	<p>"Ay, that I will; and I'll be wise hereafter and seek for grace. What a <u>thrice-double ass</u> was I, to take this <u>drunkard</u> for a <u>god</u>, and <u>worship</u> this <u>dull fool</u>!"</p> <ul style="list-style-type: none"> Willing service to Prospero. Emphasised by the chiasmic structure, Caliban's newfound recognition of Stephano's true nature Caliban's emphatic self-condemnation!
	V.i (~260)	<p>"How fine my master is! I am afraid he will chastise me."</p> <ul style="list-style-type: none"> Exclamation, and capacity for awe at this ducal version of Prospero. Recognition of his wrongdoing.
Alonso		
Alonso's self-serving betrayal of Prospero	I.ii (~120)	<p>"This King of Naples, being an <u>enemy</u> to me <u>inveterate</u>... should presently <u>extirpate</u> me and mine out of the dukedom"</p> <ul style="list-style-type: none"> Extreme diction of "enemy" and "inveterate", coupled with the contemptuous determiner "this" Repetition of the pronoun in two forms ("me" and "mine") emphasises the scale of

Argument	Act / Line	Quote
		Alonso's betrayal
Alonso's bereft inability to take command	II.i (~100)	<p>"<u>Would I had never married my daughter there!</u> for, coming thence, <u>my son is lost</u> and, in my rate, she too, who is so far from Italy removed I <u>ne'er again shall see her.</u>"</p> <ul style="list-style-type: none"> Focus on his private loss, rather than his public role as King Absolute diction, exclamations
	II.i (~135)	<p>"It is foul weather in us <u>all</u>, good sir, when you are cloudy"</p> <ul style="list-style-type: none"> Weather/tempest metaphor
Alonso's capacity for regret and repentance	III.iii (~100)	<p>"Methought <u>the billows</u> spoke and told me of it; <u>the winds</u> did sing it to me, and <u>the thunder, that deep and dreadful organ-pipe,</u> pronounced... it did bass my <u>trespass</u>. <u>Therefore</u> my son i' th' ooze is bedded; and I'll seek him deeper than e'er plummet sounded, and with him there lie mudded."</p> <ul style="list-style-type: none"> Repeatedly attributes this pronouncement / judgement to divine, elemental forces (as opposed to Antonio and Sebastian, who attribute it to the devil!) A frank recognition of his "trespass", and a clear admission of responsibility ("therefore") Hyperbolic wish to join his son in death a reflection of his profound guilt
	V.i (~120)	<p>"Thy dukedom I resign and do entreat thou pardon me my wrongs."</p> <ul style="list-style-type: none"> He does this of his own accord, sans demand!
Antonio and Sebastian		
	III.iii (~35)	<p>"Some of you there present are worse than devils."</p> <ul style="list-style-type: none"> Devils are the very instantiation of evil! Hyperbolic comparison reveals extent of moral bankruptcy...
Antonio and Sebastian's outward nobility	<i>Consider their garments: they are dressed in noblemen's clothes!</i>	
	II.i (~185)	<p>Sebastian: "Please you, sir, do not omit the heavy offer of [sleep]: it seldom visits sorrow; when it doth, it is a comforter." Antonio: "We two, my lord, will guard your person while you take your rest, and watch your safety."</p> <ul style="list-style-type: none"> Respectful terms of address ("sir", "lord") Promises to protect the court party, encourages them to rest... Speaking the proper, courtly words

Argument	Act / Line	Quote
Antonio and Sebastian's vulgar crassness	I.i (~35)	Sebastian: "A pox o' your throat, you bawling, blasphemous, incharitable dog!" Antonio: "Hang, cur! hang, you whoreson, insolent noise-maker." <ul style="list-style-type: none"> Dehumanising insults, curses...
Antonio and Sebastian's spiteful mockery of the courtiers	II.i (~40)	Adrian: "subtle, tender and delicate temperance" Antonio: "Temperance was a delicate wench" <ul style="list-style-type: none"> Perverted for the purposes of a bawdy sex joke, with "temperance" turned into the name of a sexual conquest ("wench"), and "delicate" turned into a pun on the way the girl was a "delicacy" Stichomythic quality of the lines draws emphasis to Antonio's appropriation of his exact words ("delicate", "temperance") and the two characters as foils
	II.i (~45)	Adrian: "air breathes upon us here most sweetly" Sebastian: "As if it had lungs, and rotten ones", Antonio: "perfumed by a fen" <ul style="list-style-type: none"> Sebastian and Antonio corrupt this pleasant, unspoilt description: the air is called "rotten" and attributed to a boggy breeding ground for disease ("fen")
	II.i (~45)	Gonzalo: "Here is every thing advantageous to life." Antonio: "True; save means to live" <ul style="list-style-type: none"> Gonzalo's absolute is met with a sarcastic affirmation ("true") before Antonio appropriates his diction to mock him
	II.i (~50)	Gonzalo: "How lush and lusty the grass looks! How green!" Antonio: "The ground indeed is tawny" <ul style="list-style-type: none"> Gonzalo's sanguine epithets and genuine excitement in the exclamations is rebutted, with the ground described as an unpleasant shade of "tawny" Sardonic use of "indeed"
Antonio and Sebastian's spiteful mockery of the king	I.i (~60)	Antonio: "Let's all sink with the king." Sebastian: "Let's take leave of him." <ul style="list-style-type: none"> Cynical, hopeless disgust, and selfish renunciation of responsibility by Sebastian!
	II.i (~70)	Sebastian: "Twas a sweet marriage, and we prosper well in our return." <ul style="list-style-type: none"> Dripping with sarcasm!
	II.i (~120, 125)	Sebastian: "Sir, you may <u>thank</u> yourself for this great loss... the fault's your <u>own</u> " <ul style="list-style-type: none"> Mocking sarcasm, and the reflexive for emphasis to rub salt into the wound

Argument	Act / Line	Quote
	II.i (~130)	<p>"My lord Sebastian, <u>the truth you speak doth lack some gentleness</u> and time to speak it in: <u>you rub the sore, when you should bring the plaster.</u>"</p> <ul style="list-style-type: none"> Chiding Sebastian for rubbing salt! Direct and frank.
Antonio's perfidious betrayal of Prospero and Milan	I.ii (~65)	<p>"My <u>brother</u>, and thy <u>uncle</u>, call'd Antonio,— I pray thee, mark me,—that a brother should be <u>so perfidious</u>!—he whom, next thyself, of all the world I loved, and <u>to him</u> put the manage of my state"</p> <ul style="list-style-type: none"> Repeated mention of their familial ties, Prospero's deep love for and trust in him <ul style="list-style-type: none"> Syntactic inversion! Accusatory diction, emphasised by the agitated exclamation and intensifier "so" Prospero's repeated appeals for Miranda to listen to him is a reflection of how deeply incensed he is, and also draws the audience's attention repeatedly to the magnitude of this betrayal!
		<p>"My trust, like a good parent, did beget of him a falsehood in its contrary, as great as my trust was"</p> <ul style="list-style-type: none"> That repayal of trust with its exact opposite — perfidy! Diction of balance, exchange — undermined by the contrastive "contrary"
	I.ii (~20)	<p>"Prospero, master of a full poor cell"</p> <ul style="list-style-type: none"> The grand self-stylising as a "master" is bathetically undermined by a description of his kingdom: a "poor cell" This piteous state that Prospero is now in represents the magnitude of Antonio's betrayal
	I.ii (~85)	<p>"he was the ivy which had hid my princely trunk, and suck'd my verdure out on't... out o' the substitution and executing th'outward face of royalty"</p> <ul style="list-style-type: none"> Compared to a parasite that had taken on the appearance of power at Prospero's expense Betrayal of the body politic, as he has usurped the foundation ("trunk") on which Milan depends
	I.ii (~115)	<p>"wi' the King of Naples to give him annual tribute, do him homage, subject his <u>coronet</u> to his <u>crown</u>, and <u>bend</u> the dukedom, yet <u>unbow'd</u>—<u>alas, poor Milan!</u>— to most ignoble <u>stooping</u>."</p> <ul style="list-style-type: none"> Prospero repeats this idea of leaving Milan subject to Naples four times, and it is emphasised finally by Prospero's

Argument	Act / Line	Quote
		<p>parenthetical lament “alas, poor Milan!”</p> <ul style="list-style-type: none"> Beautifully encapsulated in the visual difference between a lesser coronet and as grander crown, as well as the symbolic image of bending, bowing and stooping.
	I.ii (~150)	<p>“A <u>rotten carcass</u> of a boat, <u>not rigg’d, nor tackle, sail, nor mast</u>; the <u>very rats</u> instinctively have quit it... To <u>cry to the sea</u> that roar’d to us; <u>to sigh to the winds</u>, whose pity, <u>sighing back again</u>”</p> <ul style="list-style-type: none"> Comparison to a bare skeleton, unfit even for animals as small as a rat... Repetition of the negatives Evokes elemental pity — juxtaposed against the murderous intent of the betrayers...
Antonio and Sebastian’s Machiavellian opportunism	II.i (~195)	<p>“the occasion speaks thee”</p> <ul style="list-style-type: none"> The opportunity becomes the subject that calls to Sebastian! A cunning attempt to naturalise the triple crime.
	II.i (~205, 265)	<p>Sebastian: “surely it is a <u>sleepy</u> language...” Antonio: “Thou let’st thy fortune <u>sleep</u>—die, rather; wink’st whiles thou art <u>waking</u>... what a <u>sleep</u> were this for your advancement!”</p> <ul style="list-style-type: none"> They build on the circumstance of the court party falling asleep, to incorporate elements of meaning, intention and action...
	II.i (~230)	<p>Sebastian: “I have no hope that he’s undrown’d.” Antonio: “O, out of that ‘no hope’ what great hope have you! no hope that way is another way so high a hope...”</p> <ul style="list-style-type: none"> Transmutation of a hopeless situation into an opportunity for personal advancement: callous, self-seeking and opportunistic!
	II.i (~240)	<p>“A space whose every cubit seems to cry out, ‘How shall that Claribel measure us back to Naples?’”</p> <ul style="list-style-type: none"> A rhetorical question, which once again is attributed to an <i>opportunity</i> or <i>situation</i>! In a parallel to Antonio’s usurpation of Prospero’s dukedom, Antonio urges Sebastian to capitalise on a distant heir / ruler...
Antonio’s (and Sebastian’s) manipulation of power structures	I.ii (~80)	<p>“Being once perfected how to grant suits... <u>new created</u> the <u>creatures</u> that were mine, I say, or <u>changed ’em</u>, or else <u>new form’d ’em</u>... set all hearts i’ the state to what <u>tune pleased his ear</u>”</p> <ul style="list-style-type: none"> Repetition of Antonio’s active manipulation and alteration, emphasised by ‘creature’ / creation

Argument	Act / Line	Quote
		<ul style="list-style-type: none"> Musical metaphor: he sets the tune!
	II.i (~280)	<p>"They'll take suggestion <u>as a cat laps milk; they'll tell the clock</u> to any business that <u>we say befits the hour.</u>"</p> <ul style="list-style-type: none"> Two comparisons made here: the courtiers to a naive cat lured by food, and a clock dutifully chiming in agreement.
Antonio's assumption of performative, outward power	I.ii (~85)	<p>"he was the ivy which had hid my princely trunk, and suck'd my verdure out on't... out o' the substitution and executing th'outward face of royalty"</p> <ul style="list-style-type: none"> Antonio has taken on a ducal <i>appearance</i> (ivy, "face") via a fraudulent, false substitution!
	II.i (~265)	<p>"look how well my <u>garments</u> sit upon me; much feater than before"</p> <ul style="list-style-type: none"> Measures his suitability by the appearance of it!
Sebastian's rejection of civilising structures	II.i (~215)	<p>"To ebb <u>hereditary</u> sloth instructs me"</p> <ul style="list-style-type: none"> Patrilineal inheritance considered merely an obstacle to his personal advancement rather than a civilising structure that preserves order
Antonio's brutality and violence	II.i (~275)	<p>"Here lies your brother [...] Whom I, <u>with this obedient steel, three inches of it, can lay to bed for ever;</u> whiles you, doing thus, <u>to the perpetual wink</u> for aye..."</p> <ul style="list-style-type: none"> Juxtaposition of outrageous violence with the peaceful image of sleep, so easily euphemised by Antonio!
Antonio and Sebastian's unrepentant nature	II.i (~270)	<p>"if [conscience] 'twere a <u>kibe</u>, 'twould put me to my slipper: but I feel not this deity in my bosom: twenty consciences, that stand 'twixt me and Milan, candied be they, and melt, ere they molest!"</p> <ul style="list-style-type: none"> Conscience reduced to the mere inconvenience of a blister, and a preserved foodstuff to be melted away!
	II.i (~275)	<p>"Here lies your brother [...] Whom I, <u>with this obedient steel, three inches of it, can lay to bed for ever;</u> whiles you, doing thus, <u>to the perpetual wink</u> for aye..."</p> <ul style="list-style-type: none"> Juxtaposition of outrageous violence with the peaceful image of sleep, so easily euphemised by Antonio!
	III.iii (~100)	<p>Sebastian: "But one fiend at a time, I'll fight their legions o'er." Antonio: "I'll be thy second."</p> <ul style="list-style-type: none"> Even when confronted with their sins,

Argument	Act / Line	Quote
		<p>their response is not remorse but rather a pledge to fight...</p> <ul style="list-style-type: none"> Unlike Alonso, who attributes the judgement to the divine, they think it comes from 'fiends'...
	V.i (~135)	<p>Prospero: "and <u>require</u> my dukedom of thee, which <u>perforce</u> I know thou must restore"</p> <ul style="list-style-type: none"> Unlike Alonso which admits his mistake and voluntarily resigns his dukedom, Prospero has to (triply) demand it from him and outline the obligation he has to return it!
Antonio and Sebastian's mercenary reactions to Caliban	V.i (~265)	<p>Sebastian: "Will <u>money</u> buy 'em?" Antonio: "One of them is a plain fish, and, no doubt, <u>marketable</u>."</p>
Adrian, Francisco and Gonzalo		
Adrian and Gonzalo's optimism, or attempts to cheer up the king	II.i (~40)	<p>Adrian: "It must needs be of <u>subtle, tender and delicate temperance</u>... the air breathes upon us <u>most sweetly</u>"</p> <ul style="list-style-type: none"> Superlative and sanguine diction
	II.i (~50)	<p>Gonzalo: "Here is <u>every</u> thing advantageous to life... How <u>lush</u> and <u>lusty</u> the grass looks! how green!"</p> <ul style="list-style-type: none"> Absolute, exclamations, and sanguine epithets Mellifluous liquid alliteration
	II.ii (~110)	<p>Francisco: "I saw him <u>beat</u> the surges under him, and <u>ride</u> upon their backs; he <u>trod</u> the water, whose enmity he <u>flung</u> aside, and <u>breasted</u> the surge most swoln that met him; his bold head 'bove the contentious waves he kept, and <u>oared</u> himself with his good arms <u>in lusty stroke</u> to the shore, that o'er his wave-worn basis <u>bowed, as stooping to relieve him</u>"</p> <ul style="list-style-type: none"> Active verbs, as a reflection of his physical prowess The welcoming land even bows in reverence, to acknowledge his authority
Gonzalo's faithful commitment to duty and the king	I.i (~50)	<p>"The king and prince at prayers! Let's assist them, for our case is as theirs."</p> <ul style="list-style-type: none"> Recognises the interdependence of state and king
	II.i (~130)	<p>"My lord Sebastian, <u>the truth you speak doth lack some gentleness</u> and time to speak it in: <u>you rub the sore, when you should bring the plaster</u>."</p> <ul style="list-style-type: none"> Chiding Sebastian for rubbing salt! Direct

Argument	Act / Line	Quote
		and frank.
	II.i (~135)	<p>"It is foul weather in us <u>all</u>, good sir, when you are cloudy"</p> <ul style="list-style-type: none"> Weather/tempest metaphor
Gonzalo's noble compassion for Prospero	I.ii (~165)	<p>"A <u>noble</u> Neapolitan, Gonzalo, out of his <u>charity</u>, who being then appointed master of this design, did give us, with <u>rich garments, linens, stuffs and necessities</u>, which since have steaded much; so, of his <u>gentleness</u>, knowing I loved my <u>books</u>, he furnish'd me from mine own library with volumes that I prize above my dukedom."</p> <ul style="list-style-type: none"> Listing Repeated affirmations of his virtues: "noble", "charitable", "gentle"
Gonzalo's utopia rejects the elements of civilisation	II.i (~145)	<p>"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... no sovereignty"</p> <ul style="list-style-type: none"> Constant negation Rejects trade, law, labour, sovereignty...
Gonzalo's utopia as prelapsarian and Edenic	II.i (~155)	<p>"nature should bring forth, of its own kind, <u>all foison, all abundance</u>, to feed my innocent people."</p> <ul style="list-style-type: none"> Deliberate tautology and repetition of the absolute
Gonzalo's utopia as unrealistic and untenable	II.i (171-72)	"No sovereignty— yet he would be king on't"
	II.i (~160)	<p>"innocent people" vs "whores and knaves"</p> <ul style="list-style-type: none"> Prelapsarian innocence is not possible after the Fall Also consider Antonio and Sebastian's constant interruptions, revealing that disruptive elements will always exist and need to be reined in!
Gonzalo's chiding of the disruptive younger brothers	II.i (~170)	<p>"who are of such sensible and nimble lungs that they always use to laugh at nothing... in this kind of merry fooling [I] am nothing to you"</p> <ul style="list-style-type: none"> A certain courtly wit by catching on "nothing", and an ability to use sarcasm of his own!
	II.i (~130)	<p>"My lord Sebastian, <u>the truth you speak doth lack some gentleness</u> and time to speak it in: <u>you rub the sore, when you should bring the plaster.</u>"</p> <ul style="list-style-type: none"> Chiding Sebastian for rubbing salt! Direct and frank.
Ferdinand and Miranda		

Argument	Act / Line	Quote
Ferdinand's noble nature as reflected in his appearance	I.ii (~410, 420)	"It carries a <u>brave form</u> . But 'tis a <u>spirit</u> ... I might call him a thing <u>divine</u> ; for nothing natural I ever saw so noble."
	I.ii (~455)	<p>"There's nothing ill can dwell in such a temple: if the ill spirit have so fair a house, good things will strive to dwell with't."</p> <ul style="list-style-type: none"> • Blending of Neoplatonic and Christian language • Association of appearance and character
Ferdinand's sophisticated refinement	IV.i (~115)	<p>"This is a <u>most majestic</u> vision, and <u>harmonious</u> charmingly. May I be bold to think these spirits?"</p> <ul style="list-style-type: none"> • Alliteratively emphasised superlative, and a clear appreciation of the visual and musical 'harmony' — a taste for the arts • Recognises the ethereal origins of this song by Prospero's spirits, playing goddesses!
Ferdinand's capacity for wonder	IV.i (~125)	<p>"Let me live here ever; so rare a wonder'd father and a wife makes this place Paradise."</p> <ul style="list-style-type: none"> • So awe-inspiring was the masque that Ferdinand wants to stay on this island, and compares it to Eden! <ul style="list-style-type: none"> ◦ Comment on the intensifier "so" and the awe of the epithet "wonder'd"
Ferdinand's 'epic', heroic escape	II.ii (~110)	<p>"I saw him <u>beat</u> the surges under him, and <u>ride</u> upon their backs; he <u>trod</u> the water, whose enmity he <u>flung</u> aside, and <u>breasted</u> the surge most swollen that met him; his bold head 'bove the contentious waves he kept, and <u>oared</u> himself with his good arms <u>in lusty stroke</u> to the shore, that o'er his wave-worn basis <u>bowed</u>, as <u>stooping to relieve him</u>"</p> <ul style="list-style-type: none"> • Active verbs, as a reflection of his physical prowess • The welcoming land even bows in reverence, to acknowledge his authority
Ferdinand's sense of duty	I.ii (~435)	<p>"Myself am <u>Naples</u>... I'll make you the queen of <u>Naples</u>"</p> <ul style="list-style-type: none"> • Equates himself to his kingdom, and Miranda to her royal title!
Ferdinand's (need for) constancy in love	III.i (~1)	<p>"There be some sports are <u>painful</u>, and their <u>labour</u> <u>delight</u> in them sets off: some kinds of <u>baseness</u> are <u>nobly</u> undergone, and most <u>poor</u> matters point to <u>rich</u> ends. This my <u>mean</u> task would be as <u>heavy</u> to me as <u>odious</u>, but the mistress which I serve <u>quicken</u>s what's <u>dead</u>, and makes my <u>labours</u> <u>pleasures</u>"</p> <ul style="list-style-type: none"> • A set of Petrarchan oppositions, that underscore the debased nature of the

Argument	Act / Line	Quote
		work, but also the noble purpose / mistress for which he strives
	IV.i (~5)	<p>"If I have too austere <u>punish'd</u> you, your <u>compensation</u> makes <u>amends...</u> all thy vexations were but my <u>trials</u> of thy love, and thou hast strangely stood the <u>test</u>"</p> <ul style="list-style-type: none"> Diction of endurance, and requital / reward!
	IV.i (~15)	<p>"as my gift, and thine <u>own acquisition</u> worthily <u>purchased</u>, take my daughter"</p> <ul style="list-style-type: none"> Diction of exchange: Ferdinand has won her through his demonstration of constancy!
	I.ii (~450)	<p>"this swift business I must uneasy make, lest too <u>light winning</u> make the <u>prize light</u>."</p> <ul style="list-style-type: none"> A chiasmic structure that connects the mistress to the process of winning her!
	III.i (~65)	<p>"and would no more endure this <u>wooden slavery</u> than to <u>suffer the flesh-fly blow my mouth...</u> to make me slave to it; and <u>for your sake am I this patient log-man.</u>"</p> <ul style="list-style-type: none"> Indignity of letting an insect fly into his mouth... Forced servitude compared to complete 'slavery', yet he remains constant and patient <p><i>Compare to Caliban's vulgar cursing in response to his "burden of wood"</i></p>
Ferdinand's deep love for Miranda	I.ii (~490)	<p>"My father's loss, the weakness which I feel, The wreck of all my friends, nor this man's threats, To whom I am subdued, are but light to me..."</p> <ul style="list-style-type: none"> With Miranda, a list of his troubles, pains and sources of grief are rendered "light"!
	I.ii (~490)	<p>"might I but through <u>my prison</u> once a day behold this maid: all corners else o' th' earth let liberty make use of; space enough have I in such a <u>prison.</u>"</p> <ul style="list-style-type: none"> Motif of imprisonment, in typical Petrarchan fashion Yet he desires to see Miranda so much that just beholding her once a day makes imprisonment and torture worth it!
	III.i (~45)	<p>"<u>you</u>, O <u>you</u>, <u>so perfect</u> and <u>so peerless</u>, are created of <u>every</u> creature's <u>best</u>!"</p> <ul style="list-style-type: none"> Diacope, repetition of the intensifier "so", absolute "every", superlative "best"... just replete with admiration!

Argument	Act / Line	Quote
		<ul style="list-style-type: none"> Suggests that she is made as a composite of the best features of every being!
	III.i (~70, 75)	<p>"<u>O heaven, O earth</u>, bear witness... I, beyond all limit of what else i' the world, do <u>love, prize, honour you</u>."</p> <ul style="list-style-type: none"> Calling on heaven and earth to bear witness, and the incremental list of verbs that outline his deep regard for her, makes this sound almost like a marriage vow!
Miranda's deep love for Ferdinand	III.i (~55)	<p>"I would not wish any companion in the world but you; nor can imagination form a shape, besides yourself, to like of."</p> <ul style="list-style-type: none"> Miranda cannot imagine — and does not want to imagine — a more perfect partner!
	III.i (~85)	<p>"I am your wife if you will marry me. If not, I'll die your maid."</p> <ul style="list-style-type: none"> Chiastic structure, with both of Ferdinand's possible responses — to marry and not to marry — bookended by an affirmation of Miranda's devotion to him!
Ferdinand and Miranda's ideal, courtly love	III.i (~90)	<p>Ferdinand: "Here's my hand." Miranda: "And mine"</p> <ul style="list-style-type: none"> Ferdinand and Miranda join hands in the ritual of plighting their troth: a powerful visual symbol of their union.
	III.i (~20)	<p>"Pray, set it down, and rest you: when this burns, 'Twill weep for having wearied you."</p> <ul style="list-style-type: none"> She capitalises on the exuding of moisture when wood burns, and transmutes it into a profession of care...
	V.i (~170)	<p>Here Prospero discovers FERDINAND and MIRANDA playing at <u>chess</u>. Miranda: "Sweet lord, you play me false." Ferdinand: "No, my dear'st love, I would not for the world." Miranda: "Yes, for a score of kingdoms you should wrangle, and I would call it fair play."</p> <ul style="list-style-type: none"> Chess as a courtly game, and courtly language ("score of kingdoms")! A kind of teasing, affectionate banter between the two lovers, coupled with Ferdinand's conventionally extravagant and romantic response ("I would not for the world")
Miranda's perceived defiance of Prospero	III.i (~35)	<p>"Miranda.—O my father, <u>I have broke your hest</u> to say so!"</p>
Ferdinand and	I.ii (~390)	<p>[in response to Ariel's song]: "Where should this</p>

Argument	Act / Line	Quote
Miranda's love as orchestrated by Prospero		music be? [...] thence I have follow'd it. Or it hath drawn me rather." <ul style="list-style-type: none"> Ferdinand is led ("drawn") to Miranda by Prospero's dutiful servant!
	I.ii (~410)	Prospero: "The fringed curtains of thine eye advance, and say what thou seest yond." Miranda: "What is't? A spirit?" <ul style="list-style-type: none"> Prospero directs Miranda to notice Ferdinand
Ferdinand and Miranda's recognition of the value of her purity	III.i (~55)	"By my modesty, the jewel in my dower, I would not wish any companion..." <ul style="list-style-type: none"> Of such value it is that she swears by it!
	IV.i (~55)	"The white cold virgin snow upon my heart abates the ardour of my liver." <ul style="list-style-type: none"> Colour symbolism, reinforcing the unadulterated purity of Miranda and the innocence of Ferdinand's love for her Liver as the seat of passion and strong emotions
	IV.i (~25)	"As I hope for quiet days, fair issue and long life... our worser genius can, shall never melt mine honour into lust" <ul style="list-style-type: none"> He merely hopes for peace, children and a long life... a similar regard for honour, and an ability to restrain lustful urges.
Miranda's compassion and kindness	I.ii (~10)	"O, I have suffered with those that I saw suffer! [...] O, the cry did knock against my very heart! [...] O, woe the day" <ul style="list-style-type: none"> Genuinely distraught, as revealed by the exclamations! She shares in their suffering...
Miranda's innocent capacity for wonder	I.ii (~420)	"I might call him a thing divine, for nothing natural I ever saw so noble"
	I.ii (~455)	"There's nothing ill can dwell in such a temple: if the ill spirit have so fair a house, good things will strive to dwell with't." <ul style="list-style-type: none"> Blending of Neoplatonic and Christian language Association of appearance and character
	V.i (~180)	Miranda: "O, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, that has such people in't!" Prospero: "'Tis new to thee." <ul style="list-style-type: none"> Exclamations! But the irony that this "brave new world" includes Antonio and Sebastian...

Argument	Act / Line	Quote
		<ul style="list-style-type: none"> Prospero gently reminds her, and the audience, that this is a naive view...
Stephano and Trinculo		
Stephano and Trinculo's drunken folly	IV.i (~170)	<p>Prospero: "Say again, where didst thou leave these <u>varlets</u>?" Ariel: "I told you, sir, they were red-hot with drinking; so full of valour that they <u>smote the air</u> for breathing in their faces; <u>beat the ground</u> for kissing of their feet"</p> <ul style="list-style-type: none"> The comical futility of their attempts to strike the air and ground, to evince their inebriated belligerence Derogatory "varlet"
	IV.i (~210)	<p>Stephano: "There is not only disgrace and dishonour in that, monster, but an infinite loss."</p> <ul style="list-style-type: none"> Echoes the language associated with Miranda's purity and virginity, but applied to something as debased as alcohol!
Stephano and Trinculo's crude, sexual humour	II.ii (~50)	<p>"Yet a tailor might scratch her where'er she did itch."</p> <ul style="list-style-type: none"> A euphemism for sex
Stephano and Trinculo's mercenary interests	III.ii (~140)	<p>Stephano: "This will prove a brave <u>kingdom</u> to me, where I shall <u>have my</u> music <u>for</u> nothing."</p> <ul style="list-style-type: none"> Stephano is already thinking in mercenary and transactional terms: he calls the island a "kingdom" of his, he uses the possessive verb "have" and pronoun "my" to describe the music of the island, and he gloats at the prospect of receiving music for no cost ("have my music for nothing")
	II.ii (~30)	<p>Trinculo: "Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver"</p> <ul style="list-style-type: none"> Sees Caliban as a source of profit!
	II.ii (~60)	<p>Stephano: "He's a present for any emperor that ever trod on neat's-leather... If I can recover him, and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly."</p> <ul style="list-style-type: none"> Caliban is reduced to an exotic tribute or gift for an emperor's amusement... Again, Caliban's potential to make profit is Stephano's key consideration here.
Stephano as power hungry	III.ii (~100)	<p>"his daughter and I will be <u>king</u> and <u>queen...</u> and Trinculo and thyself shall be <u>viceroy</u>s"</p> <ul style="list-style-type: none"> Only concerned about the title, rather than Miranda's beauty!

Argument	Act / Line	Quote
Stephano and Trinculo's mocking amusement at Caliban	II.ii (~125)	Caliban: "Hast thou not dropp'd from heaven?" Stephano: "Out o' the moon, I do assure thee: I was the man i' the moon when time was." <ul style="list-style-type: none"> Stephano pretends to be the man in the moon, mocking Caliban for his innocence and taking advantage of his capacity for devotion
Stephano's power as a parody of courtly authority and rituals	II.ii (~115)	Caliban: "I'll <u>swear</u> , upon that <u>bottle</u> , to be thy true subject; for the <u>liquor</u> is not earthly." <ul style="list-style-type: none"> Ironic transmutation of the liquor and bottle — symbols of vice — into holy objects to be sworn upon
	III.ii (~35)	Stephano: "[to Trinculo] if you prove a mutineer,— <u>the next tree!</u> The poor monster's my <u>subject</u> , and he <u>shall</u> not suffer indignity... [to Caliban] <u>kneel</u> and repeat it; I will <u>stand...</u> " <ul style="list-style-type: none"> Threats of hanging Commanding modals Imperative to "kneel" in deference, while he "stands" to assert authority
Stephano's power paling in comparison to Prospero's	II.ii (~75)	Stephano: "Come on your ways; open your mouth; here is that which will give language to you..." <ul style="list-style-type: none"> Stephano tries to use alcohol to give language to Caliban; compare this to the genuine education Caliban received from Prospero ("you taught me language...")
	II.ii (~130)	Stephano: "Come, swear to that; kiss the <u>book</u> : I will furnish it anon with new contents: swear." <ul style="list-style-type: none"> As compared to Prospero's books, which are the seat of his magic!
Stephano and Trinculo's absorption by appearances	IV.i (~220)	Trinculo: "O King Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!" <ul style="list-style-type: none"> Excitement conveyed in the exclamations — they care more about the clothes of a king than the plot that will make them king!
Trinculo's recognition of their folly	III.ii (~5)	"if th' other two be brained like us, the state <u>totters</u> ." <ul style="list-style-type: none"> In a rare moment of clarity, Trinculo acknowledges that they form a shaky foundation for civilisation / a state!
	III.ii (~25)	"was there ever man a coward that hath drunk so much sack as I to-day?" <ul style="list-style-type: none"> He admits he is drunk!
Stephano and Trinculo's punishment for their	IV.i (~255)	"Go charge my goblins that they <u>grind their joints</u> with dry convulsions; <u>shorten up their sinews</u> with aged cramps; and <u>more pinch-spotted</u> make them

Argument	Act / Line	Quote
plot		<p>then pard or cat o' mountain."</p> <ul style="list-style-type: none"> • A spectacle is staged: hunted by hounds, with lots of slapstick humour! • Intense physical pain: grinding joints, shortened sinews • Hyperbolic comparison to a leopard!
Boatswain et al.		
Boatswain's disregard / the irrelevance of traditional courtly hierarchy	I.i (~10, 15)	<p>[To Alonso] "Keep below" [to Antonio] "You mar our labour... You do assist the storm" [to Gonzalo] "Hence! [...] To cabin. Silence!"</p> <ul style="list-style-type: none"> • Commanding imperatives, direct second-person address, exclamations, truncated sentences: brusque and blunt!
	I.i (~15)	<p>"What cares these roarers for the <u>name</u> of king?"</p> <ul style="list-style-type: none"> • Rhetorical question, and the acknowledgement that kingship is but a title
	I.i (~20)	<p>"If you can command these elements to silence... use your authority. If you cannot... out of our way, I say."</p> <ul style="list-style-type: none"> • The conditional "if", and the implausible comparison of elements to subjects to be "commanded"
Boatswain's newfound regard for courtly authority	V.i (~220)	<p>"The <u>best</u> news is, that we have safely found our king and company."</p> <ul style="list-style-type: none"> • Puts King first!
Other Things		
Sycorax's (and Caliban's) baseness and bestiality	I.ii (~265)	<p>"This <u>damn'd</u> witch Sycorax, for <u>mischiefs</u> manifold, and <u>sorceries</u> terrible to enter human hearing, from <u>Algiers</u>, thou know'st, was banish'd..."</p> <ul style="list-style-type: none"> • Hissing sibilance underscores her wicked portrayal as "damn'd" and a witch of black magic • She did not even belong in the exotic and primitive Algiers!
	I.ii (~280)	<p>"The son she did <u>litter</u> here, a freckled <u>whelp</u>, hag-born, not honoured with a <u>human shape</u>"</p> <ul style="list-style-type: none"> • Animalistic, bestial diction...
Miranda's recognition that nature =/= noble	I.ii (~420)	<p>"I might call him a thing divine, for nothing natural I ever saw so noble"</p>
The callousness of the civilised world	II.ii (~30)	<p>Trinculo: "when they will not give a <u>doit</u> to relieve a lame beggar, they will lay out <u>ten</u> to see a dead</p>

Argument	Act / Line	Quote
		<p>Indian.”</p> <ul style="list-style-type: none"> The balanced, parallel structure makes the juxtaposition clear! They’re seeking their own entertainment...
Gonzalo’s recognition that civilisation inheres in character	III.iii (38-41)	<p>“though they are of monstrous shape, yet, note, their manners are more gentle-kind than of our human generation you shall find <u>many</u>, nay, <u>almost any</u>”</p>
The abundance, permanence and perfection of the masque	IV.i (~60)	<p>“Ceres, most bounteous lady, thy rich leas of wheat, rye, barley, vetches, oats, and peas; thy turfy mountains, where live nibbling sheep, and flat meads thatch’d with stover, them to keep; thy banks with pioned and twilled brims...”</p> <ul style="list-style-type: none"> A scene of harvest, pastures and flowers — a pastoral vision of abundance and pleasure.
	IV.i (~105)	<p>“Honour, riches, marriage-blessing, <u>long continuance</u>, and <u>increasing</u>, <u>hourly joys</u> be <u>still</u> upon you!”</p>
	IV.i (~115)	<p>“Spring come to you at the farthest in the very end of harvest!”</p> <ul style="list-style-type: none"> This means that spring will follow immediately after autumn — winter, the season of scarcity and want, is excised! A perfection underscored aurally by the whole rhyme!
The masque’s exclusion of sensual love	IV.i (~100)	<p>“Mars’s hot minion is returned again; her waspish-headed son has broke his arrows...”</p> <ul style="list-style-type: none"> Derogatory address for Venus and Cupid: excised from this vision of perfection in the masque!
Gonzalo’s hope for permanence	V.i (~205)	<p>“O, rejoice beyond a common joy! and <u>set it down</u> with <u>gold</u> on <u>lasting pillars</u>...”</p> <ul style="list-style-type: none"> Joy enshrined and preserved in an architectural form...
The balance of loss and gain in the play	V.i (~210)	<p>“Ferdinand, her brother, <u>found a wife</u> where <u>he himself</u> was <u>lost</u>, Prospero <u>his dukedom</u> in a <u>poor isle</u>, and all of us <u>ourselves</u> when <u>no man was his own</u>.”</p> <ul style="list-style-type: none"> Reward and redemption come after grace in the face of loss! Also the newfound self-knowledge that comes at the end of the play <ul style="list-style-type: none"> Alonso: repentance
Sleep and dreams as metaphors for the	I.ii (~485)	<p>Ferdinand: “My spirits, as in a dream, are all bound up...”</p>

Argument	Act / Line	Quote
alterity of the island	V.i (~225)	Alonso: "These are <u>not natural events</u> ; they strengthen <u>from strange to stranger</u> ." Boatswain: "We were <u>dead of sleep</u> ... even in a <u>dream</u> , were we divided from them, and were brought moping hither."
	V.i (~65)	"The charm dissolves apace; and <u>as the morning steals upon the night</u> , melting the darkness, so their <u>rising senses</u> begin to chase the ignorant <u>fumes</u> that mantle their <u>clearer reason</u> ." <ul style="list-style-type: none"> The restoration of order is likened to morning / waking...
Tempestuous setting, as chaos and disorder	I.i (~1)	<i>"a tempestuous noise of thunder and lightning heard."</i>
	I.ii (~200)	"Jove's <u>lightnings</u> , the precursors o' th' dreadful <u>thunder-claps</u> ... the fire and cracks of sulphurous roaring the <u>most mighty Neptune</u> seem to besiege, and make his <u>bold waves tremble</u> ..." <ul style="list-style-type: none"> Associated with the gods — even scaring and overmastering them!
Calm seas, as hope for the future	V.i (~315)	"And promise you <u>calm seas</u> , <u>auspicious gales</u> , and sail so expeditious, that shall catch your royal fleet far off." <ul style="list-style-type: none"> In contrast to the tempestuous beginnings of <i>The Tempest</i>!
An appeal for common mercy and grace	Epi. (~20)	"As <u>you</u> from crimes would <u>pardon'd</u> be, let your <u>indulgence</u> set <u>me</u> free." <ul style="list-style-type: none"> An almost chiasmic structure connects Prospero and the audience, and reinforces our common need for mercy and forgiveness