

The Tempest by William Shakespeare

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I Date

There has been much discussion about the date of the composition of *The Tempest* but now the generally accepted date is 1611. Several reasons can be counted.

(1) The metre shows that it is in Shakespeare's latest period.

(2) Florio's translation of Montaigne, which seemed to have influenced the play was published in 1603.

(3) Sir George Somers's fleet was scattered by storm in 1609. Books were written about the incident and there were found many similarities between the incident and the play.

(4) There is a notice by the Master of the Revels concerning a performance of the play at Whitehall in 1611.

The play was first acted in the summer of 1611 at Blackfriars Theatre for the high class audience. The performance in November at Whitehall was before King James. And *The Tempest* was one of the nineteen dramas played for the wedding of Princess Elizabeth in 1613¹.

The Tempest appeared first in the first folio in 1623, and there is no reference found to an earlier edition. The text was unusually well prepared for the press, divided into acts and scenes, and the stage directions were full and elaborate. Besides, the play occupied from page one to page nineteen. This fact may suggest the popularity of the play at this time.

II Sources

The Tempest probably is founded on some older play, but no complete source has been found.² There are some possible sources as follows:

(1) *The Fair Sidea*, by Jacob Ayler (died 1605). This is an old German comedy with the plot resembling that of *The Tempest*. There

is a magician prince with a spirit attending. His only daughter falls in love with the son of her father's enemy. But stories of a magician whose only daughter falls in love are common in all fairy tales.³ Besides, Ayrrer's productions are often adaptations from English plays translated into German. Perhaps these two plays had a common origin in some novel that has not yet been traced.⁴ Perhaps there is some connection between the two plays. It is not, however, very possible that Shakespeare adapted Ayrrer's play.

(2) Eden's translation of *Magellan's Voyage to the South Pole* (in the *Historie of Travell*, 1577). In this, the giants of Patogonia worship a great devil they call "Setebos." Setebos whom Caliban worships (I, ii, 373) must have been drawn from here. Names of Alonso, Ferdinand, Sebastian, Gonzalo and other details might have been taken from the book.

(3) John Florio's translation of Montaigne's *Essays* was published in 1603. Shakespeare obviously read a passage from the Essay "Of the Cannibals," where a servant of Montaigne told him of a tribe of savages which followed the rule of nature,⁵ for Gonzalo's little discourse of his ideal commonwealth (II, i) is very much similar to the passage in the essay.

(4) Ovid's *Metamorphoses*, vii, 197-206, translated by Golding, probably suggested Prospero's Invocation (V. i, 33).⁶

(5) Heywood's *Hierarchie of the Blessed Angels* or other treatise of that nature might have suggested Shakespeare the name of Ariel. Although thus the name has a Hebrew origin, Shakespeare glossed it as "an ayrie spirit."⁷

(6) The Discovery of Bermudas is supposed to have influenced the writing of *The Tempest*. In 1609, the fleet of eight ships bringing supply to Virginia was scattered by a storm. All except the Admiral's ship, which Sir George Somers was in, could manage to reach Virginia. Sea-Venture, the admiral's ship was carried to the rocky coast of Bermudas, which was believed to be a terrible enchanted island. Miraculously everybody was safe, and as they

ventured into the island they found it a very nice place, though uninhabited. After ten months, they built a ship, supplied necessities and went to Virginia.

The news reached England in the early autumn of 1610. It caused a great excitement, and pamphlets were published concerning the event. It is probable that Shakespeare saw the manuscript of *A True Reportery of the Wreck and Redemption of Sir Thomas Gates upon and from the ilands of the Bermudas*, written by one of those cast ashore, William Strachey. It was not published until 1625, but there are several points which seem to have been drawn into *The Tempest*.⁸ Another book concerning the same event, *A Discovery of the Bermudas, otherwise called the Ile of Devils*, written also by one of the survivors, Sylvester Jourdain, seems to be a more probable source of the play, for it appeared in as early as 1610.⁹

III Scene of the Play

There has been pretty much discussion as to the scene of the play, or the geographic location of the island. Many people took it for granted that the island was "Bermudas," for Ariel mentions his trip from "the deep nook to fetch dew from the still-vex's Bermoothes." (I, ii, 229) This shows that the poet had Bermudas in his mind, but at the same time it suggests that the island is a different one. For Ariel would not have mentioned the name of Bermudas, if it had been only another part of the same island.¹⁰ Besides, Ariel continues his speech and says that the rest of the King's fleet is upon the Mediterranean in less than an hour after the wreck, "Bound sadly home for Naples." (I, ii, 235) Some say it is between Tunis and Naples on the Mediterranean Sea,¹¹ or island of Lampedusa, which lies midway between Malta and the African coast.¹² But the most reasonable and poetical interpretation will be that Shakespeare placed his scene upon an island of the mind, and he transferred to his ideal whereabouts some of the wonders of trans-Atlantic discovery.¹³

There is an old ballad called "The Inchaned Island," which was once thought to have contributed something towards *The Tempest*, but is now generally thought to be more modern than the play, and probably founded upon it.¹⁴ This ballad has the following stanza :

"From that day forth the isle has been
By wandering sailors never seen :
Some say 'tis buried deep
Beneath the sea; which breaks and roars
Above its savage rocky shores,
Nor e'er is known to sleep."

This ballad, taking for granted that the island was but an island of the mind, is probably the right answer for the question.

IV Structure and Staging of Play

In spite of all its boldness of imagination, the dramatic order and condensation are such that the whole complies with the severest rules of Aristotle.¹⁵ The place is on one island. And though action takes place on different parts of the island, change of scenery is almost unnecessary after the opening scene on the deck of the ship. As for the time, the whole action lasts about three or four hours. Yet Shakespeare brings two generations in the play, by letting Prospero narrate to Miranda the story of his brother's usurpation. This exposition of Prospero in Act, I, Sc. ii, though necessary, aroused some criticism as causing boredom and as "Shakespeare is taking a bit easy at this point, confident that he has riveted the attention of the audience with the brilliant opening scene."¹⁶ The plot also is simple, though the conspiracy against Alonso and Caliban's conspiracy against Prospero are subplots and slightly mar the unity of action. After all, the four plots, namely the reconciliation between Prospero and his brother, the marriage of Ferdinand and Miranda, and the other two plots mentioned above are well organized, are in good harmony, and bring effective contrasts.

Excepting *The Comedy of Errors*, *The Tempest* is Shakespeare's shortest play. There are only 2000 lines while the average is 3000 lines.¹⁷ Some critics explain that the text was abridged for acting purpose. Others explain the play must have been short for court representation. Still others refer that the ballet gives the play its proper length. Besides, at this time a great amount of stage machinery was introduced and welcomed, especially by King James. Inigo Jones contrived qualities of it for use at court festivities. At the court in special occasions, those new machineries were used for episodes like the storm at sea or the banquet which vanishes "by a quaint device." Here is a good description of a performance of the play.

"When the curtain, at the court performances, was drawn aside the scene was divided thus: On the top was the sky with clouds, on one side a rock standing in the sea with vessels showing themselves in the perspective, some of them artificially moving. The illumination was produced by candelabra and rings, stuck with candles, and hung from one balk to another. Sometimes the hall was darkened for the purpose of increasing the tragical effect."¹⁸

Act IV is nearly occupied by the masque with its mythological figures, Juno, Ceres, and Iris.¹⁹ Though masque is inseparable from the play, as is obvious in the famous lines, "and like the baseless fabric of this vision..." this masque must have been especially for a bridal performance. Anyway, after Elizabethan period, the court took particular delight in wonderful stage effects, elaborate pantomime, ballet, singing etc.²⁰ And *The Tempest* was a good example, a wonder of scenic effects.

As for the music, "Full Fathoms Five" and "Where the Bee Sucks" were composed by R. Johnson who was in the service of Prince Henry. And Wilson's *Cheerful Ayres or Ballads* (Oxford, 1660) have, it is said, preserved the original music of the two songs.

V Significance

The Tempest is one of Shakespeare's latest and maturest plays. It lacks in dramatic-interest and leaves a little dissatisfaction when staged, but its perfection in conciseness, beauty, profound philosophy, imagination, and poetry makes many critics²¹ praise it to be the best and most beautiful creation of the poet.

The Tempest is one of tragi-comedies. In a sense, this can be thought as a continuation of his dark period, for again, he treated of black ingratitude and cunning and violence practiced upon a good man.²² Nevertheless, the theme is "Reconciliation," which is common to other major tragi-comedies, *Pericles*, *Cymbeline*, and *Winter's Tale*. All are study of "evil," yet in this, a separated family is reunited, wrongs are forgiven, and the play ends in happy reconciliation. Also, *The Tempest* is a very fanciful romantic play. It is not "specimen of the purely romantic drama," as Coleridge says, because all its strict three unities, severe beauty, majestic simplicity, its interfusion of the lyrical and the ethical, the mellow atmosphere of serenity and composure are qualities in classicism.²³ Yet it is highly romantic, in its wide, free, bold variety of characters and incidents, and in all its picturesque qualities. It is often compared with *The Midsummer Night's Dream*, both treating fantastic, super-natural world, and both being fit for wedding plays.

This sudden turning from the dark themes to light, fanciful themes may be attributed to the poet's internal change or development, namely that at last he emerged from the dark, or that he acquired a new faith in man and was mellowed into a kindly and happy frame of mind.²⁴ But there is another important consideration to be made besides this subjective explanation, that is the social background of the time. As it has already been noticed, discussing about the staging of the play, there was at this time a big change of tendency in the history of drama. During Elizabethan period, the Queen shared fully the sympathies and intellectual interests of her people, and playwrights didn't have to care about

Court. Their success depended upon the favor of the middle class.²⁵ But when King James came in, the actors were taken under royal patronage and belonged to Whitehall for his and his favorites entertainment. The society around the Stuarts was certainly splendid, polite, and yet had a decadent inclination, in which intellectual interests, seriousness towards problems of life were gradually lost, and along with a lowering of the moral level, they had a sentimental and often morbid interest in love to the exclusion of other emotion. As for dramas, tragi-comedies which would provide light entertainment were welcomed. And they naturally reflected those tastes and tendencies of the society.²⁶

Shakespeare did not really change, nor he was as flexible or as sympathetic with the moods of his audience as heretofore.²⁷ His moral fibre was too strong to be drawn completely into the new fashion. Yet, it was an external influence that made him dramatize light and fanciful stories, and treat passion of love in place of the more serious issues he had handled in his tragedies. At least, the above circumstance was one cause for his change.

In style, Shakespeare has finally achieved complete mastery over words in the blanc-verse. Especially in some of Prospero's speeches such as "our revels now are ended" (IV, i, 48) or in his farewell to his art (V, i, 33), there is a kind of organ note never heard in earlier plays.²⁸ Shakespeare's deep thoughts, and beautiful poesy, which are abundant throughout the play, are fully expressed in unadorned, precise sentences. Speeches are written quite suitably to the speakers, yet there is a grand unity of tone in the play.

There is a great variety of characters in the play, so that we may imagine that Shakespeare intended "to give a picture of mankind as he now saw it," and we feel that "we are shown something quite new in him, a typical representation of the different phases of humanity."²⁹ And each character seems to represent a human nature as in an old morality play. There could be a number of interpretations for each character, and also a discussion for and

against these simplified characters or what we might call personified abstraction. For an interesting example, Lowell, in his "Among My Books," says that Imagination is embodied in Prospero, Fancy in Ariel, the brute understanding in Caliban, "who, the moment his poor wits are warmed with the glorious liquor of Stephano, plots rebellion against his natural lord, the higher Reason," and that Miranda is mere abstract Womanhood, Ferdinand "nothing more than Youth," Sebastian and Antonio weak character with evil ambition, Gonzalo one of average sense and honesty, and Adrian and Francisco are "the walking gentlemen who fill up a world."

VI Supernatural Elements

The Tempest is a fanciful play with witchcrafts and mysteries. The island is enchanted with numerous supernatural spirits, as we can see in Prospero's farewell to all of the "elves of hills, brooks, standing lakes, and groves" (V, i, 33) and so forth. Prospero governs the whole island, and storms and waves rage and calm at his command. Before Prospero comes, it was enchanted, but was at perpetual war. Prospero educated them and put them in order, so they became powerful and their insane gabble was turned to speech, their savage howling to music, so that now "isle is full of noises, sounds, and sweet air, that give delight, and hurt not." (III, ii, 144-145)³¹

The two most important beings among the creatures on the island are Caliban and Ariel. These two figures, representing opposite natures in man; the higher nature and lower nature, are the most admirable production of an artist. "They were not seen, but created."³²

Ariel was imprisoned by "the foul witch" Sycorax in a pine-tree for twelve years and was saved by Prospero, and entered into his service ever since. Ariel is a spirit of merry, mischievous nature. His very being is spun out of melody and fragrance.³³ He has sense of gratitude and obligation, sympathy with right and good.

He can know how he would feel were he human, and he can work his power over men's hearts as he did on Ferdinand and the King, but he himself has not a human heart. He serves Prospero truthfully. But moral-tie is irksome to him, and as soon as the chain of obligation is taken off, he will fly away to freedom even from the master whom he loves and respects.³⁴

Caliban is the son of Sycorax, whom now Prospero keeps in service, and has made to speak and taught "each hour one thing or other." (I, ii, 354-355) He is a man in the sense that he is capable of thought and of development. While the new comers, Trinculo and Stephano speak in prose, Caliban always speaks in rhythm. But, being enslaved by Prospero, he forgets the former benevolences and hates his master and groans about the service. But for necessity, Prospero uses him for carrying wood, making fire and so forth, as the conquerors use the poor savages.³⁵

There has been endless discussion whether Shakespeare tried to make Caliban or other characters embody some philosophical meaning, or whether he meant the whole play to be an allegory of life. It is obvious that Shakespeare could not help searching for an expression to his profound philosophy which he would inevitably acquire after his many years' study of human nature.³⁶ But still, the primary purpose of the play could have been to write a fairy tale for the Court, suggested or spurred by the "discovery of Bermudas." So, Baker suggests to perform the play with the shipwreck in the opening scene as breaking up of the real world, with Caliban as a mere monster, with emphasis not on humanity but on Prospero's magic power and with the stage filled with voices coming from all directions and possibly flushing lights every now and then across the stage.³⁷ This will be very effective in order to present the drama as a fanciful fairy tale, and this will be one right way of staging, which probaly was done at the old Court performance.

VII Ferdinand and Miranda

Love between Ferdinand and Miranda is most poetic, owing greatly to the beauty of the characters and of the circumstances. Miranda is as pure-hearted as a little child, and yet beautiful with natural grace and dignity. She has such a sense of honor and tender sympathy, which seems never to fail to be uttered in her speech. She has all that is sweet, gentle, and holy in womanhood.³⁸ A loveliest heroine in other Shakespearian plays will even look more or less coarse or artificial when brought into immediate contact with Miranda. And Shakespeare removed her from all comparison with her own sex.³⁹ She is more than an abstracted Womanhood, though very often regarded so, but she appears to be a real individual who grew up in the peculiar circumstances.

Ferdinand, unlike Miranda, grew up in the world, where all the follies, crimes and sufferings exist. By the contact with these, however, he was built up more strongly in truth and good.⁴⁰ He was a man of courage, piety, and of other princely characteristics. His piety is vividly expressed in his love toward Miranda.

An extremely short space of time has sufficed to unite the two hearts which were destined for one another. Of course, the unity was what Prospero had planned. He brought Ferdinand to Miranda by magic power through Ariel. And mysterious power must have had some influence on each heart. Yet, the love was truly from their own hearts. Prospero, observing the progress of their love, says aside, "At the first sight they have changed eyes," (I, ii, 440-441) and, "They are both in either's powers." (I, ii, 449) It was more than Prospero expected, so that he from his consideration,⁴¹ made Ferdinand carry and pile logs, do the base job which Caliban used to do. Ferdinand, although he thought the job harsh and base, undertook it with pleasure, because it was for his mistress' sake. (III, i, 7) This pleasure of service was not seen in Caliban or Ariel. Shakespeare might have intended to show "that man alone finds pleasure in the servitude of love"⁴² and that "the true freedom of

man consists in service.”⁴³ This spirit of service was also shared by Miranda immediately.⁴⁴

Their hearts were united swiftly through a short conversation of a few most simple words, spoken most frankly and directly from heart to heart. Compared with tragic, violent headstrong passion of Romeo and Juliet, which is also a beautiful love of pure-hearted youths, their love is of such tender obedient hearts, and childlike in their gentleness.⁴⁵ Yet, within, they had a strong fire of passion, which enabled Ferdinand bravely to carry on the job, and made Miranda dare visit Ferdinand at work, when she thought it would surely hurt her father's feelings. If Prospero really opposed their marriage, Miranda might have even left her father, and as tragic an event as that of Romeo and Juliet might have occurred. Prospero, however, was the one who had first wished for their marriage, and here bloomed the most beautiful flower of Love.

VIII Is the Play Shakespeare's Autobiography?

When Shakespeare retired to his estate in Stratford-on-Avon, he was nearly fifty, and must have been still at the peak of maturity. Possible reason for his early retirement from the great fame and spirit-stirring London are counted as follows. In 1609, two leading playwrights of aristocratic birth, Francis Beaumont and John Fletcher were summoned to be the “regular poets” for the King's men. Together they wrote many tragi-comedies, which attained a great success “with artificial emotion and pleasing surprises.”⁴⁶

Now that Shakespeare was famous and rich, and now that the new successors had appeared, whether he was really content with them or not, he no longer felt an ambition or necessity to write plays. Besides, he was not healthy. Possibly he had thought of retiring as early as the autumn of 1609.⁴⁷ In Stratford, he started a life again with his wife, which was rather monotonous, and died in April, 1616, five years after his retirement.

Though *The Tempest* is generally regarded as his last play written to bid farewell to his dramatic art, some scholars⁴⁸ believe

that *Coriolanus*, *King Henry the Eighth*, and perhaps *The Winter's Tale* were written afterwards. Campbell, however, suggests that the poet may have revised the play after all his other plays were written, and inserted the passage of Prospero's "farewell to art."⁴⁹ At any rate, study of Shakespeare's own life is indispensable in order to answer the problem, "Is the play Shakespeare's autobiography?" And we may safely say that, whether, the play really was his last one or not, thoughts of retirement were rather dominant in his mind when he wrote *The Tempest*.

If all the various interpretations of the allegorical significances of the play, especially of Prospero, Miranda, and Caliban, were brought together, it would be a curious and interesting chapter in the history of Shakespearian criticism.⁵⁰ This, of course, is closely related to their opinions concerning Shakespeare's real purpose in writing the play. Here are a few examples of varied theories.

(1) Victor Hugo regards the play as a prophecy of the poet, and says that "we can expect to behold Utopia" in the island, which is "the promised land of future generations, Paradise regained."⁵¹

(2) Hudson also brings out the point that Prospero "educated Nature up into intelligent ministries," and regards the play as a prophecy of "what human science and skill have since achieved in taming the great forces of Nature to man's hand, and harnessing them up into his service."⁵²

(3) Émile Montégut⁵³ boldly says that the history of the Enchanted Island is, word for word the history of English theatre and of the transformation Shakespeare wrought in it. Shakespeare is Prospero driven to the Island, primitive English theatre by domestic reverse and poverty, Marlowe is Caliban, being the son of Barbarism, Sycorax. Ariel, mourning under "the bloody perverted invention," was the sweet voice of English genius.

(3) There are many other opinions such as those which regard Caliban as "the people," primitive man, or Colony of Virginia, or

regard Miranda as Homer's art and so forth. Although every interpretation seems quite probable, it always leaves some matters in the play unexplained. Here is the interpretation of Dowden,⁵⁴ which was described with his "fancy to run out in play," as he says, and which is very similar to that of Montégut, but seems to cover things most.

Prospero is the man of genius lacking at first in practical gift which leads to material success, and turned adrift on the perilous sea of life, in which he finds his island. He bears Art in infancy—Miranda. Caliban is the grosser passions and appetites which he subdues to his service. Ferdinand, with his gallantry and beauty, the young Fletcher, who is conceived as a follower of Shakespeare's style and method in dramatic art. Before intrusting his daughter, he makes it hard to win Miranda and gave him a great job. This means Shakespeare saw the weak points in Fletcher's genius, that is, the want of hardness of fibre, of patient endurance, and of a sense of the solemnity and sanctity of the service of art. And Ariel is the imaginative genius of poetry but recently delivered in England from long slavery to Sycorax. Prospero's departure is Shakespeare's farewell to the theatre, and he turns to his dukedom, Stratford-on-Avon, and will pay no tribute henceforth to any Alonzo or Lucy of them all. Thus, Dowden's interpretation is one of those which regards the play as an autobiography of the poet who is ready to retire.

It is obvious that Prospero is not merely a magician prince in a fairy tale, because he has many features in his character. For the same reason, it is not proper to conclude that he stands for Shakespeare only from the similarity of Shakespeare's position to that of Prospero as a prince of the island who is going to retire to his Millan.

Critics differ from each other in their interpretation of Prospero's character. Even among those who regards him as a symbolic figure, some see him as the God of the New Testament, and others see

him as the blossoming of wisdom, the essence of the ever-seeking mind of man, a staunch crusade for British imperialism, etc.⁵⁵

Hugo, with his idea that the island is a promised Utopia, declares Prospero to be "the master of Nature and the despot of destiny" and "the man-Providence."⁵⁶ Hudson also regards him as a kind of subordinate Providence, who uses his power only for just and beneficent ends. He also says that "whatsoever might be repulsive in the magician is softened and made attractive by the virtues of the man and the feeling of the father."⁵⁷ The attitude to see Prospero in place of Deity is rather common.

But Mrs. Kemble regards him as "the representative of wise and virtuous manhood in its true relation to the combined elements of existence."⁵⁸ There are other interesting opinions which regard him as a human individual. Dr. Garnett says Prospero is perfectly merciful, but his mercy is "rather the contemptuous indifference not only of a prince who feels himself able to despise his enemies, but of a sage no longer capable of being very deeply moved by external accidents and the mutations of earthy fortune."⁵⁹ This is interesting as it explains him with human character of a sage. Contrary to this, Charles Cowden-Clarke points out Prospero's "revengeful nature."⁶⁰ He says Prospero was a selfish aristocrat who ignored his duty, indulging himself into study, and yet expected to preserve his authority, that he was stern in dominating the island, that his only tender points were love to Miranda and sympathy to Ariel, and that his purpose of revenge gave way to mercy when assured that his injurers repented, which means he was not too obstinate.

About this great variety of interpretations, Moss discusses and concludes with the parable of "Seven Blind Men" that none of the scholars had seen Prospero whole. In addition, he suggests to look in his behavior which shows him as "a living creature of flesh and blood," rather than as a symbolic figure. He also says that Prospero could hate to the depth of his soul, had a strong commanding will,

tender love for his daughter, appreciation of young love, forgiving mind, namely best and worst of human traits that are relatable to all men.⁶¹

Thus, there might be found many characteristics common to Shakespeare himself. But at the same time, what are common to Shakespeare might not be the whole of Prospero, unless Shakespeare really intended to portray himself in Prospero.

Montégut, with the idea that play was the history of English theatre and Shakespeare's works, may be one of the strongest supporters of the opinion that the play is Shakespeare's autobiography. He says that *The Tempest* is a dramatic last will and testament of the great poet, his adieux to the faithful public, written in a form of allegory, and that his inspiration, Ariel is to depart Shakespeare, who passed his "mid-season" at the end of summer of his life, and will never come back.⁶²

As for the elements of the season in the play, a great personal sentiment of the poet may be felt. Everything which appears in *The Tempest* bespeaks the touch of autumn, just contrary to *The Midsummer Night's Dream*, which was written at the age of twenty-six. The time is autumnal with storms and shipwrecks, plants named, even in similes, are those which appear in the fall of northern landscape, and goddesses uttered in speeches are of autumn.⁶³ Brandes also regards the play as an autobiography, and points the sadness of Shakespeare's retirement.⁶⁴ Prospero freed Ariel, Shakespeare's genius, saying, "I shall miss thee." (V, i, 95) We may also see Shakespeare's underlying thoughts in Prospero's famous words describing the trackless disappearance of all earthly things, "We are such stuff as dreams are made on." (IV, i, 156-157)

Spencer also seems to say, that in *The Tempest*, the scheme of things entire is under the consideration of a great mind, and Shakespeare did intend to make the play as a symbol. But he also hints that "the conclusions are not expressed in mathematical symbols but in artistic symbols."⁶⁵

Dr. Garnett, after discussing Prospero's "mercy as of a sage," adds that this character is deeply drawn from Shakespeare's own nature. He admits that, to certain measure, the play is autobiographical, but refuses to identify Prospero with Shakespeare. The autobiographical elements that he suggests are "what discipline of life had made of Shakespeare at fifty," such as that kind of mercifulness, and "conscious superiority," "serenity, excluding passionate affection, while admitting tenderness, intellect overtopping morality, but in no way blighting or perverting it."⁶⁶

To me, the opinions of Dr. Garnett and Dr. Moss seem most reasonable. I agree with Dr. Garnett's opinion that Prospero is not Shakespeare himself but Prospero has many (but not all) characteristics Shakespeare had at the age of fifty. I agree with Dr. Moss's opinion that people could give various interpretations which may consist *parts of the whole significance* of the play. Indeed, all these varied interpretations seem true in many points, but this fact also shows that none of them are complete, therefore, not exactly what Shakespeare meant.

Besides, one question arises in my mind, that is, "Would Shakespeare really write a drama for a purpose of an allegory of his life?" He did not use to portray himself in a drama, at least in the past. It would require an extraordinary amount of rather psychological study into the very heart of the poet's creating mind, before we can conclude what he really meant, as well as we need to study all possible meanings of the play from the external circumstances around Shakespeare.

It seems quite natural that characters of the hero of the play should be drawn largely from those of the writer, even if he did not mean to portray himself. Also it is possible that the poet portraying an old man who is ready to retire to his Millan, "where every third thought shall be" his grave (V, I, 310-311), put all autumnal atmosphere from the view of his artistic technique. And since he himself was contemplating over his own retirement, his

own sentiment found so much the more vivid expression in Prospero. Thus, it seems to me more natural to think that the scheme of the play itself was primarily a fanciful romance or fairy tale, while, overflowed into this beautiful story, all of the profound philosophy of life, the picture of humanity as seen at the time,⁶⁷ or prevailing sentiment, emotion or characters of the great artist not mathematically arranged but artistically constructed by inspiration.

NOTES

¹Oliphant Smeaton, on the ground that the play had been produced before 1613, disagrees with the theory of Tieck the German Shakespearian scholar, that the play was written for the occasion. *Shakespeare: His Life and Work* (London: Dent & Sons, etc., 1922), p. 516.

George Brandes also explains that the interpolated masque-play which unmistakably hints at a marriage might have been added later. (*William Shakespeare: A Critical Study* (New MacMillan Company, 1926), p. 647.

²Gollancz, as quoted in Henry Hudson (ed.), *The Works of Shakespeare* (New York: Colier and Son, 1912), p. ix.

³G. B. Harrison (ed.), *Shakespeare* (New York: Brace and Company., 1948), p. 1001.

⁴George Pierce Baker, *The Development of Shakespeare as a Dramatist* (New York: MacMillan Company, 1923). p. 297.

⁵Harrison, p. 1002.

⁶Gollancz as quoted in Hudson, *The Works of Shakespeare*, p. ix.

⁷*Lock. cit*

⁸Harrison, p. 1022.

⁹Oliphant Smeaton does not mention the book by Sylvester but says, "...and so many parallels appear between the book by Jourdain and the play that the conclusion is inevitable that Shakespeare in writing the play must have had the book before him." (*Shakespeare: His Life and Work* (London: Dent & Sons, etc., 1922), p. 516.)

¹⁰ Henry Hudson, *Shakespeare: His Life, Art, and Characters* (Boston: Ginn and Company, 1875), Vol. I, p. 426.

¹¹Harrison, p. 1002.

¹²Hudson, *Shakespeare*, p. 426.

¹³*Ibid.*, p. 427.

¹⁴Hudsen, *The Works of Shakespeare*, p, xvii.

¹⁵Brandes, p. 467.

¹⁶Hazelton Spencer, *The Art and the Life of William Shakespeare* (New York: Harcourt, Brace & Co., 1940), p. 376.

¹⁷Brandes, p. 651.

¹⁸*Loc. cit.*

¹⁹*Ibid.*, p. 652.

²⁰*Loc. cit.*

²¹*See*, William Hazlitt, *Characters of Shakespeare's Plays* (London: Dent & Sons, New York: Dutton & Co., 1906), pp. 88-89.

Edward Dowden, *Shakespeare* (London: MacMillan and Co., 1922), p. 150 Harrison, p, 1004.

²²Brandes, p. 660.

²³Hudson, *Shakespeare*, p. 427.

²⁴Joseph Quincy Adams, *A Life of William Shakespeare* (Boston: Houghton Mifflin Company, 1923), p. 410.

²⁵*Ibid.*, p. 411.

²⁶*Ibid.*, p. 412.

²⁷Baker, p. 293.

²⁸Harrison, p. 1004.

²⁹Brandes, p. 661.

³⁰Quoted in Hudson, *The Works of Shakespeare*.

³¹*Ibid.*, xxi.

³²Brandes. p. 663.

³³Hudson, *Shakespeare*, p. 432.

³⁴*Loc. cit.*

³⁵Ransom, *Short Studies of Shakespeare's Plots*, quoted in Hudson, *The Works of Shakespeare*, p. xliii.

³⁶Baker, pp. 295-296.

³⁷*Ibid.*, p. 299.

³⁸Hudson, *Shakespeare*, p. 437.

³⁹Jameson, *Shakespeare's Heroines*, quoted in Hudson, *The Works of Shakespeare*, p. xxxiii.

⁴⁰Hudson, *Shakespeare*, p. 440.

⁴¹See: "This swift business I must uneasy make, lest too light winning make the prize light," (I, ii, 450-452)

⁴²Brandes, p. 667.

⁴³Edward Dowden, *Shakespeare: A Critical Study of His Mind and Art* (New York: Harper and Brother Publisher, 1885), p. 373.

⁴⁴See: "To be your fellow You may deny me. But I'll be your servant, Whether you will or no." (III, ii, 84-86)

⁴⁵Ulrici, *Shakespeare's Dramatic Art*, quoted in Hudson, *The Works of Shakespeare*, p. xxxviii.

⁴⁶Adams, p. 409.

⁴⁷*Ibid.*, p. 410.

⁴⁸Hudson, *Shakespeare*, p. 425.

Dowden also dates two of them, excepting *Coriolanus*, later than *The Tempest*. (*Shakespeare*, pp. 151-156.)

⁴⁹Hudson, introducing Mr. Verplank's opinion, which supports Campbell, denies that Shakespeare had any reference to himself in the passage. (*Shakespeare*, p. 425.)

⁵⁰Dowden, *A Critical Study of His Mind and Art*, p. 377.

⁵¹"Introduction," *OEuvres Completes de Shakespeare*, quoted in Horace Howard Furness (ed.), *Shakespeare: The Tempest* (Philadelphia: Lippincourt Company, 1892) p. 258.

⁵²Hudson, *Shakespeare*, p. 428.

⁵³*Revue des Deux Mondes*, 1865, vol. lviii, quoted in Furness, p. 359.

⁵⁴A. Moss, "We Are Such Staff..., Prospero," *Theatre Arts* July, 1945 p.407.

- ⁵⁵Dowden, *A Critical Study of His Mind and Art*, pp. 379-380.
- ⁵⁶Quoted in Furness, p. 308.
- ⁵⁷Hudson, *Shakespeare*, p. 428.
- ⁵⁸*Some Notes on the Text of Shakespeare*, quoted in Furness p. 369.
- ⁵⁹Garnett, *Irving Shakespeare*, quoted in Furness, p. 369.
- ⁶⁰As Quoted in Furness, p. 369.
- ⁶¹Moss, p. 408.
- ⁶²As quoted in Furness, p. 359.
- ⁶³Brandes, p. 668.
- ⁶⁴*Loc ct.*
- ⁶⁵Spencer, p. 374.
- ⁶⁶As quoted in Furness, p. 369.
- ⁶⁷See Brandes' words quoted in p.39