

'When No Man Was His Own': Magic and Self-Discovery in *The Tempest*

D.G. James says that in *The Tempest* 'we behold ... the mind of Europe saying farewell to magic as a part of its imagination of the world.'¹ Many studies have explored the influences of different philosophical and occult traditions on Shakespeare's handling of this subject.² However, there is one important element in Prospero's magic that, while it certainly formed a part of the folk belief of the period, receives little attention either from contemporary authorities on magic or from modern criticism.

Prospero's magic has two sides to it: the manipulation of nature and of spirits associated with nature; and the attempted manipulation of human beings. In the area of natural magic Prospero's success is considerable. He is able to stage tempests, produce the harpy and other monsters, and command harvest spirits. The speech in which he takes leave of his powers creates images of other wonders that we never see. A consummate showman – perhaps even more adept at dramatic art than at white magic – Prospero guides us from the chaos and terror of the storm in i.i to the order and delight of the marriage masque in iv.i, both the results of his mastery over Ariel and the 'rabble' under Ariel's control.³

Moreover, Shakespeare carefully protects Prospero's achievement from any taint of association with black magic.⁴ The only vestiges of ceremonial magic in the play are Prospero's 'magic garment,' his staff, and the books to which he refers but which we never see. Even these external symbols of his power seem unnecessary.⁵ A whisper in Ariel's ear replaces the elaborate rituals described or hinted at in contemporary treatises on magic.⁶ The very spirits themselves were not conjured by Prospero, but found. Caliban, half human, half devil, was born on the island; Ariel came there as Sycorax's servant and was left imprisoned by her when she died. Prospero's extraordinary powers over nature do not spring from artificial magic, but from natural magic, which, according to many writers, should not be called magic at all, since it is 'no more than a more exact knowledge of the secrets of Nature, which by observing the courses and influence of the stars in the heavens, and the sympathies and antipathies subsisting between separate things, compares one thing with another and so effects marvels which to the ignorant seem to be miracles or illusions.'⁷

The second aspect of Prospero's magic – indeed, the avowed purpose of all his showmanship – is to help all his subjects to achieve self-

knowledge. Although many critics hold the traditional view that Prospero's chief goal is to bring about repentance in the wicked or weak-willed,⁸ it seems clear by the end of the play that few, if any, of the play's characters repent or change. Andrew V. Ettin makes this point: "The character most transformed is the one who is himself most noble and most vulnerable, Alonso; the best of those whom this magic touches (Ferdinand and Gonzalo) have nothing to learn from it; the worst (the various "foul" conspirators of the island) are merely cowed by it."⁹ Other recent studies support this position.¹⁰ According to this view, Prospero is either deluded about his own accomplishments or resigned to changing behaviour without affecting his subjects' inner life.

The Tempest itself, then, must be understood in terms of a tension between a triumphant vision of orderly nature and a sober acknowledgment of the inviolability of the human personality. Yet the side of Prospero's magic that deals with human behaviour offers its own kind of affirmation. When Prospero chooses to renounce his magic and return to Milan, he is accepting not the fact of human imperfection, but, as Herbert R. Coursen says, the fact of human freedom of will.¹¹ The play suggests that the special, unalterable identity of each member of the human community may in itself be a cause for celebration. It is the way in which Prospero's magic helps each character to discover and affirm his own identity that I wish to explore in detail.

As Prospero's art touches the inhabitants of his island it involves three operations, sometimes occurring in sequence, sometimes simultaneously. The first and simplest consists in physical coercion: separating Ferdinand from his father and the rest of the court party; pinching and prodding Caliban and his companions; bringing the Mariners from their salvaged ship. The second involves exercising control over his victims' senses. The extensive use of music, the production of strange and often terrifying apparitions, and the tricks played by the invisible Ariel are all part of Prospero's plan to confuse and shake his subjects' belief in their own perceptions. As D.G. James points out, the island itself actually appears different to different characters.¹²

Both these devices are crucial to the third and most important technique employed by Prospero. This is a technique that is rarely referred to in the extensive literature on magic in the sixteenth and seventeenth centuries, although modern authorities speak of its long association with magic and faith healing.¹³ It appears to originate in stage tradition, rather than in authorities on magic itself. However, in Shakespeare's hands a mere gimmick becomes a pervasive and exceedingly important motif. Prospero's special ability involves the production of trancelike states in which, as under hypnosis, the conscious, reasoning mind is circumvented.¹⁴

It is important to distinguish between the abnormal mental states that arise out of the magician's art and the condition of ordinary sleep or

dream. In her book, *Dream in Shakespeare: from Metaphor to Metamorphosis*, Marjorie B. Garber argues that 'The Tempest is a play which takes the dream state for its subject, deliberately and directly exploring the poles of sleeping and waking, vision and reality, art and the human condition.'¹⁵ 'The pattern of *The Tempest* ... is to take man through dream to a renewed appreciation of his mortal state, bringing him through dream to a transfigured reality.'¹⁶ But while the characters who undergo the trances induced by Prospero compare their experiences to being asleep or to dreams, they do so only because these are the closest analogues they can find. The only character who actually dreams in *The Tempest* is Caliban, the one figure who, from the beginning of the play, is completely defined.¹⁷ Caliban shares with Prospero a yearning for the continuation of the dream state (Prospero's evocation of the dream-vision at the interruption of the marriage masque reveals his affinity with Caliban in this), but to Caliban the experience remains external in origin and incomprehensible in character. Like modern writers on hypnotism, who distinguish between clinical trance and natural sleep,¹⁸ Shakespeare sees Prospero's enchantments as surpassing the dream state in intensity.

To be more precise, then, dreams in *The Tempest* are only one rudimentary manifestation of a state that takes Prospero's subjects away from their ordinary, everyday selves. It seems best to speak of these manifestations in the way that Roland Fischer does in 'A Cartography of the Ecstatic and Meditative States' as a 'continuum' with several stages beyond the normal state.¹⁹

The precedents in non-dramatic literary tradition for the abnormal mental states produced by Prospero are few. We may recall the magical sleep of Odysseus on his homeward voyage, the pilgrim's mysterious swoons in *The Divine Comedy*, the healing or monitory dream-visions of medieval poetry, but none of these antecedents exhibits striking parallels with *The Tempest*. The role of suggestion and auto-suggestion in magic, particularly in magical healing, is occasionally mentioned by sixteenth- and seventeenth-century writers. Robert Burton, for example, comments:

As some are so molested by phantasy; so some again, by fancy alone, and a good conceit, are as easily recovered. We see commonly the toothache, gout, falling sickness, biting of a mad dog, and many such maladies cured by spells, words, characters, and charms, and many green wounds by that now so much used *unguentum armarium* ... magnetically cured. ... All the world knows there is no virtue in such charms or cures, but a strong conceit and opinion alone. ... The like we may say of our magical effects, superstitious cures, and such as are done by mountebanks and wizards.²⁰

But a more direct source for Prospero's power is to be found in the ability of earlier stage magicians to charm or freeze their enemies. Friar

Bacon charms the swords of Prince Edward, Warren, and Ermsby so that they cannot be drawn.²¹ Later he interrupts the marriage of Margaret and Lacy by striking Friar Bungay dumb (vi.151-70). Lacy describes the victim's enchantment as 'this hapless trance' (168). When Faustus's lower class dupes, the Carter, Dick, the Horse Courser, Robin, and the Hostess, catch up with him at the Duke of Vanholt's court, Faustus interrupts their accusations by charming them dumb.²² The most interesting antecedents for Prospero's power appear in *John a Kent and John a Cumber*, where John a Kent's boy Shrimp charms Oswen and Amery, who are supposed to be conducting Sidanen and Marian to Chester. Using music, Shrimp induces a sudden, mysterious sleep in the two servants, permitting the ladies to escape their captors. He then wakes them up and leads them astray.²³ In a later scene John a Kent himself casts 'a sillie dazeling mist' over the eyes of John a Cumber, causing him to mistake Griffin and Powis for Morton and Pembroke (1613ff).

In all these instances the power to paralyse or silence or even induce sleep is merely used to overcome the magician's adversaries. It is a theatrically effective device with a short-term, superficial purpose, usually to circumvent unwanted interference; its purpose achieved, the device is readily abandoned. In *The Tempest*, on the other hand, the induction of states of intoxication, madness, abnormal sleep, and ecstasy is crucial to the task Prospero has set himself. This task involves the subjection of all the inhabitants of and visitors to his island to a special kind of test in which the rational, everyday self is set aside in order to permit each character's true identity to assert itself.

Unlike modern hypnotherapists Prospero is not primarily concerned with either physical or moral healing. His efforts are directed towards discovering something unchanging that is, on the one hand, personal to each human being and, on the other, connected to divine illumination, which Shakespeare's audience saw as the only objective and reliable source of right knowledge.

The first and in many ways the most important of the trancelike states in *The Tempest* occurs when Miranda suddenly falls asleep in i.ii.²⁴ On closer examination, we discover that this condition is not as unexpected as it first appears. Her sleep is induced by a suggestion of Prospero's that she 'cannot choose' but obey, a suggestion that is only the last in a series that punctuates his long and elaborate account of their past history. Prospero's utterances in this scene serve two purposes: they provide necessary exposition, and they prepare Miranda for Prospero's charm. Not only does Prospero employ a style of diction that is deliberately obscure and pedantic, but he interrupts his narrative at regular intervals with apparently unwarranted injunctions against inattention. The extraordinary thing about this exchange is not that Miranda falls asleep at its close, but that she manages to remain awake as long as she does. While

pretending to exhort Miranda to remain alert, Prospero is really making it impossible for her to do so. His whole proceeding recalls the techniques associated with the induction of hypnotic trance.²⁵ The 'inclination' to sleep that Prospero notices at the end of this scene has been carefully produced by his negative suggestions.²⁶

The purpose of Miranda's magical sleep is harder to discover than the strange quality of the sleep itself. While Miranda is in this state, Prospero completely ignores her. It looks as though his charm is merely a clumsy device for getting her out of the way while he confers with Ariel. The real consequences of Miranda's trance are not apparent until the meeting between Miranda and Ferdinand, who is also experiencing a mental state unlike that of normal, waking reality (486-9).²⁷ Prospero's words to Miranda, when he permits her to notice Ferdinand for the first time, are particularly significant: 'The fringed curtains of thine eye advance / And say what thou seest yond' (411-12). This command suggests that Miranda is still in a trance, that her real awakening occurs when her father presents to her his hand-picked choice for her husband.²⁸

The true purpose of Miranda's magical sleep, then, is to produce a state of receptiveness not unlike that of the charmed lovers in *A Midsummer Night's Dream*. But the receptiveness of Miranda and Ferdinand is not receptiveness to error, but to truth. Prospero's subsequent testing of the lovers demonstrates that their affection springs not from Prospero's promptings, but from an intuitive recognition of each other's worth and their own natural affinity. Prospero openly acknowledges the purpose of his previous hardheartedness:

All thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test. (IV.i.5-7)

Prospero's giving his blessing to the lovers only ratifies the choice they have voluntarily made in spite of his pretended opposition.

The notion of testing each character or group of characters is sustained in Prospero's handling of the court party. Here again Prospero induces an abnormal mental state in each character in order to release the individual's true, though in this case partially hidden, self. The magical sleep of Alonso, Gonzalo, Adrian, and Francisco in II.i has led L.H. Allen to call this scene 'the hypnosis scene' in *The Tempest*.²⁹ This time Ariel, rather than Prospero, produces the enchantment that causes the less reprehensible members of the group to drop 'as by a thunder-stroke' (199). Although Antonio and Sebastian congratulate themselves on their ability to resist the 'strange drowsiness' that possesses the others, they also feel the influence of Ariel's magic. The language in which they discuss their condition is full of references to waking sleep. As they become more open

with one another the idea that their own sleep is full of possibilities gives way to the notion that the sleep of their companions provides not merely an opportunity, but an invitation. Antonio spells it out for Sebastian:

Here lies your brother,
No better than the earth he lies upon,
If he were that which now he's like, that's dead. (275-7)

The subjective nature of Antonio's reading of this situation confirms the notion that Prospero does not impose choices on those he enchants. The effect of Ariel's charms has been to free Antonio and Sebastian to reveal to themselves, to each other, and to the audience their true natures. No sooner have they agreed – despite Sebastian's reservations – to kill the king, than Ariel terminates the sleep of the others and forces the conspirators to rouse themselves and return to the hypocrisy of their everyday behaviour.

The awakening of Gonzalo and Alonso is also revealing. Gonzalo, the loyal servant, cries: 'Now, good angels / Preserve the King!' (301-2). Alonso, who earlier in this scene had seemed indifferent both to assurances that his son might still be alive and to concern for his own safety, now shows renewed animation. His questions – 'Why are you drawn? / Wherefore this ghastly looking?' (303-4) – demonstrate a reawakened desire to protect himself and his dependents. As the scene ends, he initiates a fresh search for his son, indicating the return of hope and of a sense of his obligations as father and king.

But this scene doesn't finish Prospero's testing of the court party. In the harpy scene (III.iii) Prospero again remains aloof from his victims, although he appears '*on the top (invisible)*' (17.5D) and comments on both the reactions of the group and Ariel's performance. As in the earlier scene, the magic begins by confusing the subjects' senses and then induces an abnormal mental state in which, at least for the three 'men of sin,' reason has been obliterated. But this scene differs from the earlier one in one important respect. In the 'hypnosis scene' Ariel merely creates the conditions under which Antonio and Sebastian are free to be themselves. Here Ariel-as-harpy seems to be attempting to direct Alonso, Antonio, and Sebastian towards moral transformation. His speech reminds them of past crimes and exhorts them to 'heart-sorrow / And a clear life ensuing' (81-2). The conditions created by Ariel closely resemble those described by Timothy Bright as symptoms of 'conscience terrified':

it easilie wasteth the pure spirit, congeleth the liuely bloud, and striketh our nature in such sort, that it soone becommeth melancholicke, vile and base, and turneth reason into foolishnesse, ... and transformeth the stoutest Nabucadnezzar in the world into a brute beast. ... Besides this in you, vaine feares, and

false conceits of apparitions, imagination of a voyce sounding in your eares, frightfull dreames, distrust of the consumption, and putrifying of one part or other of your bodie, & the rest of this crue, are causes of molestation. ...³⁰

However, the subjectivity of the characters' responses while experiencing the 'ecstasy' produced by the harpy insists on the inaccessibility of at least two of them to Prospero's exhortations. Only the madness of Alonso has reference to his past crimes and reveals 'heart-sorrow' in the present. Antonio and Sebastian reaffirm their determination to resist change. It appears, then, that Prospero's achievement in this scene is not the transformation of these men, but the dramatic demonstration of their fundamental consistency.

It is significant that Prospero chooses to work upon his enemies' consciences while they are 'all knit up / In their distractions' (89-90). He seems to be saying that sanity and reason, at least in 'men of sin,' interfere with self-knowledge. In the case of the third group upon whom Prospero practices his art, however, reason is virtually absent. The progressive drunkenness of Stephano, Trinculo, and Caliban is the base equivalent of the high-born characters' trances, but these characters are not subjected to any real challenges. Instead of freeing them to change, their drinking merely reveals their degraded nature. It also becomes a form of punishment. Ariel describes the miseries and humiliations to which their intoxication has made them easy prey (IV.i.171-84), and Prospero promises: 'I will plague them all, / Even to roaring' (192-3). In the final scene even Trinculo admits that being drunk is no longer a pleasure (V.i.282-4).

Earlier in this scene Prospero also refers to the madness of the members of the court party as a punishment. The speech in which he comments on their condition describes the loss of reason not as an opportunity, but as a degradation. Alonso's brains are 'useless, boil'd within thy skull!' (60). The charm they have undergone is represented as 'the ignorant fumes that mantle / Their clearer reason' (67-8). Reason itself is a shore 'That now lies foul and muddy' (82). Prospero presents their madness this way because for them the loss of reason means the loss of the highest faculty they possess.

The conventional Elizabethan interpretation of human behaviour in terms of reason, will, and appetite seems, in *The Tempest*, to exist side by side with a different formulation, which appears to derive from Neoplatonic philosophy. Cornelius Agrippa says: '*Anima humana constat mente, ratione & idolo: mens illuminat rationem, ratio fluit in idolum, omnia una est anima. Ratio nisi per mentem illuminetur, ab errore nō est immunis: Mens autem lumen rationi non praebet, nisi lusescente deo.*'³¹ Although Prospero speaks of the human soul in language that reflects the traditional view, his magic addresses itself to a hierarchy consisting of 'mind,' 'reason,' and 'sense.'

In this vision of the human personality there is an element higher than the rational, a form of intuition, perhaps even of divine illumination. Ferdinand and Miranda have this faculty, and so does Gonzalo. Its absence or impairment in both the 'men of sin' and the clowns explains their inability to profit from Prospero's enchantments.

In fact, this formulation does not stand in opposition to the more conventional one. It is a commonplace of sixteenth-century Christian thought that the use of reason is unavailing unless 'the understanding is illuminated, faith and the understanding of God and heavenly things is plenteously bestowed.'³² The Christian formulation of this notion is strongly evoked in the resonant paradoxes of Shakespeare's mature plays – for example, in *King Lear*, whose characters 'stumbled when [they] saw' and only approach true reason through 'reason in madness,' and in *The Winter's Tale*, where the happy ending depends on events that are 'monstrous to our human reason' (v.i.41). The notion that rationality actually impedes the achievement of certain kinds of knowledge can be traced back to Plato: 'No man, when in his wits, attains prophetic truth and inspiration; but when he receives the inspired word, either his intelligence is enthralled in sleep, or he is demented by some distemper or possession.'³³ By shaking each character's confidence in the power of reason to supply him with information about himself and his world, Prospero is opening the way for other kinds of knowing.

A comparison between Prospero's intention and the stated aims of modern hypnotherapists is instructive. Prospero works to free the self from the conventional restraints of rationality. Bramwell reports that one of his subjects described the trance state as 'a sort of losing herself and yet not losing herself.'³⁴ Milton H. Erickson describes it as 'a free period in which individuality can flourish.'³⁵ The crucial difference between Prospero's art and that of the modern therapist is that while hypnotherapists refer the task of self-discovery and self-healing to the subconscious, the magic of Prospero addresses itself to the intellectual soul. Its final purpose is not immersion in the inner self, but union with something that is outside and, in Shakespearean terms, higher than the individual.

Not only does this vision of the soul underlie Prospero's allocation of rewards and punishments, but it also informs the structure of the play. Until the final scene the groups of characters are kept separate, united only by their interactions with Prospero or his representative, Ariel. Each group is associated with a different faculty of the soul – the young lovers with 'mind,' the court party with 'reason,' the clowns with 'fancy.' The nature of Prospero's intercourse with each group also depends upon these correspondences. The presence of this coherent though unobtrusive scheme in both the moral judgments of the play and the play's organization suggests that the view of man as more than merely rational was one that attracted Shakespeare as much as it did the magician with whom he has so often been identified.

Finally, then, each character in *The Tempest* is tested in two ways. First, he must discover in himself the unique qualities – good or bad – that set him apart from everyone else, the personal, private self that differentiates him from others. Second, he must be defined in terms of his accessibility to divine enlightenment, without which reason itself is vulnerable to error and corruption. The real work that Prospero has undertaken is to liberate the highest faculty of the human soul – the element Agrippa refers to as *mens* – in those who possess it and to encourage its use for the fullest possible realization of individual potential.

Having tested each inhabitant of his world, Prospero brings them all together in a final scene and arranges them in a kind of moral hierarchy. The strengths and weaknesses of each are known, and while consideration is shown for Alonso, who acknowledges his faults and asks forgiveness, it is clear that Prospero reserves special affection for those who have remained perfect in spite of temptation. The vanquished villains are released from punishment but disarmed of power. The clowns' debauchery is made public, and Caliban is openly labelled as a 'thing of darkness' (275). Even the Master and Boatswain, who report that they too have experienced a strange, unearthly sleep, are brought back to share the celebrations and to witness the establishing of this new society.

Apparently Prospero hopes to transfer the new order he has created to the social hierarchy back home. The new society of Naples and Milan will be informed by the joyful spirit attending the marriage of Ferdinand and Miranda. Antonio and Sebastian are deprived of official function, and the clowns will be relegated to a kind of sideshow existence. Although we may remain sceptical about the permanence of the new order, there can be no doubt about the completeness of this moment. The end of Prospero's enchantments has been to free the self from outward restraints and ignorance of its own condition, to give each character a chance to recognize and to affirm or change his own nature. Gonzalo speaks 'truer than he purposed' when he concludes his rhapsodic list of what has been 'found' with the words: 'and all of us ourselves / When no man was his own' (212–13).

One important question remains unanswered. If the aim of Prospero's magic has been to reveal the true nature of each character, does Prospero himself experience a similar self-discovery? Prospero's account of his past mistakes, the causes of his overthrow and exile, implies a certain detachment about his own behaviour. Yet there remain conflicts and contradictions in Prospero's handling of the sorcerer's calling which suggest that his sense of his own identity is still incomplete. Much has been written about Prospero's didactic enactment of the conflict between 'reason' and 'fury.'³⁶ The usual reading of this scene is that Prospero is undergoing a struggle to curb his natural desire for vengeance upon his enemies and instead to legislate forgiveness for their crimes against him. The strong contrast between the anger Prospero expresses in act iv and

the wise tolerance that guides his behavior in act v is clearly demonstrated in the language Prospero employs in each scene.

But the real cause of Prospero's change of heart may lie not in the moment of rational, moral choice to which critics point, but in yet another manifestation of Prospero's mysterious powers. The scenes in which Prospero acts out his fury and then demonstrates his power to restrain it are enclosed by his two great speeches about magic (iv.i.148-58 and v.i.33-57). Although Prospero deprecates magic in the first speech and renounces it in the second, the imagery in each works against the speeches' overt content. In the 'revels' speech Prospero denies the authenticity of the vision we ourselves have just seen, yet creates in words a vision far more substantial and magnificent than the one presented by the spirits. In the 'elves' speech he abjures 'this rough magic' forever, yet his evocation of the powers he is laying aside again conjures for our imaginations a 'potent Art' that exceeds anything we have actually seen. It is as though Prospero's farewells to magic are themselves incantations. Their effect is both to reject this way of dealing with experience and to luxuriate in it one last time. Symbolically Prospero's words charm both his audience - a double audience consisting at one level of Ferdinand and Miranda in the 'revels' speech, of the spirits of nature addressed in the 'elves' speech, at another of the real spectators - and himself. The effect of these incantations is to subject not only Prospero's hearers but Prospero himself to an experience like those he has masterminded for others throughout the play.

In the last scene of *The Tempest* Shakespeare juxtaposes the world of conscious, deliberating moral choice and the world of trance, of imagination, of visionary reality. This latter world - the world of trance and of spiritual wholeness - is the world from which Prospero's forgiveness really proceeds. Ironically it is his ability to proceed into this world that makes it possible for him to return to the real world, where magic is forbidden and where the harsh realities of life impinge upon any lingering vision of the ideal ('Every third thought shall be my grave'). The most significant self-discovery in *The Tempest* may be that of Prospero himself.

NOTES

- 1 D.G. James, *The Dream of Prospero* (Oxford: Clarendon 1967), p 59.
- 2 On the relationship between *The Tempest* and Neoplatonic and Cabbalistic philosophy see Walter Clyde Curry, *Shakespeare's Philosophical Patterns* (Baton Rouge: Louisiana State University Press 1937), pp 165-96; Hardin Craig, 'Magic in *The Tempest*,' *Philological Quarterly*, 47 (1968), 8-15; and Robert H. West, *Shakespeare and the Outer Mystery* (Lexington: University of Kentucky Press 1968), pp 80-95. For discussions of notorious contemporary figures associated with sorcery and their possible influence on Shakespeare see E.M.

- Butler, *The Myth of the Magus* (Cambridge: Cambridge University Press 1948), pp 160–72; C.J. Sisson, 'The Magic of Prospero,' *Shakespeare Survey*, 11 (1958), 70–7; C.A. Burland, *The Magical Arts* (London: Arthur Barker 1966), pp 125–8; and Frances Yates, 'Magic in Shakespeare's Last Plays: On *The Tempest*,' *Encounter*, 44 (April 1975), 14–22.
- 3 On the resemblances between Prospero's magic and the art of stagecraft see Harry Levin, 'Two Magian Comedies: "The Tempest" and "The Alchemist,"' *Shakespeare Survey*, 22 (1969), 50; Robert Egan, 'This Rough Magic: Perspectives of Art and Morality in *The Tempest*,' *Shakespeare Quarterly*, 23 (1972), 171–82; Andrew V. Ettin, 'Magic into Art: The Magician's Renunciation of Magic in English Renaissance Drama,' *Texas Studies in Literature and Language*, 19 (1977), 284–5; and Ralph Berry, 'Metamorphoses of the Stage,' *Shakespeare Quarterly*, 33 (1982), 12.
 - 4 See Curry, pp 165–6, and Sisson, p 75.
 - 5 See Sisson, p 76.
 - 6 But see West, p 85, for the view that 'Prospero must have some less inoffensive traffic with his spirits than any that reaches the stage.'
 - 7 Francesco Maria Guazzo, *Compendium Maleficarum* (1608), ed Montague Summers, trans E.A. Ashwin (London: Rodker 1929), pp 3–4. See also Reginald Scot, *The Discoverie of Witchcraft* (1584; rpt Carbondale: Southern Illinois University Press 1964), pp 243–4.
 - 8 See Theodore Spencer, *Shakespeare and the Nature of Man* (1942; rpt New York: Macmillan 1961), pp 195–9; Reuben Brower, *The Fields of Light* (1951; rpt New York: Oxford University Press 1968), pp 95–122; Northrop Frye, *A Natural Perspective* (New York: Harcourt, Brace and World 1965), pp 150–9; and Robert Grams Hunter, *Shakespeare and the Comedy of Forgiveness* (New York: Columbia University Press 1965), pp 227–41.
 - 9 Ettin, 'Magic into Art,' p 286.
 - 10 See, for example, Herbert R. Coursen, Jr, 'Prospero and the Drama of the Soul,' *Shakespeare Studies*, 4 (1968), 316–33; Harry Berger, Jr, 'Miraculous Harp: A Reading of Shakespeare's *Tempest*,' *Shakespeare Studies*, 5 (1969), 253–83; and Robert Grudin, 'Prospero's Masque and the Structure of *The Tempest*,' *South Atlantic Quarterly*, 71 (1972), 401–9.
 - 11 Coursen, 'Prospero and the Drama of the Soul,' p 317. See also Egan, pp 180–2.
 - 12 James, *Dream of Prospero*, pp 148–9. See also Sir Arthur Quiller-Couch, 'The *Tempest*,' in *Twentieth-Century Interpretations of 'The Tempest'*, ed Hallett Smith (Englewood Cliffs, NJ: Prentice-Hall 1969), p 17; originally printed as 'Introduction to *The Tempest*,' in *The Works of Shakespeare*, ed Sir Arthur Quiller-Couch and John Dover Wilson, vol 1 (Cambridge: Cambridge University Press 1921).
 - 13 J. Milne Bramwell, *Hypnotism: Its History, Practice and Theory*, 2nd ed (London: Alexander Moring 1906), p 3; Ronald E. Shor, 'The Fundamental Problem in Hypnosis Research as Viewed from Historic Perspectives,' in *Hypnosis: Research Developments and Perspectives*, ed Erika Fromm and Ronald E. Shor

- (Chicago: Aldine-Atherton 1972), p 16; Keith Thomas, *Religion and the Decline of Magic: Studies in Popular Beliefs in Sixteenth- and Seventeenth-Century England* (London: Weidenfeld and Nicolson 1971), pp 208-9; and Harold B. Crasilneck and James A. Hall, *Clinical Hypnosis: Principles and Applications* (New York: Grune and Stratton 1975), p 5.
- 14 Cumberland Clark, *Shakespeare and the Supernatural* (1931; rpt New York: Haskell 1971), p 111, says parenthetically of Prospero's power over humans: 'a knowledge of hypnotism, we might call it.'
 - 15 Marjorie B. Garber, *Dream in Shakespeare: From Metaphor to Metamorphosis* (New Haven: Yale University Press 1974), p 187.
 - 16 Garber, p 195. See also James, p 149.
 - 17 On Caliban's dream see Garber, p 204, and Norman N. Holland, 'Caliban's Dream,' *Psychoanalytic Quarterly*, 37 (1968), 114-25.
 - 18 See Crasilneck and Hall, pp 19-20.
 - 19 Roland Fischer, 'A Cartography of the Ecstatic and Meditative States,' *Science*, 174 (1971), 897-904. See also Charles T. Tart, *Altered States of Consciousness* (New York: Dutton 1975), p 81.
 - 20 Robert Burton, *The Anatomy of Melancholy* (1621), ed Holbrook Jackson (1932; rpt New York: Vintage-Random House 1977), p 256.
 - 21 Robert Greene, *Friar Bacon and Friar Bungay* (1589?), ed Daniel Seltzer (Lincoln: University of Nebraska Press 1963), v. 51-9.
 - 22 Christopher Marlowe, *Dr. Faustus* (1592?), in *The Genius of the Early English Theatre*, ed Sylvan Barnet, Morton Berman, William Burto (New York: Mentor-New American Library 1962), iv. vii. 112-23.
 - 23 Anthony Munday, *John a Kent and John a Cumber* (1594?), ed Muriel St Clare Byrne, Malone Society Reprints (Oxford: Oxford University Press 1923), 1139-86. Shrimp's abilities have led to the suggestion in Robert Rentoul Reed, Jr, *The Occult on the Tudor and Stuart Stage* (Boston: Christopher Publishing House 1965) that he is 'the probable model' for Ariel (p 109).
 - 24 *The Tempest*, ed Frank Kermode (Cambridge, Mass: Harvard University Press 1954). All references to *The Tempest* are to this edition.
 - 25 See Robert W. White, 'A Preface to the Theory of Hypnotism' *Journal of Abnormal and Social Psychology*, 36 (1941), 477-505, rpt in *The Nature of Hypnosis*, ed Ronald E. Shor and Martin T. Orne (New York: Holt, Rinehart and Winston 1965), pp 192-216; Lawrence S. Kubie and Sydney Margolin, 'The Process of Hypnotism and the Nature of the Hypnotic State,' *American Journal of Psychiatry*, 100 (March 1949), 611-22, rpt in Shor and Orne, pp 217-33; Lewis R. Wolberg, *Hypnoanalysis*, 2nd ed (1945; rpt New York: Grune and Stratton 1964), pp 31-67; Merton M. Gill and Margaret Brenman, *Hypnosis and Related States* (New York: International Universities Press 1961), pp 3-11; Milton H. Erickson, Ernest L. Rossi, and Sheila I. Rossi, *Hypnotic Realities: the Induction of Clinical Hypnosis and Forms of Indirect Suggestion* (New York: Irvington Publishers 1976). But see Theodore X. Barber, Nicholas P. Spanos, and John F.

- Chaves, *Hypnotism: Imagination and Human Potentialities* (New York: Pergamon 1974), for the view that the concept of hypnotic trance as a 'special state' is misleading.
- 26 On the importance of negative suggestion and 'the double bind' in the process of hypnotism see Jay Haley, 'An Interactional Explanation of Hypnosis,' *American Journal of Clinical Hypnosis*, 1 (1958), 41-57, rpt in Shor and Orne, pp 280-2; and Erickson and Rossi, pp 62-74.
 - 27 Ferdinand's paralysis and feeling of weakness resemble the experiences of hypnotic subjects responding to 'challenge suggestions.' See, for example, Wolberg, pp 40-3; Haley, p 269; and Crasilneck and Hall, p 48.
 - 28 On post-hypnotic suggestion see Gill and Brenman, pp 103-4; M.H. Erickson and E.M. Erickson, 'Concerning the Nature and Character of Post-Hypnotic Behavior,' *Journal of General Psychology*, 24 (1941), 95-133; and Seymour Fisher, 'The Role of Expectancy in the Performance of Posthypnotic Behavior,' *Journal of Abnormal and Social Psychology*, 49 (1954), 503-7, rpt in Shor and Orne, pp 80-8.
 - 29 L.H. Allen, 'The Hypnosis Scene in "The Tempest,"' *Australasian Journal of Psychology and Philosophy*, 4 (1926), 110-18.
 - 30 Timothy Bright, *A Treatise of Melancholie* (1586; rpt New York: Columbia University Press 1940), p 195.
 - 31 Cornelius Agrippa, *De Occulta Philosophia* (1531), ed Karl Anton Nowotny (Graz: Akademische Druck-u. Verlagsanstalt 1967), III.xliii. ('The human soul consists of mind, reason and fancy: mind illuminates reason, reason influences fancy; together they make one soul. Reason lacking the illumination of mind is not free from error. Mind, on the other hand, does not enlighten reason if not illuminated by God.') For discussions of this passage see Charles G. Nauert, Jr, *Agrippa and the Crisis of Renaissance Thought*, Illinois Studies in the Social Sciences, 55 (Urbana: University of Illinois Press 1965), pp 280-5; and Wayne Shumaker, *The Occult Sciences in the Renaissance* (Berkeley: University of California Press 1972), p 154.
 - 32 Henry Bullinger, *The Decades of Henry Bullinger* (1550?), ed Thomas Harding (Cambridge: Cambridge University Press 1851), IV, 101. For a broad discussion of the relationship between reason and grace in Christian humanist thought see Roland Mushat Frye, 'Reason and Grace: Christian Epistemology in Dante, Langland and Milton,' in *Action and Conviction in Early Modern Europe*, ed Theodore K. Rabb and Jerrold E. Seigel (Princeton: Princeton University Press 1969), pp 404-22.
 - 33 *Timaeus* 72, *The Dialogues of Plato*, trans B. Jowett (1892; rpt New York: Random House 1937), II, 50. See E.R. Dodds, *The Greeks and the Irrational* (1951; rpt Berkeley: University of California Press 1968), pp 207-24, for a discussion of this idea.
 - 34 Bramwell, *Hypnotism* p 320.
 - 35 Erickson and Rossi, p 2.

- 36 See Leland Ryken, 'The Temptation Theme in *The Tempest* and the Question of Dramatic Suspense,' *Tennessee Studies in Literature*, 14 (1969), 119-27; and Egan, pp 180-2. For a recent discussion of Prospero's awareness of the limits to his power see Barbara Howard Traister, *Heavenly Necromancers: The Magician in English Renaissance Drama* (Columbia: University of Missouri Press 1984), pp 125-47.

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