Two Example Sections

Original Text

Featuring the original Shakespeare script.

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**THE TEMPEST**

(The Condensed Story)

Prospero is the rightful Duke of Milan, but his treacherous brother Antonio, helped by the King of Naples, deposes Prospero and casts him and his three-year-old daughter Miranda adrift in a small boat, expecting them to drown. The boat, however, has been secretly equipped with food, water, a great many books and survival equipment by Gonzalo, the king’s advisor – a kind and optimistic man. Prospero and Miranda survive and become marooned on a remote island. Over the next twelve years, Prospero perfects his skills as a sorcerer, through his great learning and his library of books. He rescues Ariel, an “airy spirit”, from a tree and is reluctantly served by Ariel from then on. The island is also inhabited by Caliban, son of Sycorax, an Algerian witch who was exiled to the island but died before Prospero’s arrival and who was responsible for imprisoning Ariel in the tree. Caliban is a deformed monster and he’s initially adopted and raised by Prospero, teaching Prospero and Miranda how to survive, while they teach him astronomy and language. However, Caliban is enslaved by Prospero after he [Caliban] tries to force himself upon Miranda. After this, Caliban resents Prospero, as he believes the island belongs to him.

Twelve years have passed when the play opens. A ship carrying Antonio back from Tunis, along with the King of Naples, his son Ferdinand and brother Sebastian and Gonzalo (the king’s advisor) is caught in a terrible storm. This Tempest (hence the name of the play) has been conjured up by Prospero and Ariel to wreck the ship as it passes close to their island. The ‘survivors’ of the conjured storm come ashore on the island and are separated into three groups by Prospero’s spells. Three plots then alternate through the play. In the first, Caliban forms an alliance with Stephano and Trinculo, two drunken crew members, who Caliban believes have come from the moon, and they plot to overthrow Prospero. In the second, Prospero works to establish a romantic relationship between Ferdinand and Miranda and the couple fall in love. Prospero compels Ferdinand to become his servant to prove his affection for Miranda. In the third plot, Antonio and Sebastian conspire to kill the King of Naples and his advisor Gonzalo, so that Sebastian can become king.

Prospero, helped by Ariel, thwarts the plots and manipulates the course of his enemies’ paths through the island, drawing them closer and closer to him. In conclusion, all the characters are brought before Prospero, who warns them not to get involved in betrayal in future, then forgives them. The king is repentant for his part in the original plot against Prospero and welcomes the marriage of Ferdinand and Miranda – though Antonio and Sebastian never actually say they’re sorry for their ‘sins’. The ship has been lying in a cove during this time, with the sailors ‘sleeping’. Prospero now brings the ship’s Master and Boatswain ashore, to ensure they all get back safely to Italy, where Ferdinand and Miranda will be married and Prospero will retire to his Dukedom of Milan. Prospero sets Ariel free at the end to “follow Summer merrily” and Caliban is the only one who remains behind on the island. In an epilogue, Prospero invites the audience to set him free from his “bands” [bonds] with applause.
SECTION 1
Act 1, Scene 2, lines 376 to 505.

Background

The play begins with a storm at sea. Alonso, King of Naples, is sailing home to Italy after the marriage of his daughter to the King of Tunis. He is accompanied by his brother (Sebastian), his son (Ferdinand), The Duke of Milan (Antonio), his Counsellor (Gonzalo) as well as other Lords and Servants. It appears that his ship is going to sink and there is general panic onboard.

Scene 2 is calm, compared to the turmoil of scene 1. The setting is an island, ostensibly located in the Mediterranean, but with features of the Caribbean and suggesting a new and unfamiliar world to early 17th century theatre-goers. The island is alive with magic and this setting is utilised to explore themes ranging from social order, to the supernatural, to the conflict between ‘civilised’ man and nature.

The island is inhabited by Prospero, a sorcerer, and his daughter Miranda. Prospero rules over the island, including a variety of Spirits and a monster called Caliban. Miranda is upset after seeing the storm out at sea. She’s worried about the people in the ship, in case they may have drowned. Prospero tells her not to fret and explains that he is the rightful Duke of Milan – he tells her the story of how he was too busy with his books to notice his brother, Antonio, conspiring with Alonso and Sebastian to depose him. He explains how he and Miranda were cast adrift on the sea in a small boat – how they would have died, but Gonzalo secretly equipped the boat with food, water, survival materials and Prospero’s books. They were washed ashore on the island and now Prospero has a plan to get even with his enemies.

Prospero puts Miranda to sleep and calls up Ariel, his reluctant “airy Spirit”. It becomes clear that Ariel, following Prospero’s orders, is responsible for the storm and that nobody has been hurt. Ariel tells Prospero that Alonso, Sebastian, Antonio, Ferdinand, Gonzalo and the others have been washed ashore in various parts of the island and that the ship is safely anchored in a secluded harbour, with the sailors asleep on board.

Ariel asks Prospero to set him free, as he promised he would. This angers Prospero and he reminds Ariel how he released him from a tree, where he had been imprisoned for 12 years by the witch, Sycorax, who was Caliban’s mother. Prospero threatens to imprison Ariel in another tree if the Spirit doesn’t help him with his plan.

Ariel is sent to lure Ferdinand, who is alone, to Prospero’s living quarters…
Come unto these yellow sands
And then take hands:
Curtsey when you have, and kiss her:
The wild wave whispers,
Foot it feely here and there,
And sweet spirits bear
The burden.

Hark! Hark!

Bow-wow!

The watch-dogs bark!

Bow-wow!

Hark! Hark! I hear
The strain of strutting chanticleer
Cry; cock-a-diddle-dow!

Where should this music rest
The air or the earth?

It sounds no more:
And sure, it waits upon some
God of the island.

Sitting on a bank, weeping
Again the kings my father's wreck,
This music crept by me upon the
Waters, allaying both their fury
And my passion with its sweet air.

Then I have followed it —
Or it hath drawn me rather.

But the sound.
NO IT BEGIN AGAIN.

FULL FATHOM FIVE thy Father lies—
Of his bones are coral况的，
Those are pearls that were his eyes—

NO THINGS OF him that doth rapes,
But doth suffer a sea-change.

SEA-Nymphs Hourly ring his Knell—

MARK! Now I hear them—

DING DONG BELL.

THE DITTY DOES REMEMBER MY DROWNED FATHER.
This is no mortal business.
No sound that the earth owes.
I hear it now above me.

THE FRINGED CURTAIN
OF THINE EYE ADVANCE
AND SAY WHAT THOU SEE’ST YOND.

WHAT IS’T?

A SPIRIT?

LORD, HOW IT LOOKS ABOUT!
BELIEVE ME, SIR, IT CARRIES
A BRAVE FORM, BUT IT’S A
SPIRIT.

NO, WENCH! IT EATS
AND SLEEPS, AND HATH
SUCH SENSES AS WE
HAVE, SUCH.

THIS GALLANT
WHICH THOU SEE’ST WAS IN
THE WRECK—AND, BUT HE’S
SOMETIMES SPOILED WITH GRIEVE
(THAT’S BEAUTY’S CANCER),
THOU MIGHT’ST CALL HIM A
GOODLY PERSON.

HE HATH
LOST HIS FELLOWS,
AND STRAYS ABOUT
TO FIND ‘EM.
I MIGHT CALL HIM A THING DIVINE, FOR NOTHING NATURAL I EVER SAW SO NOBLE.

IT GOES ON. I SEE AS MY SOUL PROMPTS IT.

And, fine spirit! I'll give thee within two days for this.

GODDESS, ON WHOM THESE AIRS ATTEND! VALOCHR, MY PRAYER MAY KNOW IF YOU REMAIN UPON THIS ISLAND — AND THAT YOU WILL SOME GOOD INSTRUCTION GIVE HOW I MAY BEAR ME HERE.

MY PRIME REQUEST, WHICH I DO LAST PRONOUNCE, IS — O, YOU WONDER! IF YOU BE MAID OR NOT?

NO WONDER, SIR; BUT CERTAINLY A MAID.

MY LANGUAGE: HEAVENS!

I AM THE BEST OF THEM THAT SPEAK THIS SPEECH WERE I BUT WHERE TIS SPOKEN.

NOW, THE BEST!

WHAT WERT THOU, IF THE KING OF NAPLES HEARD THEE?

A SINGLE THING, AS I AM NOW THAT WONDERS TO HEAR TISE SPEAK OF NAPLES. HE DOES HEAR ME — AND THAT HE DOES I WEEP.

MYSELF AN NAPLES, WHO WITH MYE EYES, NEVER SINCE AT EBS, BEHELD THE KING MY FATHER WRECKED.
ALACK, FOR MERCY!

YES, FAITH, AND ALL HIS LORDS - THE DUKE OF MILAN AND HIS BRAVE SON, BEING TWAIN.

THE DUKE OF MILAN, AND HIS MORE BRAVER DAUGHTER COULD CONTROL THEE, IF NOW THERE FIT TO DINE AT THE FIRST SIGHT THEY HAVE CLAUSED EYES.

Delicate Ariel, I'll set thee free For this!

A WORD,

GOOD SIR, I FEAR YOU HAVE DONE YOURSELF SOME WRONG.

A WORD

WHY SPEAKS MY FATHER SO UNGENTLY? THIS IS THE THIRD MAN THAT EVER I SAW - THE FIRST THAT EVER I SIGNED FOR.

PITY MORE MY FATHER TO BE INCLINED MY WAY!

O, IF A VIRGIN, AND YOUR AFFECTION NOT GONE FORTH, I'LL MAKE YOU THE QUEEN OF NAPLES!

SOFT, SIR, ONE WORD MORE.

THEY ARE BOTH IN EITHER'S POWERS, BUT THIS SHIFT BUSINESS I MUST UNEASY MAKE, LEST TOO LIGHT WINNING MAKE THE PRICE LIGHT.
ONE WORD
MORE: I CHARGE
THEE THAT THOU
ATTEND ME.

THOU DOST
HERE USURP THE NAME
THOU OWST NOT - AND
HAST PUT THYSELF UPON
THIS ISLAND AS A SPY,
TO WIN IT FROM ME,
THE LORD O'NTH.

NO!
AS I AM
A MAN!

COME!
I'LL MANACLE THY
NECK AND KEEF
TOGETHER.

SPEAK NOT
THOU RISE HIM; HE'S
A TRAITOR.

SEA-WATER
SHALT THOU DRINK.
TH' FOOD SHALL BE THE
FRESH-NEWK MUSSELS,
WITHERED ROOTS, AND
HUSKS WHEREIN THE
ACORN CRADLES.

FOLLOW!
NO!

I WILL RESIST
SUCH ENTERTAINMENT
TILL MINE ENEMY HAS
MORE POWER.

O PEAR FATHER!
MAKE NOT TOO RASH
A TRIAL OF HIM, FOR
HE'S GENTLE, AND
NOT FEARFUL.

WHAT!
I SAW -
MY FOOT MY
TUTOR?
PUT THY SWORD UP, TRAITOR - WHO WAST A SHOW BUT DOST NOT STRIKE, THY CONSCIENCE IS SO POSSESSED WITH GUILT.

COME FROM THY WARD - FOR I CAN HERE DISARM THEE WITH THIS STICK AND MAKE MY WEAPON DROP.

BESOECH YOU, FATHER!

HENCE! HANG NOT ON MY GARMENTS.

SIR, HAVE PITY! I'LL BE HIS SURITY.

SILENCE! ONE WORD MORE SHALL MAKE ME CHIDE THEE, IF NOT HATE THEE, WHAT AN ADVOCATE FOR AN IMPOSTOR!

HUSH!

THOU THINKST THERE IS NO MORE SUCH SHAPES AS HE, HAVING SEEN BUT HIM AND CALIBAN, FOOLISH WENCH!

TO THE MOST OF MEN THIS IS A CALIBAN, AND THEY TO HIM ARE ANGELS.

MY AFFECTIONS ARE THEN MOST HUMBLE. I HAVE NO AMBITION TO SEE A GOODLIER MAN.

COME ON OBEY. THY NERVES ARE IN THEIR INFANCY AGAIN. AND HAVE NO VIOLAIN IN THEM.

TO THEY ARE. MY SPIRITS, AS IN A DREAM, ARE ALL BOUND UP.

ALL CORNERS ELSE OF THE EARTH LET LIBERTY MAKE USE OF! SPACE ENOUGH HAVE I IN SUCH A PRISON.
Come, come.

Thou hast done well, Fine Arie!

Hark, what thou else shalt do me.

Be of comfort, my father's of a better nature, sir, than he appears by speech. This is un wonted which now came from him.

Thou shalt be as free as mountain winds. But then exactly do all points of my command.

Speak not for him.
SECTION 2
Act 3, Scene 1

Background

As soon as Ferdinand and Miranda set eyes on each other, it was clear that they both fell instantly in love - which was all part of Prospero’s plan. Ferdinand thinks his father has drowned and that he is now King of Naples – he promises to make Miranda Queen of Naples. Prospero thinks things are moving too fast with Ferdinand and Miranda and that Ferdinand won’t value his daughter if he gets her too easily - so Prospero accuses Ferdinand of being sent to spy on him. He controls Ferdinand with his magic and puts him to work, cutting and stacking logs – and instructs Miranda to stay away from him…
Some sports are painful, and their labour delight in them sets off.
Some kinds of baseness are nobly unpersuaded, and most poor matters point to rich ends.
This my mean task would be as heavy to me as odious, but the mistress whom I serve quickens what's dead and makes my labour's pleasures.

O, she is ten times more gentle than her father's craddled - and he's composed of harshness!
I must remove some thousands of these logs, and pile them up upon a sore injunction. My sweet mistress weeps when she sees me work, and says such baseness had never like executor.
I forget!

But these sweet thoughts do even refresh my labour, most busy lest I do it.

Alas now pray you, work not so hard! I would the lightning had burnt up these logs that you are enjoined to pile!
PRAY, SET IT DOWN, AND REST YOU, WHEN THIS BURNS,
TILL WEEP FOR HAVING WEARIED YOU.
MY FATHER IS HARD AT STUDY, PRAY NOW,
REST YOURSELF, HE’S SAFE FOR THESE THREE HOURS.

O MOST DEAR MISTRESS, THE SUN WILL SET BEFORE
I SHALL DISCHARGE WHAT I MUST STRIVE
TO DO.

IF YOU’LL SIT DOWN, I’LL BEAR YOUR LOSS THE WHOLE
PRAY GIVE ME THAT, I’LL CARRY
IT TO THE PILE.

I HAD RATHER CRACK MY
SHINS, BREAK MY BACK
THAN YOU SHOULD SUCH
DISHONOUR LADYMADE
WHILE I SIT LAZY
BY.

IT WOULD BECOME ME AS
WELL AS IT DOES YOU
— AND I SHOULD DO IT WITH
MUCH MORE EASE, FOR MY
GOOD WILL IS TO IT,
AND YOURS IT IS AGAINST.

POOR WORM, THOU ART INFECTED!
THIS VISITATION
SHOWS IT.

YOU LOOK WEARILY.

NO, NOBLE MISTRESS.

TIS FRESH MORNING WITH ME WHEN
YOU ARE BY AT NIGHT, I DO
BESOOTH YOU—CHEERLY THAT I
MIGHT SET IT IN MY PRAYERS—
WHAT IS YOUR NAME?
MIRANDA:

O MY FATHER, I HAVE BROKE YOUR HEST TO SAY SO!

ADMIRED WARRIOR, INDEED THE TOP OF ADORATION - WORTH WHAT'S DEAREST TO THE WORLD!

FULL MANY A LADY I HAVE EVER WITH BEST REGARD, AND MANY A TIME THE HARMONY OF THEIR TONGUES HATH INTO BONDAGE BROUGHT MY TOO DILIGENT EAR.

FOR SEVERAL VIRTUES HAVE I LIKED SEVERAL WOMEN - NEVER ANY WITH SO FULL SOUL, BUT SOME DEFECT IN HER OLD QUARREL WITH THE NOBLEST GRACE SHE OWED, AND PUT IT TO THE FOIL.

BUT YOU - O YOU, SO PERFECT AND SO PEERLESS - ARE CREATED OF EVERY CREATURE'S BEST!

I DO NOT KNOW ONE OF MY SEX - NO WOMAN'S FACE REMEMBER, HAVE, FROM MY GLASS, MINE OWN, NOR HAVE I SEEN MORE THAT I MAY CALL MINE THAN YOU, GOOD FRIEND, AND MY DEAR FATHER.

HOW FEATURES ARE ABROAD, I AM SKILLLESS OF - BUT, BY MY MORESTY, THE JEWEL IN MY POWER, I WOULD NOT WISH ANY COMPANION IN THE WORLD, BUT YOU - NOR CAN IMAGINATION FORM A SHAPE, BESIDES YOURSELF, TO LIKE OF.

BUT I PRATEL SOMETHING TOO WILDELY, AND MY FATHER'S PRECEPTS I THEREIN DO FORGET.

I AM, IN MY CONDITION, A PRINCE; MIRANDA. I DO THINK, A KING -
I WOULD NOT SO 
AND WOULD NO MORE ENDURE 
THIS WOODEN SLAVERY THAN 
TO SUFFER THE T E A M - F L Y 
BLOW MY MOUTH.

HEAR MY 
SOUL SPEAK!

THE VERY INSTANT 
THAT I SAW YOU, DID MY 
HEART FLY TO YOUR SERVICE 
- THERE RESIDES, TO MAKE 
ME SLAVE TO IT -

AND FOR 
YOUR SAKE AM I THE PATIENT LOG-MAN.

DO YOU 
LOVE ME?

O HEAVEN, O EARTH; 
BEAR WITNESS TO THIS SWORD 
AND CROWN WHAT I PROFESS 
WITH KINDLENT, IF I 
SPEAK TRUE!

HOLLOWLY, 
INVERT WHAT BEST 
IS BODIED ME TO 
MISCHIEF!

I, BEYOND 
ALL LIMIT OF WHAT 
ELSE THE WORLD, DO LOVE, PRIZE, 
HONOUR YOU.

I AM 
A FOOL TO 
WEEP AT WHAT 
I AM BLAD 
OF.

FAIR 
ENCOUNTER OF 
TWO MOST RARE 
AFFECTIONS!

HEAVENS BREAT 
GRACE ON THAT 
MACCH BREEF 
BETWEEN EM!

WHEREFORE 
WEEP YOU!

AT MINE UNWORTHINESS, 
THAT DARE NOT OFFER WHAT I DESIRE 
TO GIVE; AND MUCH LESS TAK WHAT 
I SHALL DIE TO WANT. 
BUT THIS IS TRIFLING - 
AND ALL THE MORE IT SEEMS 
TO HIDE ITSELF, THE BIGGER 
BULK IT SHOWS.
HENCE, BASHFUL, CUNNING! AND PROMPT ME, PLAIN AND HOLY INNOCENCE! I AM YOUR WIFE, IF YOU WILL MARRY ME. IF NOT, I'LL DIE YOUR MAID TO BE YOUR FELLOW YOU MAY DENY ME; BUT I'LL BE YOUR SERVANT, WHETHER YOU WILL OR NO.

AY, WITH A HEART AS WILLING AS BONDAGE EVER OF FREEDOM! HERE’S MY HAND.

AND MINE: WITH MY HEART IN’T. AND NOW FAREWELL TILL HALF AN HOUR HENCE.

THOUSAND

SO SLAP OF FIRE AS THEY I CANNOT BE. WHO ARE SURPRISED WITH ALL - BUT MY REJOICING AT NOTHING CAN BE MORE. I’LL TO MY BOOK - FOR YET ERE SUPPER-TIME, MUST I PERFORM MUCH BUSINESS APPERTAINING.
| **DRAMATIS PERSONAE**  
| (in alphabetical order) | ADRIAN  
|  | *A Lord* |
| |  |
| | ALOUDSNO  
|  | *King of Naples*  
|  | The father of Ferdinand, Alonso originally helped Antonio to oust Prospero from Milan. He regrets this now, and wants to make up with him. |
| | ANTONIO  
|  | *Prospero’s brother*  
|  | Antonio is Prospero’s wicked brother. Twelve years before the play starts, Antonio betrayed Prospero, and stole his dukedom. His hunger for power continues even after he is shipwrecked on the island, persuading Sebastian to help him to kill Alonso. Despite all that, Prospero forgives Antonio at the end of the play. |
| | ARIEL  
|  | *An Airy Spirit*  
|  | Prospero controls a number of spirits, but Ariel is the most powerful – and mischievous. The witch Sycorax (Caliban’s mother) trapped Ariel within a tree; from where he was rescued by Prospero. From that moment on, Propsero had complete control over Ariel, and it is Ariel who carries out the tasks to bring Prospero’s plans to fruition. |
| | BOATSWAIN  
|  | *of the ship*  
|  | This coarse character appears at the start and end of the play. He remains calm and competent in the storm, much to the anger of the other noblemen. |
| | CALIBAN  
|  | *A Deformed Savage*  
<p>|  | Caliban is the son of the deceased witch Sycorax. Like Ariel, he is one of Prospero’s servants, but he is unhappy with that situation because he believes that the island is his – and that Prospero stole it from him. |</p>
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<td><strong>FERDINAND</strong></td>
<td>The King’s Son</td>
<td>Although he is the son of Alonso, Ferdinand is honest and “true”. He falls in love with Miranda, and does anything he can to gain the approval of Prospero.</td>
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<td><strong>FRANCISCO</strong></td>
<td>A Lord</td>
<td></td>
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<tr>
<td><strong>GONZALO</strong></td>
<td>A Counsellor</td>
<td>Gonzalo is an old, honest lord, who helped Prospero and Miranda to escape from Milan when Antonio took his title. When he is shipwrecked on the island with Alonso, he tries to keep his spirits up, despite the insults and threats he receives from Antonio and Sebastian.</td>
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<td><strong>MIRANDA</strong></td>
<td>Prospero’s daughter</td>
<td>Prospero brought his daughter away with him when he was exiled from Milan. She would only have been a small child at the time. She has a distant memory of having servants waiting on her, but the only men she has seen have been her father, and Caliban (who is hardly a man!). She is pure, honest, if not a little naïve – however she is completely devoted to her father.</td>
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<td><strong>PROSPERO</strong></td>
<td>Duke of Milan</td>
<td>Prospero is the main character of the play, in that he orchestrates the whole plot. Twelve years prior to the setting of the play, he was the Duke of Milan. He was usurped by his brother Antonio, helped by Antonio’s friend Alonso (the King of Naples). Gonzalo helped Prospero and his daughter Miranda to flee for their lives in a boat that brought them to the island where the play is set. Prospero used the time on the island to develop his magical powers so that he could exact revenge on his enemies.</td>
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<td><strong>SEBASTIAN</strong></td>
<td>The king’s brother</td>
<td>Sebastian is as wicked as Antonio, and is easily persuaded to help him kill Alonso when they are shipwrecked on the island.</td>
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STEPHANO  
_A Drunken Butler_
Shipwrecked with Trinculo, the two of them provide comedy to the play, and along with Caliban, they plot to kill Prospero so that Stephano can be King of the Island.

TRINCULO  
_A Jester_
Providing comedy to the play, Trinculo and Stephano get drunk and plot to kill Prospero, which would make Stephano King of the Island.

BACKGROUND TO THE PLAY

_The Tempest_ is widely regarded as the last play that Shakespeare wrote on his own [there were some later collaborations]. Although listed as a comedy in the first Folio, many modern editors have relabelled it as a romance.

At the time it was written, it did not attract a significant amount of attention and was, to some extent, ignored. However, in the 20th century, the play received a sweeping re-appraisal by critics and scholars and it is now considered to be one of Shakespeare’s greatest works, justifying its position at the head of the first 1623 Folio collection of the works of Shakespeare.

Whether Shakespeare mastered the colonial debate he introduces in _The Tempest_ or not is open to argument – and it may very well be just romantic wishful-thinking to associate his and Prospero’s farewell to their respective art forms – nevertheless, it’s an irresistible idea because, in the end, we are greatly moved by the sense of completion and humility and the combination of joyful triumph and calm resignation contained in the valedictory epilogue.