Two (further) Example Sections

Original Text

Featuring the original Shakespeare script.

Created to support the teaching of two set sections for a particular English Test in the UK, this document can be used for more general study of the play. This document is presented as linework to allow fast downloading and easy printing.

The full-colour graphic novels are available to purchase, with a choice of text version:

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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 3, Scene 2

Background

The island in *The Tempest* is ostensibly located in the Mediterranean, but has features of the Caribbean or South America and suggests a new and unfamiliar world to early 17th century theatregoers – a world of imagination and magical rejuvenation, transformation and restoration. The island almost seems 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.

Caliban is a “deformed savage” – the son of Sycorax, an Algerian witch who was exiled to the island years before and is now dead. Caliban was educated by Prospero and Miranda when they arrived on the island, but he tried to rape Miranda and has since been treated as a slave by Prospero. As he was on the island first, Caliban believes the island belongs to him. When Stephano and Trinculo come ashore from the ship, he believes Stephano is the ‘Man in the Moon’ and treats him like a god, especially when Stephano gives him wine – “celestial liquor” – to drink. Caliban asks Stephano to kill Prospero for him, but he takes a dislike to Trinculo.

Caliban is, in many ways, a sympathetic character, who questions the value of civilisation as it is presented to him – a character who has been displaced from the territory that was his in the first place, thus representing many indigenous peoples who were displaced by expanding empires during this great age of discovery.

Stephano and Trinculo depict exploitation at its worst in their treatment of Caliban, getting him drunk and using him to try to gain control of the island. This can also be taken to represent the European colonists of the New World, which was beginning to become more accessible when the play was written – Miranda herself first coins the phrase “brave new world”.
TELL NOT ME—
WHEN THE BOTT' IS OUT,
WE WILL DRINK WATER.
NOT A DROP BEFORE:
THESE ARE THE TIMES.
SERVANT-MONSTER,
DRINK TO ME.

SERVANT-MONSTER,
THE FOLLY OF THIS ISLAND!
THEY SAY THERE'S BUT FIVE UPON
THIS ISLE: WE ARE THREE OF THEM!
IF THE OTHER TWO BE BRAVE LIKE
US, THE STATE POTTERS.

DRINK,
SERVANT-MONSTER,
WHEN I BID THEE!
THY EYES ARE ALMOST
SET IN THY HEAD.

MY MAN-MONSTER HATH DROWNED
HIS TONGUE IN SACK; FOR MY PART,
THE SEA CANNOT DROWN ME.
I SWAN, ERE I COULD RECOVER
THE SHORE, FIVE-AND-THIRTY
LEAGUES OFF AND ON.

BY THIS LIGHT,
THOU SHALT BE MY
LIEUTENANT, MONSTER,
OR MY STANDARD.

YOUR LIEUTENANT,
(YOU LIEF, HE'S NO STANDARD.

WE'LL NOT RUN
Monsieur
MONSTER.

NOR SO NETHER,
BUT YOU'LL LIE, LIKE
DOGS, AND YET SAY
NOTHING NETHER.

WHERE SHOULD
THEY BE SET ELSE?
HE WAS A BRAVE MONSTER
INDEED, IF THEY WERE SET
IN HIS TAIL.

MOON-CALF,
SPEAK ONCE IN
THY LIFE, IF THOU
BRING A GOOD
MOON-CALF.

LIE ME LICK THY SHOE,
I'LL NOT SERVE ANY,
HE IS NOT VALIANT.

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THOU LIEST, MOST IGNORANT MONSTER!

LO, LO, LO, ASAIN!
BITE HIM TO DEATH.
I PRITTIE.

THE POOR MONSTER'S MY SUBJECT; AND HE SHALL NOT SUFFER INDIGNITY.

I THANK MY NOBLE LORD, WIL THOU BE PLEASE'D TO HEARKE'N ONCE AGAIN TO THE SUIT I MADE TO THEE?

MARRY, WILL I; KNEEL, AND REPEAT IT; I WILL STAND, AND YOU SHALL TRINCULO.

LO, LO, HOW HE MOCKS ME!
WILT THOU LET HIM, MY LORD?

THOU LIE! O CHUFF, THEY!
THAT A MONSTER SHOULD BE SUCH A NATURAL!

LORDS, QUOTH HE!
THAT A MONSTER SHOULD
BE SUCH A NATURAL!

TRINCULO, KEEP A GOOD TONGUE IN YOUR HEAD;
IF YOU PROVE A MUTINEER, THE NEXT TREE!

AS I TOLD THEE BEFORE,
I AM SUBJECT TO A TYRANT,
A SORCERER, THAT BY HIS CANNING HATH CHEATED
ME OF THE ISLAND.
THOU LIEST, THOU JESTING MONKEY! THOU WOULD MY VALIANT MASTER WOULD DESTROY THEE! I DO NOT LIE.

TRINCULO, IF YOU TROUBLE HIM ANY MORE IN HIS TALE, BY THIS HAND, I WILL SUPPLANT SOME OF YOUR TEETH.

PROCEED.

WHY I SAID NOTHING!

MUM, THEN, AND NO MORE A'G.

I SAY, BY SORCERY HE GOT THIS ISLE: FROM ME HE GOT IT, IF THY GREATNESS WILL REVENGE IT ON HIM.

FOR I KNOW THOU DRAST, BUT THOSE THINGS DARE NOT.

THOU SHALT BE LORD OF IT, AND I'LL SERVE THEE.

WHAT A LIE I SAYS THEE! THOU SCURVY PATCH!

I DO RESEARCH THY GREATNESS; GIVE HIM BLOWS, AND TAKE HIS BOTTLE FROM HIM: WHEN THAT'S DONE, HE SHALL DRINK NUGHT BUT BRINE.

THOU SHALT BE LORD OF IT, AND I'LL SERVE THEE.

WHAT A LIE I SAYS THEE! THOU SCURVY PATCH!

I DO RESEARCH THY GREATNESS; GIVE HIM BLOWS, AND TAKE HIS BOTTLE FROM HIM: WHEN THAT'S DONE, HE SHALL DRINK NUGHT BUT BRINE.

THOU DRAST!

THOU JESTING MONKEY!

TRINCULO, RUN INTO NO FURTHER DANGER! INTERRUPT THE MONSTER ONE WORD FURTHER, AND, BY THIS HAND, I'LL TURN MY HERCULEAN ARM AND take A STOCK-FISH OF THEE.

WHY, WHAT DID IT I DID NOTHING, I'LL GO FURTHER OFF.

DO I SO? TAKE THOU THAT!

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As you like this, give me the lie another time.

I did not give the lie, cut o' your nite, and hearing too?

A pox o' your bottle! this can sack and drinking do, a murrain on your monster, and the devil take your fingers!

Now, forward with your tale.

Prythee, stand further off.

Beat him enough! after a little time, I'll beat him too.

Come, proceed.

Why, as I told thee, 'tis a custom with him I try afternoon to sleep. there thou maystrawn thy, having first seized his books! or with a log batter his skull, or plunche him with a stake, or cut his beard with thy knife.

Remember first to possess his books! for without them he's but a giot as I am, nor hath not one spirit to command; they all do hate him as rootgely as I burn but his books. he has valve utensils! - for so he calls them - which, when he has a house, he'll deck withal.

Is it so brave a task?

Ay, lord! she will become thy bed, I warrant, and bring thee forth brave brood.

Monster, I will kill this man! his daughter and I will be king and queen, save our grace, and trinculo and myself shall be viceroys.

...and that most deeply to consider is the beauty of his daughter: he himself calls her a monoparell, I never saw a woman, but only st'cyndax! my dam and she! but she as far surpasseth st'cyndax as greatest does least.
DOES THOU LIKE THE PLOT, TRINCULO?

EXCELLENT.

WITHIN THIS HALF HOUR, WILL HE BE ASLEEP? WILL THOU DESTROY HIM THEN?

AYE, ON MINE HONOUR.

THOUGH MAKST HE MERRY? I AM FULL OF PLEASURE LET US BE JOUSD.

WILL YOU TROLL THE CATCH YOU TAUGHT ME BUT WHILE I SIT?

THAT'S NOT THE TUNE.

WHAT IS THIS GAME?

THIS IS THE TUNE OF OUR CATCH, PLAYED BY THE PICTURE OF NOBODY.

IF THOU BEEkest A MAN, SHOW THYSELF IN THY LIKENESS!

IF THOU BEEkest A DEVIL, TAKET AS THOU LIKE.

O, FORGIVE ME MY SINS!
BE NOT AFRAID! THE ISLE IS FULL OF NOISES, SOUNDS, AND SWEET AIRS, THAT GIVE DELIGHT; AND HURT NOT.

SOMETIMES A THOUSAND TUNESLIKE INSTRUMENTS WILL PLAY ABOUT, MINE EARS; AND SOMETIMES VOICES, THAT, IF I THEN HAD WAKEN AFTER LONG SLEEP, WOULD MAKE ME SLEEP AGAIN.

AND THEN, IN DREAMING, THE CLOUDS WENTOUGHT COULD OPEN, AND SHOW RICHES READY TO PROP UPON ME! THAT WHEN I WAKE, I CRIED TO DREAM AGAIN.

THE WILL PROVE A BRAVE KINGDOM TO ME, WHERE I SHALL HAVE MY MUSIC FOR NOTHING.

WHEN PROSPERO IS DESTROYED, THAT SHALL BE BY AND BY; I REMEMBER THE STORY.

THE SOUND IS GONE; AWAY LET’S FOLLOW IT, AND AFTER DO OUR WORK.

LEAD, MONSTER! WE’LL FOLLOW.

WILL COWES! I’LL FOLLOW, STEPHANO.
SECTION 2
Act 4, Scene 1, lines 139 to 262

Background

Prospero rules the island as magician-king, using Ariel, other spirits, and his white magic. His assumption of god-like power is arrogant, even blasphemous. He must overcome his vengeful feelings against those who wronged him. He may seem patriarchal, colonial and even sexist to modern audiences but, in the end, he decides to forgive those who harmed him and give up his magic and his self-importance.

Prior to the section illustrated here, Prospero has told Ferdinand that he has passed all his [Prospero’s] trials and has proved his love for Miranda. Prospero has offered his daughter in marriage to Ferdinand. However, Prospero has also warned against pre-marital sex and Ferdinand agrees not to be ruled by lust.

Ariel has arrived to perform his last service, a ceremonial spirit-wedding, before Prospero keeps his promise to set him free. Ariel arranges for Spirits to masquerade as Roman and Greek Goddesses and he conjures up Nymphs and Reapers to dance for the couple and celebrate their “true love”.

The mood changes when Prospero remembers Caliban’s plot to kill him.
I had forgot
that foul conspiracy
of the beast Caliban
and his Confederates
against my life;
the minute of
their plot is
almost come.

Well done! avoid no more!

This is strange:
our Father's in some
passion that works
him strongly.

Never till
this day saw I him
touch'd with anger
so distemper'd.

And, like the
baseless fabric of this vision,
the cloud-capped towers,
the gorgeous palaces,
the solemn temples,
the great globe itself,
yes, all which it
inhereth, shall dissolve,
and like this insubstantial
present panting leave not
a rack behind.

You do look,
my son, in a moved sort,
as if you were dismay'd;
be cheerful, sir.

Our revels now
are ended: these our
actors, as I foretold you,
were all spirits, and
are melted into air,
into thin air.

We are such
stuff as dreams
are made on; and our
little life is rounded
with a sleep.
You, I am hearty! Bear with my weakness! My old brain is troubled! Be not distur'd with my infirmity.

If you be pleas'd, retire into my cell, and there repose. A turn or two I'll walk, to still my beating wing.

Come with a thought. I thank thee, Ariel. Come.

Why thoughts? I cleave to, what's thy pleasure?

Spirit, we must prepare to meet with Caliban. Ask my commander.

When I presented Circe, I thought to have told thee of it; but I feared lest I might anger thee.

Say again, where didst thou leave these knaves? I told you sir; they were repose'd with passions.

So full of valour that they almost the air for breathing in their faces; beat the ground for knees of their feet; yet always bending towards their project.
THEN I SAW MY TABOR; AT WHICH, LIKE UNBACK'D COLTS, THEY PROPPED THEIR BARS, ADVANCED THEIR EYELIDS, LIFTED UP THEIR NOSES AS THEY SUSTAINED MUSIC.

SO I CHAS'D P' THEIR EARS, THAT CALM-LIKE, THEY MY LOWING FOLLOW'D THROUGH TOOTH'D BRIERS, SHARP FLIES, PRICKING BORNS, AND THONGS, WHICH ENTER'D THEIR FLESH, SINS:

AT LAST I LEFT THEM IN THE FILTHY-WANTLED MIRE, BEYOND YOUR CELL; THERE PANKING UP TO THE CHIME, THAT THE ROSE LIES OVERSTUNK THEIR FEET.

THY SHAPE INVISIBLE RETAIN THOU STILL THE TRUMPET IN MY HOUSE, TO BRING IT WITHER, FOR STALKS TO CATCH THESE THIEVES.

PRAY YOU TREAD SOFTLY; THAT THE SLEEPER MAY NOT HEAR A FOOT FALL: WE NOW ARE NEAR HIS CELL.

MONSTER, YOUR FAIRY, WHICH YOU SAY IS A HARMLESS FERRY, HAS DONE LITTLE BETTER THAN PLAYED THE JACK WITH US.

MONSTER, I DO SMELL ALL NOSE-MISS, AT WHICH MY NOSE IS IN GREAT INDIGNATION.
"The props! Drown this fool! What do you mean to do this on such loose rein? Let's alone, and do the murder first! If he awake, from toe to crown He'll fill our skins with pinches, make us strange stuff!"

"Mistress Line, is not this my Jerkin? Now is the Jerkin under the line!"

"Now, Jerkin, you are like to lose your hair, and prove a bald Jerkin."

"Do, do! We steal by line and level, like your grace."

"I thank thee for that jest! Here's a garment for't. We shall not so unrewarded while I am King of this country. Steal by line and level is an excellent pass of fate."

"There's another garment for't!"

"Monster, come, put some lime upon your fingers, and away with the rest."

"I will have none on't. We shall lose our time, and all be turned to barnacles, or to apes with foreheads villains low."
MONSTER. LAY TO YOUR FINGERS; HELP TO BEAR THIS AWAY WHERE MY HOUSHEAD OR NYNE IS; OR I'LL TURN YOU OUT OF MY KINGDOM. GO TO CARRY THIS.

AND THIS.

AY, AND THIS.

FURY, FURY! THERE, TYPANT, THERE! HARK, HARK!

HARK! THEY ROAR!

SILVER! THERE IT GOES, SILVER!

SO CHARGE MY GOBLINS THAT THEY STAND THEIR JOINTS WITH DRY CONVULSIONS; SHO'TEN UP THEIR SWINE'S WITH ASED CRAMPS.

AND MORE PINCH-SPOTTED MAKE THAN PAID OR CAT O' MOUNTAIN.

LET THEM BE HUNTED SOUNDLY AT THIS HOUR LIE AT MY MERCY ALL MY ENEMIES; SHORTLY SHALL ALL MY LABOURS END, AND THOU SHALT HAVE THE AIR AT FREEDOM.

FOR A LITTLE FOLLOW, AND DO ME SERVICE.
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<td>ADRIAN</td>
<td>A Lord</td>
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| ALONSO | 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  
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. |
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<td><strong>FERDINAND</strong></td>
<td><em>The King’s Son</em></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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<tr>
<td><strong>FRANCISCO</strong></td>
<td><em>A Lord</em></td>
<td></td>
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<tr>
<td><strong>GONZALO</strong></td>
<td><em>A Counsellor</em></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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<tr>
<td><strong>MIRANDA</strong></td>
<td><em>Prospero’s daughter</em></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><em>Duke of Milan</em></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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<tr>
<td><strong>SEBASTIAN</strong></td>
<td><em>The king’s brother</em></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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**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.

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.