

Shakespeare's Comedy of  
**THE TEMPEST**



with illustrations by  
Edmund Dulac



# Shakespeare S Comedy Of The Tempest

**William Shakespeare**



## **Shakespeare S Comedy Of The Tempest:**

**Shakespeare's Comedy of The Tempest (Illustrations)** William Shakespeare, 2015-02-04 Example in this ebook ACT I SCENE I On a ship at sea a tempestuous noise of thunder and lightning heard Enter a Ship Master and a Boatswain Mast Boatswain Boats Here master what cheer Mast Good speak to the mariners fall to t yarely or we run ourselves aground bestir bestir Exit Enter Mariners Boats Heigh my hearts cheerly cheerly my hearts yare yare Take in the topsail Tend to the master s whistle Blow till thou burst thy wind if room enough Enter Alonso Sebastian Antonio Ferdinand Gonzalo and others Alon Good boatswain have care Where s the master Play the men Boats I pray now keep below Ant Where is the master boatswain Boats Do you not hear him You mar our labour keep your cabins you do assist the storm Gon Nay good be patient Boats When the sea is Hence What cares these roarers for the name of king To cabin silence trouble us not Gon Good yet remember whom thou hast aboard Boats None that I more love than myself You are a counsellor if you can command these elements to silence and work the peace of the present we will not hand a rope more use your authority if you cannot give thanks you have lived so long and make yourself ready in your cabin for the mischance of the hour if it so hap Cheerly good hearts Out of our way I say Exit Gon I have great comfort from this fellow methinks he hath no drowning mark upon him his complexion is perfect gallows Stand fast good Fate to his hanging make the rope of his destiny our cable for our own doth little advantage If he be not born to be hanged our case is miserable Exeunt Re enter Boatswain Boats Down with the topmast yare lower lower Bring her to try with main course A cry within A plague upon this howling they are louder than the weather or our office Re enter Sebastian Antonio and Gonzalo Yet again what do you here Shall we give o er and drown Have you a mind to sink Seb A plague o your throat you bawling blasphemous uncharitable dog Boats Work you then Ant Hang cur hang you insolent noisemaker We are less afraid to be drowned than thou art Gon I ll warrant him for drowning though the ship were no stronger than a nutshell Boats Lay her a hold a hold set her two courses off to sea again lay her off To be continue in this ebook *Shakespeare's Comedy of The Tempest* William Shakespeare, 1894 **Shakespeare's Comedy of The Tempest**

William Shakespeare, 1889 **Shakespeare's Comedy of The Tempest** William Shakespeare, 2016-08-27 The Tempest is a play by William Shakespeare believed to have been written in 1610 11 and thought by many critics to be the last play that Shakespeare wrote alone It is set on a remote island where the sorcerer Prospero rightful Duke of Milan plots to restore his daughter Miranda to her rightful place using illusion and skilful manipulation He conjures up a storm the eponymous tempest to lure his usurping brother Antonio and the complicit King Alonso of Naples to the island There his machinations bring about the revelation of Antonio s lowly nature the redemption of the King and the marriage of Miranda to Alonso s son Ferdinand

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Shakespeare's Comedy of the TEMPEST William Shakespeare, 2021-07-23 The Tempest is a play by English playwright William Shakespeare probably written in 1610 1611 and thought to be one of the last plays that Shakespeare wrote alone After the first scene which takes place on a ship at sea during a tempest the rest of the story is set on a remote island where the sorcerer Prospero a complex and contradictory character lives with his daughter Miranda and his two servants Caliban a savage monster figure and Ariel an airy spirit The play contains music and songs that evoke the spirit of enchantment on the island It explores many themes including magic betrayal revenge and family In Act IV a wedding masque serves as a play within the play and contributes spectacle allegory and elevated language Though The Tempest is listed in the First Folio as the first of Shakespeare's comedies it deals with both tragic and comic themes and modern criticism has created a category of romance for this and others of Shakespeare's late plays The Tempest has been put to varied interpretations from those that see it as a fable of art and creation with Prospero representing Shakespeare and Prospero's renunciation of magic signaling Shakespeare's farewell to the stage to interpretations that consider it an allegory of Europeans colonizing foreign lands

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alive and relevant     **The Tempest** William Shakespeare, 2015-07-28 The Tempest is a play by William Shakespeare believed to have been written in 1610-11 and thought by many critics to be the last play that Shakespeare wrote alone. It is set on a remote island where Prospero, the rightful Duke of Milan, plots to restore his daughter Miranda to her rightful place using illusion and skilful manipulation. He conjures up a storm, the eponymous tempest, to lure his usurping brother Antonio and the complicit King Alonso of Naples to the island. There, his machinations bring about the revelation of Antonio's lowly nature, the redemption of the King, and the marriage of Miranda to Alonso's son Ferdinand. There is no obvious single source for the plot of The Tempest, but researchers have seen parallels in Erasmus's *Naufragium*, Peter Martyr's *De orbe novo* and eyewitness reports by William Strachey and Sylvester Jordain of the real-life shipwreck of the *Sea Venture* on the islands of Bermuda and the subsequent conflict between Sir Thomas Gates and Sir George Somers. In addition, one of Gonzalo's speeches is derived from Montaigne's essay *Of the Canibales*, and much of Prospero's renunciative speech is taken word for word from a speech by Medea in Ovid's poem *Metamorphoses*. The masque in Act 4 may have been a later addition, possibly in honour of the wedding of Princess Elizabeth and Frederick V in 1613. The play was first published in the First Folio of 1623. The story draws heavily on the tradition of the romance, and it was influenced by tragicomedy, the courtly masque, and perhaps the *commedia dell'arte*. It differs from Shakespeare's other plays in its observation of a stricter, more organised neoclassical style. Critics see The Tempest as explicitly concerned with its own nature as a play, frequently drawing links between Prospero's art and theatrical illusion, and early critics saw Prospero as a representation of Shakespeare and his renunciation of magic as signalling Shakespeare's farewell to the stage. The play portrays Prospero as a rational and not an occultist magician, by providing a contrast to him in Sycorax, her magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful. Beginning in about 1950, with the publication of *Psychology of Colonization* by Octave Mannoni, The Tempest was viewed more and more through the lens of postcolonial theory, exemplified in adaptations like Aim Césaire's *Une Tempête* set in Haiti, and there is even a scholarly journal on postcolonial criticism named after Caliban. The Tempest did not attract a significant amount of attention before the ban on the performance of plays in 1642 and only attained popularity after the Restoration, and then only in adapted versions. In the mid-19th century, theatre productions began to reinstate the original Shakespearean text, and in the 20th century, critics and scholars undertook a significant re-appraisal of the play's value to the extent that it is now considered to be one of Shakespeare's greatest works. It has been adapted numerous times in a variety of styles and formats: in music, at least 46 operas by composers such as Fromental Halévy, Zdeněk Fibich, and Thomas Adès; orchestral works by Tchaikovsky, Arthur Sullivan, and Arthur Honegger; and songs by such diverse artists as Ralph Vaughan Williams, Michael Nyman, and Pete Seeger. In literature, Percy Bysshe Shelley's poem *With a Guitar To Jane* and W. H. Auden's *The Sea and the Mirror*; novels by Aim Césaire and *The Diviners* by Margaret Laurence; in paintings by William Hogarth, Henry Fuseli, and John Everett Millais; and on screen, ranging through a hand-tinted

version of Herbert Beerbohm Tree's 1905 stage performance the science fiction film Forbidden Planet in 1956 Peter Greenaway's 1991 Prospero's Books featuring John Gielgud as Prospero to Julie Taymor's 2010 film version which changed Prospero to Prospera as played by Helen Mirren and Des McAnuff's 2010 Stratford Shakespeare Festival production which starred Christopher Plummer

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