

A dramatic, dark, stormy sky with a bright lightning bolt striking down on the right side. The clouds are dark and textured, and the lightning is a sharp, white, jagged line.

THE TEMPEST

by William Shakespeare

Directed by Ted Pappas

STUDY GUIDE

Compiled by M. Christine Benner

PITTSBURGH PUBLIC THEATER'S STUDY GUIDE TO

The Tempest

by William Shakespeare

March 3 - April 3, 2005

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Shakespeare's Life

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Articles from Shakespeare in Quarto

<http://www.bl.uk/treasures/shakespeare/homepage.html>

Stratford-upon-Avon

Shakespeare was baptised in Holy Trinity Church, Stratford-upon-Avon on 26 April 1564. He was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a local farmer. John and Mary Shakespeare had 8 children, of whom 5 survived into adulthood – William, Gilbert (1566-1612), Joan (1569-1646), Richard (1574-1613), and Edmund (1580-1612). Shakespeare was probably educated at the King's New School, Stratford-upon-Avon, where he would have learned such subjects as Latin, Greek, rhetoric, and logic. He is next recorded in the licence to allow him to marry Anne Hathaway issued on 27 November 1582. Their first child Susanna was baptised in Stratford on 26 May 1583, followed by twins, Judith and Hamnet, on 2 February 1585. Shakespeare is known to have been in Stratford-upon-Avon in 1587, when he was mentioned in connection with a lawsuit.

Note: a "glover" is one who makes or sells gloves.

Between 1587 and 1592 Shakespeare disappears from all the known surviving records. This period is often referred to as the 'lost years', and has been the subject of much speculation. It has been suggested that he worked as a schoolmaster during this time, or that he became a player when the Queen's Men and other companies visited Stratford-upon-Avon in 1586-1587. By 1592, he was in London as an actor and a dramatist.



Deed of Mortgage by William Shakespeare, of Stratford-upon-Avon, gentleman, and others, to Henry Walker of London, vintner, of a dwelling-house in Blackfriars. British Library, Eg. MS. 1787.

During his years in London, Shakespeare maintained his links with Stratford-upon-Avon. His wife and children continued to live there, although his son Hamnet died in 1596. In May 1597, Shakespeare bought the second largest house in the town, New Place, and was listed as a resident there in 1598. During the early 1600s, he bought further property in and around Stratford. His father was buried in Stratford in 1601, followed in 1608 by his mother. On 5 June 1607, Shakespeare's eldest daughter Susanna married Dr John Hall, a distinguished physician, there. Their daughter Elizabeth was baptised on 21 February 1608. His other daughter Judith married Thomas Quiney, a vintner, in Stratford on 10 February 1616.



A preserved street in Stratford-upon-Avon

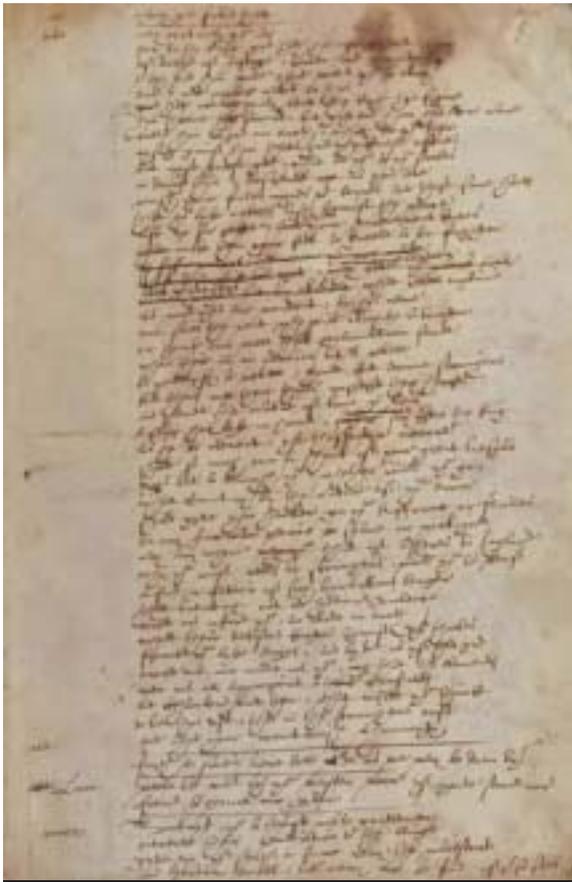
By 1613, Shakespeare had apparently returned to live in Stratford-upon-Avon. On 25 March 1616, he signed his will. He was already a sick man, and on 25 April 1616 he was buried in Holy Trinity Church in Stratford, where he had been baptised just fifty-two years earlier. His will included bequests to his sister Joan and her children, his daughter Judith, his granddaughter Elizabeth, and the poor of Stratford-upon-Avon, as well as money for his fellow-actors Richard Burbage, John Heminge, and Henry Condell to buy memorial rings. The remainder of his estate, including New Place, went to his daughter Susanna and her husband. His wife Anne, to whom he left only 'my second-best bed', outlived him by seven years. She was buried on 8 August 1623.

Note: a "vintner" is a wine merchant, or one who makes wine.

London

By 1592, aged 28, Shakespeare was in London and already established as both an actor and a dramatist. He is first mentioned as a man of the theatre by the poet and dramatist Robert Greene, in *Greenes, Groats-Worth of Witte* published that year. Greene referred to him as an 'upstart crow' who 'is in his own conceit the only Shake-scene in a country'.

There is little evidence for Shakespeare's London career. Between 1592 and 1594, when the theatres were frequently closed because of the plague, he wrote his earliest poems *Venus and Adonis* and *The Rape of Lucrece*. They were published in 1593 and 1594 respectively, and dedicated to his patron the 3rd Earl of Southampton. The chronology of Shakespeare's early plays is very difficult to determine. His first plays have been dated to 1590 or even earlier, when he may have been a member of the Queen's Men. Shakespeare was probably a founder member of the Lord Chamberlain's Men, the acting company established under the patronage of Henry Carey, 1st Lord Hunsdon, in 1594. He is first mentioned as a leading member of that company in the accounts of the Treasurer of the Queen's Chamber in March 1595, when he and others received payment for performances at court during the Christmas period of 1594-1595. He was both a player and a shareholder in the company, as well as its leading dramatist. Shakespeare wrote the majority of the 37 plays which are now accepted as his, as well as



Handwriting thought to be Shakespeare's, in a manuscript play. *The Book of Sir Thomas Moore*, British Library, Harley MS. 7368, f.9.

collaborating on several more, between 1594 and 1613. As an actor, he was associated with the parts of kings and old men. His roles may have included the Ghost in *Hamlet* and old Adam in *As You Like It*.

According to the records of the parish of St. Helen's in Bishopsgate, Shakespeare was living in the area at some date before October 1596. Other records indicate that between the winter of 1596-1597 and 1599 he had moved to the Liberty of the Clink in Southwark. His move may have coincided with the closure of the Theatre in Shoreditch and the opening of the Globe on Bankside. Shakespeare is named in the 1599 lease for the Globe, the new playhouse built by the Lord Chamberlain's Men from the dismantled timbers of the Theatre. Many of Shakespeare's greatest plays were written for this open-air playhouse.

Elizabeth I died in 1603 and was succeeded by James VI of Scotland, as James I. The Lord Chamberlain's Men became the King's Men soon after the new king reached London, and Shakespeare's name appears prominently in the company's royal Patent. The company enjoyed the new king's favour and played regularly at court for several years. In 1608, the King's Men acquired an indoor theatre at Blackfriars, and from 1609 they played there as well as at the Globe. This new indoor theatre, as well as the company's appearances at court, may have

influenced Shakespeare's last plays. In 1613, Shakespeare bought a gatehouse in Blackfriars. This was the first property he had acquired in London, and was probably an investment since he seems not to have lived there. The burning of the Globe in 1613 may have affected Shakespeare's future plans, even though the playhouse was quickly rebuilt. By 1613, his activity as a poet and dramatist was over, and he had apparently returned to live in Stratford-upon-Avon where he died less than 3 years later.

Works of William Shakespeare

The Plays of Shakespeare:

COM—Comedy

HIST—History

TRA—Tragedy

In chronological order

Note: The dates provided are estimates of when the plays were written and/or first performed. Publication dates are often much later. Scholars differ widely on these dates. Also, the classifications of Comedy, History, and Tragedy for various plays have been debated.

1589-1593

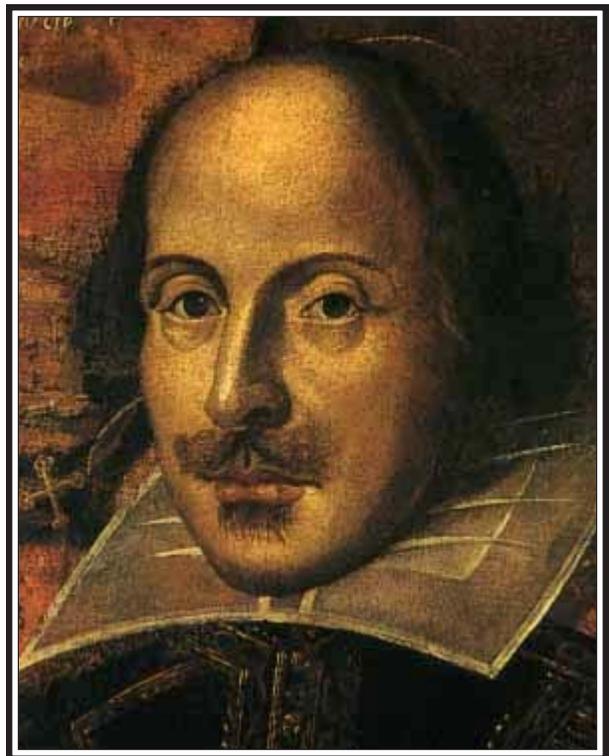
The Comedy of Errors	COM
Titus Andronicus	TRA
The Taming of the Shrew	COM
King Henry VI—Parts 1, 2, and 3	HIST
King Richard III	HIST
Love's Labor's Lost	COM
Two Gentlemen of Verona	COM

1594-1598

A Midsummer Night's Dream	COM
Romeo and Juliet	TRA
King Richard II	HIST
King John	HIST
Three Merchant of Venice	COM
King Henry IV—Parts 1 and 2	HIST
The Merry Wives of Windsor	COM
As You Like It	COM

1599-1603

King Henry V	HIST
Much Ado About Nothing	COM
Julius Caesar	TRA
Twelfth Night	COM
Hamlet	TRA
Troilus and Cressida	COM
All's Well That Ends Well	COM



1604-1608

Measure For Measure	COM
Othello	TRA
King Lear	TRA
Macbeth	TRA
Antony and Cleopatra	TRA
Timon of Athens	TRA
Pericles Prince of Tyre	COM
Coriolanus	TRA

1609-1613

Cymbeline	COM
A Winter's Tale	COM
The Tempest	COM
King Henry VIII	HIST
The Two Noble Kinsmen (Written in conjunction with John Fletcher)	

The Poetry of Shakespeare:

Note: Many of these titles were attributed to Shakespeare in their original printing. The authenticity of their authorship is difficult to prove.

Venus and Adonis	(1592)
The Rape of Lucrece	(1593)
Sonnets	(1591-1594 and later)
The Passionate Pilgrim	(1599)
The Phoenix and the Turtle	(1601)

You Can Go Home Again, Can't You?

An Introduction to *The Tempest*

[A lecture prepared for Liberal Studies 320 and revised and extended for English 366: *Studies in Shakespeare*, by Ian Johnston of Malaspina-University College, Nanaimo, BC. This text is in the public domain, released July 1999. It was last revised on September 4, 1999. The Afterword was added in December 2001]
[Excerpted for use in the Pittsburgh Public Theater Study Guide, 2005]

Introduction

Today I wish to provide something of a short introduction to Shakespeare's *Tempest*, first, by acknowledging some of the interpretative richness of this play and, second, by outlining two very different approaches.

Let me begin by acknowledging an interesting point about this play: interpretations of *The Tempest* tend to be shaped quite strongly by the particular background which the interpreter brings to it.

In part, this happens because this play puts a good deal of pressure on us to treat it allegorically I think we feel this mainly because there is little complex characterization in *The Tempest* (except perhaps for the figure of Prospero himself) and there are many elements which we cannot simply account for by taking the action naturalistically. So we want to know what they stand for: What exactly is Prospero's magic? What does Caliban represent? Is the island a depiction of the new world or a world of the imagination or something else? And so on. The answers to these questions, in my experience, tend often to depend upon the major interests of the person seeking to understand the play.

[For example, those] with a strong interest in politics . . . often take a different slant, and see the play as having less to do with an exploration of theatre than with a probing artistic analysis of important political issues, especially those relevant to the oppression of the inhabitants of the new world (that is, the issue of colonialism) or to the relationship between the intellectual and the political world. So, for example, the play has been presented as a statement about colonial attitudes in North or South America or as an exploration of the role of the intellectual in post-glasnost Eastern Europe. Other interpreters dismiss those suggestions and see in the play a vital exploration of education (the nature versus nurture dispute) or theories of politics or knowledge or whatever.

The Tempest as an Exploration of the Nature of Art

. . . [*The Tempest*] is obviously a wonderful vehicle for displaying the full resources of the theatre: dramatic action, special effects, music, magic, monsters, dancing, storms, drunken humour, and so on. Anyone who wants a Shakespearean play to produce mainly as an extravagant theatrical tour de force (say, a rock and roll extravaganza or an opera) would turn naturally to this play, which, among Shakespeare's works, is rivaled only by *A Midsummer Night's Dream* in this respect. And a number of productions, past and modern, have stressed mainly that element, without bothering about anything else. Musical adaptations of *The Tempest* have a long tradition.

. . . [I]t is clear that *The Tempest* does depend for much of its effectiveness on a wide range of special effects—sound, lighting, fantastic visions, a whole realm of “magic” (it may well have been written in response to the changing theatrical tastes of an audience that was requiring more theatrical effects in the presentation of dramatic productions). But I think there's more to the theatricality of the play than just its style. In my view, a central issue of *The Tempest* is an exploration into the nature of theatre itself.

. . . *The Tempest* seems, in some ways, to revisit many earlier Shakespearean themes and characters, so that at times it comes across almost as a final summary look at some very familiar material, something Stephen Greenblatt calls “a kind of echo chamber of Shakespearean motifs”:

Its story of loss and recovery and its air of wonder link it closely to the group of late plays that modern editors generally call “romances” (*Pericles, The Winter’s Tale, Cymbeline*), but it resonates as well with issues that haunted Shakespeare’s imagination throughout his career: the painful necessity for a father to let his daughter go (*Othello, King Lear*); the treacherous betrayal of a legitimate ruler (*Richard II, Julius Caesar, Hamlet, Macbeth*); the murderous hatred of one brother for another (*Richard III, As You Like It, Hamlet, King Lear*); the passage from court society to the wilderness and the promise of a return (*A Midsummer Night’s Dream, As You Like It*); the wooing of a young heiress in ignorance of her place in the social hierarchy (*Twelfth Night, Pericles, The Winter’s Tale*); the dream of manipulating others by means of art, especially by staging miniature plays-within-plays (*1 Henry IV, Much Ado About Nothing, Hamlet*); the threat of a radical loss of identity (*The Comedy of Errors, Richard II, King Lear*); the relation between nature and nurture (*Pericles, The Winter’s Tale*); the harnessing of magical powers (. . . [2 *Henry VI*], *A Midsummer Night’s Dream, Macbeth*).

But there is more to this approach to the play than simply nostalgia. To give you a sense of what I mean, let me mention two questions that puzzled me about this play when I first read it. The first is this: If Prospero’s power is so effective against his opponents as it appears to be, then why didn’t he use it back in Milan to avoid having to be exiled in the first place? And the second one, which arises naturally from that first one, is this: Given that Prospero is so keen on his magic and takes such delight in it and that it gives him so much power, why does he abandon it before returning to Milan?

. . . [T]he magic does not work in Milan; it is effective only on the island, away from the Machiavellian world of the court . . . and where, if you take your mind off the political realities for very long, you may find yourself in a boat with a load of books heading to an unknown exile. Prospero’s magic can only become effective in a special place, a world of spirits, of illusion, song, and enchantment, on a magic island—in other words, in the theatre.

After all, look what happens in this play. A bunch of political types and all their attendants . . . from the busy court of Naples and Milan are lured away from their power political business into a world of illusion, where they are led around by strange powers . . . they do not fully comprehend but whom they cannot resist until they all come together inside Prospero’s magic circle. Prospero controls the entire experiment through his ability to create and sustain illusions.

Prospero’s Experiment

The Tempest, it is clear, features an experiment by Prospero. He has not brought the Europeans to the vicinity of the island, but when they do come close to it, he has, through the power of illusion, lured them into his very special realm. The experiment first of all breaks up their social solidarity, for they land in different groups: Ferdinand by himself, the court group, Stephano and Trinculo by themselves, and the sailors remain asleep. The magic leads them by separate paths until they all meet in the circle drawn by Prospero in front of his cave. There he removes the spell of the illusions; the human family recognizes each other, and together they resolve to return to Italy, leaving behind the powers of the magic associated with the island.

. . . Ariel is not human but a magical spirit who has been released from natural bondage (being riven up in a tree) by Prospero’s book learning. The earlier inhabitants of the island, Sycorax and Caliban, had no sense of how to use Ariel, and so they simply imprisoned him in the world which governs them, raw nature. Prospero’s power depends, in large part, on Ariel’s release and willing service. In that sense, Ariel can be seen as some imaginative power which makes the effects of the theatre (like lightning in the masts of the boat) possible.

What is the purpose of Prospero’s experiment? . . . [O]ne important element in that purpose is Miranda. . . . [H]er situation is the most transformed: she is going back to Europe a royal bride, filled with a sense of enthusiasm and joy at the prospect of living among so many fine people in a society that, quite literally, thrills her imagination. It seems that Prospero’s major intention includes a recommitment to civilized life in Milan, so that his daughter can take up her rightful place in society.

. . . [O]ne great success is the marriage of Ferdinand and Miranda. The experiment brings them together, awakens their sense of wonder at the world and at each other, and is sending them back to Milan full of the finest hopes for the world. These two young people carry with them the major weight of the optimistic comic hopes of the play's resolution.

Another success in Prospero's experiment is the change of heart which takes place in his earlier enemy Alonso. Prospero's actions bring Alonso face to face with his past evil conduct and prompt him to repent and reconcile himself with Prospero, even to the point of surrendering the political power he took away so long ago. Moreover, we might want to argue that there's is the beginning of a similar change in the animalistic Caliban, who at least comes to realize something of his own foolishness in resisting Prospero in favour of two drunken European low lifes.

The most complex change in the play, however, takes place within Prospero himself. . . . Prospero harbors a great deal of resentment about his treatment back in Milan and is never very far from wanting to exact a harsh revenge. . . . Prospero learns that that is not the appropriate response. And he learns this central insight from Ariel, the very spirit of imaginative illusion, who is not even human. Speaking of the fact that all of Prospero's enemies are now in his power and are painfully confused, Ariel says: "if you beheld them now, your affections/ Would become tender." Prospero replies: "Does thou think so spirit?" to which Ariel responds: "Mine would, sir, were I human." At this point Prospero delivers one of the most important speeches of the play:

And mine shall.

Hast thou, which art but air, a touch, a feeling

Of their afflictions, and shall not myself,

One of their kind, that relish all as sharply

Passion as they, be kindlier mov'd than thou art?

Though with their high wrongs I am struck to th' quick,

Yet with my nobler reason 'gainst my fury

Do I take part. The rarer action is

In virtue than in vengeance. (5.1. 18-28)

Here, the imaginative sympathy for the sufferings of others leads to an active intervention based upon "virtue" rather than "vengeance." This is a key recognition in the play: virtue expressed in forgiveness is a higher human attribute than vengeance.

Prospero's Magic as the World of the Theatre

The theatre—that magical world of poetry, song, illusion, pleasing and threatening apparitions—can, like Prospero's magic, educate us into a better sense of ourselves, into a final acceptance of the world, a state in which we forgive and forget in the interests of the greater human community. . . .The magic here brings about a total reconciliation of all levels of society from sophisticated rulers to semi-human brutes . . . each person, no matter how he has lived, has a place in the magic circle at the end. And no one is asking any awkward questions.

This play seems to be saying that theatrical art, the magic of Prospero, can achieve what is not possible in the world of Milan, where everyone must always be on guard, because it's a Machiavellian world ruled by the realities of power and injury and there is no Ariel to serve us with the power of illusions.

. . . [W]hat would we make of Caliban, who stands in opposition to Prospero's power and who is its most immediate victim? This reading would probably stress (as many productions have always done) Caliban's dangerous, anarchic violence. He is an earth-animal . . . who represents a clear and present danger, because he is not capable of being educated out of the state he was born into.

Caliban might well be considered in some sense a natural slave (as D. H. Lawrence pointed out) because his idea of freedom from Prospero seems to involve becoming the slave of someone else, someone who will kill Prospero. So Caliban throws in his lot with two drunken Europeans, not having the wit to see them for what they are. Caliban is thus not so much interested in freedom as he is in rebellion; his violence is natural to him and is not an outgrowth of the way he is treated. Hence, Prospero's control of him through his magic is not only justified but necessary.

. . . [H]e has learned something from the mistakes he has made, and his final comment ("I'll be wise hereafter,/ And seek for grace") may be a cryptic acknowledgment of some restraint. But he doesn't go with the Europeans and remains on his island.

. . . [Prospero] recognizes the silence of Sebastian and Antonio at the end for what it is, an indication that they have not changed, that they are going to return to Naples and Milan the same people as left it, political double dealers, ambitious and potentially murderous power seekers, just as Stephano and Trinculo are going back as stupid as when they left. Prospero's theatrical magic has brought them together, has forced them to see themselves, but it has had no effect on some characters (unless the staging of the end of the play conveys in non-verbal ways that the two noble would-be killers are as contrite as Alonso appears to be).

The theatre is, in a sense, a place which can restore us. But that restoration is provisional and fragile, more of a hope than a robust certainty. That's why in acknowledging the most famous single line quotation from the play, one needs also to examine the four words which immediately follow: Miranda, overwhelmed with the wonder and delight of seeing so many finely dressed civilized Europeans cries out, "O brave new world/ That has such people in't!" to which the more sober minded and mature Prospero comments only, "'Tis new to thee." Those four words of Prospero are wonderfully pregnant. In them he acknowledges his earned awareness into the nature of human beings, into the complexity of human life, which does not always (or usually) answer to Miranda's joyous affirmation.

But he is not about to deliver Miranda another sermon, for he knows that the sense of joyful and optimistic wonder which she, as a young woman, is carrying back to Italy is the world's best hope.

It is not unusual to stage this play in such a way that the conventional comic structure of the ending is seriously undercut by the sense of sadness in Prospero, who is returning to Milan to die. . . . [T]he ending of this play may not be the unalloyed triumph of the comic spirit that we are tempted to see there. . . . One major interpretative decision any director of the play has to make concerns this ending. Just how evident and serious should those ironies be: non-existent, a light shadow under the communal joy, or a heavy reminder of what is in store back in Italy?

The strength of this sobering irony at the end will determine the particular tone which governs the return.

Prospero's Farewell to the Stage

The theatre metaphor also helps to explain why, in the last analysis, Prospero has to surrender his magical powers. Life cannot be lived out in the world of illusions, delightful and educative as they can often be. Life must be lived in the real world, in Milan or in Naples, and Miranda cannot thus entirely fulfill herself on the island. The world of the theatre can remind us of things we may too easily forget; it can liberate and encourage youthful wonder and excitement at all the diverse richness of life; it can, at times, even wake people up to more important issues than their own Machiavellian urge to self-aggrandizement, and, most important of all, it can educate us into forgiveness. But it can never finally solve the problem of evil, and it can never provide an acceptable environment for a fully realized adult life.

The first [threat to Prospero's theatrical magic] I have already alluded to, namely, the danger of using of his powers purely for vengeance. . . . But he learns from Ariel that to do this is to deny the moral value of the art, whose major purpose is to reconcile us to ourselves and our community, not to even a personal score.

The second great threat which we see in this play is that Prospero may get too involved in his own wonderful capabilities, he may become too much the showman, too proud of showing off his skill to attend to the final purpose of what he is doing. We see this in the scene in which Prospero puts on a special display of his theatrical powers for Ferdinand and Miranda—his desire to show off makes him forget that he has more important issues to attend to. . . . [I]t was his self-absorption in his own magic that got Prospero in trouble in the first place in Milan (as he admits), when he neglected his responsibilities for the self-absorbing pleasures of his books. There's a strong sense in this play that . . . one has to maintain a firm sense of what powerful arts are for, what it can and cannot do, and where it is most appropriate.

Having wrought what his art can bring about, having reached the zenith of his skill, Prospero has nothing left to achieve as an artist. He is going home, back to the human community, perhaps to die, perhaps to enjoy a different life, now able to appreciate more fully . . . the proper relationship between the world governed by magic and illusion and the world in which most of us have to live most of the time—the compromised world of politics, alcohol, buying and selling, family strife. So he releases Ariel; he has no more work for him to do, and Ariel does not belong in Milan.

Of course, it is critically illegitimate and no doubt very sentimental to link Prospero's giving up of his art with Shakespeare's decision to give up writing plays and to return to Stratford to enjoy life with his grandchildren (in fact, he did not give up the theatrical life immediately after writing this play). But it's a very tempting connection, especially in the light of the wonderful speech in 4.1, one of the most frequently quoted passages in the play, a speech which has come to be called "Shakespeare's Farewell to the Stage."

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;

And, like the baseless fabric of this vision,

The cloud-capp'd towers, the gorgeous palaces,

The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,

And, like this insubstantial pageant faded,

Leave not a wrack behind. We are such stuff

As dreams are made on, and our little life

Is rounded with a sleep.

Dreams may be the stuff of life, they may energize us, delight us, educate us, and reconcile us to each other, but we cannot live life as a dream. Life must be lived historically, not aesthetically.

The Tempest as a Study of Colonialism

For over a century, and particularly in the past twenty years, a number of interpreters have taken a very different approach to this play, seeing in it the exploration of some particularly relevant political issues. The English critic, William Hazlitt, was the first to point out (in 1818) that Prospero had usurped Caliban from his rule of the island and was thus an agent of imperialism. Since then such an approach to the play (with various modifications) has remained more or less current

This approach to *The Tempest* also begins with some obvious features of the play. Prospero is a European who has taken charge of a remote island. He has been able to do this because he brings with him special powers. With these he organizes a life for himself, gets the local inhabitants (Ariel and Caliban) to work for him, and maintains his control by a combination of painful force or threats of force, wonderful spells, and promises of freedom some day. In taking charge of a place which is not his and in exerting his European authority over the strange non-European creatures, compelling them to serve him and his values, Prospero, so the argument runs, is obviously a symbol for European colonial power, with which England was growing increasingly familiar during Shakespeare's lifetime (not just in the New World but also in Ireland).

The key figure in this treatment of the play naturally is Caliban, the island native who regards himself as the rightful owner of the place, who is forced against his will to serve Prospero and Miranda, and who constantly proclaims his unwillingness to do so. Initially, Prospero extends to Caliban his European hospitality, teaches him language, and, in return, is shown all the natural resources of the island by Caliban, in an act of love. But Caliban refuses to live by Prospero's rules, tries to rape Miranda (he still wants to), and their relationship changes to one of master and slave.

. . . [Caliban is] (for Prospero) some lower life form (like a native of Ireland, for example, many of whom were in Shakespeare's day not considered fully human): deformed, evil smelling, treacherous, rapacious, and violent. . . . Hence, Prospero feels himself morally entitled to exercise his control over him

. . . [T]he presentation of Caliban is itself a very European perception of alien New World cultures, and thus Prospero's moral authority rests on a complete inability to see the natives as fully cultured human beings The gift of language is not a gift but an imposition, a common means of enforcing colonial rule on recalcitrant subjects.

If we pursue such a political basis for the allegory, can we come to any conclusions about Shakespeare's vision of colonial practices? Caliban may, indeed, offend every European moral principle, but in some ways he is more intelligent and more open than some of the Europeans (like the drunken idiots Stephano and Trinculo and the deceitful murderous conspirators). He may resist Prospero's authority, but that authority is something we can call into question, especially by looking closely at the way it is enforced. In his renunciation of magic and return to Europe, Prospero would appear to be finally conceding that continuing on the island is wrong.

That said, however, there are one or two interesting problems In the first place, it requires us to see Caliban as representative of an oppressed culture or class (either a Native American Indian or an Irish peasant or a member of the proletariat). Yet he is the only one of his kind (that is made very clear to us), and is a relatively recent arrival there. He has no culture matrix, no family, and no cultural history.

In this play, it's not the case that the Europeans forced Caliban to forget his language and learn theirs. Before they came Caliban had no language at all One can imagine how very different the impact of this play would be if Caliban had some other island natives with him and if they shared their own language and customs, which Prospero then forcibly suppressed.

Significantly some of the earliest attempts to see *The Tempest* as a colonialist allegory identified Caliban, not with the original inhabitants of the New World, but with the European bosses left behind by the original explorers. This view was especially pronounced in South American countries which had a long and brutal history of oppression by American capitalist companies

. . . [P]olitical approaches to the play all have trouble with the most obvious element in Ariel's character, his non-human nature and his magical powers, which contribute so massively to the play's action and its theatrical effects. [This interpretation needs] to be able to account for such an important part of it (and for Prospero's "release" of Ariel from imprisonment in nature).

Postscript on *The Tempest*

We might want to see in *The Tempest* a gentler sense that the theatre of personal fulfilment in human relationships is opened up to us a living possibility, not simply a script for a final scene. If so, then the play might be offering a hope that, even if there is no certain answer about life's most important questions in the world of politics, there are important possibilities which can be realized (if only temporarily) in personal commitments to love and forgiveness (whether fostered by theatrical art or not). The ambiguous ironies at the end of the play suggest to me that, if such a vision is at work here, it is not given to us as a robust affirmation, perhaps more as a fervent hope.

A Map of Italy



The precise location of Prospero's island is one of the long-lived mysteries of *The Tempest*. Some argue that, since Alonso and his men were travelling from Tunis to Naples, the site of the wreck was somewhere in the Mediterranean Sea. Shakespeare probably never travelled these waters, so it is impossible to name a specific island as the setting of *The Tempest*. Most likely, Shakespeare combined the facts he gathered in research with his creative imagination to construct a fantastic location for the play.

Where is Prospero's Island?

*by Chris Jennings: www.islomania.com
Used with permission.*



When trying to determine William Shakespeare's concept of Prospero's Island in "The Tempest", we can look for clues in the text itself and some of the sources contemporary to the writing of the play (1610 or 1611).

- *Alonso's ship is bound for Naples in Italy when wrecked on an island.*
- *Scholars have speculated that this Mediterranean island could be Pantalaria (Theodor Elze, 1889) or Corfu (William Bell, 1861).*

William Shakespeare would have had access to documents relating to the exploration of the new world. Two of these in particular;

A True Repertory of the Wreck and Redemption of Sir Thomas Gates, Knight,

William Strachey, 1610

and

Discovery of the Bermudas otherwise Called the "Isle of Devils",

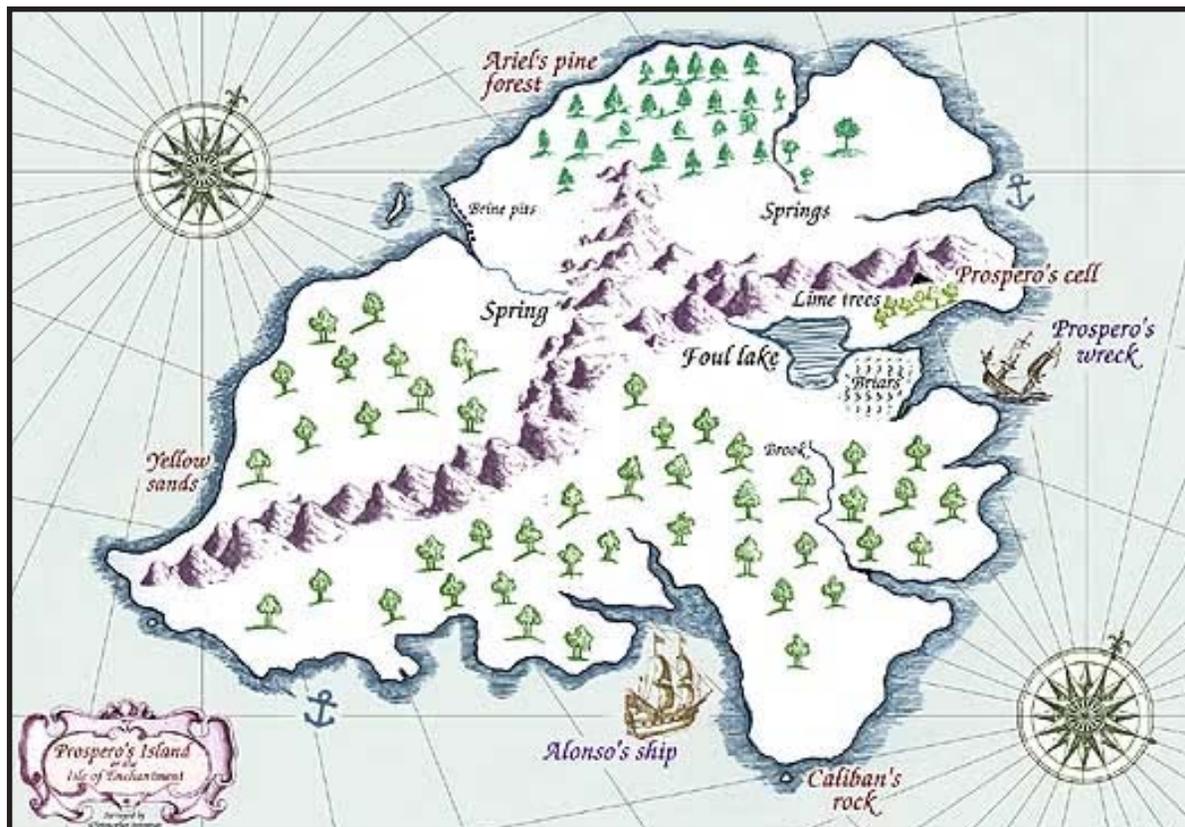
Silvester Jourdain, 1610

are regarded as possible sources of influence for The Tempest.

If we are to believe in the relationship between Shakespeare and [the above] sources, then Prospero's Isle may have been Bermuda.

Imagining Prospero's Island . . .

Map by Chris Jennings: www.islomania.com



[This is one artist's conception of Prospero's Island based on the descriptions of the island in the play. Many scholars have made guesses about what real or imagined island serves as the setting for The Tempest. What advantages or disadvantages does an imaginary island have in this play?]

The Tempest Glossary

assembled by Kyle Brenton,
Resident Dramaturg for the Pittsburgh Public Theater

(terms in order of appearance)

Act I, Scene 1

Top sail – The uppermost sail in the ship’s rigging.

Boatswain – Officer in charge of the ship’s rigging, sails, and anchors.

Unstanch’d wench – Refers to uncontrollable menstrual bleeding.

Two courses off to sea – Fixing the sails such that the ship will be blown out to sea (rather than crash into the land).

Heath – Low-growing evergreen shrub with colorful, urn-shaped flowers.

Furze – Spiny and dense evergreen shrub with golden-yellow flowers.

Speaking

Boatswain

Master

Gonzalo

Boatswain

Gonzalo

Gonzalo

Act I, Scene 2

Pitch – Thick, dark, sticky tar.

Welkin – The sky, or upper air.

Fraughting – Constituting freight or cargo.

Perdition – Ruin.

Holp – Obsolete past tense of “help.”

Teen – Misery, grief.

Signories – Governing bodies of medieval Italian city-states.

Verdure – Lush greenness.

Extirpate – Literally, to pull out by the roots.

Steaded – To be of service to.

Beak – The projecting bow of a ship.

Waist – The middle part of the upper deck of a ship between the fore-castle and the quarterdeck.

Bowsprit – A spar, extending forward from the stem of a ship, to which the stays of the foremast are fastened.

Coil – Disturbance, fuss.

Two glasses – Two o’clock in the afternoon.

Bate – Subtract.

Hests – Commands.

Unwonted – Unusual.

Miranda

Miranda

Miranda

Prospero

Prospero

Miranda

Prospero

Prospero

Prospero

Prospero

Ariel

Ariel

Ariel

Prospero

Prospero

Ariel

Prospero

Miranda

Act II, Scene 1

Widow Dido/Widower Aeneas – Dido and Aeneas had both already been widowed when they met in *The Aeneid*, but their romance ended tragically, with Dido’s suicide.

Carthage/Tunis – When Carthage was destroyed Tunis arose and stole its economic and political place, although the two cities were not geographically in the same place.

Gonzalo

Etc.

Gonzalo

Etc.

Loathness – Unwillingness.	Sebastian
Plantation – Term for colonial authority.	Gonzalo
Mallows – Wild plant with hairy stems, flowers, and disk-like fruits.	Sebastian
Bourn – Boundary, limit.	Gonzalo
Tilth – Cultivation of land, tilling.	Gonzalo
Foison – Abundance.	Gonzalo
Throes – Severe pain or struggle.	Sebastian
Chough – Crowlike bird, chatterer.	Antonio
Feater – Neater, trimmer.	Antonio
Kibe - A chapped or inflamed area on the skin, especially on the heel, due to exposure to cold.	Antonio

Act II, Scene 2

Doit – A thing of small value.	Trinculo
Neat’s leather – Cowhide, shoe leather.	Stephano
Ague – Sickness.	Stephano
Pignuts – An edible tuber (a potato-like vegetable).	Caliban
Filberts – Hazelnuts.	Caliban
Scamels – Meaning unknown. Perhaps a shellfish or a sea bird.	Caliban

Act III, Scene 1

Busilest – Meaning is heavily debated. Probably means “most busy.”	Ferdinand
Flesh-fly – A fly that lays its eggs in the body of a dead animal.	Ferdinand

Act III, Scene 2

Standard – Officer who bear the company’s standard, or flag.	Stephano
Freshes – Freshwater streams.	Caliban
Stockfish – Dried cod.	Stephano
Murrain – Plague, sickness.	Trinculo
Paunch – Stab in the stomach.	Caliban
Wezand – Windpipe.	Caliban
Brave utensils – Impressive instruments.	Caliban
Taborer – Drummer.	Stephano

Act III, Scene 3

Lakin – The Virgin Mary.	Gonzalo
Forthrights – Straight paths.	Gonzalo
Drollery – Puppet show.	Sebastian
Certes – Certainly.	Gonzalo
Viands – Food.	Sebastian
Wallets – Waddles.	Gonzalo
Dowl – A filament or spine of a feather.	Ariel
Requit – Repay.	Ariel
Bass – To proclaim in a bass voice or sound.	Alonso
Plummet – Mechanism for measuring depth.	Alonso

Act IV, Scene 1

Twink – A winking of the eye.

Leas – Fields, meadows.

Stover – Grass stored to make fodder.

Pioned and twilled – Coined by Shakespeare, specific meaning unknown.

Broomgroves – Terrain covered with shrubs.

Sea-marge – Coast.

Amain – Quickly.

Bosky – Covered with bushes, full of thickets.

Unbacked – Untamed horses.

Furzes – Prickly shrubs.

Trumpery – Fancy clothes.

Frippery – Used clothing store.

Prospero

Iris

Iris

Iris

Iris

Iris

Iris

Ceres

Ariel

Ariel

Prospero

Trinculo

Act V, Scene 1

Weather-fends – Shelters from the wind.

Discase – Undress.

Inly – Internally.

Chalked forth – Marked out.

Ariel

Prospero

Gonzalo

Gonzalo

Queen Elizabeth I



FULL NAME: ELIZABETH TUDOR

BORN: SEPTEMBER 7, 1533

PARENTS: KING HENRY VIII

ANNE BOLEYN

SIBLINGS: MARY (DAUGHTER OF CATHARINE OF ARAGON)

EDWARD (SON OF JANE SEYMOUR)

TITLE: QUEEN OF ENGLAND

ACCEDED: NOVEMBER 17, 1558

DIED: MARCH 23, 1603

NOTE: QUEEN ELIZABETH I WAS THE LAST OF THE TUDOR MONARCHS. HER REIGN MARKED A GOLDEN AGE IN ENGLAND. A STRONG, WELL-EDUCATED RULER, ELIZABETH COMMANDED THE RESPECT AND LOVE OF HER PEOPLE FOR OVER 40 YEARS. ELIZABETH REFUSED TO MARRY DESPITE STRONG PRESSURE FROM HER ADVISORS.

Elizabethan

King James VI & I

FULL NAME: JAMES CHARLES STUART (STEWART)

BORN: JUNE 19, 1566

PARENTS: MARY, QUEEN OF SCOTS

LORD DARNLEY (HENRY STEWART)

MARRIED: ANNE (OLDENBURG) OF DENMARK, 1589

CHILDREN: HENRY, ELIZABETH, AND CHARLES STUART

TITLE: KING OF SCOTLAND (JAMES VI)

ACCEDED: JULY 29, 1567

TITLE: KING OF ENGLAND (JAMES I)

ACCEDED: MARCH 24, 1603

DIED: MARCH 27, 1625

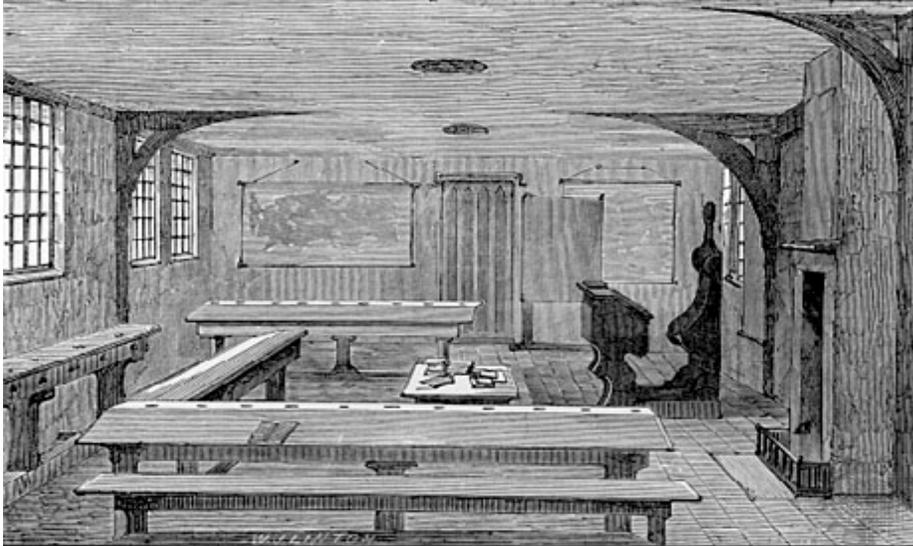
NOTE: JAMES' MOTHER WAS IMPRISONED AND EVENTUALLY EXECUTED AT THE HAND OF HER COUSIN, QUEEN ELIZABETH I. THE RULE OF KING JAMES VI AND I, THOUGH BETTER RECEIVED IN SCOTLAND THAN IN ENGLAND, WAS HEAVY-HANDED AND GENERALLY UNPOPULAR. AN ENGLISH TRANSLATION OF THE BIBLE (THE KING JAMES BIBLE) WAS COMPLETED FOR THE KING'S PLEASURE IN 1611.



Jacobean

Elizabethan and Jacobean England

by David Bevington, *Shakespeare and the Globe: Then and Now*
Used by permission of the author



The interior of the grammar school at Stratford-upon-Avon, Eng.
Mary Evans Picture Library

Social reality, at least for the poor and powerless, was probably a far cry from the ideal, but for a few years Elizabethan England seemed to possess an extraordinary internal balance and external dynamism. In part the queen herself was responsible. She demanded no windows into men's souls, and she

charmed both great and small with her artistry and tact. In part, however, the Elizabethan Age was a success because men had at their disposal new and exciting areas, both of mind and geography, into which to channel their energies. A revolution in reading and writing was taking place, and by 1640 nearly 100 percent of the gentry and merchant elements were literate. Wealth and literacy were directly related. Possibly 50 percent of the yeomanry but only 10 percent of the husbandry and none of the peasantry were able to read or write. Although literacy among townspeople was higher, the proportions relative to wealth still held true. The years between 1560 and 1650 were an age of school-building and educational endowment; by then 142 new schools had been founded and £293,000 given to grammar (secondary) school education. Oxford and Cambridge also reflected the new literacy, increasing from 800 students in 1560 to 1,200 in 1630. The aim of Tudor education was less to teach the “three Rs” than to establish mind control: to drill children “in the knowledge of their duty toward God, their prince and all other[s] in their degree.” A knowledge of Latin and a smattering of Greek became, even more than elegant clothing, the mark of the social elite. The educated Englishman was no longer a cleric but a J.P. or M.P. (justice of the peace or member of Parliament), a merchant or a landed gentleman who for the first time was able to express his economic, political, and religious dreams and grievances in terms of abstract principles that were capable of galvanizing people into religious and political parties. Without literacy the spiritual impact of the Puritans or, later, the formation of parties based on ideologies that engulfed the kingdom in civil war would have been

Note: “yeomanry” refers to the class of the yeomen, or free peasant farmers.

impossible. So also would have been the cultural explosion that produced [William] Shakespeare, [Christopher] Marlowe, [Edmund] Spenser, [Francis] Bacon, and [John] Donne.

Poets, scholars, and playwrights dreamed and put pen to paper. Adventurers responded differently; they went “a-voyaging.” From a kingdom that had once been known for its “sluggish security,” Englishmen suddenly turned to the sea and the world that was opening up around them. The first hesitant steps had been taken under Henry VII when John Cabot in 1497 sailed in search of a Northwest Passage to China and as a consequence discovered Cape Breton Island. The search for Cathay became an economic necessity in 1550 when the wool trade collapsed and merchants had to find new markets for their cloth. In response,

the Muscovy Company was established to trade with Russia, and by 1588, 100 vessels a year were visiting the Baltic. Martin Frobisher during the 1570s made a series of voyages to northern Canada in the hope of finding gold and a shortcut to the Orient; John Hawkins encroached upon Spanish and Portuguese preserves and sailed in 1562 for Africa in quest of slaves to sell to West Indian plantation owners; and Sir Francis Drake circumnavigated the globe (Dec. 13, 1577-Sept. 26, 1580) in search not only of the riches of the East Indies but also of Terra Australis, the great southern continent. Suddenly Englishmen were on the move: Sir Humphrey Gilbert and his band of settlers set forth for Newfoundland (1583); Sir Walter Raleigh organized the equally ill-fated “lost colony” at Roanoke (1587-91); John Davis in his two small ships, the *Moonshine* and the *Sunshine*, reached 72° north, the farthest north any Englishman had ever been (1585-87); and the honourable East India Company was founded to organize the silk and spice trade with the Orient on a permanent basis. The outpouring was inspired not only by the urge for riches but also by religion—the desire to labour in the Lord’s vineyard and to found in the wilderness a new and better nation. As it was said, Englishmen went forth “to seek new worlds for gold, for praise, for glory.” Even the dangers of the reign—the precariousness of Elizabeth’s throne and the struggle with Roman Catholic Spain—somehow contrived to generate a self-confidence that had been lacking under “the little Tudors.”



John Cabot, engraving
Mary Evans Picture Library

Abandoning the Book

the decline of magic in the Renaissance

by M. Christine Benner

Magic is a lonely power. In the Middle Ages and the Renaissance, the practice of magic was both feared and scorned. By the end of the reign of magic, the magician was estranged from the populace by his own passion for learning. In the 15th century, lost manuscripts from the Greeks (namely Plato and Aristotle), the Hebrews, and the Egyptians were brought to new prestige amongst the scholars of the time. Support for numerology, alchemy, and astrology was found in the words of the ancients. In that time, magic rose from a street-vendor sideshow to an intellectual pursuit, but it was not to last. Lonely, exclusive, and overwhelmingly ineffective, the study of magic fell into disrepute and finally oblivion. Like Prospero in Shakespeare's *The Tempest*, magic was cast aside as a device of the past, a tool no longer needed.



Aristotle's *Libri Naturales*

But the rejection was long in coming. The formulaic power of magic has appealed to humanity for all ages. The desire to understand, even control, the mysteries of the natural world creeps into the human spirit and begs to be answered. Many seekers look to the heavens for enlightenment. The celestial bodies seem to send cryptic messages to Earth through their dances. During the Italian Renaissance astrologers like Marsilio Ficino, head of the Platonic Academy during the 1400s, believed that a person could harness the power of the stars and planets by performing music or dance, sculpting or drawing images, administering medicine, collecting herbs or reciting incantations in conjunction with the specific movements of the stars. Ficino taught that magicians are responsible to conjure with prudence so that the result of their actions will be wholesome. Of all the heavenly beings, Ficino saw the Sun, Jupiter, and Venus as "The Three Graces," the most benevolent of the stars; these would bring harmony, peace, and understanding (Voss).

The collaboration with nature is a hard and fast tradition of magical practice. In the Middle Ages, the relationship was rather uneasy. Jacob Bronowski, a scientist and philosopher of the 20th century, writes, "Until the year 1500 any attempt to get power from nature had inherent in it the idea that you could only do this if you forced nature to provide it against her will. Nature had to be subjugated, and magic was a form of words, actions and pictures which forced nature to do something which she wouldn't do herself." Prospero's use of magic has some of these abusive qualities. The tempest created by Ariel, though natural, is sudden, violent, and completely illusory. The laws of nature are bent, almost broken by the unworldly spirit. While this magic *uses* nature, it is only by bending nature out of shape that miracles can be achieved. "Science," Bronowski goes on, "does exactly the opposite."



A medieval depiction of black magic

But a new kind of magic began to develop with the adoption of the rediscovered texts of Plato and Aristotle supporting a scientific approach to the mystical. Natural magic, or "white magic," worked *with* the powers of nature to create respectable, even holy results. Renaissance magicians were quick to assert their belief in God and their debt to his creation in their power. To stray from this was unforgivable. Frank L. Borchardt, in his essay "The *Magus* as Renaissance Man," writes, "The moment [a magician] applied his knowledge to conjure spirits or predict the course of events or try to influence them, [he]

forfeited his credentials as a Renaissance magician and became indistinguishable from his predecessors in the Middle Ages and his competitors in the popular culture of his time." Of course, many of the magicians believed that their magic was "white" while all other kinds were "black," or innately evil (Borchardt).

The fear of black magic encouraged the exclusive nature of Renaissance magicians. If the wrong person were to gain their knowledge, the logic went, demons may be conjured and destruction brought upon many. If they, who strove to be holy, retained power, no such calamity could occur. Christopher Marlowe's play, *Dr. Faustus*, contains such a scenario.

By selling his soul to the devil (being of real physical and spiritual power in the minds of the audience), Dr. Faustus gains twenty-four years of ultimate power. He torments, abuses, and deforms his enemies, performs superhuman feats, and seeks the place of a demigod. But the true knowledge that he, a scholar at heart, seeks can only be found through God, and he perishes in misery, damned to Hell.

In the eyes of the Church, it is important to note, there was no distinction between white and black magic. “However pious the intentions of the *magi*,” writes Borchardt, “their system usurped divine prerogative.” In fact, the Puritans went so far as to condemn the Catholic Church, calling the Pope and his priests wizards and magicians; the litany, a conjuring spell. The rejection by the Church was a hard stroke for the more religious, if not orthodox, magicians (Borchardt).

During this time, alchemy was also subject to extreme criticism by social institutions (religious and otherwise), perhaps even more so than magic. Unlike magicians, alchemists had no scholarly intentions. Their craft was passed orally from master to apprentice in a clandestine environment. Holding to the Platonic belief that the entire world consists only of earth, air, fire, and water, alchemists believed they could create, through transmutation, any substance out of any other substance. Their most famous transmutation (and most claimed by charlatans) was turning lead into gold. While this feat is impossible, alchemists made a number of discoveries that became the foundations for modern Chemistry.

The rise of magic during the Middle Ages and early Renaissance can be accredited to the scholarly renewal of the study, a pursuit for understanding, and human curiosity. The decline is more obscure. Magic quickly, almost inexplicably, lost its allure for the people of Europe.

If magic is the pursuit of an answer to the mystery of nature, the dissolution of the mystery renders magic obsolete. The development of science and technology allowed the masses to have control over and an understanding of the natural world (MacFarlane). No longer did the stars have any control, benign or malevolent, over their lives; no longer did they depend on the incantations of magicians to ensure prosperity. Although many of the magical scholars became great scientists (e.g., John Dee, Francis Bacon, and Isaac Newton), almost all deserted, even denounced, their magical studies. Learning—the tool of the magician—passed into the hands of the secular world and supplanted its original master.

Unable to gain the sympathies the church, unable to produce a conclusive understanding of the universe to rival that of science, and unable to include common people in their power, magic was abandoned by its disciples. Balanced uneasily on the edge of a dangerous power, Prospero and his fellow magicians surrender their lonely positions. "This repudiation," writes Borchardt, "is as much a part of the story of the magician as any other moment in the magical journey. When Marlowe's Faustus declares, 'Ile burne my bookes,' he repents his magic, apparently too late. When Shakespeare's Prospero lays down his staff and buries his book, he is returning from his exile in the occult." Its glory faded in the light of a new knowledge, magic slipped again into memory and fantasy.

Works Cited: See Resources and Suggested Readings

Resources and Suggested Readings

Shakespeare Online: Research and Resources

“In Search of Shakespeare.” PBS

<<http://www.pbs.org/shakespeare>>

- *A companion resource to the PBS series, “In Search of Shakespeare” provides a probing, detailed look at the questions surrounding Shakespeare’s life and works. With games and investigative reports, the site goes far beyond a simple report on Shakespeare.*
- *There is an Education section on the site with lesson plans for all classroom levels. Film, live performance, and technology resources available.*

“Lambs’ Tales From Shakespeare.”

<<http://shakespeare.palomar.edu/lambtales/lambtale.htm>>

- *Charles and Mary Lamb’s retellings of Shakespeare plays (including The Tempest) are written, using modern English, in narrative form. The stories retain much of the character and details of Shakespeare’s plays. Anyone struggling with the language of Shakespeare will find this a valuable pre-show resource.*

“Mr. William Shakespeare and the Internet.”

<<http://shakespeare.palomar.edu>>

- *Terry Gray’s website provides a mountain of internet resources surrounding Shakespeare. Links include Works, Theatre, Criticism, Renaissance, Sources, Educational, Best Sites, etc. An excellent starting point for internet research.*

“Renaissance Editions: An Online Repository of Works Printed in English Between the Years 1477 and 1799.” Richard Bear, University of Oregon.

<<http://www.shu.ac.uk/emls/iemls/resour/mirrors/rbear/ren.htm>>

- *Read all of Shakespeare’s works as well as those of his contemporaries. Works are divided by author.*

“Shakespeare and the Globe: Then and Now.” Encyclopedia Britannica.

<<http://www.search.eb.com/shakespeare/index2.html>>

- *The Encyclopedia Britannica provides a thorough study of Shakespeare, his theatre, his times, etc. Excellent array of audiovisual clips from 20th century performances of Shakespeare.*

“Shakespeare in Quarto.” British Library.

<http://www.bl.uk/treasures/shakespeare/homepage.html>

- This site provides access to 93 copies of 21 Shakespeare plays. Viewing juxtaposed texts, comparisons between versions can be made. Background information and critical opinions are also provided.

“Shakespeare Resource Center.”

<<http://www.bardweb.net>>

- *This site has information Shakespeare’s life, literary works, his theaters, his critics, his language, and his world. The information provided is concise and easy to understand.*
- *Each section has a list of links for additional resources on the internet. Extremely thorough, highly recommended!*

“Shakespeare’s Life and Times Home Page.”

<<http://ise.uvic.ca/Library/SLT>>

- *This link provides the option between a full and simple version of the “Life and Times” page. The site is divided into seven “Books” related to Shakespeare and his plays: Shakespeare’s life, the stage, society, history and politics, the background of ideas, the drama, literature/art/music, some plays explored, and references and indexes.*
- *For a guide to Elizabethan language, follow the literature/art/music link, and click on the “Elizabethan English” chapter.*

“Surfing with the Bard.”

<<http://www.ulen.com/shakespeare>>

- *Billing itself as “Your Shakespeare Classroom on the Internet,” this site is full of resources and activities for student and teacher use: online discussion rooms, games, lesson plans, illustrations, etc. Highly interactive.*

Elizabethan Language

A Shakespeare Glossary. 3rd Edition. C.T. Onions and Robert Eagleson. Oxford University Press, 1986.

- *Onions, former editor of the Oxford English Dictionary, and Eagleson clarify the meanings of unfamiliar words, phrases, idioms, etc., found in Shakespeare’s works. A wonderful classroom resource for the study of Elizabethan literature.*

“Absolute Shakespeare Glossary.” Absolute Shakespeare.

<<http://absoluteshakespeare.com/glossary/a.htm>>

- *By selecting a letter of the alphabet, one may see a list of definitions for words beginning with that letter. Provides part of speech and a brief explanation of each word.*

“Proper Elizabethan Accents.” Renaissance Faire.

<<http://www.renfaire.com/Language/index.html>>

- *A fascinating and fun approach to understanding the language of Shakespeare. Sections on pronunciation, grammar, and social graces aid the reader and speaker of the early modern English.*

Shakespeare’s Language. Frank Kermode. Ferrar, Straus, and Giroux, 2000.

- *A scholarly approach to the poetic language found in Shakespeare’s writing. Kermode studies the development of language through sixteen plays (including *The Tempest*). A helpful resource for understanding Shakespeare’s dense verse.*

“The Shakespeare Glossary.” Amanda Mabillard. About.com

<<http://shakespeare.about.com/library/blglossary.htm>>

- *Provides a hyperlink alphabetical glossary for unfamiliar language in Shakespeare’s plays. Easy to use, succinct definitions. Context is not provided.*

Context and Possible Sources for *The Tempest*

Historie of Italie. William Thomas. 1549.

- *Possible source for Shakespeare. Contemporary account of Italian history.*

Hymenaei, A Masque. Ben Jonson. 1606.

- *Jonson’s play is the typical example of a court masque. Compare this masque with that appearing in *The Tempest*.*

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- *A critical source examining the literature available to Shakespeare and his incorporation of such material in his plays.*

“Of Cannibals.” Michel de Montaigne. 1575. Translated by Charles Cotton.
The Collected Essays of Montaigne. Stanford University Press, 1948.

or

Michel de Montaigne’s “Of Cannibals.” The Victorian Web.

<<http://www.victorianweb.org/courses/nonfiction/montaigne>>

- *Montaigne’s essay reports the supposedly uncivilized natives discovered in the New World. A mixed perception of savagery and nobility of character are evidenced in Montaigne’s writing.*

Purchas his pilgrimes. Samuel Purchas. 1625.

- *Purchas’ book contains the accounts of travelers, usually Englishmen, in the 1600s. Illustrations from the book are available at <<http://etext.lib.virginia.edu/kinney/purchas.html>>*
- Part 4, Book 9, Chapter 6: “**A True Reportory of the Wrake and Redemption of Sir Thomas Gates, July 15, 1610.**” William Strachey. *Available at Purchas link.*
- *The above chapter describes a Bermuda shipwreck and the subsequent rescue of the crew. This essay is often mentioned in conjunction with The Tempest.*

Shakespeare 101. Michael LoMonico. Gramercy Books, 2001.

- *A basic guide to the life and times of Shakespeare. Fascinating information is given in a easy to read format. Short, informative selections can be extracted to bolster the study of any one play or Elizabethan times in general. Highly recommended.*

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- *Borchardt discusses the scholar-magician of the Renaissance. Also presented: attitudes surrounding black and white magic, religious interactions with magic, and the eventual decline in the practice of magic.*

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- *This article lays out the differences between black and white magic in a historical context.*

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Voss, Angela. “**The Natural Magic of Marsilio Ficino.**” Historical Dance. Vol. 3.1 (1992): 25-30.

- *Marsilio Ficino was one of the great Italian Renaissance magicians. Voss explains his theories on magic and records the practices of dance, symbol, and music in his magical study.*