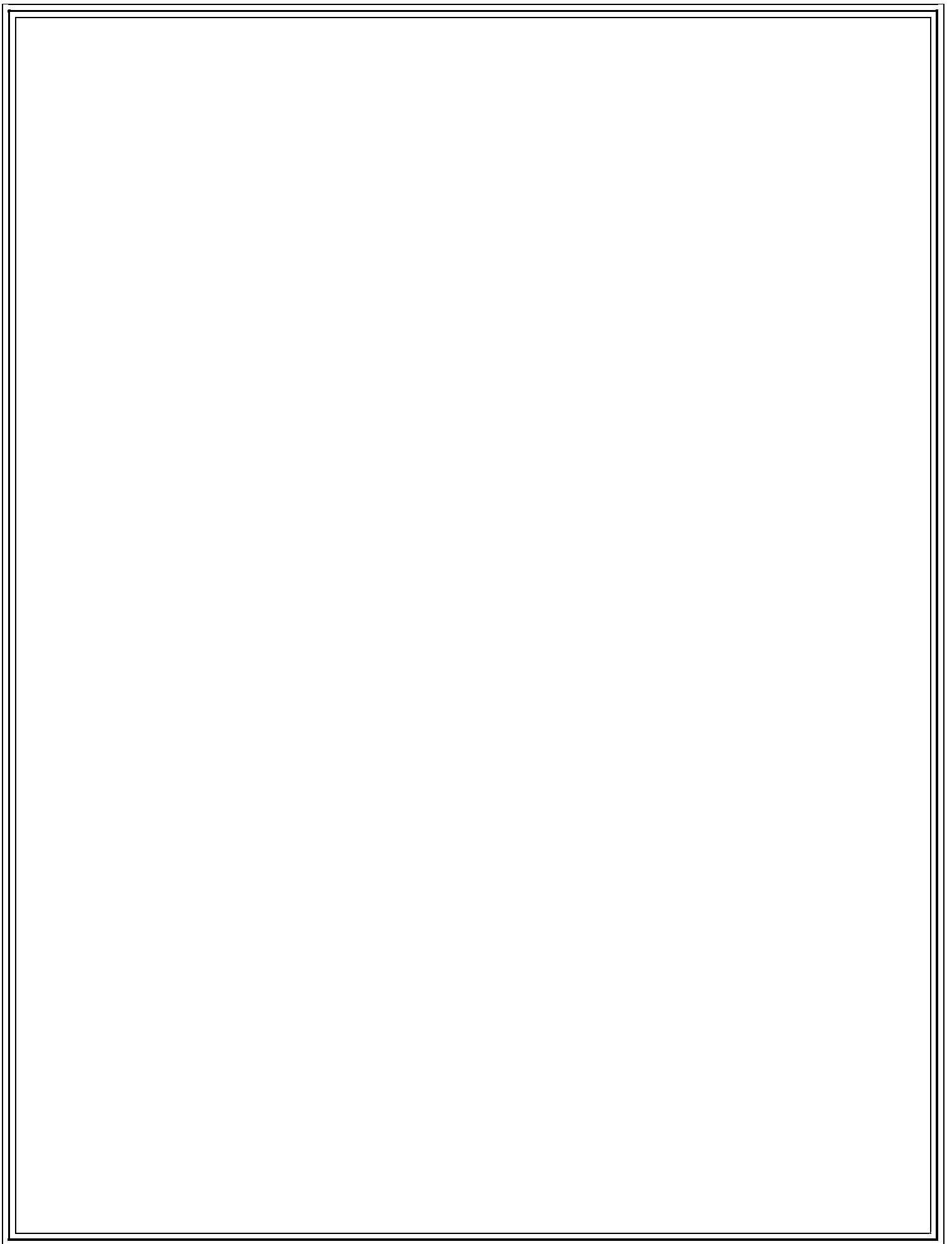


Shakespeare Storybook & Other Tales



A Reading Guide by Lisa Kelly



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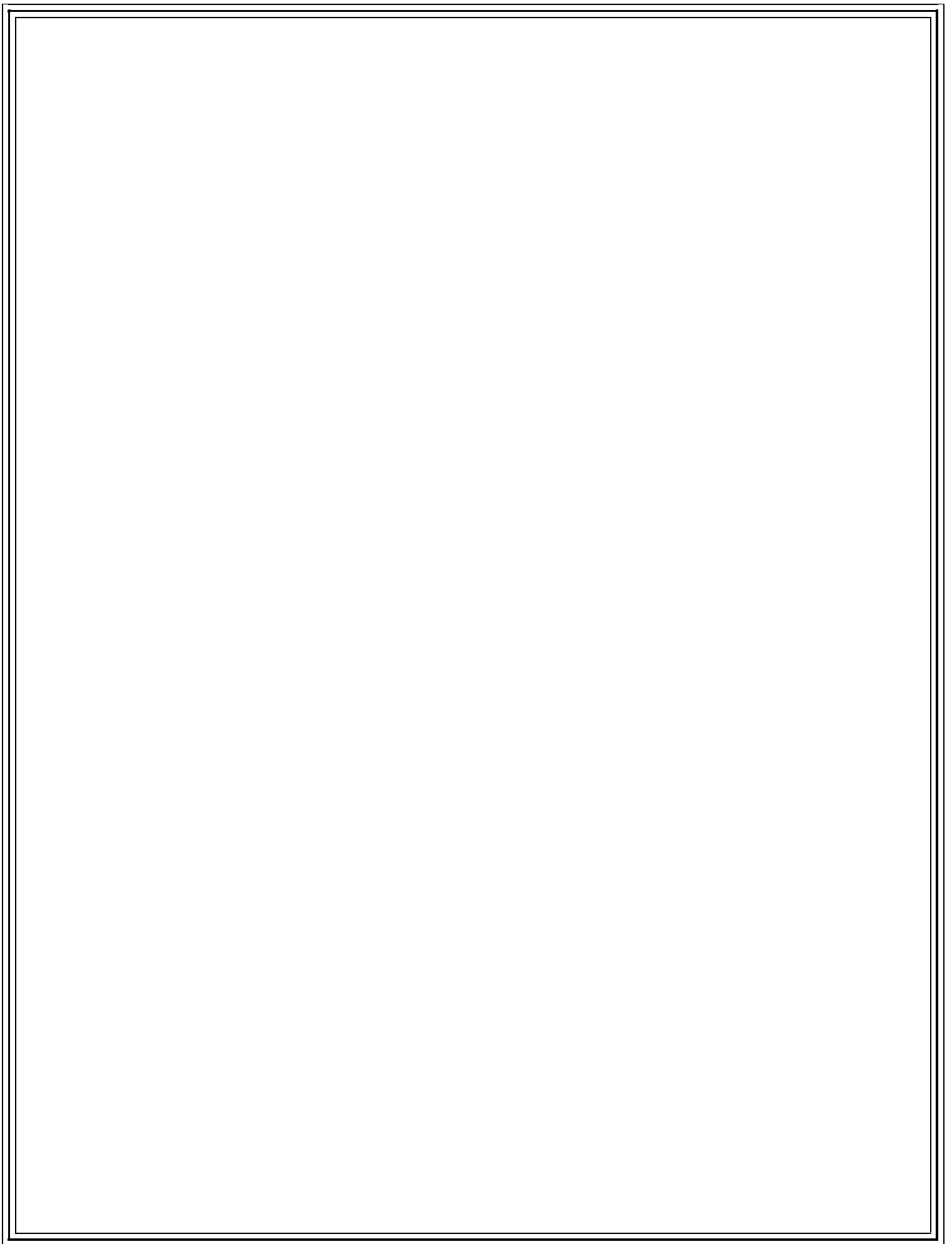
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Author's Note

Literary Elements and Literary Techniques are incorporated as they best illustrate them based on the book itself. In other words, I do not predetermine which terms and elements I will include in advance, aside from being aware of the age range for which the guide is designed. The best introduction to them occurs when they are presented by the book itself. I then try to bring them forward as they appear.

Ideally, I will create guides for most every book and poem included in this entire curriculum. This will provide the balance needed to provide full coverage of literary elements and techniques. While this guide may introduce one or two specific terms, another guide may introduce a few different ones. There may also be some repetition, which of course offers review and repeated exposure.

I don't wish for literature to be analyzed to the point of destroying a child's natural interest in how an author creates it, especially in the younger years. This is why I emphasize that each teacher should introduce the elements and techniques as best fits each student and situation.

Teaching Shakespeare

Shakespeare's plays are generally arranged in the following categories: tragedy, comedy and history. Over time, some new categories have been added as some of Shakespeare's plays included elements from more than one type. To keep things manageable for this level, we will focus on these three types:

Tragedy -The tragedies are noted for having a main character of often noble birth whose flaws and poor (sometimes horrible) decisions result in tragic outcomes. Death, jealousy, ambition, murder and greed are often a marked part of these plays.

The tragedies in this guide include: King Lear, Coriolanus, Macbeth, Hamlet, Julius Caesar, Cymbeline, Romeo and Juliet and Othello. [Julius Caesar and Coriolanus are sometimes grouped as Roman plays and sometimes as histories.]

Comedy -The comedies are often lighter, making use of disguises and mistaken identities to create problems to be resolved. Typically, they are marked with happy endings, although some have only partially happy endings. Weddings, reunions and love are a marked part of these plays.

The comedies in this guide include: The Tempest, A Midsummer Night's Dream, The Merchant of Venice, As You Like It, Twelfth Night, Much Ado about Nothing and The Winter's Tale. [Some comedies, such as The Merchant of Venice have tragic elements.]

History -The histories are of English history, covering monarchs reigning from 1399-1485. While these plays include historic events and figures, interpretation was also given.

The histories in this guide include: King John, Henry V and Henry VIII.

Lesson Notes

1. “Connection” questions and prompts were written to bridge the gap between chapter readings. They were designed to bring forth what students already know about a topic so that the new information can be connected to it.
2. Have students define the words listed under “Words to Know” either independently or together orally with the teacher. Teachers and students should locate any listed places, read and discuss any notes included at the beginning of each lesson and discuss the pronunciation of any words, as needed.
3. Students should either have the book read aloud to them or should read each chapter (or reading section) together with the teacher or should read the book independently, whichever best fits.
4. After reading, students should narrate. There are multiple narration suggestions for each chapter.
5. Any lessons in literary terms can be included or omitted as it best fits the needs of your students.

Literary Elements and Literary Techniques

- imagery
- similes
- foreshadowing
- metaphors
- mood
- legends

Well-Known Shakespearean Quotes

In addition to the generally included notes for Words to Know, this guide extends this with just *some* of the well-known Shakespearean quotes. Their inclusion further expands on the impact Shakespeare had on our language. Have your students see if they can recall them after readings and even suggest a quote they believe should be included as well-known.

Picture Study

30 color images of famous paintings depicting scenes described in *Shakespeare Storybook & Other Tales* can be found in the appendix under “Picture Study”. Images are labeled with a corresponding letter, but are arranged first by vertical images and second by horizontal images. For example, “The Tempest” uses “Image O” in Reading One and “Image P” in Reading Two. Both images are of a horizontal orientation and, therefore, follow Images A through N, which are of a vertical orientation. Please preview images as needed for your family. The images included have been selected to exclude nudity [except one image for “A Midsummer Night’s Dream”, which has some

nudity in the margins] and extremely violent scenes [except the image for “Julius Caesar”, which portrays his body after assassination].

Coloring Pages

Coloring pages -one per Shakespearean retelling- will be included in this guide and can be found in the appendix. Again, coloring pages were chosen to exclude nudity and excessive violence.

Please see attached screenshots at the website for sample images of included Picture Study and Coloring Pages.

Shakespeare Selections

While the majority of the stories from *Shakespeare Storybook* by Mary Macleod were included, some selections were not. It was important that at least a few of the histories were included, so these were added from *Tales from Shakespeare* by Harrison S. Morris. It was also important to keep the number of retellings to 18 so that with 2 readings per Shakespearean play, the total number of lessons did not exceed 36. This was designed to be a full year course, completing one reading per week. Students who are older or who wish to complete the course faster can certainly read one play per week [2 readings per week] and finish it in 18 weeks.

Exam Prompts

- Describe a memorable scene. What made this scene memorable?
- Name 4-5 characters from any Shakespearean play retelling included in this guide. Choose two from those named and more fully describe each.
- Draw a picture of your favorite scene from any Shakespearean play retelling included in this guide. Give your picture a title or caption and share it with someone, telling of that scene.

More exam prompts are given in the complete guide. This is a sample only.

Shakespeare: His Work's Role in Programs -both Charlotte Mason & A Mind in the Light

William Shakespeare, also known as “Bard of Avon”, is so well known to us that we often refer to him by his last name only. Adding new phrases and words to the English language, using soliloquies to give us insight into character thought and expanding ideas of character and plot within plays, he made dramatic changes to theatre and the literary world. This affect went on to influence authors, poets, artists and composers who followed. Even today, his words and craft still impact us.

He was born in Stratford-upon-Avon, Warwickshire and became an English playwright, poet and actor. He married Anne Hathaway and had three children. While his family lived in Stratford-upon-Avon, Shakespeare primarily worked and stayed in London.

Shakespeare's works include many plays such as *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Henry V*, *A Midsummer Night's Dream* and *Twelfth Night*. His plays are usually divided into three main categories: tragedy, comedy and history. Some of his later plays, such as *The Winter's Tale* and *The Tempest* crossed comedy with tragedy and were known as romances. He was a well-regarded poet, creating what we know as the Shakespearean sonnet.

Aware of his significant effect on literature, poetry and drama, Charlotte Mason included a study of his works in her PNEU programs. This study began in Form II [Year Four] and continued throughout, although sometimes the programs for Form VI students included other forms of drama instead. Each year focused on one play per term, so three plays each year. A 1913 article from *The Parents' Review* affirms this when Ms. Daphne Chaplin writes:

In Class II., the children range from nine to twelve years old, and their literature lessons are re- animated for them by the interest and pleasure of reading aloud. Thus, even when so young, they come to know and enjoy Shakespeare; there are not many people who do both. Each term they read a play, attending only to the swing and beauty of the lines, the simpler points of characterization (528-532, 546-547).

After rereading a number of the retellings from *Tales from Shakespeare*, I wondered again, if Charlotte Mason actually included all of Shakespeare's plays, especially with intending for students as young as 9 to be reading and listening to them. Some seemed particularly inappropriate for children this young. And, of course, his plays are written with more complexity than is normally read by children who have usually only just begun to gain reading fluency. After some research, I found that not all plays were covered and Form II students included even fewer options. From a large study of PNEU programs for Form II and above, here is a list of some of these plays:

Form II

Henry V, *Henry VIII*, *The Tempest*, *Macbeth*, *Coriolanus*, *The Merchant of Venice*, *King John*, *Twelfth Night*, *Julius Caesar*, *A Midsummer Night's Dream*, *King Lear* and *As You Like It*, with the first six listed showing up more than once. A *Parent's Review* article: “Art and Literature in the Parents' Union School” also listed *Cymbeline* for Form II, but I was not able to access all of the PNEU programs, so

it could have been included in another program. It seems that even Mason was strategic about which plays were included for children as young as 9.

Form III +

All of above but with these added: *Hamlet*, *Richard II*, *Othello*, *Richard III*, *Much Ado about Nothing*, *The Winter's Tale*, *The Taming of the Shrew* and *Romeo & Juliet*.

As far as how the plays were incorporated into a typical week, the programs show that students would choose some lines from the play of the term for transcribing as well as for recitation. In two scenarios, the correlated reading from Plutarch would also be read: *Julius Caesar* and *Coriolanus*, with the latter happening on just some occasions.

It seems that students would read the plays and many times act them out. In narration, they would sometimes create verses for characters and scenes from the plays or write scenes for the plays. In "The Work and Aims of the PNEU", another article from *The Parents' Review*, Mrs. Conyers Alston writes: "One play of Shakespeare's is read each term, not analytically, but for the joy of the thing. Children are also encouraged to write verses on given subjects and to make little plays and scenes from something read in the history, geography or literature lessons" (Alston, 1925, pp. 305-313). Even Ms. Mason refers to how students write verses inspired by their Shakespeare plays in *Towards a Philosophy of Education* (Vol. 6) with the following:

The children write with perfect understanding as far as they go and there is rarely a 'howler' [*glaring mistake*] in hundreds of sets of papers. They have an enviable power of getting at the gist of a book or subject. Sometimes they are asked to write verses about a personage or an event; the result is not remarkable by way of poetry, but sums up a good deal of thoughtful reading in a delightful way... (242)

If there are concerns about much younger children reading Shakespearean plays in their original form, then Ms. Mason addresses this in Volume 6. She writes:

In IIB they read their own geography, history, poetry, but perhaps Shakespeare's *Twelfth Night*, say, Scott's *Rob Roy*, *Gulliver's Travels*, should be read to them and narrated by them until they are well in their tenth year. Their power to understand, visualise, and 'tell' a play of Shakespeare from nine years old and onwards is very surprising. They put in nothing which is not there, but they miss nothing and display a passage or a scene in a sort of curious relief (182).

Charlotte Mason assures us that they will enjoy the stories, the acting out of them, the characters, plots and dialogue exchanges. It seems they are to enjoy the general frameworks of the stories until, as they grow older and with repeated exposure, they then take more and more from the plays. From *In Formation of Character* (Vol. 5), she writes:

And Shakespeare? He, indeed, is not to be classed, and timed, and treated as one amongst others, — he, who might well be the daily bread of the intellectual life; Shakespeare is not to be studied in a year; he is to be read continuously throughout life, from ten years old and onwards. But a child of ten cannot understand Shakespeare. No; but can a man of fifty? Is not our great poet rather an ample feast of which every one takes according to his needs, and leaves what he has no stomach for?

A little girl of nine said to me the other day that she had only read one play of Shakespeare's through, and that was *A Midsummer Night's Dream*. She did not understand the play, of course, but she must have found enough to amuse and interest her. How would it be to have a monthly reading of Shakespeare—a play, to be read in character, and continued for two or three evenings until it is finished? The Shakespeare evening would come to be looked on as a family *festa*; and the plays, read again and again, year after year, would yield more at each reading, and would leave behind in the end rich deposits of wisdom (226).

Ms. Mason indicates that Shakespeare offers the students a unique view into characters and the choices they make. These choices then go on to affect the outcome of the story.

From *Ourselves* (Vol. 4), Ms. Mason tells us:

We probably read Shakespeare in the first place for his stories, afterwards for his characters, the multitude of delightful persons with whom he makes us so intimate that afterwards, in fiction or in fact, we say, 'She is another Jessica,' and 'That dear girl is a Miranda'; 'She is a Cordelia to her father,' and, such a figure in history, 'a base Iago.' To become intimate with Shakespeare in this way is a great enrichment of mind and instruction of conscience. Then, by degrees, as we go on reading this world-teacher, lines of insight and beauty take possession of us, and unconsciously mould our judgments of men and things and of the great issues of life (72).

While *Tales from Shakespeare* by Charles and Mary Lamb are mentioned a number of times as worthy literature for much younger children in *Parents' Review* articles, it is not used specifically in the programs as literature. *The Shakespeare Storybook* by Mary Macleod is mentioned in the *Parents' Review* as a good alternative for a slightly more grown-up version of Lamb's tales.

A Mind in the Light has chosen to approach Shakespeare a little differently. It will not be introduced until Year Six, which is still in Form II but at the end of it. In this year, students will be introduced to Shakespeare with a specially designed introductory guide which will focus on the plays which Charlotte Mason *actually* included in her PNEU programs, including some of the missing histories. Largely based on Mary Macleod's *The Shakespeare Storybook* as well as some of Morrison's retellings of some of the history plays, this guide will provide students and teachers with pre-reading notes, narration prompts and other helpful resources. The selections needed for study will be included in the guide.

Students will begin reading Shakespeare's plays in their original form in Year Seven and will continue reading them through Year Twelve. Students aged 12 and older will read the plays -acting them out as desired, select verses for recitation and their commonplace book, write responses and papers and have Great Ideas Discussions. Attending live productions of plays when possible are always highly recommended, but movie options can also be enjoyed. Optionally, students may add lectures from The Great Courses.

Optional Resources include:

Note: Free coloring pages are included with this guide -see appendix. Optional coloring pages and some of the resources listed below are linked at the website.

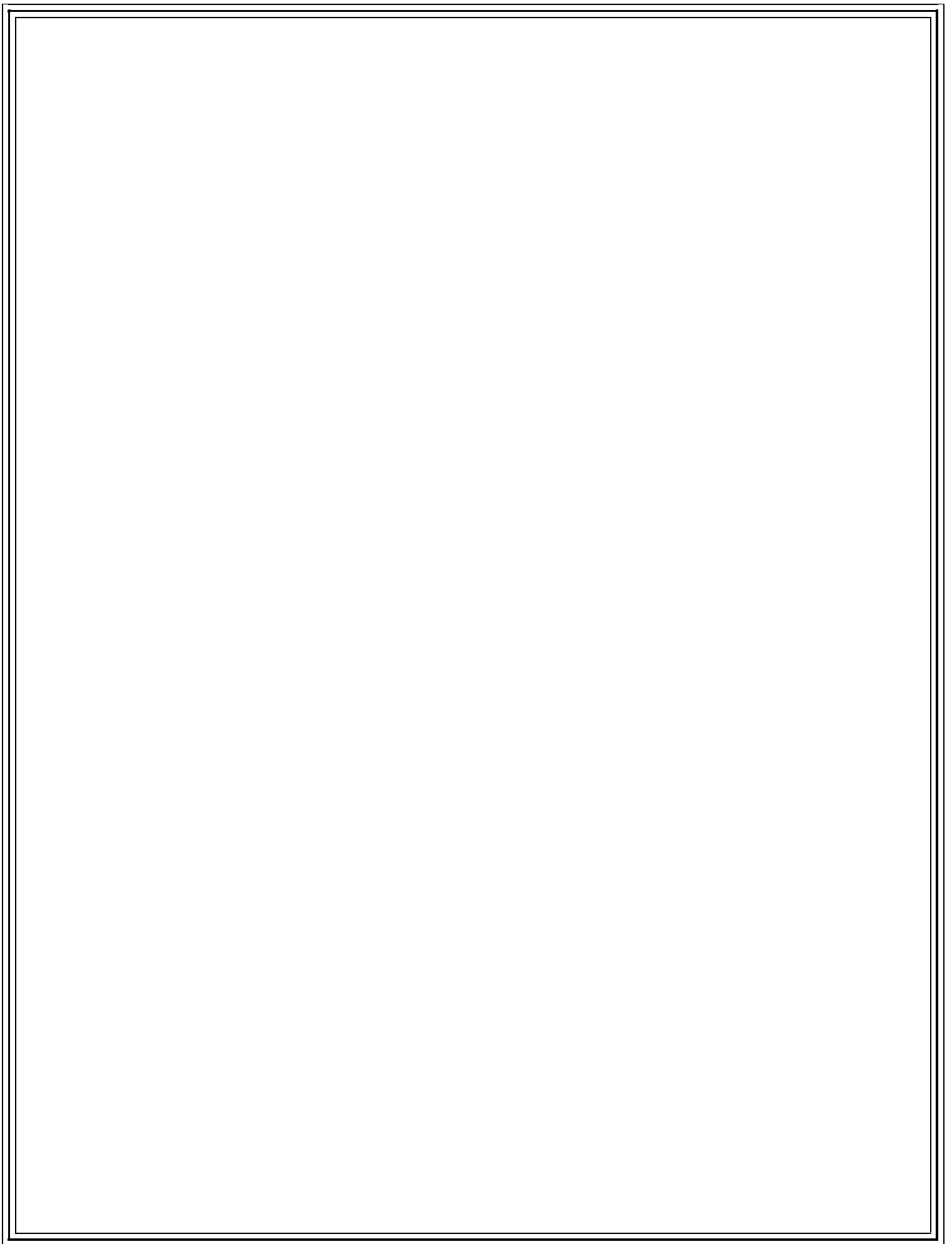
Forms II, III & IV

- *Bard of Avon: The Story of William Shakespeare* by Diane Stanley
- *William Shakespeare & the Globe* by Alike
- *Great Characters from Shakespeare* [Paper Dolls] from Dover
- *Great Scenes from Shakespeare's Plays* [Coloring Book] by Dover
- *Will's Words: How William Shakespeare Changed the Way You Talk* by Jane Sutcliffe and John Shelley
- *A Shakespeare Coloring Book* [Bellerophon Books]
- Some shops at Etsy feature puppets for Shakespeare plays.

Form V+

Note: As with any books and resources for older students, please preview; mature content is to be expected with Shakespeare.

- *Shakespeare After All* by Marjorie Garner
- *A Reader's Guide to Shakespeare* by Joseph Rosenblum
- *Players: The Mysterious Identity of William Shakespeare* by Bertram Fields
- *Shakespeare: The World as Stage* by Bill Bryson
- *How to Read and Understand Shakespeare* -other options are also available [The Great Courses]



Shakespeare Storybook & Other Tales – “The Tempest”

- * Reading One from “The Tempest” – “The Magician’s Isle”, “The Shipwrecked Wanderers” and “The King’s Son” from *Shakespeare Storybook*.

Before the Reading

- Connection: This story is a retelling of Shakespeare’s play of the same name. It is a comedy. What do we know of his comedies? What is a tempest? Why might the story have this as its title?
- Words to Know: ally, reposed, inveterate, fetters, prattle, usurped, traitor and precepts
- Locate: Milan and Naples in Italy, Mediterranean Sea and Africa
- Present Image O: *Miranda: The Tempest* by John William Waterhouse, 1916. Encourage thoughts and ideas about this picture. Refer back to this image **after** the reading and discuss it further. Which scene from the story does it depict? What might Miranda be feeling? Describe the weather and time of day rendered by the painting. [Appendix](#)
- Remember, one coloring page per tale can be found in the appendix. These are optional, of course.

Proper Nouns for an Oral Narration

Characters
Prospero, Duke of Milan
Miranda, Prospero’s daughter
Ariel, spirit attendant
Caliban, monster attendant
Antonio, brother of Prospero
Alonso, King of Naples
Gonzalo
Ferdinand, son of Alonso
Sebastian, brother of Alonso
Adrian
Francisco
Claribel

After the Reading

Narration Suggestions

- Tell of Prospero, Miranda and Ferdinand.
- Draw a picture of any scene from this reading selection. Give your picture a title or caption and share it with someone, telling of the scene depicted.
- Should Prospero test Miranda and Ferdinand?
- Divide a sheet of paper into thirds [1/3]. Draw a different character from this reading section in each portion. Label each character and share it with someone, telling briefly of each one.
- What might life alone on the island have been like for Miranda?

THE TEMPEST

Reading One

The Magician's Isle

There was once a lonely island far away in the midst of a wide sea. Only four beings lived on this island: an elderly man called Prospero, noble, grave and learned; his daughter Miranda; and two attendants. One of these attendants was a beautiful and dainty spirit called Ariel, the other a sullen monster called Caliban. For Prospero had more than worldly learning; he knew the art of magic, and by his mighty spells he could control not only the spirits of light and darkness, but also the forces of Nature.



No travelers ever came to the island, and since the day when Miranda had been brought thither, a little baby girl, she had never seen the face of any man except her father. Peacefully the years slipped by, and Miranda had grown into a beautiful young maiden, when one day a terrible storm of thunder and lightning burst over the island. In the midst of the tempest a noble vessel seemed to be sinking, and Miranda ran to entreat her father that, if by his magic arts he had put the waves into such an uproar, he would now allay them.

“Be comforted, dear child; there is no harm done,” said her father. “What I have done is only in care for you, and I have so safely ordered this wreck that not a hair of anyone on board shall suffer hurt. Until now we have lived peacefully in this little spot, and you know nothing of what you are, nor that I am anything more than Prospero, the master of a poor enough cell, and your father.”

“It never entered into my thoughts to inquire further,” said Miranda.

“The time has come when you must know everything,” said Prospero; and laying aside his magic mantle, he bade his daughter sit down beside him, and then he told her the story of their life.

“Can you remember a time before we came to this island?” he began. “I do not think you can, for you were then only a few years old.”

“Certainly I can,” replied Miranda. “It is far off, and more like a dream than a remembrance. Had I not four or five women once that waited on me?”

“You had, Miranda, and more. Twelve years ago your father was the Duke of Milan, and a Prince of power.”

“Oh, heaven! What foul play had we that we came from thence? Or was it a blessing that we did?”

“Both, both, my girl. By foul play, as you say, were we driven from Milan, but blessedly helped thither. In those days Milan was the first State in Italy, and everywhere renowned for its splendor. I had so great a love for art and learning that I devoted much of my time to study, and left the government of the State to my brother Antonio, whom I loved best in the world and trusted beyond

measure. But he was false to the confidence reposed in him, and soon began to think that he was Duke in reality. He therefore entered into a plot with an inveterate enemy of mine, Alonso, King of Naples, and by promise of a large bribe obtained his assistance. A treacherous army was levied, and one midnight Antonio opened the gates of Milan to the King of Naples. In the dead of darkness you and I were seized and hurried away. So great was the love borne me by my people that the traitors dared not kill us, but we were cast adrift in a rotten boat, without sail, mast, or tackle. By the kindness of a noble Neapolitan, Gonzalo, rich stuffs, foods, and necessaries, had been placed in the boat, together with many valuable books from my library, which I prize more than my dukedom. The waves bore us to this island, and here we have lived ever since, and I have given such care to your teaching that you know more than many other Princesses with more leisure time and less careful tutors.”

“Heaven thank you for it, dear father!” said Miranda. “And now, I pray you, tell me your reason for raising this storm.”

By his magic art, Prospero replied, he knew that by chance his enemies had come near the island, and unless he seized this happy moment his fortunes would droop, never to recover.

“But ask no more questions, Miranda,” he ended. “You are weary; rest here and sleep a little.”

As soon as Miranda was asleep, Prospero summoned his dainty and nimble little sprite, Ariel, and asked whether he had performed his bidding.

“In every particular,” replied Ariel; and he told his master how, in the guise of a flame, he had danced all over the storm-driven ship till the whole vessel seemed on fire, and everyone on board except the mariners had plunged affrighted into the sea.

“But are they safe, Ariel?”

“Not a hair perished, not a thread of their garments hurt. I have scattered them in troops about the island, as you bade me. The King of Naples’ son, Ferdinand, I have landed by himself, and now he is sitting and sighing alone in an odd corner of the isle.”

“And the King’s ship?”

“Safely in harbor, hidden in a deep nook. The mariners, already weary with their labor, I have charmed away to sleep. The rest of the fleet which I scattered have now all met again, and are in the Mediterranean, bound sadly home for Naples. They believe that they have seen the King’s ship wrecked, and that all on board have perished.”

Prospero was much pleased with the way Ariel had performed his charge, but he said there was still some further work to do. He promised that if all went well Ariel in two days should be set free from service, and henceforward should be his own master. He bade Ariel now take a new shape—that of a nymph of the sea, invisible to all but his own master. In this guise Ariel approached the young Prince of Naples, and began to sing in the sweetest fashion:

*“Full fathom five thy father lies;
Of his bones a’ coral made;
Those are pearls that were his eyes:*

*Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! Now I hear them, ding-dong, bell."*

Lured by the sound of this sweet singing, which came he knew not whence, Ferdinand followed the unseen Ariel into the presence of Prospero and Miranda.

Now, excepting her father, Miranda had never seen a man, and at first she did not know what Ferdinand was.

"Is it a spirit, father?" she asked.

"No, child; it eats and sleeps, and has the same senses that we have. This gallant whom you see was in the wreck, and except that his handsome face is somewhat worn with grief and trouble, you might call him a goodly person. He has lost his companions, and wanders about to find them."

"I might call him a thing divine," replied Miranda warmly, "for I never saw anything so noble."

Ferdinand, in his turn, was equally enchanted with the sight of Miranda, and declared on the spot that, if there were no one else whom she already loved, he would make her Queen of Naples.

Prospero was delighted with the way matters were going, for it was his desire that the young people should love each other; but fearing that a prize so easily won would be held too light, he began to throw some difficulties in the way. He pretended to believe that Ferdinand was not really a King's son, and had come to the island as a spy. He declared he would put him into fetters, and give him only the coarsest food to eat. In vain Miranda implored her father to treat the young Prince less harshly. Prospero told her to be silent, and roughly bade Ferdinand to follow him.

The Prince was naturally indignant at such uncourteous treatment, and hastily drew his sword in defiance. But Prospero threw a sudden spell over the young man, and he stood motionless, unable to stir.

"What? Put thy sword up, traitor!" commanded Prospero sternly.

And Ferdinand, feeling himself powerless to resist, and happy that in his prison he should at least have the pleasure of beholding the beautiful maiden who had so kindly pleaded for him, followed obediently when the magician again summoned him.



The Shipwrecked Wanderers

Meanwhile the rest of the royal party who had plunged into the sea from the King's ship were wandering in another part of the island. Among them were Alonso, King of Naples, and his brother Sebastian; Antonio, the usurping Duke of Milan; Gonzalo, an honest old counselor of the King of Naples, with Adrian and Francisco, two of his lords.

Exhausted with the labor they had undergone, the whole party, with the exception of Sebastian and Antonio, presently fell asleep. Antonio, not content with having driven his own brother from the dukedom of Milan, now began to suggest treachery to Sebastian, the brother of the King of Naples. Ferdinand, the son of the King of Naples, he said, must certainly have been drowned, his only daughter, Claribel, was married, and far away in Africa—in fact, they were at this moment on their way home from her wedding festivities—there was therefore no near heir to the throne of Naples. Antonio suggested that Sebastian should seize the kingdom of Naples, as he himself had usurped that of Milan. He pointed out how easy it would be to slay King Alonso as he lay there asleep; in fact, he offered to do the deed himself, while Sebastian at the same moment was to put an end to the faithful Gonzalo. The other lords would offer no resistance, but would willingly agree to any suggestions made to them.

Sebastian was only too ready to fall in with this wicked scheme, but in the meanwhile, invisible to them, Ariel came near, and at the very moment when the traitors had drawn their swords and were about to kill Alonso and Gonzalo he sang in the ear of the latter and awakened him.

“Good angels save the King!” cried Gonzalo; and Alonso started awake at the shout.

“Why! How now? Ho, awake!” cried the King. “Why are your swords drawn? Why do you look so ghastly?”

“What's the matter?” added Gonzalo, still dazed with sleep.

“While we stood here guarding your repose just now,” said Sebastian, with a ready lie, “we heard a hollow burst of bellowing like bulls, or, rather, lions. Did it not wake you? It struck my ear most terribly.”

“I heard nothing,” said the King.

“Oh, it was din enough to frighten a monster—to make an earthquake!” said Antonio. “Surely it was the roar of a whole herd of lions.”

“Did you hear this, Gonzalo?” asked the King.

“Upon mine honor, sir, I heard a humming, and that a strange one, too, which wakened me. I shook you, sir, and cried out. As my eyes opened, I saw their weapons. There certainly was a noise. We had better stand on guard, or leave this place. Let us draw our weapons.”

“Lead away from here,” commanded the King. “Let us make further search for my poor son.”

“Heaven keep him from these beasts!” said Gonzalo. “For he is surely in the island.”

“Lead away,” repeated Alonso.

“Prospero shall know what I have done,” said Ariel, as Alonso and his companions started again on their wanderings. “Go, King —go safely on to seek thy son.”

The King’s Son

Prospero, in order to carry out his plans, pretended to be very harsh and severe with the young Prince of Naples, and he set him a heavy task—to remove and pile up some thousands of logs. For the sake of the love he already bore to Miranda, Ferdinand obeyed patiently, and it sweetened and refreshed his labor to see how distressed the gentle maiden was at the sight of his toil.

“Alas! I pray you, do not work so hard,” entreated Miranda, as she met him bearing a log. “I would the lightning had burnt up all these logs! Pray set that down and rest you. My father is hard at study; pray, now, rest yourself; he is safe for the next three hours.”

“Oh, most dear lady!” said Ferdinand, “the sun will set before I can finish what I must strive to do.”

“If you will sit down,” said Miranda, “I will carry your logs the while. Pray give me that; I will carry it to the pile.”

“No, dear lady, I had rather crack my sinews, break my back, than that you should undergo such dishonor while I sit lazy by.”

“It would become me as well as it does you,” said Miranda, “and I would do it the more easily, because I want to do it and you do not. You look weary.”

“No, noble lady; when you are near me the night becomes fresh morning,” said Ferdinand. “I do beseech you—chiefly that I may set it in my prayers—what is your name?”

“Miranda.”

“Admired Miranda! Dearest name in the world!” cried Ferdinand. “Many gentle ladies I have been pleased to see and to talk with, and I have liked different women for different virtues; but never until now have I found one without some defect. But you—oh, you, so perfect and so peerless! —are created the best of every creature!”

“I do not know any other woman,” said Miranda simply. “I remember no woman’s face save, from my glass, mine own. Nor have I seen others that I may call men, except you, good friend, and my dear father. I do not know what they may be like, but, in simple truth, I would not wish any companion in the world but you, nor can I imagine anyone whose look I would like better. But I prattle too wildly, and in that forget my father’s precepts.”

“In rank I am a Prince, Miranda,” said Ferdinand, “I think a King: would it were not so!” For he thought his father had perished with the ship. “I would not for one moment endure this slavery if it were not for you. The very instant I saw you my heart flew to your service, and for your sake I carry these logs patiently.”

“Do you love me?”

“By heaven and earth, I love, prize, and honor you beyond all limit of everything else in the world!”

Miranda’s eyes filled with tears of joy.

“I am foolish to weep for what I am glad of,” she whispered.

“Why do you weep?” said Ferdinand.

“Because I am unworthy to offer the love I desire to give,” said Miranda, “much less to take what I shall die for if I do not have. I am your wife if you will marry me; if not, I’ll die a maid. You may refuse to have me as your companion, but I’ll be your servant, whether you will or no.”

“My Queen, dearest, and I thus humble ever,” said Ferdinand, kneeling before her.

“My husband, then?”

“Ay, with a heart as willing as freedom after bondage: here’s my hand.”

“And mine, with my heart in it. And now, till half an hour hence, farewell!”

“A thousand thousand!” cried Ferdinand; and so they parted.

Unseen by the young lovers, Prospero, in his cell, had listened to all that passed, and his rejoicing was scarcely less than theirs to find that his schemes were working so well. But he had still much to do before suppertime, and he now returned to his books.

Shakespeare Storybook & Other Tales – “The Tempest”

- * Reading Two from “The Tempest” – “Mysterious Music” and “Though the Seas Threaten, They are Merciful” from *Shakespeare Storybook*.

Before the Reading

- Connection: Name some characters from the previous reading. Choose two to briefly describe.
- Words to Know: conspirators, tabor, viands, bereft, perdition, rapier and boatswain
- Note: The title of Aldous Huxley’s novel, *Brave New World*, was taken from Miranda’s speech in this play: “How beauteous mankind is! O brave new world, that has such people in ‘t”.
- Present Image P: *Ferdinand Courting Miranda* by William Hogarth, c. 1736. Encourage thoughts and ideas about this picture. Refer back to this image **after** the reading and discuss it further. Name each figure. Choose one figure and describe more fully. Does each figure match your own idea of what this character looked like? Share what is different and what is similar to what you imagined. What does the title of the painting tell us about the scene depicted? [Appendix](#)

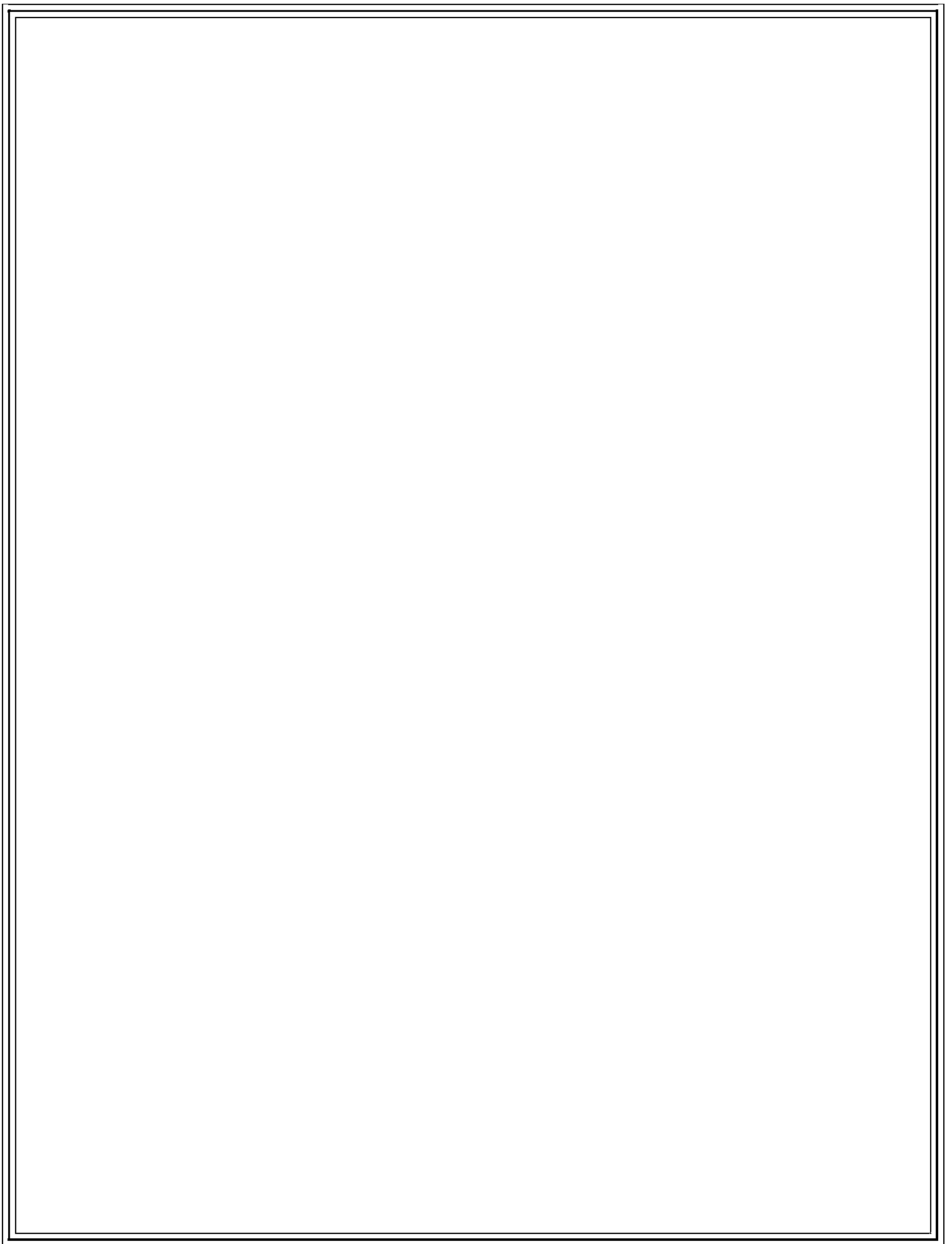
Proper Nouns for an Oral Narration

Characters
Sycorax, a witch & mother to Caliban
Trinculo, jester
Stephano, butler
Iris, Ceres & Juno, spirits

After the Reading

Narration Suggestions

- Tell of the happy reunion and joining of characters in this play.
- Why might this play be titled “The Tempest”?
- Act out any scene from this reading selection. [Ask friends, siblings or family members to help act out the scene with props and costumes using resources available or use puppets or models instead. These can be made from modeling clay, LEGO® bricks, blocks or small toys.]
- What made this play a comedy?
- Which characters showed love? Forgiveness? Remorse?



THE TEMPEST

Reading Two

Mysterious Music

While Antonio and Sebastian were discussing their scheme to murder the King of Naples, another band of wretched creatures was plotting mischief against the lord of the island. When Prospero had first come to this island, he found it inhabited by a hideous young monster called Caliban, the son of a wicked witch who had been banished there from her own country. This witch —Sycorax— had for servant the dainty sprite Ariel, and because Ariel refused to obey her evil commands she imprisoned him as a punishment in the trunk of a cloven pine-tree. Here Ariel abode in torment and misery for twelve years, during which time Sycorax died, and left her son Caliban as the only inhabitant of the island.

Prospero, on his arrival, set Ariel free, and took him into his own service, and, pitying the young Caliban, he at first tried by kindness to tame his savage nature. But all his efforts were useless. Caliban hated everything good, and repaid Prospero's kindness with malice and evil doing. Prospero found that gentle means were of no avail, and that the only way in which to keep Caliban in order was to treat him with stern severity. For this Caliban hated his master, and was always longing to be revenged on him.

This story continues in the complete guide. This is a sample only.