

**MANGA SHAKESPEARE**

# THE **TEMPEST**



**GLOSSARY**

**YARE!**

p. 13: Boatswain  
*(Act 1, Scene 1)*  
 'Quick!' (a nautical term)

**FAIN**

p. 16: Gonzalo  
*(Act 1, Scene 1)*  
 'willingly', 'gladly'

**FULL POOR CELL**

p. 18: Prospero  
*(Act 1, Scene 2)*  
 'very modest home'

**THAT THERE IS NO SOUL... NO, NOT SO MUCH PERDITION AS AN HAIR BETID TO ANY CREATURE**

p. 19: Prospero  
*(Act 1, Scene 2)*  
 'that no soul has been lost... no, not even a single hair of any living thing has been lost'

**THE DARK ABYSS OF TIME**

p. 21: Prospero  
*(Act 1, Scene 2)*  
 'the vast depths of time'

**YOUR TALE, SIR, WOULD CURE DEAFNESS**

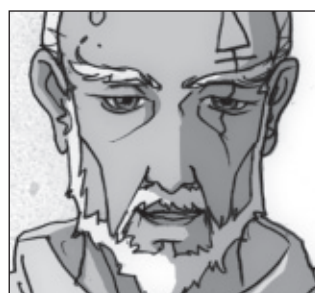
p. 25: Miranda  
*(Act 1, Scene 2)*  
 'Your story is so important that even the deaf would hear it'

**TEMPORAL ROYALTIES**

p. 26: Prospero  
*(Act 1, Scene 2)*  
 'Secular politics' (as opposed to the spiritual pursuit of intellectual study)

**HEARKENS MY BROTHER'S SUIT**

p. 28: Prospero  
*(Act 1, Scene 2)*  
 'hears with approval my brother's petition'

**PRESENTLY EXTIRPATE**

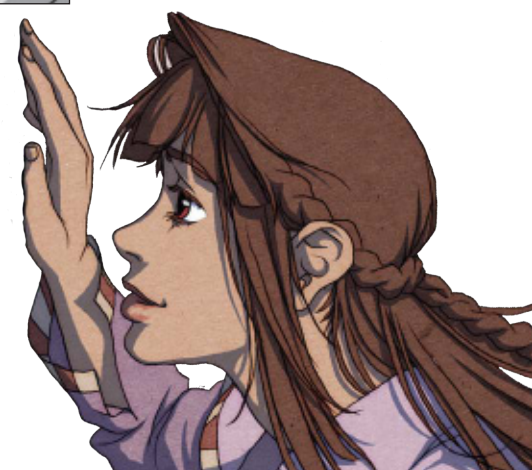
p. 28: Prospero  
*(Act 1, Scene 2)*  
 'immediately uproot and discard'

**CONFER FAIR MILAN**

p. 28: Prospero  
*(Act 1, Scene 2)*  
 'assign the fine dukedom of Milan'

**MY ZENITH DOTH DEPEND UPON A MOST AUSPICIOUS STAR**

p. 34: Prospero  
*(Act 1, Scene 2)*  
 'the height of my fortunes depends on a very lucky star'





**WHO WAS SO FIRM THAT THIS WOULD NOT INFECT HIS REASON?**

p. 38: Prospero  
*(Act 1, Scene 2)*  
 'Can anyone have been so strong-minded as to resist being driven mad?'



**VASSAL**

p.61: Caliban  
*(Act 1, Scene 2)*  
 'slave'



**VENT THY GROANS AS FAST AS MILL-WHEELS STRIKE**

p. 48: Prospero  
*(Act 1, Scene 2)*  
 'Express your moans as regularly as a water-mill's blades hit the surface of the water'



**FULL FATHOM FIVE**

p. 63: Ariel  
*(Act 1, Scene 2)*  
 'Five fathoms [nine metres] deep'



**A FRECKLED WHELP HAG-BORN**

p. 49: Prospero  
*(Act 1, Scene 2)*  
 'A spotty son-of-a-witch'



**OWES**

p. 64: Ferdinand  
*(Act 1, Scene 2)*  
 'owns'



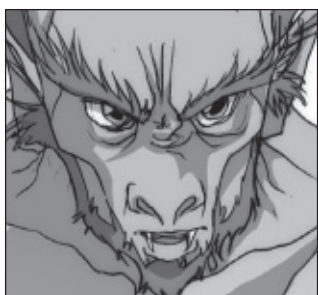
**WE CANNOT MISS HIM**

p. 53: Prospero  
*(Act 1, Scene 2)*  
 'We can't do without him'



**I HAVE NO AMBITION TO SEE A GOODLIER MAN**

p. 71: Miranda  
*(Act 1, Scene 2)*  
 'I neither hope nor expect to see a more handsome man'



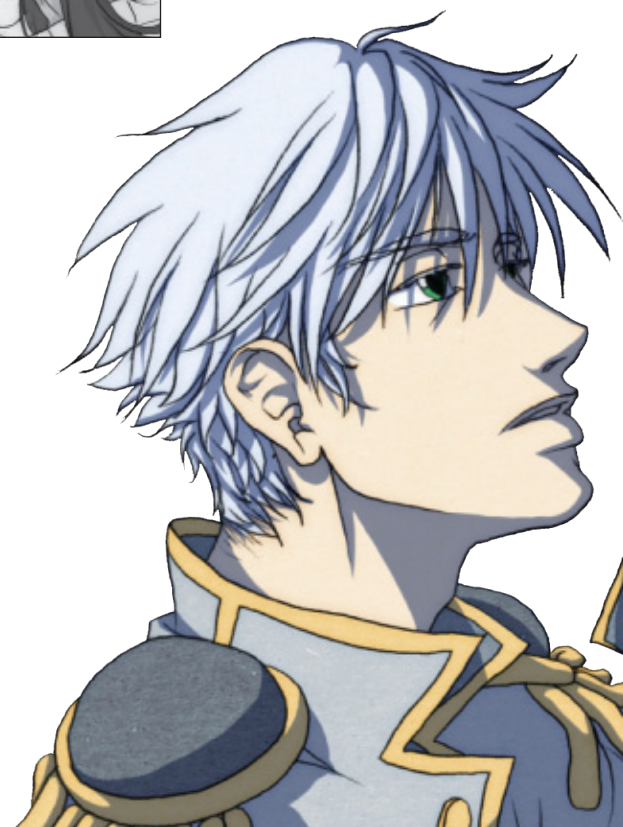
**MY PROFIT ON IT**

p. 60: Caliban  
*(Act 1, Scene 2)*  
 'the only benefit I have from it'



**DAM**

p. 61: Caliban  
*(Act 1, Scene 2)*  
 'mother'





### WITH SUCH A PARAGON TO THEIR QUEEN

p. 76: Adrian (a servant)  
*(Act 2, Scene 1)*  
 'by having such an ideal queen'



### MINISTER OCCASION TO

p. 83: Gonzalo  
*(Act 2, Scene 1)*  
 'supply the opportunity for'



### YOU RUB THE SORE WHEN YOU SHOULD BRING THE PLASTER

p. 79: Gonzalo  
*(Act 2, Scene 1)*  
 'You are adding to the king's distress when you should be offering him comfort'



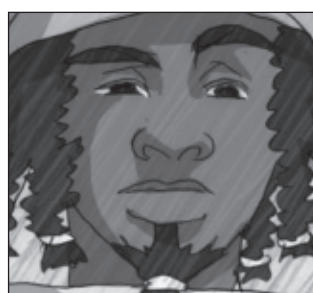
### SECURING YOUR REPOSE

p. 94: Sebastian  
*(Act 2, Scene 1)*  
 'guarding you while you slept'



### TRAFFIC

p. 80: Gonzalo  
*(Act 2, Scene 1)*  
 'commerce', 'trade'



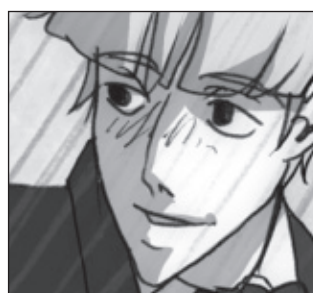
### GABERDINE

p. 99: Trinculo  
*(Act 2, Scene 2)*  
 'cloak', 'cape'



### LETTERS

p. 80: Gonzalo  
*(Act 2, Scene 1)*  
 'written records', 'bureaucracy'



### SCURVY

p. 100: Stephano  
*(Act 2, Scene 2)*  
 'worthless'



### ENGINE

p. 82: Gonzalo  
*(Act 2, Scene 1)*  
 'instrument of warfare'



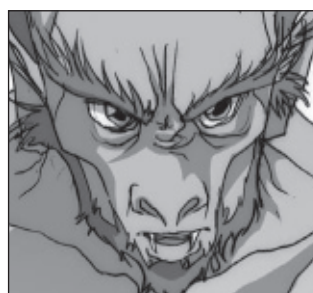
### THE SIEGE OF THIS MOON-CALF

p. 105: Stephano  
*(Act 2, Scene 2)*  
 'this monster's dung'



### THE GOLDEN AGE

p. 82: Gonzalo  
*(Act 2, Scene 1)*  
 Gonzalo's long description of the ideal commonwealth resembles the classical 'golden age' (a version of the Christian Garden of Eden), where mankind lived in innocence and harmony with nature



### CRABS

p. 109: Caliban  
*(Act 2, Scene 2)*  
 'apples'

**PIG-NUTS**

p.109: Caliban  
*(Act 2, Scene 2)*  
 'truffle-like roots'

**FILBERTS**

p.109: Caliban  
*(Act 2, Scene 2)*  
 'hazelnuts'

**MARMOSET**

p.109: Caliban  
*(Act 2, Scene 2)*  
 'monkey'

**SCAMELS**

p.109: Caliban  
*(Act 2, Scene 2)*  
 'shellfish'

## ACT THREE

**HEST**

p. 115: Miranda  
*(Act 3, Scene 1)*  
 'command', 'instruction'

**ATTACHED WITH WEARINESS**

p. 130: Alonso  
*(Act 3, Scene 3)*  
 'seized by fatigue'

**NONPAREIL**

p. 126: Caliban  
*(Act 3, Scene 2)*  
 'one without equal', 'paragon'

**BRAVELY**

p. 138: Prospero  
*(Act 3, Scene 3)*  
 'magnificently' (as in Miranda's later 'O BRAVE NEW WORLD', p. 187).

**THE PICTURE OF NOBODY**

p. 128: Trinculo  
*(Act 3, Scene 2)*  
 This may be a reference to the comic character of 'Nobody' in an earlier anonymous play, whose costume consisted of an enormous pair of trousers reaching all the way up to the actor's neck ('no body'), a picture of which appeared on the cover of its 1608 printed edition

**ECSTASY**

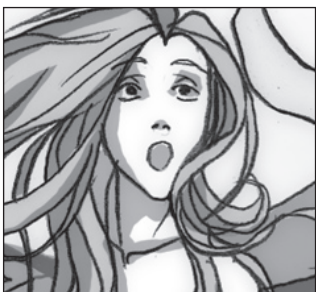
p. 139: Gonzalo  
*(Act 3, Scene 3)*  
 'madness'





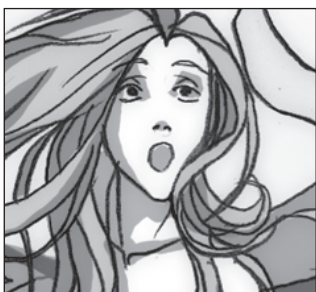
### THE STRONGEST SUGGESTION

p. 141: Ferdinand  
*(Act 4, Scene 1)*  
 'the most urgent of my feelings'



### CERES, MOST BOUNTEOUS LADY, THE QUEEN OF THE SKY WHOSE WATERY ARCH AND MESSENGER AM I, BIDS THEE APPROACH

p. 143: Iris  
 (goddess of the rainbow)  
*(Act 4, Scene 1)*  
 The pageant (or 'masque') that Prospero now conjures up features three characters, the first of whom – Iris – speaks these words. Iris, the classical goddess of the rainbow ('watery arch') is the 'messenger' to Juno, 'the queen of the sky' (and the wife of the supreme god Jupiter), and here brings word of her imminent arrival, instructing Ceres, the goddess of the harvest, to prepare a welcome for her 'approach'



### NO BED-RITE SHALL BE PAID TILL HYMEN'S TORCH BE LIGHTED

p. 144: Iris  
 (goddess of the rainbow)  
*(Act 4, Scene 1)*  
 Hymen is the classical goddess of marriage; Iris repeats Prospero's earlier warning to Ferdinand and Miranda (p. 141) to abstain from premarital sex



### SO RARE A WONDERED FATHER AND A WISE

p. 147: Ferdinand  
*(Act 4, Scene 1)*  
 'Such an admirable father-in-law – and such a wise one –'



### THE BASELESS FABRIC OF THIS VISION

p. 150: Prospero  
*(Act 4, Scene 1)*  
 'the unsupported substance of these apparitions'



### THE CLOUD-CAPPED TOWERS, THE GORGEOUS PALACES, THE SOLEMN TEMPLES, THE GREAT GLOBE ITSELF, YEA, ALL SHALL DISSOLVE...

p. 151: Prospero  
*(Act 4, Scene 1)*  
 'Absolutely everything will eventually evaporate: skyscraper tower-blocks, sumptuous palaces, stately places of worship – even our very world...' The Globe was also the name of Shakespeare's theatre, where *The Tempest* itself would have been performed



### LEAVE NOT A RACK BEHIND

p. 151: Prospero  
*(Act 4, Scene 1)*  
 'Rack' is an old word for 'cloud', so here Prospero is saying that not even a 'puff of smoke' will be left behind



### FILTHY-MANTLED

p. 155: Ariel  
*(Act 4, Scene 1)*  
 'stagnant with green slime'



### MAKE US STRANGE STUFF

p. 158: Caliban  
*(Act 4, Scene 1)*  
 'transform us into something strange'

**AZURED VAULT**

p.168: Prospero  
[Act 5, Scene 1]  
'blue sky'

**STRONG-BASED PROMONTORY**

p. 169: Prospero  
[Act 5, Scene 1]  
'solidly grounded mountain range'

**SPURS**

p.169: Prospero  
[Act 5, Scene 1]  
'roots'

**WHO THREE HOURS SINCE WERE WRECKED UPON THIS SHORE...**

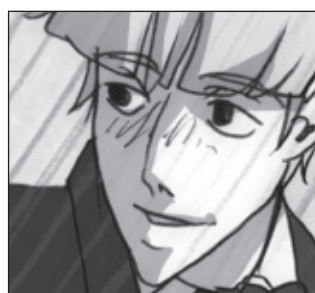
p. 183: Alonso  
[Act 5, Scene 1]  
In performance, *The Tempest* plays 'in real time'; that is to say, the events it shows and the time it takes to show them both seem to take around three hours – an extremely skilful piece of design which Shakespeare can't help proudly drawing attention to (for other examples, see pages 113 and 188)

**YES, FOR A SCORE OF KINGDOMS YOU SHOULD WRANGLE, AND I WOULD CALL IT FAIR PLAY**

p. 186: Miranda  
[Act 5, Scene 1]  
Miranda has playfully accused Ferdinand of cheating ('You play me false') in their game of chess, which Ferdinand earnestly denies ('not for the world'). Miranda's reply seems simple, but is actually very hard to understand. The true meaning probably lies somewhere between 'Well, you could checkmate me twenty times by

**CAPERING TO EYE HER**

p. 195: Boatswain  
[Act 5, Scene 1]  
'jumping up and down with excitement at viewing the ship'

**EVERY MAN SHIFT FOR ALL THE REST**

p. 198: Stephano  
[Act 5, Scene 1]  
Literally 'Let everyone look out for the others', but the common version of this phrase ends 'for himself', so the drunken Stephano has probably muddled it up

**TRAIN**

p. 202: Prospero  
[Act 5, Scene 1]  
'companions'

**NOW MY CHARMS ARE ALL OVERTHROWN...**

p. 204: Prospero  
[Epilogue]  
Prospero's (and Shakespeare's?) farewell speech seeks freedom from his audience via the claps and cheers of their applause ('Gentle breath of yours my sails must fill'), as well as their good wishes ('And my ending is despair unless I be relieved by prayer')