

At the end of *The Tempest*, Prospero accepts Sycorax the witch's monstrous offspring, Caliban, as his own: 'this thing of darkness I / Acknowledge mine'. How and to what extent do you think that the play achieves reconciliation between its opposing forces?

The *Tempest* stands as one of Shakespeare's final solo plays, and within its pages lie many of the traditional themes of the genre. Redemption and reconciliation; of wrongs put right and derailed destinies put back on track. Prospero, one of the leading protagonists of the play, is the exiled duke of Milan betrayed and usurped by his own brother Antonio, and the King of Naples. By divine providence, a ship carrying Antonio and the King sails past the island, providing Prospero with an opportunity for revenge or reconciliation. Indeed, Sutton indicates that 'At first glance, Shakespeare's play *The Tempest* seems to end with the triumph of reconciliation and order...'.<sup>1</sup> That is, with the restoration of Prospero's title, the freeing of Prospero's slaves, the facing of his traitorous brother Antonio, and the betrothal of his daughter, Miranda, to the King of Naples' son Ferdinand. Though, on the surface, it appears that justice has been served and opposing forces reconciled, the extent of that reconciliation, and who it is granted to, is up for debate and will be discussed throughout this essay.

Caliban (along with his mother, Sycorax, and the island spirits) is one of the original denizens of the island that Prospero and his daughter, Miranda, find themselves stranded upon. Much like the European colonizers landing in the New World, Prospero stakes a claim to the island, despite people already living there. Caliban himself, born on the island, is furious that his birthright has been taken from him, crying, 'This island's mine, by Sycorax my mother, which thou takest from me.'<sup>2</sup>

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<sup>1</sup> Brian Sutton, "'Virtue rather than Vengeance': Genesis and Shakespeare's *The Tempest*", *The Explicator*, 66.4 (2008) 224-229 (p.224) <https://doi.org/10.3200/EXPL.66.4.224-229>

<sup>2</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p.1140

Indeed, this conflict seems irredeemable, especially when considering that Prospero also condemned Caliban into slavery. 'Thou poisonous slave, got by the devil himself/ Upon thy wicked dam, come forth!'<sup>3</sup> Though Prospero's words paint him as an unforgiving master who would never be able to reconcile with Caliban, he didn't immediately place the island's original occupier into bonds. Caliban even admits himself that when Prospero first arrived, he educated him and treated him well:

'When thou camest first, thou strokedst me, and made much of me; would'st give me water with berries in't; and teach me how to name the bigger light, and how the less, that burn by day and night: and then I loved thee, and show'd thee all the qualities of the isle.'<sup>4</sup>

The Royal Shakespeare Company supports the idea that Caliban was not an immediate threat and Prospero not an instant slave-master, illustrating that, 'When Prospero and Miranda arrive on the island, Caliban lives with them as part of the family, but when Prospero catches him about to sexually assault Miranda, he throws Caliban out and treats him as a slave.'<sup>5</sup> Though it could be argued that Prospero simply treated Caliban well in order to gain information about the island, this does not hold up to scrutiny as Prospero's attitude towards Caliban did not change until Caliban attempted to rape Miranda.

This introduces the question of Caliban's nature – for how can we consider reconciliation without first considering whether it is in a being's nature to reconcile perceived wrongs? Throughout *The Tempest* all of the characters refer to Caliban as 'monstrous'. Prospero refers to him as 'A freckled whelp hag-born – no honour'd with

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<sup>3</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1139

<sup>4</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1140

<sup>5</sup> The Royal Shakespeare Company, *The Tempest Character Relationships* (2026) <<https://www.rsc.org.uk/shakespeare-learning-zone/the-tempest/character/relationships>> [Accessed: 11 May 2026]

a human shape.’<sup>6</sup> Miranda calls him a ‘villain’ that ‘I do not love to look on.’<sup>7</sup> Even Trinculo, upon first meeting Caliban continually calls him a ‘monster’.<sup>8</sup> But it is Caliban’s actions that truly reveal his initial unrepentant nature. When Prospero reminds him of the attempted rape of Miranda - ‘Thou didst seek to violate/ The honour of my child.’ - Caliban gloatingly replies, ‘O ho, o ho! Would’t had been done! Thou didn’t prevent me; I had peopled else/ This isle with Calibans.’<sup>9</sup> Not only does Caliban admit that the only reason he stopped is because Prospero made him, but also that he understood the consequences of his actions - the dishonour of Miranda and the potential conception of children. Caliban also wishes and attempts to enact revenge on Prospero for the theft of his island and his enslavement. This view of Caliban being inherently ‘monstrous’ reflects European colonizer’s views – particularly missionaries - towards the inhabitants of the new world. Despite their attempts to ‘civilise’ the ‘barbarians’, they stubbornly clung to their native ways. The National Museum of the American Latino illustrates this point:

‘Most Indigenous communities resisted European control. However, diseases introduced by colonists decimated Indigenous populations and weakened their societies. Some Indigenous peoples fled areas settled by Europeans, while others formed new political alliances to hold off colonization. Many had no choice but to live under colonial control.’<sup>10</sup>

We see this reflected in Caliban’s enslavement, and new political alliance with Stephano and Trinculo, as an attempt to regain his agency.

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<sup>6</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1139

<sup>7</sup> Ibid p. 1139

<sup>8</sup> Ibid. p. 1147

<sup>9</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1140

<sup>10</sup> National Museum of the American Latino, *Colonial Legacies Exhibit*, <<https://latino.si.edu/exhibitions/presente/colonial-legacies-exhibit-case-4-13>> [Accessed 14 May 2026]

Despite his attempt at murder, modern literature critics argue that Caliban is a victim. Eastman submits that, 'Within the narrative context of the play, and according to his own claim, Caliban is a victim of Prospero, in that Prospero has dispossessed him of his island.'<sup>11</sup> It is true that there is an imbalance of power between the two, and the relationship between Prospero and Caliban mirrors that of Coloniser and colonised. Until the arrival of Trinculo and Stephano, Caliban's only form of retaliation against Prospero is with his words. Caliban's behaviour then, rather than being inherent to his nature, seems to stem from his belief that Prospero betrayed him. In Caliban's eyes, he welcomed Prospero, loved him and 'showed thee [Prospero] all the qualities o' the isle.'<sup>12</sup> For that information to then be used against him does make his need for revenge more relatable, especially if we consider Prospero as a colonizer. Pauls specifies that:

'The missionaries who accompanied the troops in this region were often extremely doctrinaire. They were known to beat, dismember, torture, and execute individuals who attempted to maintain traditional Indigenous religious practices; these punishments were also meted out for civil offenses.'<sup>13</sup>

This is not too dissimilar to the punishment Prospero carries out on Caliban, simply because their views misalign. With this misunderstanding between them it makes the subject of their reconciliation appear less genuine, for would they ever truly be able to come to an understanding when their understanding of life is so different?

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<sup>11</sup> Andrew Eastman, 'The Subject of Caliban', *Ranam: Recherches Anglaises et Nord-Américaines*, 33 (2000) 119-131 (p. 120)  
<[https://www.persee.fr/doc/ranam\\_0557-6989\\_2000\\_num\\_33\\_1\\_1626](https://www.persee.fr/doc/ranam_0557-6989_2000_num_33_1_1626)> [Accessed 11 May 2026]

<sup>12</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1140

<sup>13</sup> Elizabeth Prine Pauls, Native Americans and Colonization, Britannica (2026),  
<<https://www.britannica.com/topic/Native-American/Native-Americans-and-colonization-the-16th-and-17th-centuries>> [Accessed: 14 May 2026]

At the end of the play Prospero states, 'this thing of darkness/ I acknowledge mine.'<sup>14</sup> One interpretation of this sentence is the realisation Prospero has of his responsibility for Caliban – not only as a master over his slave, but as a teacher over his student. He gives Caliban, as well as Trinculo and Stephano his pardon and Caliban takes it, confirming 'I'll be wise hereafter, and seek for grace.'<sup>15</sup> From strictly looking at the evidence presented in the text, we can say that Caliban and Prospero do achieve reconciliation due to their words. However, it must also be mentioned that the reader does not witness the events that occur at the play's end. Does Prospero take Caliban to Milan where he continues to be his slave? Does Caliban later have a change of heart? These questions remain unanswered; however, it can be said that, in the context the reader is given, Prospero and Caliban do reconcile their differences to a small extent.

Another important character within the play is Prospero's brother, Antonio. Antonio is the cause of Prospero's downfall and banishment, and one of the primary antagonists in the play. The play opens with Prospero summoning the titular tempest which causes the ship Antonio is on to become shipwrecked. Though Prospero sinks the ship in his plan to exact revenge, it is interesting to note that he insists that 'no harm' come to anyone upon the boat.<sup>16</sup> This raises the question of how far Prospero wished to go in his revenge, for despite Antonio's deposition of him, and possible attempted murder, Prospero is in complete control of the storm and only shipwrecks his brother as opposed to killing him. Antonio, however, is not the only one to suffer. There are more people on the ship than just Prospero's enemies, including Gonzalo, the man who helped Prospero flee with his daughter at the time of the coup. Ugelenk emphasises that, 'Although Prospero's victims are not all tainted with obvious guilt – Ferdinand the king's son and future husband of Prospero's daughter and especially

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<sup>14</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1158

<sup>15</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1159

<sup>16</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1136

Gonzalo, the 'honest old councillor', are drawn as rather innocent, sympathetic characters – they become the objects of Prospero's rather violent dealings.<sup>17</sup> Rather than calling Prospero's dealings 'violent', I would argue that they are, in fact, more cunning. This again raises the question of Prospero's motivation. If it was pure revenge he was seeking, then the simple sinking of the ship would be a simple way to gain what he wanted. Instead, Prospero chose the virtue of temperance, using his power to find another way. A way that would not only ensure his 'revenge', but also his reconciliation with the people who wronged him.

Perhaps Prospero's ultimate wish for reconciliation, especially with his brother, comes from the idea that Prospero considers himself responsible for Antonio's betrayal. He claims that he spent too much time studying the art of magic and left his brother in charge of his state, which left the door open for Antonio's 'evil nature' to awaken.<sup>18</sup> Prospero's magic as a symbol is both a negative and positive thing, as it is the tool that led to his banishment as well as the tool that aided him in his revenge. Ungelenk supports this idea, clarifying that, 'Prospero's spectacles thus also work as mousetraps: they sift the innocent (Gonzalo, Ferdinand) from the guilty and malevolent (Antonio, Sebastian, Caliban, Stephano).'<sup>19</sup> The idea of Prospero's 'art' sifting the good from the evil is reminiscent of Sidney's views on poetry – that is it seeks to persuade the reader (or in the case of magic, the viewer) to lead a life of virtue.<sup>20</sup> This supports the argument that, despite outward appearances, the reconciliation between Prospero and his opposers was pre-planned from the beginning. However, another way of looking at this is that Prospero

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<sup>17</sup> Johannes Ungelenk, *Touching at a Distance: Shakespeare's Theatre* (Edinburgh: Edinburgh University Press, 2023) p. 61

<sup>18</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1137

<sup>19</sup> Johannes Ungelenk, *Touching at a Distance: Shakespeare's Theatre* (Edinburgh: Edinburgh University Press, 2023) p. 61

<sup>20</sup> Sidney, P. *The Defence of Poesie*, *Luminarium* (2026),  
<<https://www.luminarium.org/renascence-editions/defence.html#%28text%29>>  
[Accessed: 12 May 2026]

simply does to Antonio what Antonio did to him. By marrying Miranda to Ferdinand, upon Prospero's death, the entirety of his dukedom would become the property of the crown. This would leave Antonio with nothing – no claims, no inheritance, no income. As Prospero accepts Caliban as his own, so he is essentially disowning his brother. Scott-Reyes expresses that 'my opposing view is that Prospero uses his power as a weapon of coercion and control, and although he has lost his worldly goods, he upholds a standard of aristocratic morality in which oppression of the proletariat is acceptable.'<sup>21</sup> In such a case, Prospero's magic does not help him towards reconciliation with his opposers, but towards revenge. Indeed, Antonio remains cold and distant towards Prospero in the final scenes of the play. Even though Prospero 'forgives' him, it is not made clear whether Antonio forgives him in turn. Instead, with his fate in his brother's hands, as Prospero's was once in his, Antonio appears unrepentant. In this case, the opposing forces are not reconciled, or at least, are not *mutually* reconciled.

When considering revenge vs. reconciliation it is pertinent to view the figure of Sycorax. She is a witch and Caliban's mother, banished to the island and long deceased before Prospero and Miranda's arrival. Lara describes Sycorax in the following terms: 'Sycorax, Caliban's North African witch-mother, however, is marginalized or absent in most engagements with the allegory. It is as if her story of banishment in the text sets Sycorax on a path to future discursive banishment, marking the continuity of dominant cultures' refusal or inability to see and listen to Sycorax, a symbol of "the" dark female, the banished woman, and the feared racialized and sexualized witch/healer.'<sup>22</sup> Despite this, her story is a mirror to

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<sup>21</sup> Laurie Scott-Reyes, *Extricating Sycorax from The Tempest's "Baseless Fabric"* (Harvard: Harvard Library, 2017) p. 29, <https://dash.harvard.edu/server/api/core/bitstreams/7312037e-6aa2-6bd4-e053-0100007fdf3b/content> [Accessed 12 May 2026]

<sup>22</sup> Irene Lara, Beyond Caliban's Curses: The Decolonial Feminist Literacy of Sycorax, *Journal of International Women's Studies*, 9.1 (2007), pp. 80-98 (p. 81), [https://d1wqtxts1xzle7.cloudfront.net/101538405/viewcontent-libre.pdf?1682554259=&response-content-disposition=inline%3B+filename%3DBeyond Calibans Curses The Decolonial Fe.pdf&Expires=1778598042&Signature=OTPjCADO0M8fOHn2faUhfRv-](https://d1wqtxts1xzle7.cloudfront.net/101538405/viewcontent-libre.pdf?1682554259=&response-content-disposition=inline%3B+filename%3DBeyond+Calibans+Curses+The+Decolonial+Fe.pdf&Expires=1778598042&Signature=OTPjCADO0M8fOHn2faUhfRv-)

Prospero's. Both characters were banished from their homelands, along with their children, and made a new home upon the same island. The island itself became a new home for both Sycorax and Prospero, freeing them from the wrath of those who banished them. Both raised their children in this new environment and taught them the ways of the island, and, both Sycorax and Prospero made Ariel their servant and took control of the spirits that resided on the island. On the surface, both characters seem very alike, even sharing the same tendency to fall into a rage, however both have stories that end very differently. Sycorax dies on the island with no reconciliation between her and whomever wronged her. The servants under her power end up in worse situations than they began, for example, upon rejecting her authority, Ariel is encased within a tree by Sycorax. In contrast to this, Prospero releases his servants, regains his dukedom and prepares to leave the island. Pradit expresses that, 'He [Prospero] has the magical ability to control everything and even destroy all of his enemies, but he breaks the cycle of violence by refusing to exact revenge on his foes.'<sup>23</sup> As discussed earlier, this is not strictly true. By marrying his daughter to the king's son, it would appear on the surface that Prospero is reconciling his differences, however, upon a deeper examination Prospero has used his cunning to still gain the ultimate revenge upon Antonio.

There is, however, reconciliation between Prospero and his servants. It is clear from the beginning that the spirits of the island, Ariel in particular, are under Prospero's thrall. Prospero addresses Ariel as 'his' and expects Ariel to immediately obey his orders. 'Come away, servant, come! I am ready now: approach, my Ariel;

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<sup>23</sup> Nareerak Pradit, William Shakespeare: Reflections on the Four Sublime States of Mind in the Tempest, *Theory and Practise in Language Studies*, 13.2 (2023), 495-500 (p. 496), <DOI:10.17507/tpls.1302.26>

come!’<sup>24</sup> Prospero holds his rescue of Ariel over the spirit’s head; demanding Ariel serve him to repay his debt. By the end of *The Tempest*, once Prospero has made his reconciliations with the other characters, he finally frees Ariel. ‘My Ariel, - chick, - That is thy charge: then to the elements/ Be free, and fare thou well!’<sup>25</sup> Sycorax, however, did not free her servants or attempt to reconcile her differences with them. Despite being dead and not physically present in the story, Sycorax’s memory haunts Prospero. Lara supports this, emphasising that, ‘In the case of Sycorax, although she is dead and thus physically absent in the play, she is firmly present in the memories of Caliban and Prospero who repeatedly invoke her to forward their practical and ideological aims.’<sup>26</sup> She is an inversion of Prospero, showing what could have happened to him had he not put aside his differences with his oppositions and opened the way for forgiveness and reconciliation. Instead, he would have died on the island and left Miranda alone, as Sycorax did with Caliban. In a sense, she also represents the battle Prospero fights within his own mind, reconciling himself with himself, and accepting Sycorax’s son as his own. Like Sycorax, his old issues ‘die’ and leave the way clear for acceptance and reconciliation.

To bless Miranda and Ferdinand’s love and expected union, Prospero arranges a masque for the happy couple. In the sixteenth and early seventeenth centuries, a masque was an elaborate theatrical display put on at court to entertain the nobility and often contained mythological elements. Being from a noble family, it

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<sup>24</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p.1138

<sup>25</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p.1159

<sup>26</sup> Irene Lara, *Beyond Caliban’s Curses: The Decolonial Feminist Literacy of Sycorax*, *Journal of International Women’s Studies*, 9.1 (2007), pp. 80-98 (p. 81), <[9 of 14](https://d1wqtxts1xzle7.cloudfront.net/101538405/viewcontent-libre.pdf?1682554259=&response-content-disposition=inline%3B+filename%3DBeyond+Calibans+Curses+The+Decolonial+Fe.pdf&Expires=1778598042&Signature=OTPjCADoO0M8fOHn2faUhfRv-gkuV4UtSlkZ1OfOGIgvmiW~mMUtlbM8YIGagV6-h3UQdWtTTYwaJ9OqCErQf98JB-0lymL2Bu2O9xFVb4aNRFaP6-qGkjZBTwebIWLxwaNQxrklbrKkjQ5~U4ZrjBJzYGMUqRzYvAJfo2~st~JMG5OjwMVy~bdm6t5gGQ4~u3fZcCUZc5HvFy1aC8uPC-TptUfNMckaHa4N8~4zFVLdkVwCnsgAgGpQW6s4kW9Nse87IYKIta5kM3iZEWGt1RrWyiWiPII3kZU6f3qpOOxEV2fXXD0CbxbR1xI4g3iHaoojtbeJ-taK18N4F9NprQ_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA></a></p>
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is likely that Prospero would have had masques performed for him at court. These masques were an amalgamation of order and chaos, light and dark, and could also represent the battle Prospero was fighting within himself to choose a path of forgiveness and reconciliation rather than the revenge that he has longed for for years. By personally putting on a masque for Miranda and Ferdinand, Prospero shows his favour towards the union. The website for Historic Royal Palaces describes the masque in the following way:

‘The masques were a heady combination of opera, theatre, ballet and ball. They were always allegorical, featuring gods and goddesses from mythology and British history. Their purpose was to demonstrate the wisdom, and God-given right to rule, of the Stuart monarchs. There was always an ‘anti-masque’, featuring wild and outlandish dancers, who symbolised the chaos of a kingdom before the Stuarts. This was followed by the masque proper portraying the idealistic world of peace and harmony under divine kingship.’<sup>27</sup>

By Prospero staging such an elaborate spectacle, with the help of his servants, he is showing how much he gives Miranda and Ferdinand his blessing. Though he did at first take Ferdinand as his servant – being the son of the King who helped Antonio betray him – the masque is a non-verbal way of Prospero showing his forgiveness of the fact, as well as the reconciliation between himself and Ferdinand. This is further emphasised by Prospero’s words to Ferdinand following the masque.

‘If I have too austere punish’d you/ your compensation makes amends; for  
I/ Have given you here a thread of mine own life/ Or that for which I live: Who

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<sup>27</sup> Historic Royal Palaces, *The Masque* (2025)  
<<https://www.hrp.org.uk/banqueting-house/history-and-stories/the-masque/>>  
[Accessed 13 May 2026]

once again/ I tender to thy hand: all thy vexations/ Were but my trials of thy love, and thou/ Hast strangely stood the test.'<sup>28</sup>

From the above passage, it once again becomes clear that Prospero not only approves of and has reconciled with Ferdinand, but also potentially planned the union. Rodeheffer et.al. describe the arrangement in the following way:

'The political consequence of the marriage... is to bring Prospero's Milan into a friendly relationship with Alonso's Naples. This marriage will thus build a peace between the dukedom and Kingdom (and may also bring about a kind of union between northern and southern Italy).'<sup>29</sup>

The meeting of Ferdinand and Miranda appears especially staged when looking at the interaction between Prospero and the King of Naples, Alonso. Prospero intentionally orders Ariel to separate Ferdinand from his father, not only to make Alonso grieve for his 'lost' son, but also to bring Ferdinand and Miranda together. At the end of the play, when Prospero confronts Alonso about his usurpation and treachery, Alonso himself wishes that his son was alive and could marry Miranda (whom Prospero has also told Alonso is lost):

'A daughter! O heavens, that they were living both in Naples/ The King and Queen there! That they were, I wish/ Myself were mudded in that oozy bed/ Where my son lies. When did you lose your daughter?'<sup>30</sup>

The younger generation, therefore, bring together the older generation. Through them a new path is born, one of repentance, forgiveness and redemption, rather than the continuation of old grievances and the never-ending cycle of revenge.

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<sup>28</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1153

<sup>29</sup> Jane Kelley Rodeheffer, David Sokolowski and J. Scott Lee, *Core Texts in Conversation* (Maryland: University Press of America, 2000) p. 179

<sup>30</sup> Shakespeare, W. *The Complete Works of William Shakespeare* (New York: Barnes and Noble, 2015) p. 1157

Ferdinand's sister went unwillingly to her own marriage, the return journey being when Ferdinand became stranded upon the island. In contrast, Ferdinand is willing to marry Miranda and claims that he loves her. Though still a political marriage, Ferdinand and Miranda's union represents hope for everyone involved, and a new way of being rather than being stuck in misery.

Overall, Prospero largely achieves reconciliation with the opposing forces within the play. He frees Caliban from his servitude and accepts him as his own, despite the wrong Caliban has done him in turn. He reclaims his dukedom and forgives the King of Naples for his usurpation, sealing it with the marriage of his daughter to the King's son, Ferdinand. Though there are some open ends regarding the reconciliation between Prospero and Antonio, which would leave his brother as destitute as Antonio left him, this is not addressed within the pages of the play and so does not necessarily come to pass. It is interesting to consider, though, that Prospero forgives and is forgiven by Caliban – the other being under his influence who betrays him – and not his own blood brother. Though *The Tempest* opens with anger and the want for revenge, personified by the storm itself, it ends with Prospero breaking his magical staff. This represents the death of Prospero's old, vengeful self, and the reclaiming of a new identity – The Duke of Milan who has reconciled his past and now looks towards his future. It is also a very literal way of representing Prospero's 'breaking free' from the cycle of revenge and letting go of the control he had over everyone on the island. Batson summarised this, emphasising that, 'The Tempest... ends with Prospero's single, small voice offering a forward-looking prayer for restoration and forgiveness.'<sup>31</sup> If we consider the play from the words Prospero says then it does seem that he achieves the reconciliation between himself and those that oppose him.

Word Count: 3,381

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<sup>31</sup> Beatrice Batson, *Word and Rite: The Bible and Ceremony in Selected Shakespeare Works* (Cambridge: Cambridge Scholar's Publishing, 2010) p. 154

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