

Module C: Representation and Text
Elective: Powerplay
Text: *Antony and Cleopatra*

Act 2 – Rome

	Pompey - leadership	Others views
Scene 1	<ul style="list-style-type: none"> “If great gods be just, they shall assist/The deeds of greatest men.” “I shall do well:/ The people love me, and the sea is mine;/My powers are crescent, and my auguring hope/ Says it will come to the full ...” 	<ul style="list-style-type: none"> Antony Act 1 Sc 2 “... our slippery people - / Whose love is never linked to the deserver/ Til his deserts are past – begin to throw/ Pompey the Great and all his dignities/ Upon his son ...” Lines 186 – 190 Antony Act 1 Sc 3 “The hated, grown to strength, Are newly grown to love; the condemn’d Pompey,/ ... creeps apace/ Into the hearst of such as have not thriv’d/ Upon the present state ...” Lines 49 – 53
Comment	Antony’s view of Pompey and his followers contrasts with Pompey’s perception of his own position and his followers. It is Antony’s view the audience hears first and the audience has established a view of Antony and his beliefs and behaviour by the time Pompey is brought before the audience. <i>Powerplay?</i>	
Scene 2		
Scene 3		
Scene 4		
Scene 5		
Scene 6		
Scene 7		

	Antony	Caesar
Scene 1	Pompey: <ul style="list-style-type: none"> “Mark Antony ... will make/ No wars without doors 	

	<p>...” →</p> <ul style="list-style-type: none"> “His soldiery/Is twice the other twin.” <p>”The ne’er lust wearied Antony.”</p>	<p>“... Caesar gets money where/ He loses hearts; Lepidus flatters both/ ... but he neither loves ...” lines 11 - 15</p>
Comment	<p>Pompey’s evaluation of his opponents and the likely hood of their being able to overcome their differences.</p> <p>Powerplay?</p>	
Scene 2	<p>Antony’s response:</p> <p>“... he (did) ...make the wars alike against my stomach,/ Having alike your cause? Of this my letters did satisfy you.” Lines 52 – 56</p> <p>“... As for my wife,/ ... her garboils, Caesar,/ Made out of her impatience ... I grieving grant/ Did you too much disquiet ...” Lines 65 – 73</p> <p>“Neglected, rather ... I’ll play the penitent to you; but my honesty/ Shall not make poor my greatness, my power/ Work without it ...</p>	<p>Caesar’s grievances:</p> <p>← “... Your wife and brother/ Made wars upon me ... /you were the word of war.” Lines 46 – 48</p> <p>← “You have broken/ The article of your oath ... To lend me arms and aid when I requir’d them,/ The which you both denied.” Lines 85 - 93</p>
	<p>Antony addresses Caesar’s grievances in order and with diplomacy. He admits to fault where he feels it is expedient but also <i>reminds Caesar that he has changed his mind on some issues that Antony thought were resolved.</i></p> <p>Powerplay?</p>	
Scene 3		
Scene 4	<p>Agrippa</p> <p>“Mark Antony/ Will e’en but kiss Octavia, and we’ll follow.”</p> <p>Lines 2 - 3</p>	
	<p>Agrippa is aligned with Caesar but is willing to follow Antony wholeheartedly when he believes their issues will be resolved by Antony’s marriage to Caesar’s sister, Octavia.</p>	
Scene 5		
Scene 6		
Scene 7		

	Octavia	Cleopatra
Scene 1		<p>Pompey</p> <ul style="list-style-type: none"> “... But all the charms of love, Salt Cleopatra, soften thy <i>wan’d</i> lip!

		Let <i>witchcraft</i> join with beauty, <i>lust</i> with both! Tie up the <i>libertine</i> in a field of feasts, Keep his brain fuming;” Lines 19 – 27 • “Egypt’s widow” Line 37
	Pompey’s description of Cleopatra is in keeping with other references to her earlier in the play. The public perception of her. Powerplay?	
Scene 2	Agrippa “ <i>Admir’d</i> Octavia ...” Line 123 “... whose <i>beauty</i> claims/ No worse a husband than the best of men, Whose <i>virtue</i> and <i>general graces</i> speak/ That which none else can utter.” Lines 132 – 135 Caesar “A sister I bequeath you, whom no brother/ Did ever love so dearly; let he live/ To join our kingdoms and our hearts ...” Lines 154 – 156 Mecenas “If <i>beauty, wisdom, modesty, can settle/ the heart</i> of Antony, Octavia is/ A blessed lottery to him.” Lines 245 - 246	Antony “I am not married, Caesar” line 127 Enobarbus Lines 195 – 222 Agrippa “O rare for Antony” line 209 “Rare Egyptian!” line 222 “Royal wench!” line 230 “He plough’d her, and she cropp’d.” lines 232 - 232 Enobarbus Never; he will not;/ ...Her infinite variety ... she makes hungry/ Where most she satisfies ...” lines 238 - 242
	Contrast the descriptions of the two women. Which is the more interesting? Why? Powerplay?	
Scene 3	Octavia on separation from Antony “All which time/ Before the gods my knee shall bow my prayers/ To them for you.” Lines 2 - 4	Contrast Act 1 Scene 3 Antony “... my blemishes ...” line 5
	Contrast Octavia’s simple statement with Cleopatra’s response to Antony’s departure in Act 1 Scene 3. Powerplay?	
Scene 4		
Scene 5		
Scene 6		
Scene 7		

Antony and Cleopatra
Act 2 Scene 2
Lines 195 – 222

Enob. When she first met Marke Anthony, she purst
vpon his heart vpon the Riuer of Sidnis

Agri. There she appear'd indeed: or my reporter deuis'd
well for her

Eno. I will tell you,
The Barge she sat in, **like a burnisht Throne**
Burnt on the water: the Poope was **beaten Gold**,
Purple the Sailes: and so **perfumed** that
The Windes were Loue-sicke.
With them the Owers were **Siluer**,
Which to the tune of Flutes kept stroke, and made
The water which they beate, to follow faster;
As amorous of their strokes. For her owne person,
It beggerd all discription, she did lye
In her Pauillion, **cloth of Gold**, of Tissue,
O're-picturing that Venus, where we see
The fancie out-worke Nature. On each side her,
Stood pretty Dimpled Boyes, **like smiling Cupids**,
With **diuers colour'd Fannes** whose winde did seeme,
To gloue the delicate cheekes which they did coole,
And what they vndid did

Agrip. Oh rare for Anthony

Eno. Her Gentlewoman, **like the Nereides**,
So many **Mer-maides** tended her i'th' eyes,
And made their bends adornings. At the Helme,
A seeming Mer-maide steeres: The **Silken Tackle**,
Swell with the touches of those **Flower-soft hands**,
That yarely frame the office. From the Barge
A strange inuisible perfume hits the sense
Of the adiacent Wharfes. The Citty cast
Her people out vpon her: and **Anthony**
Enthron'd i'th' Market-place, did sit alone,
Whisling to'th' ayre: which but for vacancie,
Had gone to gaze on Cleopater too,
And made a gap in Nature

Agri. Rare Egiptian

Eno. Vpon her landing, **Anthony sent to her**,
Inuited her to Supper: she replied,
It should be better, he became her guest:
Which she entreated, our Courteous Anthony,
Whom nere the word of no woman hard speake,
Being barber'd ten times o're, goes to the Feast;
And for his ordinary, paies his heart,
For what his eyes eate onely

Agri. Royall Wench:
She made great Caesar lay his Sword to bed,
He ploughed her, and she cropt

Eno. I saw her once
Hop forty Paces through the publicke streete,
And hauing lost her breath, she spoke, and panted,
That she did make defect, perfection,
And breathlesse powre breath forth

Mece. Now Anthony, must leaue her utterly

Eno. Neuer he will not:
Age cannot wither her, nor custome stale
Her infinite variety: other women cloy
The appetites they feede, but she makes hungry,
Where most she satisfies. For vildest things
Become themselues in her, that the holy Priests
Blesse her, when she is Riggish

Mece. If Beauty, Wisedome, Modesty, can settle
The heart of Anthony: Octauia is
A blessed Lottery to him

Agrip. Let vs go. Good Enobarbus, make your selfe
my guest, whilst you abide heere

Eno. Humbly Sir I thank you.

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