

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

Act 1 – largely in Egypt

	Antony, the soldier Public role	Antony, the lover Private role
Scene 1	Lines 1- 10 Philo <ul style="list-style-type: none"> • “his <i>goodly eyes</i>,/ ... have <i>glow’d like plated Mars</i>” • “his <i>captain’s heart</i> ... <i>burst/ the buckles</i> on his breast” • • “The <i>triple pillar of the world</i> ...” 	Lines 1- 10 Philo <ul style="list-style-type: none"> • “this <i>dotage</i> of our general’s” “now bend, now turn/the office and devotion of their view/Upon a <i>tawny front</i> ...” <ul style="list-style-type: none"> • “... is become the bellows and the fan to cool a <i>gypsy’s lust</i>” • “... transform’d into a <i>strumpet’s fool</i>.”
Comment	Philo describes Antony as he was and as he perceives him now. The speech opens the play and therefore creates a perception before we meet the character spoken about. The speech operates on offering striking contrast. Powerplay?	
Scene 2	Lines 105 – 118 Antony <ul style="list-style-type: none"> • “Speak to me home, <i>mince not the general tongue</i>;/Name Cleopatra as she is call’d in Rome ...” line 106 • “These strong Egyptian <i>fetters</i> I must break/Or lose myself in <i>dotage</i>.” Lines 117 - 118 • “I must from this enchanting queen break off;/ <i>Ten thousand harms</i>, more than the ills I know,/My idleness doth <i>hatch</i>.” Lines 129 - 131 • “... <i>we bring forth weeds</i>/When our quick minds lie still ...” • “Would I had never seen her!” line 153 • “... our contriving friends in Rome/... our slippery people-/ ... Much is breeding ...” lines 183 - 193 	Lines 105 – 118 Antony <ul style="list-style-type: none"> • “<i>enchanting queen</i>”
Comment	Antony is aware he must leave Egypt and return to his duty. He recognises his duty and the ties on him that have prevented him fulfilling his duty. Powerplay?	

<p>Scene 3</p>	<p>The <i>strong necessity</i> of time <i>commands</i>/ Our <i>services</i> awhile, ... lines 43 - 57</p>	<p>“my dearest Queen ...” line 18 “my most sweet Queen ...” line 32</p> <p>“... but <i>my full heart</i>/Remains in use with you” lines 43 – 45 “my queen ... thy sovereign leisure ...” line 60 “my <i>precious</i> queen” line 74</p> <p>“You’ll heat my blood; no more.” Line 81 “Now by my sword ...” line 83</p> <p>“But that your royalty/ holds idleness your subject, I should take you/ For idleness itself.” Lines 92 – 94</p> <p>“Our separation so abides and flies,/ That thou, residing here, go’st yet with me,/And I, hence fleeing, here remain with thee.” Lines 103 - 105</p>
<p>This is a different Antony. He has a purpose and is focused on it despite Cleopatra’s behaviour. Her words reflect an ‘all or nothing’ way of thinking. His words reflect the belief that this is just a separation. Powerplay?</p>		
<p>Scene 4</p>	<p>“... Our great competitor ...”</p> <p>“... whom thou fought’st against,/ ... with more patience/Than savages could suffer ... like a stag ... like a soldier...” lines 55 - 71</p>	<p>“... he fishes, drinks, and wastes/ The lamps of night in revel; in not more manlike/ Than Cleopatra, nor the queen of Ptolemy/More womanly than he ...” lines 3 – 7 “... it is not/Amiss to tumble on the bed of Ptolemy ... tipling with a slave ...and stand the buffet/With knaves that smell of sweat ...” lines 17 – 21 “... his sport ...” line 29 “... lascivious wassails ...” line 56</p>
<p>Caesar evaluates Antony in both capacities. He is disparaging of his relationship with Cleopatra. Having seen her with Antony, the audience can evaluate this speech in a manner that is different to Lepidus who has not experienced their relationship as the audience has. Powerplay?</p>		
<p>Scene 5</p>		

	Cleopatra, by reputation Public role	Cleopatra, the lover Private role	Cleopatra, Queen Public role
Scene 1	Philo: "a tawny front" "a gypsy's lust" "a strumpet"		Cleo: "Nay, hear them, Antony ..." "You must not stay longer ..." "Hear the ambassadors .."
Comment	Cleopatra is spoken of as a low kind of woman by Philo. This contrasts with our first experience of Cleopatra as Queen of Egypt advising Antony. Powerplay?		
Scene 2		Lines 134 – 198 <ul style="list-style-type: none"> • Eno: "... we kill all our women. We see how mortal an unkindness is to them; if they suffer our departure, death's the word." • "under a compelling occasion let women dies; it were a pity to cast them away for nothing; though between them and a great cause they should be esteemed nothing." • "... I have seen her die twenty times upon far poorer moment." • "... her passions are made of nothing but the finest part of pure love." • Ant: "She is cunning past man's thought." Line 146 	
Comment	Enobarbus presents a view of women's worth in general terms but also a recognition of Cleopatra's manipulative behaviour and yet the genuineness of her love. Powerplay?		
Scene 3		<ul style="list-style-type: none"> • "I am sick and sullen ... Help me away, dear Charmian, I shall fall:/ It cannot thus be long, the sides of nature/ Will not sustain it." Lines 14 – 18 • "... where be the sacred vials thou should'st fill/ With sorrowful water?" 	

		Now I see, I see, // In Fulvia's death, how mine receiv'd shall be." Lines 64 - 66 "... my oblivion is a very Antony/ And I am all forgotten." lines 91 - 92	"... your honour calls you hence/Therefore be deaf to my unpitied folly, /And all the gods go with you! Upon your sword/ Sit laurel victory! Smooth success? Be strew'd before your feet.
Comment	Charmian and Cleopatra reveal contrasting attitudes to dealing with men. Cleopatra then behaves in a way that supports Enobarbus' conclusions in the previous scene. Cleopatra talks Antony down when he tries to tell her he must leave. He is patient for most of the scene. Powerplay?		
Scene 4			
Scene 5		"... The demi-Atlas of this earth, the arm/ And burgeonet of men." Lines 24 – 25 "... my brave Mark Antony..." line 39 "... my man of men..." line 73	"He was not sad, for he would shine on those/That make their looks by his ..." lines 54 - 55
	Cleopatra speaks glowingly. Contrast with Scene 3. She also evaluates what he does setting an example for his men. Powerplay?		

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. Powerplay?	
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 ... " → • "His soldiership/Is twice the other twain." "The ne'er lust wearied Antony."	"... Caesar gets money where/ He loses hearts; Lepidus flatters both/ ... but he neither loves ..." lines 11 - 15
Comment	Pompey's evaluation of his opponents and the likely hood of their being able to overcomes their differences. Powerplay?	
Scene 2	Antony's response: "... he (did) ...make the wars alike against my stomach,/ Having alike your cause? Of this my letters did satisfy you." Lines 52 – 56 "... As for my wife,/ ... her garboils, Caesar,/ Made out of her impatience ... I grieving grant/ Did you too much disquiet ..." Lines 65 – 73 "Neglected, rather ... I'll play the penitent to you; but my honesty/ Shall not make poor my greatness, my power/ Work without it ..."	Caesar's grievances: ← "... Your wife and brother/ Made wars upon me ... /you were the word of war." Lines 46 – 48 ← "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

	Antony addresses Caesar's grievances in order and with diplomacy. He admits to fault where he feels it is expedient but also reminds Caesar that he has changed his mind on some issues that Antony thought were resolved. Powerplay?
Scene 3	
Scene 4	Agrippa "Mark Antony/ Will e'en but kiss Octavia, and we'll follow." Lines 2 - 3
	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.
Scene 5	
Scene 6	
Scene 7	

	Octavia	Cleopatra
Scene 1		Pompey <ul style="list-style-type: none"> "... But all the charms of love, <i>Salt</i> 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 "Admir'd 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	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

	...” Lines 154 – 156 Mecenas “If <i>beauty, wisdom, modesty, can settle/ the heart of Antony, Octavia is/ A blessed lottery to him.</i> ” Lines 245 - 246	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		

Breaking points

Act 2 Scene 7	Pompey and the Triumvirate celebrate their arrival at an agreement. The quiet before the storm? Lines 52 - 83 Powerplay (private but political): Pompey and Menas discuss what could be done with the Triumvirate since they are on Pompey’s ship. Pompey reveals a public and private acceptance of Menas’ plan. As a consequence of showing his loyalty by speaking, he in fact loses.
Scene 2	Lines 8 – 13 Agrippa and Enobarbus sing the praises of their leaders. Conversations between Agrippa and Enobarbus allow interpretation of their leaders’ responses for the audience. A theatre kind of shorthand. Lines 24 – 34 Caesar reinforces the hope that the marriage of Octavia and Antony will seal his relationship with Antony.
Scene 3	Consider this scene with Act II Sc 5 c. line 110 Cleopatra attacked the messenger for bringing her news she didn’t want to hear. Lines 11 - 16

	<p>Cleopatra unfavorably reinterprets the Messenger's description of Octavia. Lines 18 – 38 The messenger responds to Cleopatra's desire to believe Octavia is no competition. Small example of powerplay (personal) for the sake of self preservation on the part of the messenger.</p>
Scene 4	<p>Lines 1 – 10 Antony outlines his renewed disapproval of Caesar. Becomes a justification for his actions henceforth. Also allows the audience to be brought up to date with the action. Line 22 – 23 "If I lose mine honour/I lose myself ..." foreshadows action. Advises Octavia to leave. Reflects characteristics already in evidence; contrasts with Caesar.</p>
Scene 5	<p>Lines 6 – 11 Caesar's powerplay (political, public). Changes the dynamics between characters; eliminates Pompey and Lepidus.</p>
Scene 6	<p>Lines 1 - 10 Powerplay (political, public): Antony is now in Alexandria with Cleopatra. Public display. (Contrast Act II Sc 2 lines 195 – 222.) Antony is distributing land – land represents power. Lines 25 - 31 Caesar's description of Antony's grievances demeans Antony: "had not rated him ..."; "he frets ..." Lines 32 – 38 Caesar concedes some points but insists on other. Lines 80 – 91 Caesar uses Octavia's changed circumstances as an added grievance: "You are abus'd/ Beyond the mark of thought ..."</p>
Scene 7	<p>Lines 10 – 15 Enobarbus foreshadows the impact of Cleopatra's presence on Antony's ability to 'manage this war'. Lines 20 – 53 Powerplay (or loss of power, public): Antony makes a snap decision and will not yield to advice from Enobarbus. Cleopatra reinforces Antony's decision.</p>
Scene 8	<p>Lines 11 - 33 Powerplay (or loss of power, political): Antony's retreat is described to Enobarbus. "I never saw an action of so much shame ..." Consider Act III Sc 4 Line 22 – 23. Powerplay (personal): Lines 44 – 46 Enobarbus expresses his belief in loyalty. Personal power for a character in the audience's eyes?</p>
Scene 9	<p>Powerplay (or loss of power): Lines 7 – 24 Antony's self loathing; contrasting concern for his soldiers. Lines 35 – 74 Powerplay (personal): Antony and Cleopatra discuss fault; shift in their interaction: mutual acceptance of blame; Antony expresses the strength of his devotion; Cleopatra has a deeper understanding?</p>

Scene 10	<p>Powerplay (political): Antony makes requests of Caesar as the defeated and on behalf of Cleopatra. Lines 26 – 36</p> <p>Powerplay: Caesar wants more.</p>
Scene 11	<p>Lines 20 – 28 Antony is incensed “... answer me ... sword against sword ...” Lines 30 – 37</p> <p>Powerplay (or loss of power): Enobarbus’ reflection on Antony’s diminishing judgement. Lines 52 - 85</p> <p>Powerplay (public, political): Thidias attempts to manipulates Cleopatra in his representation of the situation. Powerplay (or loss of power): Lines 93 – 94 Enobarbus’ reflection Lines 105 – 131 Thidias’ visit has turned Antony against Cleopatra</p> <p>Powerplay (personal): Lines 153 – 193 Cleopatra’s response to Antony’s tirade reflects the patience he showed in Act I Sc 3 when he told her he was leaving. Lines 194 – 200</p> <p>Powerplay (or loss of power): Enobarbus’ reflection on Antony’s diminishing judgement.</p>

www.e-rudite.com/resources

www.e-rudite.com/resources