3. Either (a) What, in your view, is the role and dramatic significance of Enobarbus within the play?

Or (b) Discuss Shakespeare's dramatic presentation of Cleopatra at this point in the play. You should make close reference to both language and action.

Cleopatra: Give me mine angle – we'll to th' river. There,
My music playing far off, I will betray
Tawny-finn'd fishes; my bended hook shall pierce
Their slimy jaws; and as I draw them up
I'll think them every one an Antony,
And say 'Ah ha! Y'are caught'.

Charmian: 'Twas merry when
You wager'd on your angling; when your diver
Did hang a salt fish on his hook, which he
With fervency drew up.

Cleopatra: That time? O times!
I laugh'd him out of patience; and that night
I laugh'd him into patience; and next morn,
Ere the ninth hour, I drunk him to his bed,
Then put my tires and mantles on him, whilst
I wore my sword Philippa.

[Enter a MESSENGER]

O! from Italy?
Ram thou thy fruitful tidings in mine ears,
That long time have been barren.

Messenger: Madam, madam –

Cleopatra: Antony's dead! If thou say so, villain,
Thou kill'st thy mistress; but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss – a hand that kings
Have lipp'd, and trembled kisses.

Messenger: First, madam, he is well.

Cleopatra: Why, there's more gold.
But, sirrah mark, we use
To say the dead are well. Bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat.

Messenger: Good madam, hear me.

Cleopatra: Well, go to, I will.
But there's no goodness in thy face. If Antony
Be free and healthful – why so tart a favour
To trumpet such good tidings? If not well,
Thou shouldst come like a Fury crown'd with snakes,
Not like a formal man.

Messenger: Will't please you hear me?

Cleopatra: I have a mind to strike thee ere thou speak'st.
Yet, if thou say Antony lives, is well,
Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.

Messenger: Madam, he's well.

Cleopatra: Well said.

Messenger: And friends with Caesar.

Cleopatra: Th'art an honest man.

Messenger: Caesar and he are greater friends than ever.

Cleopatra: Make thee a fortune from me.

Messenger: But yet, madam –

Cleopatra: I do not like 'but yet'. It does allay
The good precedence; fie upon 'but yet'!
'But yet' is as a gaoler to bring forth
Some monstrous malefactor. Prithee, friend,
Pour out the pack of matter to mine ear,
The good and bad together. He's friends with Caesar;
In state of health, thou say'st; and, thou say'st, free.

Messenger: Free, madam! No; I made no such report.
He's bound unto Octavia.

Cleopatra: For what good turn?

Messenger: For the best turn i' th' bed.

Cleopatra: I am pale, Charmian.

Messenger: Madam, he's married to Octavia.

Cleopatra: The most infectious pestilence upon thee!

[Stikes him down.

Messenger: Good madam, patience.

Cleopatra: What say you? Hence,

[Stikes him.

Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy head;

[She hales him up and down.

Thou shalt be whipp'd with wire and stew'd in brine,
Smarting in ling'ring pickle.

Act 2, Scene 5
3 Either (a) In what ways, and with what dramatic effects, does Shakespeare contrast Antony and Octavius Caesar?

Or (b) In what ways, and with what effects, are Cleopatra's feelings for Antony dramatized in the following extract? You should make close reference to both language and action.

Dolabella: Most noble Empress, you have heard of me?
Cleopatra: I cannot tell.

Dolabella: Assuredly you know me.
Cleopatra: No matter, sir, what I have heard or known. You laugh when boys or women tell their dreams; Is't not your trick?

Dolabella: I understand not, madam.
Cleopatra: I dreamt there was an Emperor Antony – O, such another sleep, that I might see But such another man!

Dolabella: If it might please ye –
Cleopatra: His face was as the heav'ns, and therein stuck A sun and moon, which kept their course and lighted The little O, the earth.

Dolabella: Most sovereign creature –
Cleopatra: His legs bristled the ocean; his rear'd arm Crested the world. His voice was propertied As all the tuned spheres, and that to friends; But when he meant to quail and shake the orb, He was as rattling thunder. For his bounty, There was no winter in't; an autumn 'twas That grew the more by reaping. His delights Were dolphin-like: they show'd his back above The element they liv'd in. In his livery Walk'd crowns and crownets; realms and islands were As plates dropp'd from his pocket.

Dolabella: Cleopatra –
Cleopatra: Think you there was or might be such a man As this I dreamt of?

Dolabella: Gentle madam, no.

Cleopatra: You lie, up to the hearing of the gods. But if there be nor ever were one such, It's past the size of dreaming. Nature wants stuff To vie strange forms with fancy; yet I imagine An Antony were nature's piece 'gainst fancy, Condemning shadows quite.

Dolabella: Hear me, good madam. Your loss is, as yourself, great; and you bear it As answering to the weight. Would I might never O'er take pursu'd success, but I do feel, By the rebound of yours, a grief that smites My very heart at root.

Cleopatra: I thank you, sir. Know you what Caesar means to do with me?

Dolabella: I am loath to tell you what I would you knew.
Cleopatra: Nay, pray you, sir.
Dolabella: Though he be honourable –
Cleopatra: He'll lead me, then, in triumph?
Dolabella: Madam, he will. I know't.

[Flourish.] 50

[Within.] Make way there – Caesar!

Act 5, Scene 2
3 Either (a) Discuss Shakespeare’s dramatic presentation of the relationship between Antony and Octavius Caesar in the play.

Or (b) In what ways, and with what dramatic effects, does Shakespeare present Cleopatra in the following scene? You should refer closely to both language and action.

[Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.]

Cleopatra: Where is the fellow?

Alexas: Half afeard to come.

Cleopatra: Go to, go to.

[Enter the MESSENGER as before.]

Come hither, sir.

Alexas: Good Majesty, Herod of Jewry dare not look upon you But when you are well pleas’d.

Cleopatra: That Herod’s head I’ll have. But how, when Antony is gone, Through whom I might command it? Come thou near.

Mes: Most gracious Majesty, Didst thou behold Octavia?

Cleopatra: Ay, dread Queen.

Mes: Where?

Cleopatra: Madam, in Rome I look’d her in the face, and saw her led Between her brother and Mark Antony.

Mes: Is she as tall as me?

Cleopatra: She is not, madam.

Mes: Didst hear her speak? Is she shrill-tongu’d or low?

Cleopatra: Madam, I heard she speak: she is low voice’d.

Mes: That’s not so good. He cannot like her long.

Charm: Like her? O Isis! ’tis impossible.

Cleopatra: I think so, Charmian. Dull of tongue and dwarfish! What majesty is in her gait? Remember, If e’er thou look’dst on majesty.

Mes: She creeps. Her motion and her station are as one; She shows a body rather than a life, A statue than a breather.

Cleopatra: Is this certain?

Mes: Or I have no observance.

Charm: Three in Egypt

Cleopatra: Cannot make better note.

Cleopatra: He’s very knowing; I do perceive’t. There’s nothing in her yet. The fellow has good judgement.

Charm: Excellent.

Cleopatra: Guess at her years, I prithee.

Mes: Madam, She was a widow.

Cleopatra: Widow? Charmian, hark!

Mes: And I do think she’s thirty.

Cleopatra: Bear’s thou her face in mind? Is’t long or round?

Mes: Round even to faultlessness.

Cleopatra: For the most part, too, they are foolish that are so. Her hair, what colour?

Mes: Brown, madam; and her forehead

Cleopatra: There’s gold for thee. Thou must not take my former sharpness ill. I will employ thee back again; I find thee Most fit for business. Go make thee ready; Our letters are prepar’d.

Mes: A proper man.

Cleopatra: Indeed, he is so. I repent me much That so I harried him. Why, methinks, by him, This creature’s no such thing.

Charm: Nothing, madam.

Cleopatra: The man hath seen some majesty, and should know.

Charm: Hath he seen majesty? Isis else defend, And serving you so long!

Cleopatra: I have one thing more to ask him yet, good Charmian. But ’tis no matter; thou shalt bring him to me Where I will write. All may be well enough.

Charm: I warrant you, madam.

Mes: [Exeunt.]

Act 3, Scene 3
1 Either (a) In what ways, and with what dramatic effects, does Shakespeare present ambition?

Or (b) With close reference to language and action in the following extract, discuss Shakespeare’s dramatic presentation of Octavius Caesar at this point in the play.

<table>
<thead>
<tr>
<th>Enter OCTAVIA with her train</th>
<th>Octavia. My lord, in Athens.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Octavia. Hail, Caesar, and my lord! hail, most dear Caesar!</td>
<td>Octavius. No, my most wronged sister; Cleopatra hath nodded him to her. He hath given his empire up to a whore; who now are levying the kings o’ the earth for war; he hath assembled Bocchus, the king of Libya; Archelaus, of Cappadocia; Philadephos, king of Paphlagonia; the Thracian king, Adallas; King Malchus of Arabia; King of Pont; Herod of Jewry; Mithridates, king of Comagene; Polemon and Amyntas, the kings of Mede and Lycaonia, with a more larger list of sceptres.</td>
</tr>
<tr>
<td>Octavius. That ever I should call thee castaway!</td>
<td>Octavia. Do not say so, my lord.</td>
</tr>
<tr>
<td>Octavia. You have not call’d me so, nor have you cause.</td>
<td>Octavius. Welcome hither: Your letters did withhold our breaking forth; till we perceived, both how you were wrong led, and we in negligent danger. Cheer your heart; be you not troubled with the time, which drives o’er your content these strong necessities; but let determined things to destiny hold unbewail’d their way. Welcome to Rome; nothing more dear to me. You are abused beyond the mark of thought: and the high gods, to do you justice, make them ministers of us and those that love you. best of comfort; and ever welcome to us.</td>
</tr>
<tr>
<td>Octavius. Why have you stol’n upon us thus! You come not like Caesar’s sister: the wife of Antony should have an army for an usher, and the neighs of horse to tell of her approach. Long ere she did appear; the trees by the way should have borne men; and expectation fainted, longing for what it had not; nay, the dust should have ascended to the roof of heaven, raised by your populous troops: but you are come a market-maid to Rome; and have prevented the ostentation of our love, which, left unshown, is often left unloved; we should have met you by sea and land; supplying every stage with an augmented greeting. Octavia. Good my lord, to come thus was I not constrain’d, but did on my free will. My lord, Mark Antony, hearing that you prepared for war, acquainted my grieved ear withal; whereon, I begg’d his pardon for return. Octavius. Which soon he granted, being an obstruct’tween his lust and him. Octavia. Do not say so, my lord. Octavius. I have eyes upon him, and his affairs come to me on the wind. Where is he now?</td>
<td></td>
</tr>
</tbody>
</table>

(Act III, scene vi)
2 Either (a) In what ways, and with what dramatic effects, does Shakespeare contrast Cleopatra and Octavia?

Or (b) In what ways, and with what effects, is Antony dramatized in the following extract? You should make close reference to both language and action.

[Enter MARK ANTONY and SCARUS]

Antony. Yet they are not join'd: where yond pine does stand, I shall discover all: I'll bring thee word Straight, how 'tis like to go.

[Exit]

Scarus. Swallows have built In Cleopatra's sails their nests: the augurers Say they know not, they cannot tell; look grimly, And dare not speak their knowledge. Antony Is valiant, and dejected; and, by starts, His fretted fortunes give him hope, and fear, Of what he has, and has not.

[Alarum afar off, as at a sea-fight]

[Re-enter MARK ANTONY]

Antony. All is lost; This foul Egyptian hath betrayed me: My fleet hath yielded to the foe; and yonder They cast their caps up and carouse together Like friends long lost. Triple-turn'd whore! 'tis thou Hast sold me to this novice; and my heart Makes only wars on thee. Bid them all fly; For when I am revenged upon my charm, I have done all. Bid them all fly; begone.

[Exit SCARUS]
3 Either (a) In what ways, and with what dramatic effects, does Shakespeare present betrayal?

Or (b) In what ways, and with what effects, does Shakespeare comment on loyalty? You should make close reference to both language and action.

Lepidus. Good Enobarbus, 'tis a worthy deed, And shall become you well, to entreat your captain To soft and gentle speech.

Domitius Enobarus. I shall entreat him To answer like himself: if Caesar move him, Let Antony look over Caesar's head And speak as loud as Mars. By Jupiter, Were I the wearer of Antonius' beard, I would not shave't to-day.

Lepidus. 'Tis not a time For private stomaching.

Domitius Enobarus. Every time Serves for the matter that is then born in't.

Lepidus. But small to greater matters must give way.

Domitius Enobarus. Not if the small come first.

Lepidus. Your speech is passion: But, pray you, stir no embers up. Here comes The noble Antony.

[Enter MARK ANTONY and VENTIDIUS]

Domitius Enobarus. And yonder, Caesar.

[Enter OCTAVIUS CAESAR, MECÆNAS, and AGRIPPAA]

Antony. If we compose well here, to Parthia: Hark, Ventidius.

Octavius. I do not know.

Mecaenas; ask Agrippa.

Lepidus. Noble friends, That which combined us was most great, and let not A leaner action rend us. What's amiss, May it be gently heard: when we debate Our trivial difference loud, we do commit Murder in healing wounds: then, noble partners, The rather, for I earnestly beseech, Touch you the sourest points with sweetest terms, Nor curstness grow to the matter.

Antony. 'Tis spoken well. Were we before our armies, and to fight. I should do thus.

[Flourish]

Octavius. Welcome to Rome.

Antony. Thank you.

Octavius. Sit.

Antony. Sit, sir.

Octavius. Nay, then.

Antony. I learn, you take things ill which are not so, Or being, concern you not.

Octavius. I must be laugh'd at, If, or for nothing or a little, I Should say myself offended, and with you Chiefly i' the world; more laugh'd at, that I should Once name you derogately, when to sound your name It not concern'd me.

Antony. My being in Egypt, Caesar, What was't to you?

Octavius. No more than my residing here at Rome Might be to you in Egypt: yet, if you there Did practise on my state, your being in Egypt Might be my question.

(ACT II, SCENE II)
4 Either (a) In what ways, and with what dramatic effects, does Shakespeare present minor characters?

Or (b) In what ways, and with what effects, does Shakespeare dramatise Antony’s decision? You should make close reference to both language and action.

**Domitius Enobarus.** Your ships are not well mann'd;
Your mariners are muleters, reapers, people
Ingross'd by swift impress; in Caesar's fleet
Are those that often have 'gainst Pompey fought:
Their ships are yare; yours, heavy: no disgrace
Shall fall you for refusing him at sea,
Being prepared for land.

**Antony.** By sea, by sea.

**Domitius Enobarus.** Most worthy sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; leave unexecuted
Your own renowned knowledge; quite forego
The way which promises assurance; and
Give up yourself merely to chance and hazard,
From firm security.

**Antony.** I'll fight at sea.

**Cleopatra.** I have sixty sails, Caesar none better.

**Antony.** Our overplus of shipping will we burn;
And, with the rest full-mann'd, from the head of Actium
Beat the approaching Caesar. But if we fail,
We then can do't at land.

[Enter a Messenger]

**Thy business?**

**Messenger.** The news is true, my lord; he is descried;
Caesar has taken Toryne.

**Antony.** Can he be there in person? 'tis impossible;
Strange that power should be. Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse. We'll to our ship:
Away, my Thetis!

[Enter a Soldier]

**How now, worthy soldier?**

**Soldier.** O noble emperor, do not fight by sea;
Trust not to rotten planks: do you misdoubt
This sword and these my wounds? Let the Egyptians
And the Phoenicians go a-ducking; we
Have used to conquer, standing on the earth,
And fighting foot to foot.

**Antony.** Well, well: away!

[Exeunt MARK ANTONY, QUEEN CLEOPATRA, and DOMITIUS ENOBARBUS]

**Canidius.** Marcus Octavius, Marcus Justeius,
Publicola, and Caelius, are for sea:
But we keep whole by land. This speed of Caesar's
Carries beyond belief.

**Soldier.** While he was yet in Rome,
His power went out in such distractions as
Beguiled all spies.

**Canidius.** Who's his lieutenant, hear you?

**Soldier.** They say, one Taurus.

**Canidius.** Well I know the man.

[Enter a Messenger]

**The emperor calls Canidius.**

**Canidius.** With news the time's with labour, and throes forth,
Each minute, some.

[Exeunt]

(Act III, scene vii)