

**II YEAR – III SEMESTER
COURSE CODE: 7BEN3C2**

CORE COURSE – VI - DRAMA - I

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CORE COURSE -VI-DRAMA-I

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UNIT 1- Dr. FAUSTUS by CHRISTOPHER MARLOWE

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephistophilis, a devil. Despite Mephistophilis's warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus's soul in exchange for twenty-four years of service from Mephistophilis. Meanwhile, Wagner, Faustus's servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Mephistophilis returns to Faustus with word that Lucifer has accepted Faustus's offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words "Homo fuge," Latin for "O man, fly," appear branded on his arm. Faustus again has second thoughts, but Mephistophilis bestows rich gifts on him and gives him a book of spells to learn. Later, Mephistophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet another bout of misgivings in Faustus, but Mephistophilis and Lucifer bring in personifications of the Seven Deadly Sins to prance about in front of Faustus, and he is impressed enough to quiet his doubts.

Armed with his new powers and attended by Mephistophilis, Faustus begins to travel. He goes to the pope's court in Rome, makes himself invisible, and plays a series of tricks. He disrupts the pope's banquet by stealing food and boxing the pope's ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V (the enemy of the pope), who asks Faustus to allow him to see Alexander the Great, the famed fourth-century b.c. Macedonian king and conqueror. Faustus conjures up an image of Alexander, and Charles is suitably impressed. A knight scoffs at Faustus's powers, and Faustus chastises him by making antlers sprout from his head. Furious, the knight vows revenge.

Meanwhile, Robin, Wagner's clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephistophilis, who threatens to turn Robin and Rafe into animals (or perhaps even does transform them; the text isn't clear) to punish them for their foolishness.

Faustus then goes on with his travels, playing a trick on a horse-courser along the way. Faustus sells him a horse that turns into a heap of straw when ridden into a river. Eventually, Faustus is invited to the court of the Duke of Vanholt, where he performs various feats. The horse-courser shows up there, along with Robin, a man named Dick

(Rafe in the A text), and various others who have fallen victim to Faustus's trickery. But Faustus casts spells on them and sends them on their way, to the amusement of the duke and duchess.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephistophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An old man urges Faustus to repent, but Faustus drives him away. Faustus summons Helen again and exclaims rapturously about her beauty. But time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, a host of devils appears and carries his soul off to hell. In the morning, the scholars find Faustus's limbs and decide to hold a funeral for him.

Character Analysis

Faustus is the protagonist and tragic hero of Marlowe's play. He is a contradictory character, capable of tremendous eloquence and possessing awesome ambition, yet prone to a strange, almost willful blindness and a willingness to waste powers that he has gained at great cost. When we first meet Faustus, he is just preparing to embark on his career as a magician, and while we already anticipate that things will turn out badly (the Chorus's introduction, if nothing else, prepares us), there is nonetheless a grandeur to Faustus as he contemplates all the marvels that his magical powers will produce. He imagines piling up wealth from the four corners of the globe, reshaping the map of Europe (both politically and physically), and gaining access to every scrap of knowledge about the universe. He is an arrogant, self-aggrandizing man, but his ambitions are so grand that we cannot help being impressed, and we even feel sympathetic toward him. He represents the spirit of the Renaissance, with its rejection of the medieval, God-centered universe, and its embrace of human possibility. Faustus, at least early on in his acquisition of magic, is the personification of possibility.

But Faustus also possesses an obtuseness that becomes apparent during his bargaining sessions with Mephistophilis. Having decided that a pact with the devil is the only way to fulfill his ambitions, Faustus then blinds himself happily to what such a pact actually means. Sometimes he tells himself that hell is not so bad and that one needs only "fortitude"; at other times, even while conversing with Mephistophilis, he remarks to the disbelieving demon that he does not actually believe hell exists. Meanwhile, despite his lack of concern about the prospect of eternal damnation, Faustus is also beset with doubts from the beginning, setting a pattern for the play in which he repeatedly approaches repentance only to pull back at the last moment. Why he fails to repent is unclear: -sometimes it seems a matter of pride and continuing ambition, sometimes a conviction that God will not hear his plea. Other times, it seems that Mephistophilis simply bullies him away from repenting.

Mephistophilis

A devil whom Faustus summons with his initial magical experiments. Mephistophilis's motivations are ambiguous: on the one hand, his oft-expressed goal is to catch Faustus's soul and carry it off to hell; on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell. Mephistophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils

have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

Chorus

A character who stands outside the story, providing narration and commentary. The Chorus was customary in Greek tragedy.

- **Old Man**
An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He seems to replace the good and evil angels, who, in the first scene, try to influence Faustus's behavior.
- **Good Angel**
A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's conscience and divided will between good and evil.
- **Evil Angel**
A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's conscience.
- **Lucifer**
The prince of devils, the ruler of hell, and Mephistophilis's master.
- **Wagner**
Faustus's servant. Wagner uses his master's books to learn how to summon devils and work magic.
- **Clown**
A clown who becomes Wagner's servant. The clown's antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with Faustus's grandeur. As the play goes on, though, Faustus's behavior comes to resemble that of the clown.
- **Robin**
An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to illustrate Faustus's degradation as he submits to simple trickery such as theirs.
- **Rafe**
An ostler, and a friend of Robin. Rafe appears as Dick (Robin's friend and a clown) in B-text editions of *Doctor Faustus*.
- **Valdes and Cornelius**
Two friends of Faustus, both magicians, who teach him the art of black magic.
- **Horse-courser**

A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to seek revenge.

- **The Scholars**

Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus's studies have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.

- **The pope**

The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.

- **Emperor Charles V**

The most powerful monarch in Europe, whose court Faustus visits.

- **Knight**

A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of *Doctor Faustus*; Benvolio seeks revenge on Faustus and plans to murder him.

- **Bruno**

A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of *Doctor Faustus*.

- **Duke of Vanholt**

A German nobleman whom Faustus visits.

- **Martino and Frederick**

Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of *Doctor Faustus*.

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QUESTIONS

1. Write a paragraph on the character of Mephistopheles?
2. Is Dr. Faustus a morality play.
3. Explain the seven deadly sins.
4. What is the importance of the chorus in this play?

5. What is the part played by the good and bad angel?
6. Write a paragraph on Dr.Faustus's death.

Summary

The action of *The Spanish Tragedy* takes place in 4 Acts, 31 Scenes and 5 Additions.

Act 1

The play opens with an exchange between the two members of the Chorus; the Ghost of Andrea and Revenge. The ghost explains who he was in life; a Spanish knight who loved Bel-Imperia in secret, but who was killed in war by the son of the Viceroy of Portugal, Balthazar. In his journey into the underworld he is directed to the court of Hades and Persephone. Persephone instructs Revenge to lead the Ghost of Andrea back to Earth to observe events leading up to the death of his killer at the hand of his beloved Bel-Imperia. Balthazar has been captured by both Lorenzo and Horatio; the King of Spain mediates that Lorenzo will have charge of the prisoner, while Horatio will receive the ransom.

Meanwhile, the Viceroy of Portugal is made to believe his son Balthazar has been murdered, and falls in grief to the floor, casting aside his crown and bewailing Fortune for his loss. Horatio and Bel-Imperia meet; Horatio tells her about her lover Andrea's death, whom he also mourns as his closest friend. Balthazar enters and falls madly in love with Bel-Imperia on sight. The Ambassador of Portugal sees how well Balthazar is being treated; far from dead, as the viceroy assumes. Hieronimo, the Knight Marshall of Spain, entertains the king with a Dumb Show in which Spain and Portugal have been made to yield to the English. Outraged that his murderer is feasting, the Ghost of Andrea upbraids Revenge, who only assures the ghost in stark opposition how this temporary situation will be reversed.

Act 2

Lorenzo, having noticed Balthazar is completely smitten by his sister Bel-Imperia, goes to work to persuade the Portuguese prince that she will, with time and patience, come round to Balthazar's suit. Lorenzo suspects a rival and summons Bel-Imperia's servant Pedringano to ask if his sister has a secret lover. Lorenzo first tries the "carrot" (that is, he reminds Pedringano of how he helped him avoid punishment), but it isn't until he applies the "stick" by threatening violence that Pedringano says it might be Horatio. Lorenzo engages the lovesick Balthazar in a plot to bring about Horatio's downfall. Although the attraction between Bel-Imperia and Horatio is turning into love, the King of Spain and his brother the Duke of Castile discuss the advantages of having Bel-Imperia marry Balthazar. At a tryst between Horatio and Bel-Imperia in his parents' garden, Lorenzo and Balthazar abduct Bel-Imperia and attack Horatio: first hanging him from a fruit

tree, then repeatedly stabbing him to death with the aid of Pedringano and Serberine. Hearing the commotion, Hieronimo wakes from sleep and finds his son murdered. Addition 1 appears in Scene 5, following line 45, in which Hieronimo and his wife Isabella recognize that the hanged man is their son. Act 2 concludes with the Ghost of Andrea outraged over the death of his friend Horatio and the abduction of his beloved Bel-Imperia. Revenge, however, calmly advises the Ghost of Andrea that patience is required until the time is ripe for revenge to go to work.

Act 3

The false Portuguese courtier Villuppo accuses his true counterpart, Alexandro, of having stabbed Balthazar in the back during the battle. Alexandro protests his innocence, but the viceroy will not listen, instead ordering Alexandro to be burned at the stake. Before this can be carried out, the ambassador arrives to inform the court that Balthazar is not only very much alive, but is being well-treated at the Spanish court. The ambassador also carries the proposal that Balthazar be engaged to the King of Spain's niece, Bel-Imperia.

Hieronimo's grief is interrupted when a letter written in blood drops to the ground at his feet. The letter seems to have been written by the captive Bel-Imperia naming his son's murderers. Hieronimo is suspicious: why would she implicate her own brother? Fearful that his crime could come to light, Lorenzo first has the compromised Pedringano murder Serberine, but in the process, Pedringano is captured and condemned to be hanged. Sure of Lorenzo's ability to get him off, Pedringano clowns around with the hangman until the bench is pushed out from under his feet. Lorenzo deems the silencing of these coconspirators acceptable "collateral damage" to keep himself from being discovered. However, the hangman later gives Hieronimo a letter Pedringano had written to Lorenzo clearly implicating Lorenzo in the murder of Horatio, thus corroborating Bel-Imperia's letter. Hieronimo determines to bring the matter to the justice of the king.

Bel-Imperia, now a captive in her own home, bewails her losses. When nine days have passed, Lorenzo figures his sister should be ready to accept Balthazar's advances. However, he has severely misjudged her willful feelings. Both Hieronimo and his wife Isabella show escalating signs of madness. Blocked by Lorenzo at every turn from approaching the king, Hieronimo plots revenge as his only recourse to obtain justice. First describing to a painter how he wants the scene of his son's murder depicted, Hieronimo later tears the letters of petitioners with his teeth and commiserates with another old man, Bazulto, whose son was also murdered.

Completely ignoring Bel-Imperia's feelings, her father, her uncle the King of Spain, and the Viceroy of Portugal have all come to an agreement and set her marriage to the delighted Balthazar. At the conclusion of Act 3, the Ghost of Andrea is beside himself with anger that his enemies are literally getting away with murder, while his beloved is betrothed to his murderer. To make matters worse, Revenge has fallen asleep. The Ghost of Andrea rails, but Revenge assures him that his sleep is but preparation: the scene of the wedding will also be the scene of vengeance.

It is speculated that, given the length of Act 3, it was most likely divided into Act 3 and Act 4 in the earliest versions of the play, which would bring the number of acts to five, as would have been required by the Senecan model for a classical Roman tragedy.

Act 4

Just as the Ghost of Andrea has goaded Revenge, so now does Bel-Imperia vehemently goad Hieronimo to exact revenge, and she swears to do whatever it will take to help him. When Balthazar suggests Hieronimo put on a play to celebrate the wedding, Hieronimo has in mind a revenge play he wrote set in Rhodes. Bel-Imperia is to act the part of the betrayed maiden speaking in French; Lorenzo agrees to play the part of the Knight of Rhodes speaking Italian; Balthazar plays the part of the cruel Turk speaking Latin; and Hieronimo is to play the part of the murderous Pasha speaking Greek. Although his distraught wife Isabella cuts down the fruit tree from which her son had been hanged, Hieronimo contrives to present the corpse of his son still dangling from the tree as a tableau for the play.

Unbeknownst to the Portuguese and the Spanish assembled as the audience, the knives in the hands of the actors are not stage props, but quite real. They applaud the skill of feigning death, as Pasha (Hieronimo) stabs Erasto (Lorenzo) to death, and then Perseda (Bel-Imperia) fatally stabs Suleiman (Balthazar) before taking her own life. Finally, speaking in English, the Pasha (Hieronimo) opens the curtain to reveal the rotting corpse of his son hanging from the tree. When the horrified court demands an explanation and the king threatens torture, Hieronimo refuses and bites off his own tongue. When given a knife to sharpen his ink pen to write down his story, Hieronimo instead murders the king's brother and then kills himself, ensuring that the united kingdoms of Spain and Portugal will have no heirs to the crown.

The play concludes as the Ghost of Andrea sums up the sequences of murders, asking Revenge permission to act as judge to portion out exactly where and how all his slain enemies will spend their eternal punishments.

“The Spanish Tragedy”

(or)

“Hieronimo is Mad Again”

Overview

AUTHOR	THOMAS KYD
YEAR	1587
TYPE	REVENGE PLAY
GENRE	DRAMA (TRAGEDY)
THEME	DEATH & MURDER , REVENGE, MADNESS

Character List

Ghost of Andrea

A Spanish nobleman, Don Andrea has been recently killed in battle by the Portuguese prince Balthazar. His Ghost has now returned from the underworld to witness his former lover Bellimperia kill Balthazar.

Revenge

Sent by the Queen of Hades, Proserpine, Revenge leads the Ghost of Andrea back from the underworld to witness (and create) havoc on earth.

King of Spain

Brother to the Duke of Castile. The King desires a marriage between Balthazar and Bellimperia, the Duke's daughter. He plays a relatively passive role in the play, serving as a good and just monarch-albeit one sometimes lacking in acumen.

Cyprian Duke of Castile

Father to Lorenzo and Bellimperia. Like the King, he is a just man within the constraints of a highly patriarchal society (he will force Bellimperia into a politically desirable marriage). His character contrasts with that of Lorenzo.

Lorenzo

The Duke's son. Lorenzo is a man with somewhat mysterious motives, but his duplicitous character reveals itself throughout the play. He manipulates Balthazar and Pedringano in order to

orchestrate the death of Horatio. While he clearly finds pleasure in controlling others, his actions are end-based rather than purely driven by villainous desires.

Bellimperia

Lorenzo's sister and Andrea's former lover. She finds "second love" in Horatio, if only partly to spite Balthazar. She eventually stabs Balthazar as a character in Hieronimo's play and commits suicide. Hieronimo claims that the suicide is out of love for Andrea, but this point remains a matter of dispute. Her actions in the second half of the play are motivated by the desire to exact revenge.

Viceroy of Portugal

A loving father to Balthazar, the Viceroy is given to rash judgments. He first unjustly condemns Alexandro, then justly - but harshly - dooms Villuppo. As for the marriage between Balthazar and Bellimperia, he gives his wholehearted consent. Having discovered his son to be alive after all, he hopes to relinquish his crown and retire to a solitary life of thanking the heavens in prayer.

Balthazar

The Viceroy's son arrives in Spain as a captive. He is taken by Bellimperia's beauty, which leads him to state that he is in love. With Lorenzo, he roams about freely and contributes to the murder of Horatio. But unlike Lorenzo, Balthazar is a sympathetic - if - naive character.

Hieronimo

The Marshall of Spain, Hieronimo is the highest official to pronounce judgments. The law does not grant justice for his son's murder, however, so he takes the matter into his own hands. It is Hieronimo who stages the play-within-a-play and is ultimately responsible for the deaths of Lorenzo, Balthazar, and the Duke, and arguably Bellimperia. A character given to fits of madness, he is somewhat of a mystery-much like Shakespeare's Hamlet.

Isabella

Hieronimo's wife. Like her husband, Isabella shows signs of madness and eventually commits suicide under deranged conditions (triggered by the murder of Horatio).

Horatio

Son of Hieronimo and Isabella, Horatio returns from the battle with Portugal as captor of Balthazar. Between him and Lorenzo, however, the true captor of Balthazar remains unclear. He was friends with Andrea and becomes Bellimperia's second love. Horatio is murdered under Bellimperia's eyes when the same lady's servant betrays their secret rendezvous to Lorenzo.

Spanish General

The General gives a glorious but grim account of the recent battle to the King and receives a royal chain for his accomplishments. His account of the battle, however, contradicts the later statements of Lorenzo and Horatio-a crucial point in the play's development.

Don Bazulto

An old man who appears along with three citizens to petition Hieronimo for justice. Like, Hieronimo, his son has been murdered.

Portuguese Ambassador

The Ambassador serves as a crucial link between Portugal and Spain. He brings the Viceroy the blissful news of Balthazar's survival. It is also he who brings confirmation of the Balthazar-Bellimperia marriage back to Spain.

Alexandro

A loyal Portuguese nobleman who is unjustly imprisoned through Villuppo's treachery.

Villuppo

A Portuguese nobleman who betrays Alexandro out of desire for reward.

Pedringano

Bellimperia's servant. Blinded by the desire for gold, Pedringano betrays Bellimperia and Horatio. He also murders Balthazar's servant Serberine at Lorenzo's command. The latter plots successfully to have Pedringano sent to the gallows, where the servant finds himself helpless, without the promised royal pardon.

Lorenzo's Page

An incidental character, the page nonetheless serves to show that Lorenzo sends Pedringano an empty box instead of the promised royal pardon.

PLAY WITH IN A PLAY

TITLE	SOLIMAN AND PERSEDA	
CHARACTERS	1.SOLIMAN, SULTAN OF TURKEY	BALTHAZAR
	2.ERASTUS	LORENZO
	3.BASHAW	HIERONIMO
	4.PERSEDA	BEL-IMPERIA

Quotes

“ Here sit we down to see the mystery, And serve for Chorus in this tragedy. ”

Revenge, Act 1, Scene 1

These lines define the Ghost of Andrea and Revenge as observers and commentators on the progress of the play without taking part in its action. The action of a Chorus in classical tragedy was to act as intermediary between the characters and the audience. A "mystery" could also refer to plays performed on pageant wagons, which were popular in England well into the 1600s.

2.

“And, cards once dealt, it boots not ask why so.”

Balthazar, Act 1, Scene 2

Balthazar is a prisoner of war, and just as his father the Viceroy of Portugal will do later in the play, he blames his defeat not upon any lack of valor or courage in battle, but upon chance, or Fate, for having been dealt a bad hand.

3.

“ He hunted ... that was a lion's death, Not he that in a garment wore his skin—So hares may pull dead lions by the beard. ”

Hieronimo, Act 1, Scene 2

Hieronimo makes an acute observation on the difference between Horatio (who actually defeated Balthazar) and Lorenzo, who took on the trappings of capturing the Portuguese prince; even a rabbit can safely pull a lion's beard if the lion is already dead.

4.

“She envies none but pleasant things, Such is the folly of despiteful chance! Fortune is blind and sees not my deserts.”

Viceroy of Portugal, Act 1, Scene 3

The Viceroy of Portugal demonstrates a truth of human nature in a modern context: when things go well, people credit themselves with the achievement, but when things go wrong, it isn't their fault, it's because Fate is jealous of their pleasures, deliberately blind to what they really deserve.

5.

"Thou know'st that I can more advance thy state/Than she, be therefore wise and fail me not. "

Lorenzo, Act 2, Scene 1

Lorenzo makes it very clear to Pedringano that he cannot only do more for him than his mistress Bel-Imperia can, but he can also destroy him. Therefore, if Pedringano is smart, he will do what Lorenzo tells him to do, even if it means betraying the confidence of his mistress. This is one of several points to be made regarding gender and power, as well as the Machiavellian point of view regarding power between superior and inferior men.

6.

"Give me a kiss, I'll countercheck thy kiss: Be this our warring peace, or peaceful war. "

Bel-Imperia, Act 2, Scene 2

This is a sample of the poetic rhetoric of the play, in which the opposing yet closely aligned activities of war (Mars) and love (Venus) meet in violent passion; supporting the view of the underworld in which the paradise of the lovers and the paradise of warriors is close by but strictly separated.

7.

"Endeavour you to win your daughter's thought—If she give back, all this will come to naught. "

King of Spain, Act 2, Scene 3

In other words, all these powerful men are depending upon their ability to sway a "mere woman" to agree to a marriage she doesn't want. The fact that both her father and brother completely underestimate her passion is the key upon which Hieronimo is able to bring forward his revenge.

8.

"Seest thou this handkerchief besmeared with blood? It shall not from me till I take revenge."

Hieronimo, Act 2, Scene 5

This piece of cloth has been soaked in blood—first in Andrea's blood, and now Horatio's. It is the lifeblood itself that cries out for justice. It is blood spilled on the stage at the end of the play that fulfills Hieronimo's revenge and "murders" all hope of Spain and Portugal's bloodline continuity.

9.

"I'll trust myself, myself shall be my friend, For die they shall—slaves are ordained to no other end."

—

Lorenzo, Act 3, Scene 2

This presents Lorenzo at his Machiavellian best; the murder of Serberine will silence one who might later reveal Lorenzo's complicity in the murder of Horatio. He will express virtually the same sentiment when Pedringano is captured and hung for the murder of Serberine.

10.

"That only I to all men just must be, And neither gods nor men be just to me."

—

Hieronimo, Act 3, Scene 6

Hieronimo observes that it is his duty to fairly witness the execution of Pedringano on the charge of murder even though his own grievances go unanswered by both gods and men.

11.

"There in a brazen cauldron fixed by Jove ... Yourselves shall find Lorenzo bathing him In boiling lead and blood of innocents."

—

Hieronimo, Act 3, Scene 11

Hieronimo refers to the gaping maw of hell, which in mystery/cycle pageants spewed sulfur and flame; this is where Lorenzo should be, not where he is at present.

12.

"Bid him come in, and paint some comfort, For surely there's none lives but painted comfort."

—

Hieronimo, Act 3, Scene 12

The line echoes Hieronimo's misery in reality and his hope that a painted scene will show the way things ought to be; for him, a painted comfort is the only kind he can have. It also refers to the "painted" tableau of court behavior and perhaps also to the "paint" women put on their faces to make men believe they love them when they really want money/protection. Paint is also part of the scenery and makeup onstage.

13.

"Thus worldings ground, what they have dreamed, upon".

Revenge, Act 3, Scene 15

This is an indirect reference to wish fulfillment by "worldlings" (lowly audiences to a play who stand on the ground in front of a stage), providing a view of what they themselves do not have.

14.

"Why then I'll fit you, say no more."

Hieronimo, Act 4, Scene 1

The double meaning is that Hieronimo will fit Lorenzo out with what he needs to play his part in the play, but also refers to the torture of the rack, whereby the victim is "fitted" or stretched to the frame.

15.

"And, as I curse this tree from further fruit, So shall my womb be cursed for his sake."

Isabella, Act 4, Scene 2

Isabella means not only the tree she slashes since it bears the fruit of her son's death, but also her own body that bore a son only to have him murdered so young.

UNIT -III -THE ALCHEMIST by BEN JONSON

Lovewit has left for his hop-yards in London, and he has left Jeremy, his butler, in charge of his house in Blackfriars. Jeremy, whose name in the play is Face, lives in the house with Subtle, a supposed alchemist, and Dol Common, a prostitute. The three run a major con operation.

The play opens with an argument that continues throughout the play between Subtle and Face. It concerns which of them is the most essential to the business of the con, each claiming his own supremacy. Dol quells this argument and forces the conmen to shake hands. The bell rings, and Dapper, a legal clerk, enters, the first gull of the day. Face takes on the role of "Captain Face", and Subtle plays the "Doctor."

Dapper wants a spirit that will allow him to win at gambling. Subtle promises one and then tells him he is related to the Queen of the Fairies. Dispatched to get a clean shirt and wash himself, Dapper leaves, immediately replaced by Drugger, a young tobacconist who wants to know how he should arrange his shop. Subtle tells him, and Face gets him to return later with tobacco and a damask. Their argument looks set to resume when Dol returns to warn them that Sir Epicure Mammon, is approaching.

Sir Epicure Mammon and his cynical sidekick, Sir Pertinax Surly are next through the door. Mammon is terrifically excited because Subtle has promised to make him the Philosopher's Stone, about which Mammon is already fantasizing. Face changes character into "Lungs" or "Ulen Spiegel," the Doctor's laboratory assistant, and the two conmen impress Mammon and irritate Surly with a whirl of scientific language. Face arranges for "Captain Face" to meet Surly in half an hour at the Temple Church, and a sudden entrance from Dol provokes Mammon, instantly besotted, into begging Face for a meeting with her.

Ananias, an Anabaptist, enters and is greeted with fury by Subtle. Ananias then returns with his pastor, Tribulation. The Anabaptists want the Philosopher's Stone in order to make money in order to win more people to their religion. Subtle, adopting a slightly different persona, plays along. Kastril is the next new gull, brought by Drugger, who has come to learn how to quarrel—and to case the joint to see if it is fit for his rich, widowed sister, Dame Pliant. Face immediately impresses young Kastrill, and he exits with Drugger to fetch his sister.

Dapper, in the meantime, is treated to a fairy rite in which Subtle and Face (accompanied by Dol on cithern) steal most of his possessions. When Mammon arrives at the door, they gag him and bundle him into the privy. Mammon and Dol (pretending to be a "great lady") have a conversation which ends with them being bundled together into the garden or upstairs—Face is pretending that Subtle cannot know about Mammon's attraction to Dol.

The widow is brought into the play, as is a Spanish Don who Face met when Surly did not turn up. This Spaniard is in fact Surly in disguise, and the two conmen flicker between arguing about who will marry the widow and mocking the Spaniard by speaking loudly in English of how they will "cozen" or deceive him. Because Dol is occupied with Mammon, the conmen agree to have the Spaniard marry the widow, and the widow is carried out by Surly.

In the meantime, Dol has gone into a fit of talking, being caught with a panicked Mammon by a furious "Father" Subtle. Because there has been lust in the house, a huge explosion happens offstage, which Face comes in to report has destroyed the furnace

and all the alchemical apparatus. Mammon is quickly packed out the door, completely destroyed by the loss his entire investment.

Things start to spiral out of control, and the gulls turn up without warning. At one point, nearly all the gulls, including an unmasked Surly, are in the room, and Face only just manages to improvise his way out of it. Dol then reports that Lovewit has arrived, and suddenly Face has to make a final change into "Jeremy the Butler."

Lovewit is mobbed by the neighbors and the gulls at the door, and Face admits to Lovewit, when forced to do so by Dapper's voice emerging from the privy, that all is not as it seems—and has him marry the widow. After Dapper's quick dispatch, Face undercuts Dol and Subtle and, as the gulls return with officers and a search warrant, Dol and Subtle are forced to escape, penniless, over the back wall. The gulls storm the house, find nothing themselves, and are forced to leave empty-handed. Lovewit leaves with Kastrill and his new wife, Dame Pliant. Face is left alone on stage with a financial reward, delivering the epilogue.

CHARACTER ANALYSIS

Subtle

The "Alchemist" of the play's title. We never learn whether "Subtle" is a forename or a surname (or the only name). Meaning "crafty" or "clever" in Elizabethan English, it is an appropriate choice. Subtle is grumpy, constantly at odds with Face (he is often played as considerably older), and is very learned, being the one with alchemical expertise. He disguises himself as "the Doctor" to carry out his con.

Face

Face seems, to some extent, faceless; we get very little idea of a personality or an impetus behind his character. He is constantly switching roles. Some commentators think that his real name is "Jeremy," but this idea--particularly because it is not supported by Jonson's *dramatis personae*--could just be one more in a series of disguises Face undertakes. He plays "Ulen Spiegel" or "Lungs" for the Mammon-con, and more usually he is the wiseboy "Captain Face" for everyone else. He is essential in finding the gulls in the pubs of London and bringing them to the Blackfriars house.

Dol

Also "Dol Common," Dol is short for Dorothy, and her second name, "Common," is in itself a pun, meaning "everyone's"--because Dol is a prostitute. The play implies she is in casual sexual relationships with both Face and Subtle. Her role is not as important as Face's or Subtle's, yet her one transformation, into a "royal lady," is essential in maneuvering Mammon into the right place at the right time. She escapes with Subtle "over the back wall" at the end--without a share of the goods.

Dapper

A legal clerk and a social climber who comes to the conmen in order to get a "gambling fly" (a spirit who will allow him to cheat and win at gambling). Dapper has met Face in a pub and has been tempted to the house. Extremely greedy and extremely gullible, Subtle tells him he is a relative of the Faery-Queen. Upon his return, he is locked in the privy for most of the play.

Abel ("Nab") Drugger

An honest, good soul, he is a young tobacconist who has just bought a new shop on the corner of a street. He wants the Doctor (having met Face in a pub) to advise him on (effectively) the feng shui of the building. He is tricked into handing over a lot of expensive tobacco and into bringing Kastrill and Dame Pliant (Drugger's shyly admitted crush) into the Blackfriars house. At the end of the play, he loses everything and is dispatched with a punch from Lovewit.

Lovewit

The master of the house and the employer of "Jeremy the Butler," his housekeeper (alias Face). Away for the majority of the play, Lovewit doesn't return until Act 5--unexpectedly, though Face lies and claims to have sent for him. At this point he punishes Face, but without uncovering the plot itself, or caring to. He marries Dame Pliant and leaves the stage halfway through the epilogue in order to smoke tobacco.

Sir Epicure Mammon

Epicure Mammon's name means a person who is devoted to sensory enjoyment and material wealth, and he is perhaps the play's biggest con. He is also the greediest gull of the lot. Constantly comparing himself and the alchemist's work with classical or antique riches, he is obsessed with food, sex, and the idea of getting his riches turned into gold by the Philosopher's Stone. His lust is the reason given by the conmen for the explosion that destroys the (non-existent) furnace and vanquishes his hopes of getting rich.

Sir Pertinax Surly

The sidekick of Epicure Mammon, he spends the first part of his time in the play bitterly mocking and criticizing Mammon but also calling into question the actions of the conmen. Surly then decides to try to catch them out, and--in his successful disguise as a Spaniard--he falls in love with Dame Pliant. In the end he is attacked by Kastrill and loses the girl.

Tribulation Wholesome, a Pastor of Amsterdam

The leader of the local group of Anabaptists (see "About Anabaptists" in this ClassicNote), Tribulation is rather more measured and logical than Ananias, but, as the representative of his group, he is hungry for money, membership, and power.

Ananias, a Deacon of Amsterdam

Ananias is an Anabaptist (see "About Anabaptists") and is greedy for power, land, and membership for his order. He is also incredibly angry and quick to condemn anything that may not be, as he sees it, Christian, and on numerous occasions he blurts out furiously that, for example, "Christ-tide" is the right, Christian name for Christmas. Ananias is also the name of a New Testament character who is stricken dead because of his greed.

Kastrill

An "Angry Boy," he wants to learn the skill of quarrelling: formal, rhetorical argument. He has come to Subtle to learn it. Clearly young and impressionable, he is very protective over his sister, Dame Pliant, and he goes to huge lengths to seem "one of the guys" in several of the group scenes. His "quarrelling" is rather unimpressive. Comically, he seems to know only a handful of (immature) insults, including "you lie" and "you are a pimp."

Dame Pliant

Often called "Widow" in the play, she is the recently-widowed sister of Kastrill. Dame Pliant's name means bendy, supple, or flexible; true to her name, she seems one of the stupidest characters in literature. When she does speak, very rarely, she has the same speech mannerisms (e.g., "suster") as her brother. Subtle steals several kisses from her (4.2) while she seems not to notice, and the two conmen fight over which of them will wed her (and inherit the considerable fortune she has inherited from her husband). In the end, it is Lovewit who gets the girl with no wits.

Neighbors

Several neighbors appear in the street upon Lovewit's return in 5.1, and they describe to Lovewit what they have seen happen while he has been away at his hop-yards. They have a tiny role to play within the play itself, though on a couple of occasions, Dol is seen shooing women away from the door. Their descriptions of "oyster-women" and "Sailor's wives" (5.1.3-4) give us the sense that the conmen have performed several more cons than the play showcases.

QUESTIONS.

1. Describe the construction of the plot.
2. Is "The Alchemist" a humorous play.?
3. How is London reflected in this play?
4. Write a paragraph on the belief in the philosopher's stone.
5. Does the play follow the three unities.? If so, how?

THE RIVALS BY SHERIDAN

AUTHOR INTRODUCTION

Sheridan was born in 1751 in [Dublin](#), Ireland, where his family had a house on then fashionable [Dorset Street](#). His mother, [Frances Sheridan](#), was a playwright and novelist. She had two plays produced in London in the early 1760s, though she is best known for her novel *The Memoirs of Miss Sidney Biddulph* (1761). His father, [Thomas Sheridan](#), was for a while an actor-manager at the [Smock Alley Theatre](#) in Dublin, but following his move to England in 1758 he gave up acting and wrote several books on the subject of education, especially the standardisation of the English language in education.

While his family was in Dublin, Richard attended the English Grammar School in [Grafton Street](#). In 1758, when he was seven years old, the Sheridans moved permanently to England. He was a pupil at [Harrow School](#) from 1762 to 1768. At the end of his 1768 school year, his father employed a private tutor, Lewis Ker, to direct his studies in his father's house in London, while [Domenico Angelo](#) instructed him in fencing and horsemanship.

In 1772, aged 20 or 21, Sheridan fought two duels with Captain Thomas Mathews, who had written a newspaper article defaming the character of [Elizabeth Ann Linley](#), whom Sheridan intended to marry. In the first duel, they agreed to fight in [Hyde Park](#), but finding it too crowded they went first to the Hercules Pillars tavern (on the site where [Apsley House](#) now stands at [Hyde Park Corner](#)) and then on to the Castle Tavern in Henrietta Street, [Covent Garden](#). Far from its romantic image, the duel was short and bloodless. Mathews lost his sword and, according to Sheridan, was forced to 'beg for his life' and sign a retraction of the article. The apology was made public and Mathews, infuriated by the publicity the duel had received, refused to accept his defeat as final and challenged Sheridan to another duel. Sheridan was not obliged to accept this challenge but could have become a social pariah if he had not. The second duel, fought in July 1772 at Kingsdown near Bath, was a much more ferocious affair. This time both men broke their swords but carried on fighting in a 'desperate struggle for life and honour'. Both were wounded, Sheridan dangerously, and he had to be 'borne from the field with a portion of his antagonist's weapon sticking through an ear, his breast-bone touched, his whole body covered with wounds and blood, and his face nearly beaten to jelly with the hilt of Mathews' sword'.

Mathews escaped in a [post chaise](#). Eight days after the bloody affair the [Bath Chronicle](#) was able to announce that Sheridan was out of danger.

Characters of the Play



Bob Acres and His Servant, illustration by [Edwin Austin Abbey](#), c. 1895

- Sir Anthony Absolute, a wealthy [baronet](#)
- Captain Jack Absolute, his son, disguised as Ensign Beverley
- Faulkland, friend of Jack Absolute
- [Bob Acres](#), friend of Jack Absolute
- Sir Lucius O'Trigger, an Irish baronet
- Fag, Captain Absolute's servant
- David, Bob Acres' servant
- Thomas, Sir Anthony's servant
- Lydia Languish, a wealthy teenaged heiress, in love with "Ensign Beverley"
- [Mrs. Malaprop](#), Lydia's middle-aged guardian
- Julia Melville, a young relation of the Absolutes, in love with Faulkland
- Lucy, Lydia's conniving maid

Summary of the play

The play begins with a preface written by the author, Sheridan, in which he outlines what the audience is about to see. Sheridan writes in the preface that the success of the play was unexpected for him, as was the way in which the play was initially received. After a disastrous first night, he was forced to rewrite certain parts. Sheridan claims that the reason the play was unsuccessful was that it was the first play he had ever written and because he did not research the writing style enough.

Sheridan then talks about various critics who, in his opinion, misjudged his play and only wanted to make him feel bad and did not want to see him improve as a writer. Sheridan also expresses his opinion that critics should not write harsh criticism about anyone who they do not know personally.

Next, Sheridan presents the prologue of the play, a prologue which was presented only on the first night. The prologue presents a scene in which an attorney is trying to give money to a court official to present a brief speech on behalf of a poet.

A second prologue is then presented during which an actress comes on stage playing the role of the Muse and claiming that the purpose of the play is to transmit a moral lesson.

The play then begins with two servants meeting accidentally on the streets in the city of Bath. The servants, Fag and Thomas, talk about their masters and Thomas tells Fag that his master, Sir Anthony, has decided to move his entire family to the city. It is then revealed that Fag works for Sir Anthony's son, Captain Absolute, who decided to change his name to Ensign Beverley, hoping to win the affection of a woman named **Lydia Languish** who prefers poor people. The two servants part when Fag sees his master in the distance.

The next scene takes place in Lydia's home where one of her servants, **Lucy**, returns from running an errand. Lucy was sent to bring her mistress some books, and then she lists all the books she was able to find for Lydia. **Julia**, Lydia's cousin, enters and tells Lydia about Sir Anthony and his arrival in town. The two then discuss their love interests and each criticizes the other, even though they both have secret relationships.

Lydia then tells her cousin about how she had never had a fight with her lover, Beverley, so she faked a letter just to have a reason to fight with him. Unfortunately, the plan back-fired and Lydia didn't get a chance to mend things with him. Julia tries to assure Lydia that if Beverley

really loves her, he will not give up that easily. Lydia also tells Julia that she does not care if Beverley is rich or not and that she will willingly give up her money just to be with him.

Next, Julia talks about her fiancé, a man named **Faulkland**, who is always questioning Julia about her love for him. The two fight frequently, but Julia still claims that she loves him. When Sir Anthony arrives, Julia leaves in a hurry before he enters the room. Sir Anthony comes with a woman named **Mrs. Malaprop**, Lydia's guardian, and they begin talking with her about Beverley and how their relationship is a mistake. When Lydia disagrees, she is sent from the room. Sir Anthony expresses his concern regarding the quality of Lydia's education, claiming that the education she receives makes her act too independently. Sir Anthony then proposes to marry Lydia to his son and tells Mrs. Malaprop to do everything she can to convince Lydia to accept the match.

After Sir Anthony leaves, Mrs. Malaprop writes her own letter to her admirer, a man named Sir Lucius, and has Lucy deliver the letter. After Lucy takes her leave, Mrs. Malaprop begins talking to herself and revealing how she orchestrated the release of certain bit of information behind her master's back and how she did everything she could to turn the things in her favor.

In the second Act, Fag talks with his master and tells him that his father is in town. Fag claims that he lied to Sir Anthony about Absolute's visit and the two agree to tell Sir Anthony that the reason Absolute is in town is that he is recruiting soldiers.

Faulkland then enters and they soon begin to talk about Lydia. Faulkland advises Absolute to try and convince his father and Mrs. Malaprop to accept the match, but Absolute refuses, saying that if Lydia were to find out that he has money, she will reject him. They talk next about Julia and how Faulkland feels as if he will never be able to love another woman except Julia. Absolute then reveals to Faulkland that Julia is in town but advises Faulkland to be patient and to wait until he goes to see her. Acres, a man who was close to Julia, comes in and tells Faulkland that Julia was well during his absence. Instead of feeling happy, Faulkland feels betrayed, not knowing how Julia can be happy when he is miserable. After hearing this, Faulkland leaves the room, angry.

Alone, Acres and Absolute talk about Lydia and Acres expresses his love for Lydia and his hatred for Beverley, not knowing that Absolute is Beverley.

After Acres leaves, Sir Anthony enters, telling his son that he plans to marry him to a woman, but does not tell him who the woman is. Absolute tries to tell his father that he already loves someone, but Sir Anthony refuses to listen to what his son has to say and leaves, angered by his son's disobedience.

In the second scene of the second act, Lucy delivers a letter from Malaprop to Sir Lucius who is unaware of the fact that Delia, the woman he thinks he is talking with, is an old woman and not a 17-year-old girl. After Sir Lucius leaves, Fag appears on the scene and calls out Lucy for her act. Then, Lucy tells Fag about Absolute and how he will compete for Lydia's love as well. Fag leaves laughing, not telling Lucy that Absolute and Beverley are the same man.

Act 3 returns to Absolute who has found out from Fag that Sir Anthony plans to marry him to Lydia, the woman he loves. Soon after finding out about the woman's identity, Absolute meets with his father and tells him that he has agreed to marry whoever his father has selected for him. Sir Anthony is surprised to see his son changed so much and promises he will arrange for him to meet his future wife.

Faulkland meets with Julia. Having heard about her happiness in his absence, he expresses his disapproval. Julia tries to reassure him that she loves him, but he does not accept it and she ends up leaving the room, crying.

In the next scene, Absolute goes to visit Mrs. Malaprop about Lydia and they begin talking about Lydia and her passion for Beverley. Mrs. Malaprop tells Absolute that she was unable to convince Lydia to give up her passion for Beverley but that she hopes the two will get along fine. Mrs. Malaprop then gives Absolute a letter written by Beverley and he pretends to laugh at it and at how Beverley planned to win Lydia by using Mrs. Malaprop.

Absolute tricks Malaprop and proposes to scheme together. Absolute tells Malaprop that she should let Lydia and Beverley continue to correspond, and that he will come when the two try to elope. Malaprop then calls Lydia down and Absolute convinces her that he somehow managed to fool her aunt into believing that he is Absolute. He then proposes that they run away together, but Lydia is reluctant to accept. The two are interrupted when Mrs. Malaprop enters the room and begins to criticize Lydia for rejecting Absolute.

Acres talks with his servant about dancing, when suddenly Sir Lucius appears. They begin talking about Lydia, the woman they both love, and how she loves another man, named Beverley. Sir Lucius doesn't realize that they are both pining for the same woman, and tells Acres that he should provoke Beverley into a duel since his reputation and honor have been tainted. Lucius leaves after he helps Acres write a letter challenging Beverley to a duel.

Acres becomes worried that he will die, even though everyone assures him he will survive. Acres sends for Absolute and asks him to deliver the letter to Beverley and to make sure that Beverley understands just how dangerous an opponent he is. Through this, Acres hoped to make Beverley deny the duel and thus save his honor.

Meanwhile, Mrs. Malaprop tries to convince Lydia to accept Absolute and forget about Beverley. Absolute comes to see Lydia with his father, but Lydia refuses to look at him. Absolute tries to convince his father to leave him alone with Lydia, but he refuses. Left with no other choice, Absolute talks with Lydia and she recognizes him as Beverley. Not knowing what else to do, Absolute reveals the truth to everyone in the room, telling Lydia that the only reason why he lied to her is to test whether she would still love him even if he was a poor man.

While Sir Anthony is pleased with how things have turned out, Mrs. Malaprop realizes that Absolute made fun of her through his letters. When Lydia and Absolute are alone, Lydia tells Absolute she no longer loves him because he deceived her and treated her like a child. Absolute

tries to convince Lydia to marry him, but says he will not force her should she want to find someone else. The scene ends with Lydia storming out of the room. Sir Anthony tells Mrs. Malaprop she needs to convince Lydia to accept the match.

Absolute leaves Lydia's home and runs into Lucius, who wants to fight with him. Absolute does not understand why, but agrees to meet with him that night at six o'clock—the same time and place given by Acres for his duel with Beverley. Faulkland also appears, and Absolute asks him to be his second in the duels. Faulkland refuses at first, saying that he needs to mend things with Julia. A letter she sent him made him change his mind and also to come up with a plan to test her love.

Faulkland sends a letter to Julia, telling her he must flee the country because he did something terrible and that he wishes she could come with him. However, the only way for her to go with him is if she were to be married to him. When the two meet, Julia tells Faulkland that she will marry him, and will follow him anywhere, no matter the circumstances.

Being sure that Julia loves him, Faulkland tells her the truth and promises to marry her the next day. Julia, however, is enraged that Faulkland does not trust her and is playing tricks on her, so breaks up with him.

Lydia then enters and tells Julia about everything that happened. Julia confesses to knowing about Beverley's identity and while Lydia remains mad, Julia urges her to accept Absolute as her husband and marry him. The two ladies are interrupted by David who comes to tell them about the duel, so both women and Mrs. Malaprop rush to stop the men from injuring or possibly killing one another.

In the park where the men were supposed to meet, Absolute's father passes through by chance. Absolute manages to convince his father that he plans to go to Lydia, so his father leaves him alone.

Meanwhile, Lucius coaches Acres about the art of dueling. As Lucius presents some of the possibilities of the duel, Acres gets even more scared as he realizes that he might die. When Absolute and Faulkland appear, Absolute reveals his identity, but Acres refuses to fight against his best friend. Lucius, on the other hand, is more than happy to fight against Absolute, and they prepare to duel.

Before the fight can start, Sir Anthony and the women appear and the duel stops. Sir Anthony demands to know why Lucius wants to fight his son and he tells Sir Anthony that Absolute insulted his honor. Lucius then takes out the letters written to him by Delia. Lydia claims that she was not the author of those letters. Upon seeing the letters, Mrs. Malaprop admits to being the one who wrote them. Sir Anthony proposes that Lucius marry Mrs. Malaprop, but Lucius refuses.

Faulkland and Julia reconcile at Sir Anthony's insistence, and the play draws to an end. The last character to speak is Julia, who expresses her hope for everyone in their group to continue being in love with their partner even in old age.

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- 1.
 - 2.

The Rivals Comedy of Manners

"The Rivals" is a Comedy of Manners by Irish-born dramatist and statesman Richard Brinsley Sheridan. The five-act play first premiered in 1775, marking Sheridan's work as a standout piece of eighteenth-century theater. The comedy was not always so well-received, however. After its initial premier, it was roundly criticized and dismissed as subpar craft. Needing funds and intent on his writing, Sheridan learned from his mistakes with the initial premiere. He cut the work by an hour, strengthened the characters and premiered a practically new comedy, which was well-received, and which is the version now performed and read.

Comedies such as "The Rivals" are a product of their time, often infused with the prevailing thought of the day. As such, one would expect Sheridan's play to be filled with the moralizing sentimentalism that much of eighteenth-century theater produced. Sheridan departed from this [didactic](#) form of comedy, however, creating what Oliver Goldsmith himself labeled as "laughing comedy." This new type of comedy trumped the dismal sentimental comedy, providing audiences with a fresh take on morals and a new manner of viewing life.

The characters in "The Rivals" are stock caricatures. As such, they represent various aspects of human folly. For an eighteenth-century play on morals, however, Sheridan's play is still as fresh and funny today as when it brought audiences to laughter in Sheridan's day. Indeed, the term "malapropism," which is still in use to this day, was actually coined from one of the characters in the play, Mrs. Malaprop. As the term suggests, Mrs. Malaprop is known for using sophisticated words—or fancy-sounding ones—in the wrong context.

The play itself makes good work of satirizing the pretensions of its day. The larger tropes of false identities and romantic entanglements, along with parental disapproval, are played out against laughable sentimentality. In addition to Mrs. Malaprop, the characters include Lydia Languish, whose head has been inundated with nonsense from her penchant for romantic novels; Captain Jack Absolute, who is in love with Lydia; Sir Anthony Absolute, Jack's father; Sir Lucius O'Trigger, a rambunctious Irishman; and Bob Acres, who is Jack's neighbor and somewhat of a simpleton in love with Lydia.

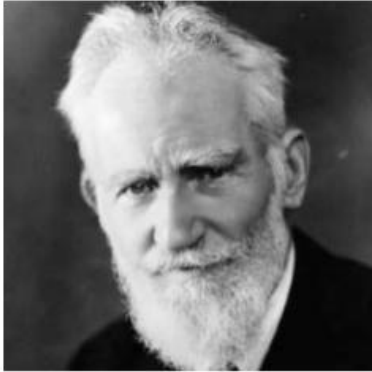
Captain Jack wishes to woo Lydia, and so attempts to do so by pretending to be a penniless ensign named Beverley. This ruse almost causes Bob Acres and Captain Jack to fight one another in a duel. The deception also causes a number of other comical turns. Captain Jack is also rejected by Lydia's aunt, Mrs. Malaprop, who provides much of the comedy with her misuse of words. Things are eventually resolved in true dramatic form, but not before the caricatures of human folly weave their tale of comical farce.

Sheridan's "The Rivals" provides many themes both in its creation as a work and its reception as a well-liked piece of literature. Sheridan's own struggles with failing and then succeeding show just how important it is not to give up on one's dreams. Had it not been for Sheridan's tenacity, "The Rivals" would not exist as it does, and more likely than not, would have been lost to time like many other plays of the eighteenth-century. The work itself shows how deception and attempts to be other than what one is can often have poor consequences. Instead of duping others with one's character or words, it is best to approach situations with the truth. It is the truth that is eventually revealed at the end of an ordeal, and it is the truth, at least according to "The Rivals," that furthers the plot of one's life in the direction it is meant to go.

II-YEAR-III-SEMESTER
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CORE COURSE-VI-DRAMA-I
UNIT-V
CAESAR AND CLEOPATRA
- GEORGE BERNARD SHAW

ABOUT THE AUTHOR:

George Bernard Shaw
(1856-1950)



•He became a **music critic and theatre critic** he supported the introduction of **Ibsen** into England : a **new drama** where the **dramatist was both ethical philosopher and social reformer**

- he was born in **Dublin**
- His father's alcoholism and his family's **poverty** were great source of **frustration** to him
- His schooling was irregular, he cultivated music , visited art galleries and theatres, spent most of his time reading literature
- In 1876 he joined his mother in **London** and never went back to Ireland for many years
- After reading Marx's "Das Kapital" and accepting socialist ideas, in **1884** he joined the **FABIAN SOCIETY** : a **socialist organisation** which advocated the gradual introduction of social reforms instead of drastic immediate revolutionary measures .
- In **1925**: he was awarded the **Nobel Prize for Literature**

Cast of Characters

Caesar-Rome's dictator and world conqueror

Cleopatra-Queen of Egypt, 16 years old

Ftataeteeta, her nurse

Ptolemy, her younger brother

Pothinus, his guardian

Theodotus, his tutor

Achillas, his general

Rufio, Caesar's chief officer

Britannus, Caesar's secretary

Lucius Septimius, with the Roman army of occupation Wounded Soldier

Apollodorus, an artist Roman Sentinel Centurion Blind Musician Iras Charmian

Major-Domo Belzanor Persian Courtiers,

Soldiers,

Slaves and Gods



Caesar and cleopatra

Plot Synopsis

Wandering alone in the Egyptian desert, the invading Roman general Julius Caesar comes upon a statue of the Sphinx – and, sleeping between its paws, the 16-year-old Queen Cleopatra. Upon learning who Caesar is, the girl is initially terrified of him, her fears subsiding only when she sees for herself that Romans are not the child-devouring monsters of rumour. Intrigued by Cleopatra's political potential, as well as by her youth and beauty, Caesar becomes her mentor in her struggle to defend her throne against the rival claim of her 10-year-old brother, Ptolemy. He attempts to broker a compromise between the two siblings, whose political rivalry is exacerbated by their personal dislike of each other, but the situation soon degenerates into armed conflict. And, as the tide of war turns against him, Caesar discovers to his chagrin that, for all his careful tutoring, his young protégé has a mind and a will of her own.

Short summary - Caesar and Cleopatra

George Bernard Shaw

The events of the play take place in Egypt, in the city of Alexandria, at the end of the reign of the XIII dynasty, in 48 BC. The legions of Caesar enter Egypt. The city is in a panic. Queen Cleopatra, a sixteen-year-old girl, disappeared. They can't find her anywhere.

At this time, Julius Caesar, alone, in the desert passes by a small copy of the Sphinx and sees Cleopatra sleeping on the chest of a stone statue. She wakes up, says that she is the queen of Egypt, and invites Caesar, whom she calls the "old man", to climb into her and also hide from the Romans. Cleopatra is insanely afraid of them. Caesar admits that he is a Roman, and says that if a girl does everything as he says, Caesar will not offend her. Cleopatra promises to become

his slave and obey him in everything. Then they furtively make their way through the desert to the palace.

Cleopatra is extremely timid in the palace. She is afraid to give orders to the slave, trembles before her nanny Ftatatita. Caesar teaches her to behave royally, to command and force herself to obey. Cleopatra is getting a taste and is already dreaming of how she will «feed» her slaves with poison and throw them on the Nile to be torn to pieces by crocodiles. Caesar asks her not to get carried away. However, she is still very afraid of Caesar. When the Roman soldiers enter the palace, greeting the person next to her with the words: «Glory to Caesar!», Cleopatra suddenly gets their point, and with relief, sobbing, falls into his arms.

King Ptolemy Dionysus (ten-year-old boy, Cleopatra's brother and her rival) and his guardian Potin enter the lower hall of the palace. They are accompanied by Theodotus, the king's mentor, Achilles, his military leader, and courtiers. Ptolemy, at the prompt of Potin, tries to express his dissatisfaction with Caesar's invasion and Cleopatra's behavior. Caesar enters the room, accompanied by the Roman officer Ruthius and his secretary, Briton, a Briton by nationality, dressed in all blue. Caesar is not inclined to shed blood in Egypt, but he demands that he be paid part of the amount of money that Egypt should give to Rome according to the old agreement between Caesar and the former king of Egypt for the fact that Caesar helped to restore the throne in due time. Cleopatra, who decided to act like a queen, runs up to her brother, pulls him off the throne, and herself sits in his place. Caesar, touched by the chagrin of the boy, gently calms him.

Egyptian courtiers and military leaders demand that Caesar leave their land, but he replies that he will do this only after Cleopatra becomes queen. He allows all Egyptians to retire, to the great indignation of his associates, and warns that he will

not be able to restrain Ruth and his soldiers for a long time, and those eager to snatch swords from their sheath. Potin bitterly laments Roman justice, the lack of gratitude in the Romans. Caesar is at a loss. He does not understand what is at stake. Then Potin asks Lucius Septimius to leave, who says that he killed the Republican Pompey, who wanted to defeat Caesar. Caesar is astonished; he is horrified by the crime of Lucius Septimius.

The Egyptians are leaving. Caesar stays with Cleopatra, who reproaches him with excessive sensitivity. She also tells him how her father managed to regain the throne. And he was helped by a beautiful young man who arrived from Rome with many horsemen. Then Cleopatra was only twelve years old, she fell in love with this young man. She is very surprised when Caesar tells that it was he who sent Mark Anthony to help her father. Caesar promises her that if she so desires, he will send it to her.

Caesar orders Ruthius to burn several Roman ships that stand in the Western harbor, and to take all the boats that stand in the Eastern harbor himself and capture Faros, an island with a lighthouse. Potin comes to Caesar and is going to express to him the demands of the Egyptians. This time, Caesar captures him. Then Theodotus runs in and in extreme excitement reports that the fire from Roman ships spread to the Alexandria Library, the holy of holies of Egyptian civilization. Caesar advises him to call for help to extinguish the fire of Achilles and his army. (So he plans to divert Achilles' attention from the capture of the island of Pharos by the Romans.) Caesar puts on his armor and leaves to take part in the capture of Faros. Cleopatra begs him to be careful.

After Caesar's departure on the embankment, where the Roman guards stand, Apollodorus, a Sicilian, patrician, art lover appears. He brings Persian rugs to the

palace, wanting Cleopatra to choose some of them. The queen herself runs out of the palace. She wants to immediately get into a boat and sail to Caesar. However, the guard does not allow her to do this. This is contrary to Caesar's order. Then Cleopatra asks Apollodorus by boat to deliver to Caesar a beautiful Persian carpet as a present from her and to obtain permission for her to sail to the island. She runs to pick a rug. Soon, the porters take the gift out of the palace, put it on a boat, and Apollodorus sets sail from the shore. When the boat is already far from the guard, Ftatatita sarcastically informs him that he missed Cleopatra, since she nevertheless got into the boat, being wrapped in a carpet.

A boat is sailing towards the island. At this time, someone throws a heavy bag into the water, the nose of the boat breaks, and it sinks. Apollodorus barely manages to get the carpet out of the water. While Caesar, British and Rufius enthusiastically watching Apollodorus and his burden, the Egyptians landed on the shore. The Romans and Cleopatra can only swim. Caesar swims carrying Cleopatra on his back. Soon, a boat approaches them, and they move on board.

The following events unfold in March 47, that is, six months after the initial events. Potin, still being held captive by Caesar and living in the palace, seeks an audience with Cleopatra and during that she behaves submissively and respectfully, sometimes tries to set up the queen against Caesar, but Cleopatra drives him away. He goes to Caesar and is eager to restore him against Cleopatra, but does not have time to do this, because the queen herself enters, going to dine with Caesar, Apollodorus and Ruthius. Caesar asks Potin to say what he wanted to say, or to leave, for he will give him freedom. Potin, after some confusion, begins to inspire him that Cleopatra wants to reign Egypt alone and with all her heart is

waiting for his departure. Cleopatra indignantly claims that this is a lie. Caesar, however, finds that even if it were, then that would be quite natural. He asks Potin to leave and repeats that he is free. Cleopatra is seething with anger and quietly orders Ftatite to kill Potin before he leaves the palace. At lunch, everyone suddenly hears a scream and the sound of a body falling. Lucius Septimius enters and tells Caesar that Potin was killed and the city went mad, since Potin was a favorite of the townspeople. Cleopatra confesses that she ordered to kill Potin for his slander. Rufius and Apollodorus approve of her act. However, Caesar says that now he will not be able to protect the life of the queen from the angry Egyptians. Lucius Septimius reassures him. He reports that reinforcements arrived at the Romans - the army of Mithridates of Pergamon. Caesar goes to meet Mithridates. Before leaving, Ruthius quietly stabs Ftatatita, like a wild tigress who can attack at any moment, as he later explains his act to Caesar. He approves him. Roman troops smash the Egyptians, King Ptolemy drowns in the river, and Cleopatra becomes the sovereign ruler.

Caesar is preparing to sail to Rome. Before leaving Egypt, he leaves Rufius as governor. To Cleopatra, he reiterates his promise to send Mark Anthony.

Questions:

- 1.Explain the importance of Act-I?
- 2.Describe the character of Caesar?
- 3.How Cleopatra manages to reach Caesar on the lighthouse of pharos island?
- 4.Circumstances leading to the death of Pothinus?

