

“Mine honesty and I begin to square”:

Masters and Servants
in *Antony and Cleopatra*

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Introduction

The Nile in Egypt, the longest river in the world, often produces floods, which produce both the fertile plains and destruction to the Egyptian people. Though a flood is generally considered as merely destructive, the river Nile also brings about an abundant crop in Egypt. About the paradoxical aspects of the river, Antony explains to Caesar as follows:

. . . By th'height, the lowness, or the mean, if dearth
Or foison follow. The higher the Nilus swells,
The more it promises. As it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest. (2.7.19-23)

As Antony says, the nourishment contained in the slime of the Nile causes good harvests to the land of Egypt after a flood. Here, the flood of the Nile is represented as having two kinds of effect, which can be defined as doubleness. Therefore, as Janet Adelman suggests in *The Common Liar*,

"in Egypt, loss is the only way to gain" (Adelman, *Common*, 130); flood signifies both destruction and revival. This image of doubleness cannot be applied to Rome. For instance, in response to the news of Antony's marriage to Octavia, Cleopatra expresses her anger in her typically Egyptian way, saying, "Melt Egypt into Nile, and kindly creatures/ Turn all to serpents!" (2.5.78-79). Even in her rage, though she wishes that Egypt will melt into the Nile, she still wants its creatures not to die but to revive as serpents. On the other hand, she expresses her anger to the Romans, saying, "Sink Rome, and their tongues rot/ That speaks against us!" (3.7.15-16); she wants Rome to be ruined, but she knows that Rome cannot revive after being sunk in water. However, having been in love with Antony, she has acquired the Roman way of thinking in which the destruction does not lead to a revival. Thus, Cleopatra embodies the doubleness, which constitutes the central theme of the play. Moreover, as Michael Lloyd argues in his essay, "Shakespeare uses the associations of Cleopatra as Isis" (Lloyd 94). Since Isis is an Egyptian goddess of fertility, who is wife of Osiris and mother of Horus, Cleopatra is represented as an embodiment of great power related to Egyptian climate.

This essay aims to discuss the issues of male bondship, focusing on male rivalry presented in *Antony and Cleopatra* (1607). In the society of the play, most of the male characters are ruled with double value systems. In such a situation, male friendship, which is essential for men to construct their identity in the male world of power, is transformed into male rivalry; masters fight with each other to win greater power while followers desert their masters who are no longer powerful. Since actions take place both in Rome and Egypt, Antony and Cleopatra embody a mixture of different value systems of these two cultures. It is ironic that, though male friendship is indispensable to men in the Roman male world of

power, the Romans in the play tend to ignore it, hoping to obtain their own political benefits. The relationship between master and servant does not function properly in Rome despite the Roman principle between the males; when their master becomes powerless, almost all the male servants desert them, trying to get their promotion in society. That is, in *Antony and Cleopatra*, the rivalry between males outdoes male friendship.

One of the characteristics of the play is a variety of doubleness, and the most essential one is caused by the co-existence of Rome and Egypt. Therefore, the messengers and the followers who have a role to connect these two worlds play an invariable role. The messengers continually appear on the stage to convey notes of love or reports of the war to their superiors. Linda Charnes states: "No other Shakespearean play is as filled with reporters and messengers as *Antony and Cleopatra*. Unlike other plays in which the action is also divided among several locations, this play is scored with the ceaseless circulation of messages, 'reporters,' and 'news'" (Charnes 106). The reporters in *Antony and Cleopatra* have a duty to connect Rome with Alexandria, the cities where the system values are entirely different from each other. As to the roles of messengers, Ray L. Heffner, Jr. also states: "the dispersed locations, sweeping scope, and rapid turns of the action required a heavy use of reporters and intermediaries" (Heffner 162). Moreover, doubleness of values exists even in both Rome and Egypt. The co-existence of these different worlds in the play is effectively presented by these reporters.

It is also noteworthy that the secondary characters often make asides in this play, as in other Shakespeare's plays, it is usually protagonists who reveal their intentions through their asides. In *Antony and Cleopatra*, the followers of a rather higher social rank, such as Enobarbus, or the sea captain, Ventidius, confess their real intention in their asides or

conversations with their equals in the play. In Shakespeare's other Roman plays, on the other hand, such as *Julius Caesar* (1599), they hardly do so. Therefore, it is useful to focus on the secondary characters to examine the human relations and social states portrayed in *Antony and Cleopatra*. The audience can understand the nature of war and the social hierarchy in Rome presented in the play owing to these effects of asides.

I. Male Servants

The Roman military value systems of the play are not described as capable to control through the Roman military value systems; the male characters do not fight for Rome but struggle to get more power. While the reporters and the followers in Rome endeavor to be promoted in the male world of hierarchy, their masters compete with each other to win the greatest power in Roman society. The "triple pillars" of Rome, Octavius Caesar, Mark Antony and Lepidus, though they are supposed to be alliances, engaged with fierce competition in order to obtain the greatest power while Sextus Pompey, a former ally, rebels against them.

Nevertheless, Lepidus, a member of the "triple pillars," behaves rather moderately toward his rivals; for instance, when Caesar criticizes Antony for his womanish quality, saying that he is "not more manlike/ Than Cleopatra" (1.4.5-6), Lepidus defends Antony:

. . . I must not think there are
 Evils enough to darken all his goodness.
 His faults, in him, seem as the spots of heaven,
 More fiery by night's blackness. . . . (1.4.10-12)

In this scene, not denying Antony's faults, he emphasizes his good qualities. Moreover, when he talks to Enobarbus, he speaks of his real intention: ". . . small to greater matters must give way" (2.2.11). The reason why Lepidus acts so generously toward both Antony and Caesar is that "Both he loves" (3.2.19). What is more, he tries to unite Caesar to Antony since Pompey, their mutual enemy, is winning power, so that they are bound to strengthen their unity as "triple pillars" in order to defeat him. That is, recognizing the division among the senates in the state of Rome, he gives priority to the union of "triple pillars." In the end, he succeeds in reconciling them. What makes him do well in this reconciliation seems to be his flexibility, which has been produced by his double vision of people and life. Although he does not seek for more power than other men, he is deviated from the Roman military value systems, either.

While Rome is in such a situation where the struggles of the powerful males cause much tension, Antony keeps away from Rome, indulged with his sexual pleasures with Cleopatra, Queen of Egypt. In the opening scene of this play, Philo, a messenger from Rome, refers Antony as "a strumpet's fool" (1.1.13) since it seems to Philo that Antony has lost male valour suitable to a triumvir as well as his interest in the power struggle in Rome. Soon after this speech by Philo's, Antony enters the stage and tells Cleopatra that he attaches little importance to Rome:

Antony : Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space!
Kingdoms are clay! (1.1.34-36)

In this speech, he emphasizes his love for Cleopatra by saying that he is indifferent to Rome because of his love for Cleopatra, the embodiment of

Egypt, which he says is his universe now. Nevertheless, it can be said that he makes this remark so as to calm Cleopatra's jealousy for his attachment to Rome and his wife, Fulvia. In the next scene, while Cleopatra is absent, he talks with a Roman messenger about the state of the war in Rome. Therefore, he is still deeply concerned with the Roman political condition. Moreover, he is evidently aware of his own dishonourable behaviour as a warrior though he enjoys himself in Egypt. He tells the messenger:

Speak to me home; mince not the general tongue;
 Name Cleopatra as she is called in Rome;
 Rail thou in Fulvia's phrase, and taunt my faults
 With such licence as both truth and malice
 Have power to utter. (1.2.111-5)

These strong Egyptian ferrets I must break,
 Or lose myself in dotage. (1.2.122-3)

The speeches show that, contrary to his words, he cannot ignore the Roman system of values which is based on military culture. Therefore, after being told that Fulvia is dead, he decides to go back to Rome partly because of the Pompey's rebellion and partly because of Fulvia's death. He explains to Enobarbus: "not alone/ The death of Fulvia, with more urgent touches, do strongly speak to" him (1.2.186-187). As has been already mentioned earlier, Antony is a man of doubleness. He is constituted by both Roman and Egyptian elements of their value.

Masters' double aspects affect the value systems of their followers. When Ventidius, a follower of Antony, speaks with Silius, he states how

a person of "A lower place" should behave. He thinks that if one surpasses his master in fighting, he will be in a difficult position:

Ventidius : . . . A lower place, note well,
May make too great an act. For learn this, Silius:
Better to have undone than, by our deed,
Acquire too high a fame when him we serve's away.
(3.1.12-15)

Ventidius, the sea captain in higher rank, explains about the ideal behaviour of servants in Rome portrayed in this play. Although men in Rome are supposed to fight with their full strength for their country, followers, as Ventidius says, should not outdo their masters. If they want to be promoted in Roman society, they should achieve less fame than their masters. Men like Ventidius intentionally adjust themselves to this Roman way of behaviour in order to move up the male hierarchy in society.

In such a social situation in Rome, the relationship between master and servant becomes complicated. Faced with the defeat in the fight of Actium, Enobarbus, one of Antony's important followers, feels a dilemma whether he should leave Antony or not, he speaks to himself about the fame earned by following "a fallen lord":

[*aside*]

Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly. Yet he that can endure
To follow with allegiance a fallen lord

Does conquer him that did his master conquer,
 And earns a place i'th' story. (3.13.42-47)

It is noteworthy that the reason why he hesitates to leave Antony is thought that the loyalty to the defeated master gives him more fame than deserting him. In this speech, Enobarbus does not refer specifically to his duty as a follower even though he says that "his honesty" and his own feelings begin to be diverged. All he is concerned about at this point here is what benefit he can acquire from his superior.

Enobarbus finally decides to desert Antony, his master, without feeling any particular guilt at that time. He considers that, having lost his leadership in war, Antony is no longer a trustworthy master. He expresses his own feelings in leaving Antony:

. . . I see still
 A diminution in our captain's brain
 Restores his heart. When valour preys on reason,
 It eats the sword it fights with. I will seek
 Some way to leave him. (3.13.202-206)

His words indicate that he makes a cool estimation of Antony's ability in the forthcoming battle against Octavius Caesar. Foreseeing Antony's defeat against Caesar, he decides to leave his master. At this point, Enobarbus's eagerness to take side with the winner overwhelms his sense of "honesty" as a servant.

Nevertheless, after deserting Antony, Enobarbus comes to realize that the result of his action is absolutely wrong. He delivers his intense emotions as an aside:

Alexas did revolt and went to Jewry on
Affairs to Antony; there did dissuade
Great Herod to incline himself to Caesar
And leave his master Antony. For this pains
Caesar hath hanged him. Candidius and the rest
That fell away have entertainment but
No honourable trust. I have done ill,
Of which I do accuse myself so sorely
That I will joy no more. (4.6.13-21)

As has been described in the passages above, Alexas, Candidius, and the rest who have deserted Antony, and took Caesar's side, are badly treated by Caesar. This fact makes Enobarbus realize that leaving one's master only gains mistrust of the new master, "[n]o honourable trust" at all. Then, soon after he finishes his aside, a soldier comes to say to him: ". . . Antony/ Hath after thee sent all thy treasure, with/ His bounty over-plus" (4.6.21-23). Moved by Antony's great generosity, he repents of his betrayal against Antony, referring himself as "the villain of the earth" (4.6.31):

I am alone the villain of the earth,
And feel I am so most. O Antony,
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my heart.
.
I fight against thee? No, I will go seek
Some ditch wherein to die; the foul'st best fits

My latter part of my life.

(4.6.31-40)

In the passage, it is clear that his self-hatred is caused by his disgust of his own betrayal as well as by his disappointment at the mistreatment by Caesar. As have been discussed, he speaks of "fame" while hesitating to abandon Antony. Undoubtedly he attaches great importance to his own profits. Accordingly, "fame" and "gold" play important roles in his decision of the future of his military and political career. Thus, what he suffers from here are two different kinds of disappointment, his own action of betrayal against the generous-minded Antony and the other, at Caesar's mistreatment of him.

Not only Enobarbus, but also other followers display doubleness, which is a characteristic feature of this play. In the opening scene, Philo, who has just arrived from Rome as a Caesar's messenger, describes his master's degeneration:

Nay, but his dotage of my general's
 O'erflows the measure. Those his goodly eyes,
 That o'er the files and musters of the war
 Have glowed like plated Mars, now bend, now turn
 The office and devotion of their view
 Upon a tawny front. His captain's heart,
 Which in the scuffles of great fights hath burst
 The buckles on his breast, reneges all temper
 And is become the bellows and the fan
 To cool a gipsy's lust. (1.1.1-10)

In Philo's speech, judgment of Antony made by the Roman standard,

Antony no longer has any interest in the war, for which Caesar wants him back in Rome. Nonetheless, Antony and Cleopatra, who shortly appear on the stage, show that Philo's words are not necessarily true. Both Antony and Cleopatra are deeply conscious of Rome, since Cleopatra makes sarcastic remarks to Antony about his position in Rome, while Antony, despite his dismissal of Philo, is keen to hear the news of the war conveyed from Rome. That is, Cleopatra feels uneasy about Antony's preoccupation with the states of Rome. The gap between what Philo describes Antony and Cleopatra thinks about him points at double aspects of Antony; while he is deeply engaged with pleasure embodied by Egyptian culture, he is deeply concerned with Roman military culture.

Thus, the reporters and the followers in *Antony and Cleopatra* often help the audience realize the doubleness, which exists throughout the play. Furthermore, Michael Neill's view on the situation in which servants were placed in Elizabethan England can be applied to the master-servant relationship described in this play. Neill suggests: "the social identity of a servant was in some sense subsumed in that of his master (whose "creature" he might quite properly be called)" in the Elizabethan Age when Shakespeare composed this play (Neill, *Putting*, 19). It is also noteworthy that servants do not feel completely united to their masters since their sense of identity does not correspond to their sense of social position. Hence, the reporters and the followers are always concerned about their master's political position in society and their relationship with their master. They are also attentive to their superiors' love and marriage since these matters affect their own position in society.

II. Female Servants

Janet Adelman considers that "The contest between Caesar and Cleopatra, Rome and Egypt, is in part a contest between male scarcity and female bounty" (Adelman, *Suffocating*, 177). In fact, while Rome is presented as a site of male power struggle, female productiveness of Egypt is emphasized in this play. This contrast between the two countries is brought about partly by the difference of the political systems. The "male scarcity" in Rome, as Adelman points out, is brought about the ideology of Roman republicanism, which has no absolute monarch; intending impartiality in society in principle, republicanism does not function well in this play. Men in Rome are situated in an unstable condition due to its failure in its republican government, continuously pursuing more power in order to be promoted in male hierarchy. On the other hand, the "female bounty" of Egypt is well connected to its queen, Cleopatra. Unlike Rome, Egypt is a country in which femininity holds a high position, represented by Cleopatra, the embodiment of Egypt. It can also be said that the absolute monarchy of Cleopatra in Egypt provides a more solid social situation to its people, which makes a distinct contrast to Rome.

Nonetheless, like Antony, Cleopatra herself is a figure of double-ness. Even though she is Queen of Egypt, she also has some aspects of "Romaness"; she sometimes reveals her Roman way of thinking. Not only through her Roman lovers, Antony, Julius Caesar, and Pompey, but also through Roman messengers and reporters, she seems to have absorbed the way of Roman values. For example, when she decides to pretend to be dead in Act IV Scene III, her quality is most clearly shown:

Charmian : To th' monument!
There lock yourself and send him word you are dead.
The soul and body rive not more in parting
Than greatness going off.

Cleopatra : To th' monument!
Mardian, go tell him I have slain myself.
Say that the last I spoke was "Antony,"
And word it, prithee, piteously. Hence, Mardian,
And bring me how he takes my death. To th'
monument! (4.13.3-10)

Here, Charmian suggests to Cleopatra that she should hide herself in the monument so that she should avoid being captured as a prisoner by Octavius Caesar. Nonetheless, Cleopatra's words show that her intention to escape to the monument is mainly to know how Antony reacts to the report of her death. Trying to emphasize her love for Antony, Cleopatra orders Charmian to report to him that her last word before her suicide is "Antony"; she thinks that Antony will think of her highly if she kills herself for the sake of him. Her view on suicide comes from the Roman view that regards suicide as a noble deed.

Cleopatra recognizes that he still has identified himself as a member of Roman society though he is apparently engaged in the lifestyle of Egypt. She expresses to her female servants her anxiety she feels for Antony. For instance, while explaining to them about Antony's situation, she orders Enobarbus to seek Antony:

He was disposed to mirth, but on the sudden
A Roman thought has struck him. Enobarbus! (1.2.87-88)

This remark clearly points out that she is conscious of his doubleness, which derives from his maintaining both the Roman and Egyptian value systems. This the reason why she feels his whole commitment to Rome. She knows that although he looks absorbed in his pleasures in Egypt, he still maintains his strong feelings of Roman male value of virtue. What makes her irritated and attack him is her recognition of his lack of full commitment to the world of Egypt as well as of the existence of his wife in Rome. What disturbs her most is Antony's concerns with politics and the war, lacking exclusive attention to the pleasures in her world. Therefore, despite her jealousy toward his wife, she blames his unfaithfulness to his wife:

Why should I think that you can be mine and true—
 Though you in swearing shake the throned gods—
 Who have been false to Fulvia? Riotous madness,
 To be entangled with those mouth-made vows
 Which break themselves in swearing! (1.3.28–32)

She fears that, not having been true to his wife in loving Cleopatra, Antony does not deserve to be trusted. When she is informed by Antony that Fulvia is dead, she exclaims:

O most false love!
 Where be the sacred vials thou shouldst fill
 With sorrowful water? Now, I see,
 In Fulvia's death how mine received shall be. (1.3.63–65)

She realizes that, even without Fulvia, she cannot completely possess him

since his greatest attention is drawn to politics and the war. She understands his Roman feature which tends to refuse to give the first priority to women although he professes his love for her repeatedly.

Under the queen's absolute rule, the female attendants of Cleopatra, Charmian and Iras, do not engage in the political power struggle. In contrast to the male reporters and followers of Rome, they serve their queen without entertaining any doubt about their loyalty to their queen. That is, though Cleopatra, their mistress, assumes a figure of double aspects, they represent the single aspect. Therefore, when they enjoy themselves talking to a soothsayer in Act I Scene II, they order him only to tell their own future not their master's. Moreover, unlike the Roman male characters discussed in the previous section, they never deliver asides nor discuss the political state of Egypt with their equals throughout the play; the one they speak directly to is mostly their mistress, Cleopatra. This indicates that they do not entertain any views independent of their mistress or those incompatible with their sense of loyalty to their queen. In other words, in Charmian and Iras, there exists no doubleness.

Charmian and Iras's loyalty to Cleopatra is most dramatically presented when they commit suicide without hesitation after the death of their mistress. When Dolabella informs Cleopatra that Caesar plans to bring her to Rome as a captive, she immediately shows her intention to kill herself rather than to survive. Charmian and Iras choose to follow their mistress by committing suicide owing to their loyalty. Iras states that she cannot bear to think of the humiliation Cleopatra will go through in Rome:

I'll never see't, for I am sure my nails
Are stronger than mine eyes!

(5.2.221-222)

Iras says that she would rather damage her eyes than see her queen taken captive. She does not want Cleopatra to lose her dignity as the Queen of Egypt. Actually, Iras dies before Cleopatra's death. In the case of Charmian, she dies after Cleopatra dies, having mended Cleopatra's "awry" crown. Nonetheless, Cleopatra does not expect Charmian to follow her death. She tells Charmian:

. . . And when thou hast done this chare, I'll give thee leave
To play till dooms day.

(Underline is mine 5.2.230-231)

In this speech, Cleopatra allows her female servant freedom to enjoy herself until her dooms day. However, in the face of her death, Charmian takes the meaning of the word, "play," as to "to act, operate, work" (OED v I.1), that is, in this specific situation, to commit suicide. After Cleopatra's death, Charmian states as follows:

Charmian : Your crown's awry;
I'll mend it, and then play.

(Underline is mine 5.2.317-318)

By saying that she will "play," she suggests that she is to commit suicide to follow her queen. Moreover, it can be said that through the word, "play," Charmian means that she wants her mistress to be freed and enjoy herself. Ancient Egyptians used to believe that people would regenerate after death since Osiris, a god connected with fertility in the Egyptian Mythology, is said to revive as a ruler of afterlife with the aid of Isis, his wife. This Egyptian view on life and death often appears in Cleopatra's

statements. For instance, even though she thinks that her death provides her opportunity to meet Mark Antony again, she says:

Cleopatra :	Now, Charmin!
	Show me, my women, like a queen. Go fetch
	My best attires. I am again for Cyndus
	To meet Mark Antony. (5.2.225–228)

She tells Charmian to dress her formally as a queen so as to go to Cyndus to meet Antony, who has already been dead. To the Egyptians, Cleopatra's death means the beginning of the afterlife, while the Romans regard death as an end. Antony, though he is a Roman, has been deeply influenced by this Egyptian view on life after death. When he is informed that Cleopatra has committed suicide, he decides to kill himself, saying:

Where souls do couch on flowers we'll hand in hand
And with our sprightly port make the ghosts gaze.
Dido and her Aeneas shall want troops,
And all the haunt be ours. (4.14.52–55)

In these passages above, Antony says that he will meet Cleopatra again in the afterlife where the dead meet together; his belief in regeneration after death is clearly expressed in this speech. Thus, the Egyptian value system represented by Cleopatra has deeply affected Antony's Roman view of death. The mingling of such double views on death can be observed both in Antony and Cleopatra.

III. Masters and Servants

As has been already mentioned in the previous section, servants are deeply concerned about their master's political position in society. In addition, the messengers and the followers, coming and going between Rome and Egypt, tend to know more and better than their masters; they can get direct knowledge of both countries while their masters, including Antony, acquire the knowledge of each country through their reports. In such a situation, it is important that there is a big difference in the way of recognition between masters and their servants. Masters tend to misunderstand the social situation around themselves and the real motivation of their servants' loyalty.

This can be said with Enobarbus, who can understand the circumstance of Antony's marriage to Octavia and predict their future more correctly than the masters. Against their expectation, the marriage between Antony and Octavia leads to a fatal blow to the relationship between Antony and Caesar before long; Antony goes back to Cleopatra after all, defying Caesar's wish for his sister's happiness. Enobarbus anticipates the fatal breakdown of the unity between Antony and Caesar, while their superiors, such as Antony, Caesar, and Agrippa, expect the prosperity that the marriage causes. He tells Menas, one of Pompey's followers: "the band that seems to tie their friendship together will be the very strangler of their amity" (2.6.122-124). With regard to Octavia, Enobarbus knows that she cannot hold Antony:

Enobarbus : Octavia is of a holy, cold and still conversation.

Menas : Who would not have his wife so?

Enorbarbus : Not he that himself is not so; which is Mark Antony.
He will to his Egyptian dish again. (2.6.124-128)

He explains that although she fits into the ideal womanhood in Rome, he cannot but love Cleopatra since they have too much in common.

What is more, when Antony says that she is more cunning than men think, Enorbarbus objects to his image of Cleopatra:

Enorbarbus : Alack, sir, no: her passions are made of nothing but
the finest part of pure love. We cannot call her
winds and waters sighs and tears; they are greater
storms and tempests than almanacs can report. This
cannot be cunning in her. If it be, she makes a
shower of rain as well as Jove. (1.2.153-158)

He explains to Antony that though she is enormously passionate, she is at the same time pure and attractive. As she is Queen of Egypt, she cannot fit into the Roman standard of womanhood. However, her deviation can often be accepted by the Romans because of her attentiveness. Particularly, Antony is easily attracted by Cleopatra, and comes to be ruled by both the Roman and Egyptian value systems.

In such a situation where doubleness excels single element, Octavius Caesar can be regarded as a model figure of Roman quality which consist of single aspect. He thinks that power is the most important thing of all and that men should fight with their full strength to obtain it; he is always eager to join the power struggle in Rome. In this respect, there is a wide difference between Antony and Caesar. It is natural that Caesar, who regards power as the most important, should grow

enraged with Antony, who is now totally engaged in pleasures in Egypt. Caesar says to Lepidus, one of the "triple pillars":

It is not Caesar's natural vice to hate
 Our great competitor. From Alexandria
 This is the news: he fishes, drinks, and wastes
 The lamps of night in revel; it is not more manlike
 Than Cleopatra, nor the Queen of Ptolemy
 More womanly than he; hardly gave audience, or
 Vouchsafed to think he had partners. You shall find there
 A man who is the abstract of all faults
 Than all men follow. (1.4.2-10)

To Caesar, Antony, who is in Alexandria, enjoying himself with Cleopatra, looks like "the abstract of all faults." Caesar considers that while he has great possibilities in military power, Antony is not suitable for a Roman warrior.

As Caesar is aware of the gap between them, he goes so far to tell Antony that they cannot "remain in friendship" because of their "conditions/ So differing in their acts" (2.2.119-120). To bridge this gap between Antony and Caesar, Agrippa makes a proposal of the marriage of Antony and Octavia, Octavius's dearest sister; through this marriage, they could hold their perpetual amity. Octavia is reported as such an exemplar of womanhood that every man in Rome wants to take her to his wife. Agrippa portrays her:

. . . whose beauty claims
 No worse a husband than best of men;

Whose virtue and whose general graces speak
That which none else can utter. (2.2.135-138)

From this passage above, it can be observed that Octavia is presented as a model image of womanhood in Rome in the play. The virtue that both Octavia and her brother are devoted to represents singly the values of the Roman Empire. While her brother is a soldier stoically pursues his power in the Roman Empire, she possesses typical female virtues defined by Roman society. Probably Caesar, who portrays her as "the piece of virtue" (3.2.28), loves his sister dearly because they follow only the Roman value systems.

Unlike Caesar, both masters and servants in the play often deviate from the norms of Roman society to which they belong. With respect to Fulvia, Antony's wife, she is bold enough to rebel against Caesar in order to bring Antony back from Egypt where he is engaged in pleasures with Cleopatra. She dies of illness in the field when she stays in Sicyon with Antony's brother, Lucius. After he is informed of her death, Antony says:

Antony : . . . Truth is that Fulvia,
To have me out of Egypt, made wars here,
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour
To stoop in such a case. (2.2.100-104)

In this passage above, he tells that he is sorry for having neglected his wife. Even though he has thought little of her, he seems to regard her as of great value after her death. Here, he never blames her defiance against the Roman social norms about female passiveness. Right after knowing

her death, he even goes so far to say:

. . . There's a great spirit gone! Thus did I desire it.
 What our contempts doth often hurl from us
 We wish it ours again. The present pleasure,
 By revolution lowering, does become
 The opposite of itself. She's good, being gone.
 The hand could pluck her back that shoved her on.
 I must from this enchanting queen break off. (1.2.129–135)

He even wants Fulvia to become alive. Though she steps outside the women's sphere by fighting against men, it is amazing that he sets a high value on her courage. It can also be noted that even though she is a woman, he commends her through a Roman sense of male values, which encourages men to be valiant. Having been affected by Cleopatra, Antony's value system has become different from the typical one in Rome. His view on Roman values seem to be mixed with Egyptian ones. At the same time, though he is deeply and unconsciously affected by Egyptian value system, both Cleopatra and Fulvia, who are admired by Antony, misfit the Roman ideal of womanhood.

Other masters, including Sextus Pompey and Agrippa, present the double aspects in their system of values. First, unlike Brutus and Lepidus, Pompey is not completely devoted to Roman military values. He faces the dilemma in obtaining the supreme power in Rome or in keeping his honour as a Roman. Therefore, he accepts the peace negotiations proposed by the "triple pillars" though, immediately before the proposal, he shows his indignation over them. Concerning his changing his mind about the conflict with the "triple pillars," Menas points out in his aside

the difference between Pompey, his master, and Pompey's father:

Menas: [*aside*] Thy father, Pompey, would ne'er have made this
treaty. [*To Enobarbus*] You and I have known, sir.

(2.6.82-84)

As Pompey the Great can be regarded as a symbol of the Roman Empire, Menas signifies by his words that Sextus Pompey does not follow the way Roman soldiers are supposed to adopt. However, he is aware his comment on Pompey cannot be listened to by anyone around him since all of them approve the treaty. Nevertheless, he tries to instigate his master to allow him to kill the "triple pillars" on the ship during the feast in order to make him act in a soldierly way:

These three world-sharers, these competitors,
Are in thy vessel. Let me cut the cable,
And when we are put off, fall to their throats.
All then is thine.

(2.7.71-74)

It seems that Menas wants his master to obtain the supreme military position in Rome. He thinks that he himself will gain more power as a loyal servant to the man in the highest military position.

Nonetheless, Pompey, his master, is not aware of Menas's real intention to urge him to kill his competitors. He appears to be ignorant of the motive with which servants work for their masters. There is a gap between masters' recognition of their servants' loyalty and of the servants' real motivation behind their loyalty. Paying attention mostly to the matter of his honour, he tells Menas:

Ah, this thou shouldst have done
 And not have spoke on't. In me 'tis villainy;
 In thee't had been good service. Thou must know
 'Tis not my profit that does lead mine honour;
 Mine honour, it. Repent that e'er thy tongue
 Hath so betrayed thine act. Being done unknown,
 I should have found it afterwards well done,
 But must condemn it now. Desist and drink. (2.7.74-81)

He insinuates that, for the sake of his honour, he would not allow Menas to betray and kill the "triple pillars" as Menas suggests though he actually wants them to be dead. At this moment, he holds doubleness; he cannot choose to which he should attach high priority, his honour and the profitable result. Also, it is clear from Pompey's words that he does not doubt his servant's fidelity. Menas has advised him to kill his rivals only for his master's benefit. His misunderstanding about the nature of the master-servant relationship in Roman society is well presented in Menas's aside:

[*aside*]
 For this,
 I'll never follow thy palled fortunes more.
 Who seeks and will not take, when once 'tis offered,
 Shall never find it more. (2.7.82-85)

Thus, Menas decides to abandon Pompey, judging that his master can no longer be great profit to himself. While Pompey believes in Menas's loyalty to him, Menas shows his own sense of value in which profit is placed in a more important position than loyalty. This difference between their

sense of values caused by the social situation in which servants achieve their promotion only by their masters' promotion or by changing their master from the old one to the one more influential. What makes Menas advise Pompey to become the "lord of all the world" (2.7.62) is actually Menas's own desire to get promoted in the male world of power by serving a man of supreme power.

As has been pointed out, in the Roman male world of power, the motivation of Roman male servants seems to obtain power for themselves by serving their masters. The only character who does not belong to this category is Eros, Antony's follower. He is the only servant that does not abandon Antony even after his defeat against Caesar. Believing that Cleopatra is dead, Antony orders Eros to kill himself, Eros chooses to suicide. In his final speech, Eros states:

Why, there then!

Kills himself.

Thus I do escape the sorrow

Of Antony's death.

(4.14.95-96)

From these words of Eros, it is clear that he would like to die rather than seeing Antony's death. His love for Antony is well described in this scene. Coppelia Kahn comments on this scene, relating Eros's action to his name, "Eros":

. . . a close look at the scene (4.14) in which Eros agrees to kill Antony but then turns the knife against himself suggests a different meaning for that name, as a signifier of love specifically between men" (Kahn 130).

Kahn points out that Eros's name represents love between men. As suggested by his name itself, "Eros," which means "love" (*OED* 1), it may well be said that his self-sacrifice for Antony is caused by private love for Antony not by his sense of duty. Moreover, Barbara L. Parker points out the connection between Cleopatra and Eros:

Shakespeare suggests the connection by repeatedly conflating her with Antony's attendant, Eros, whereby, through the device of apposition, the two characters become one and the same. Examples of such conflation include the following: "she, Eros, has/Packed cards with Caesar" (4.14.18–19); "Eros! —I come, my queen. —Eros! —Stay for me" (4.14.50); "No, my chuck. Eros . . ." (4.4.2); and "My queen and Eros" (4.14.97). (Parker 95)

She suggests that Eros is closely related to Cleopatra, Antony's love. This connection is striking because since Cleopatra and Eros belong to a different sex from each other. Nonetheless, Eros's homosexual love for Antony can be the reason for the conflation; both Cleopatra and Eros conceive of sexual love for Antony. In this respect, although they are firmly united to each other, Eros's fidelity to Antony cannot be regarded as male bondship in a strict sense, but rather as male homosexual love.

On the other hand, Antony himself seems to feel not homosexual love for Eros, but a kind of friendship, trusting his fidelity. In this sense, there is also a gap between Eros and Antony even though, unlike other servants, he continues to serve his master loyally. It is no surprise that Antony feels friendship to Eros while Eros loves Antony owing to Plato's idea which Bruce R. Smith introduces in his book: "male friendship and sexual attraction, far from being opposites, are two aspects of the

same bond" (Smith 37). Therefore, Antony tells Eros to kill him, saying, "Draw thy honest sword which thou hast worn/ Most useful for thy country" (4.14.80–81). After Eros's suicide, Antony says:

Thrice nobler than myself!
Thou teachest me, O valiant Eros, what
I should and thou couldst not! My queen and Eros
Have by their brave instruction got upon me
A nobleness in record. (4.14.96–100)

From this passage above, it is noticeable that Antony even respects Eros, his follower. Even though he disobeys his master's will by killing himself, Antony does not blame him. He also says that both Cleopatra and Eros are superior to him in valiance and nobility just because they were able to commit suicides. Antony's admiration of Cleopatra and Eros for having committed suicide derives from his sense of value as a Roman. On the contrary, it can also be noticed that his Egyptian value systems allow him to regard Cleopatra, a woman, and Eros, his follower, as "nobler" than he while women and servants should be regarded as inferior to Antony, a Roman soldier who possesses great military power. Concerning to Eros's value systems, it can be suggested that his fidelity to Antony is caused only by his love for Antony. Even if it is not clearly described in the play, Eros belongs to private sphere rather than public one.

Unlike Cleopatra's female servants, who never think of abandoning her, male servants in Egypt, such as Seleucus and Alex, betray her. Seleucus, her treasurer, reports to Caesar that she has tried to deceive him, reserving a great amount of treasures for herself. She gets greatly upset when she realizes that Seleucus has betrayed her:

See, Caesar! O behold
 How pomp is followed! Mine will be yours
 And, should we shift estates, yours would be mine. (5.2.149–151)

Her female servants' fidelity is greatly contrasted to her male servants' infidelity, which enrages the queen. In her great fury, she calls Seleucus "Slave! Soulless villain! Dog!" (5.2.156). Though an Egyptian, Seleucus's sense of values derives from the Roman concept of political power. The reason why he is obsessed with the Roman value of male political power comes from his masculinity.

Another Egyptian servant, who can be categorized as male, is Mardian, a eunuch, who serves Cleopatra at the Egyptian court. With regard to his sexuality, Michael Neill says in the Introduction of his edition of *Anthony and Cleopatra* that "a eunuch was precisely not a 'proper man,' since he was defined, as Cleopatra cruelly reminds" him (Neill, *Anthony*, Introduction 113). When Cleopatra asks him if he has affections, he replies, making a joke upon his own sexual inability:

Cleopatra : . . . being unseminared, thy freer thoughts
 May not fly of Egypt. Hast thou affections?
 Mardian : Yes, gracious madam.
 Cleopatra : Indeed?
 Mardian : Not in deed, madam, for I can do nothing
 But what indeed is honest to be done.
 Yet have I fierce affections, and think
 What did Venus did with Mars. (1.5.12–19)

He implies that, having been castrated, he cannot perform sexual acts though he takes an interest in them. Though a eunuch, he still seems to possess sexual desire. While he knows that he cannot perform sexual love like people around him, Mardian's sense of alienation from either sex is thus presented.

The reason why he never becomes disloyal to Cleopatra is deeply related to his characteristic as a eunuch. Having been castrated, he is no longer a man; he serves Cleopatra like her female servants at the Egyptian court. It is noteworthy that he never betrays Cleopatra throughout the play, although not so much devoted to the queen as Charmian and Iras. Being a man, he could easily get involved in the male struggle of power like Seleucus. Neill also points out that "In gender, as in politics, there is no midway between extremes: to be stripped of the properties of masculinity is to become feminine" (Neill, *Anthony*, Introduction 113). In Mardian's case, being castrated, he becomes a man incapable of deeds as he depicts himself in Act I Scene V; he cannot perform what he conceives. Moreover, it can also be said that because of his sense of alienation, he entertains his objective point of view, neither ardently supporting his queen nor betraying her. To say more, he is presented in this play as a representation of the Egyptian society, which consists of the mixture of different kind of value systems.

Conclusion

It can be said that Shakespeare reflected the social change of his age in *Antony and Cleopatra*. As to this play, Andrew Hadfield points out that "the republican moment had passed with the death of Elizabeth" (Hadfield 205). Owing to James's accession, republican thought was

suppressed, since James advocated the divine right of kings. In such a situation, Shakespeare, taking great interest in the issue of republicanism, presented the destruction of Roman Republic in *Antony and Cleopatra*: though Rome wins a victory over Egypt, its institution of the triumvirate has dissolved. Moreover, it is noteworthy that this destruction of social institution makes male friendship unable to function properly in the male world of power presented in this play.

As has been discussed, in *Antony and Cleopatra*, male friendship tends to be neglected while male rivalry is emphasized. Regarding male friendship described in this play, MacFaul suggests:

It is through friendship with the great, Shakespeare suggests, even though that friendship may be severely compromised, that the ordinary man's life becomes meaningful, both in theatrical terms, and in terms of his own significance to himself. It is also through such characters that we, the audience, gain access to the great figures who are beyond us. (MacFaul 195)

It is clear that male servants in Rome try to promote themselves through his masters' power. In this sense, they value highly their relationship to their masters. Nonetheless, male servants often abandon their masters, judging that these great men are no more beneficial to them. That is, male friendship between master and servant described in this play is not a lasting one, and apt to yield to male rivalry. What drives them to action is their rivalry to others.

Moreover, since male servants, seeking for power through their superiors, always pay attention to the social condition of their masters', they can in their asides and conversations between servants give us

information about the great figures. In this sense, as MacFaul says, friendship is represented as severely compromised this play. Nevertheless, a few servants express their love to their defeated master, Antony. One is Eros. As was pointed out, he is devoted to Antony throughout the play because of his same-sex passion for his master, and the other is Enobarbus, Antony's sea captain. Knowing Antony's generosity, he comes to regret that he has left him. He is so ashamed of his treachery that he says that he will kill himself in a ditch, avoiding fighting against Antony. He actually dies in the ditch since "the foul'st best fits" his "latter part of life" (4.6.39-40). He has no way but committing suicide in the basest place in order to acknowledge the baseness of his betrayal as well as to escape further offenses against Antony.

Thus, as in *Julius Caesar*, suicide is regarded as an honourable act in *Antony and Cleopatra*. The protagonists, Antony and Cleopatra, both kill themselves. Nonetheless, their ways of suicide is absolutely different from each other. After he has lost the battle to Caesar, Antony, believing that Cleopatra betrayed him, abuses her: "'Tis thou/ Hath sold me to this novice, and my heart/ Makes only wars on thee" (4.12.13-15). Carol Thomas Neely points out: "By giving over to Cleopatra the maintenance of his honor and identity, Antony decreases his dependence on her sexual fidelity. He also initiates a pattern of male attack and female submission...." (Neely 148). In order to avoid her further humiliation to be brought about by Caesar, and to know Antony's response to the news of her death, she goes to the monument to lock herself in it, ordering Mardian to tell Antony that she has killed herself.

Responding to Mardian's report that Cleopatra has committed suicide, Antony soon starts lamenting for her; he decides to kill himself, saying, "I have lived in dishonour that the gods/ Detest my baseness" (4.14.

57-8). In this scene, though he says that he even lacks "The courage of a woman" (4.14.61), he emphasizes his masculine quality. Nevertheless, his way of suicide is not a manly one as he has intended. At first he orders Eros to strike himself, but Eros kills himself to "escape the sorrow/ Of Antony's death" (4.14.95-96). Then Antony falls on his sword since he is not so bold to stab himself. What is more, after he has still failed to kill himself, he asks his servants to end his life. That is, he cannot achieve committing the Roman way of suicide by himself. Also, his concept of death as a reverse in the other world is obviously Egyptian, not Roman. He says:

Where souls do couch on flowers we'll hand in hand
 And with our sprightly port make the ghosts gaze.
 Dido and her Aeneas shall want troops,
 And all the haunt be ours. (4.14.52-55)

Here, Antony's view of death is definitely Egyptian; he thinks that he will be able to meet Cleopatra again in the world after death. These double aspects of Antony, Roman and Egyptian, are shown in this scene. Though Roman, he cannot succeed in maintaining his sense of Roman honour even in his attempt at suicide.

In contrast to Antony, Cleopatra kills herself with perfection. She keeps behaving as an Egyptian queen after going to the monument though when Antony dies she says that she is "No more e'en a woman, and commanded/ By such poor passion as the maid that milks/ And does the meanest chares" (4.15.77-79). To say more, as her last moments approach, Roman value systems in her become dominant over Egyptian ones: she regards suicide so honourable that she says, ". . . what's brave,

what's noble,/ Let's do't after the high Roman fashion/ And make death proud to take us" (4.15.89-91). Even though she commits suicide by way of a poisonous asp, which is native to North Africa, her words after her decision to commit suicide is neither Egyptian nor feminine:

My resolution's placed, and I have nothing
Of woman in me. Now from head to foot
I am marble-constant. Now the fleeting moon
No planet is of mine. (5.2.237-240)

In this speech, she declares that she commits honourable death by denying her fluxional element. It is also the main characteristic of being Egyptian. She seems to have absorbed the essential element which Antony and Eros, Roman soldiers, fail to carry out.

Charmian, Cleopatra's female servant, recognizes that Cleopatra possesses constancy. At the moment of her suicide, admitting that Cleopatra is no longer "the fleeting moon," she refers Cleopatra as the "eastern star" (5.2.307). While the moon, a symbol of womanness, waxes and wanes, the "eastern star," keeping the same shape, changes its position. It represents both fluxional and constant aspects. In this sense, the "eastern star" represents Cleopatra's doubleness, that is, both Egyptian and Roman aspects. Nonetheless, stars do not always represent the doubleness. In *Julius Caesar*, Julius Caesar also refers himself as a star:

But I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament. (3.1.60-62)

In his speech, using the imagery of "the northern star," he stresses his constancy. Nevertheless, there is a wide difference between these two stars; while the "eastern star" changes its position, the northern star neither changes its shape nor its position. Namely, "the northern star" stands for single element. That is because Caesar, unlike Antony, is supposed to hold complete constancy which is regarded as Roman *virtus*.

Leslie Thomson makes the comment about Antony's death scene that "as a soldier he is weak for allowing himself to be drawn, but as a lover he is admirable for being willing to go to Cleopatra" (Thomson 78). Nevertheless, Cleopatra's references to him at the moment of his death, such as "Noblest of men" (4.15.61), "The crown o'th' earth" (4.15.65) "the garland of the war" (4.15.66) and "The soldier's pole" (4.15.66-67), are limited to hyperbolic commendations. She even asserts his extraordinary quality to Dolabella:

His legs bestrid the ocean; his reared 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 it was
 That grew the more by reaping. His delights
 Were dolphin-like: they showed his back above
 The element they lived in. In his livery
 Walked crowns and crownets; realms and islands were
 As plates dropped from his pocket. (5.2.81-91)

In her descriptions, Antony is presented as a godlike creature though

he, as already has been mentioned, is not an honourable man. That is, Antony's value is presented only by her praises. Nonetheless, as Thomson suggests, Antony becomes "admirable" as a lover when he dies. The reason is that he orders his servants to carry himself to Cleopatra when he knows Cleopatra is alive. As he says, "'Tis the last service that I shall command you" (4.14.134), his last wish is to meet his love again.

In such a situation, Cleopatra refuses to descend from her monument in order not to be taken by Caesar though Antony says, "Of many thousand kisses the poor last/ I lay upon thy lips" (4.15.21-22). Cleopatra's power of drawing Antony to herself is presented particularly in the scenes of his death. Duncan S. Harris says:

. . . here we see a man whose nobility, in any ordinary understanding of the term, has vanished. He seems utterly without pride or stature, submitting himself totally to the attraction of the woman who has degraded him. For her part, Cleopatra seems unable to make any meaningful sacrifice for love. (Harris 226)

As has already been suggested, she keeps her pride as Queen of Egypt throughout the play. Even so, she does not refuse Antony; instead of her descending from the monument, she has him drawn toward her in the monument. Thus, his request is granted by his own movement not by hers.

In the monument, which Neill explains as "a royal mausoleum consecrated to a queen's immortal fame" (Neill, *Issues* 312), Antony and Cleopatra believes to be united with each other. Both, being ruled by Egyptian views of death, believe that they will meet again in a place where "souls do couch on flowers" (4.14.52). Meanwhile, it is striking that

she, while committing suicide, says, "Husband, I come!" (5.2.286). At this moment, it is Cleopatra, dressed in her best attires to show her "like a queen" (5.2.226), that makes a movement toward Antony. Furthermore, it is of great importance that she refers him as her husband for the first time in this play. Not being married, it is strange that she calls him husband. Her remark can imply the prospective change in their relationship in the life after death. On the other hand, Charmian's words, "Your crown's awry" (5.2.317-318), show Charmian's unchanged loyalty to Cleopatra. Since Charmian, as well as Antony and Cleopatra, believes in the life after death, she keeps loyal to her dead mistress; Cleopatra remains Egyptian Queen in the world of the dead. Thus, Charmian's words can give the audience the impression that, even after death, Cleopatra is active in conducting herself both as a queen of Egypt and as Antony's partner. These two positions are indispensable for her even in the other world. That is, she holds doubleness after death.

As has been discussed in this essay, in *Antony and Cleopatra*, there are a variety of double aspects in the society presented. In such a situation, male rivalry takes priority to male friendship in Roman society. Male servants in Rome often abandon their masters just because they become no longer beneficial to them while Egyptian female servants keeps allegiance to their mistress, Cleopatra, to the end. In this sense, although Caesar defeats Cleopatra, "male scarcity" of Rome gives in "female bounty" in the Egyptian world (Adelman 177), symbolized by the Nile. Since the political condition in Rome is unstable, the Roman male servants continue seeking power, not being satisfied with the situation in which they are placed. Octavius Caesar cannot make Cleopatra his "signs of conquest" (5.2.134). Thus, Caesar's political scheme is completely defeated by the Egyptian queen. Even if he declares that "The time of

universal peace is near" (4.6.5), the end of the play implies that the Roman male world of power will not necessarily flourish.

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