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INSTRUCTOR'S MANUAL
TO ACCOMPANY
STUDIES IN DRAMA

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PREFACE

As teachers of freshman English composition and literature courses on the junior college and university levels, the authors of this anthology-workbook stressing a structural approach to literature have found from experience that a useful textbook is a teacher's best friend. Calling upon this experience, they have exerted every effort to make this a useful textbook, not just another anthology that imposes on the teacher a new set of preparations which add to his already heavy schedule. The average teacher of freshman English, with several different courses to teach, often finds himself struggling against a never-retreating tide of themes-to-be-corrected and wallowing through sloughs of quicksand-like preparations until he wonders if his strength and sanity will hold out. One or the other of these formidable hazards may entrap his time and energy so completely that he is left limp and spent for the other equally demanding effort. A useful textbook cannot stem the tide of themes-to-be-corrected, but it can help the teacher substantially by charting a detailed course through the quicksand of preparations and by making the hours spent on the other side of the sands more gratifying by enlisting active student preparation on a disciplined basis.

This instructor's manual and the student's anthology-workbook it accompanies are designed to assist the teacher in the time-consuming task of class preparation. A plot summary of each play is included to give him a handy résumé of the line of action, act by act. Quizzes are included to be given immediately after the first reading to encourage the student to do assignments on schedule and to think of the play as an artistically complete unit to be read at one sitting, not as a series of fragmentary assignments. These quizzes are designed to test factual knowledge of the play and not to do any probing of depth. Probing of depth will be accomplished by means of the workbook questions at the end of each act which the student attempts to answer on his second or third reading of the play. If used conscientiously, these questions will develop in the student the habit of close reading and careful analysis of a given literary text, which should enable him to obtain an unshakeable grasp of the play's structure and its construction. These workbook questions can be collected regularly as individual assignments, collected only at random, or collected all at one time like a laboratory manual in one of the sciences. Grades need not be assigned, only an acknowledgement made that the work was satisfactorily or unsatisfactorily done. (The evaluation of these workbook exercises may be delegated to a reader if one is available.) The writing out of these exercises is obviously important since it forces the student into the habit of formulating definite ideas about what he has read and expressing these ideas succinctly. The final examination included here consists of two parts: an objective portion consisting of multiple-choice questions and an essay portion consisting of comprehensive questions. The multiple-choice portion tests the thoroughness of the student's knowledge of the mechanics of the play and can be machine-scored, key-scored, or hand-scored. The essay questions are designed to test depth of comprehension, ability to correlate, and skill in writing. Selections from them may be given as part of a two-hour composite objective-essay test at the end of a six- or eight-week drama unit, or they may be assigned as subjects for papers to be written outside of class.

The instructor's manual can be used as the basis of the teacher's lectures, augmented by his own interpretations and inevitable differences of opinion over particulars, or it can be used as the basis of class discussion in those situations where class size and student capabilities permit.

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ANTIGONE

Plot Summary

PROLOGUE

It is dawn of the day after the repulse of the Argive army from the assault on Thebes. Antigone and Ismene, daughters of Oedipus and Jocasta and sisters of the dead Eteocles and Polyneices, enter from the central door of the palace of Creon, the new King of Thebes. Antigone points out that Creon has buried Eteocles with honors, but has decreed death for anyone who buries Polyneices, who has led the Argives against Thebes in a futile attempt to gain the throne. Antigone plans to bury him and wants Ismene's help. Ismene points out their weakness, the strength of the law, and her fear. Antigone determines to carry out her plan alone and sends Ismene away.

PARODOS

The chorus and their leader, the choragus, sing in responsive lyrics. They celebrate the defeat of Polyneices and the Argives. God hates pride. Seven captains at seven gates had been defeated, and the brothers had met in mortal single combat. Now the chorus intends to sing praises in the temples.

SCENE I

Creon enters to announce to the chorus of old men his succession to the throne, his contempt for weak governors, and his own patriotism. He justifies his decisions regarding Eteocles and Polyneices. The chorus fearfully acquiesces.

A sentry enters reluctantly to announce that someone has buried Polyneices. When the choragus suggests that the gods may have intervened, Creon condemns Polyneices' irreverence and threatens the messenger: anarchists "have bribed my own guard to do this thing." Unless the guard brings in the culprit, he will be tortured.

ODE I

Of the world's wonders, none is greater than man. But despite his skills, death is fated. The chorus rejects anarchy.

SCENE II

The sentry re-enters with Antigone; he had caught her again bestowing burial rites on Polyneices. Instead of trying to escape, she had admitted having heard Creon's proclamation, but declares his "strength is weakness itself against the immortal unrecorded laws of God." Creon finds her guilty of double insolence and condemns both her and Ismene to death.

Ismene is brought in, guarded. She confesses complicity despite Antigone's denial. The chorus laments the coming death of the bride of Haimon, Creon's last son.

ODE II

Oedipus' children inherited sorrow. The wrath of Zeus falls on mortal arrogance. Man's pleasure is the spring of sorrow.

SCENE III

Haimon enters and announces that Creon's continuing wisdom is more important to him than any marriage. Creon points out that anyone who does not enforce obedience is weak: there is no greater evil than anarchy. But Haimon reports that the whole city takes Antigone's side: Creon must not believe that he alone is right. When Creon angrily condemns Haimon's infatuation as the cause of his insolence, Haimon

threatens Creon's life and rushes out. Creon then announces Antigone's sentence: she is to be buried alive.

ODE III

Even the Immortals cannot escape the power of love.

SCENE IV

Antigone enters on her way to the tomb. The chorus finds her death honorable. Antigone blames her parents' incest for her fate. Creon impatiently orders her away. Antigone prays that if Creon is guilty, his punishment may equal her own.

ODE IV

Antigone dies as had Danae, Tantalus, and Cleopatra.

SCENE V

Led by a boy, blind Teiresias enters to blame Creon for a new calamity. His crime is pride; he must give in to the dead. Creon refuses and condemns Teiresias of selling out. The angered Teiresias then predicts Creon's payment of "corpse for corpse, flesh of your own flesh." The choragus accepts Teiresias' advice and orders Creon to free Antigone and to build a tomb for the body of Polyneices: "God moves swiftly to cancel the folly of stubborn men." Creon leaves to free Antigone.

PAEAN

The God of many names is invoked to lift the shadow of plague.

EXODOS

A messenger enters. Creon's queen Eurydice overhears him announce Haimon's suicide. While Creon had watched over the burial of Polyneices, he had heard Haimon's grieving voice. When he had arrived at the cavern, he had seen Haimon holding the body of Antigone, who had hanged herself. Haimon had tried to stab Creon, failed, and killed himself. Troubled by Eurydice's silence, the Messenger follows her into the temple.

Creon and his attendants bear in Haimon's body. Creon confesses his folly. The Messenger returns to announce the suicide of Eurydice. Creon realizes now that "Fate has brought all my pride to a thought of dust." The choragus tells the audience that wisdom lies in submission to the gods.

Quiz #1

Quizzes are to be given after the first reading of the play.

1. Approximately how much time passes in the duration of the play? Two hours
2. What are the names of Antigone's father and mother? Oedipus and Jocasta
3. Who speaks to whom? Haimon to Creon
You are my guide.
You make things clear for me, and I obey you.
No marriage means more to me than your continuing wisdom.
4. Which god does Teiresias serve? Phoebus Apollo
5. What precautions does Creon take to free Thebes of the guilt for Antigone's death? He places a minimal portion of food in her tomb.
6. Who speaks to whom? Chorus to Antigone
Reverence is a virtue, but strength
Lives in established law; that must prevail.
You have made your choice,
Your death is the doing of your conscious hand.
7. Discuss the irony (the reversal of an expected outcome or line of action) in Antigone's charge to Creon: "Think me a fool, if you like; but it may well be that a fool convicts you of folly." The irony is that Antigone's instinct is right, while Creon's reason is wrong; that Antigone, the victim, is vigorously and effectively attacking her persecutor; that a woman is stronger and more certain than a man; that she is admittedly guilty, but is arrogant and not remorseful.
Niobe
8. Who is the mythic figure that Antigone refers to here? ... how the stone
Clung fast about her, ivy-close; and they say
The rain falls endlessly
And sifting soft snow; her tears are never done.
9. In commending Creon's statesmanship, the messenger says, "He steered it [the state] well." To what particular, concrete thing or things does the messenger compare (a) the state and (b) its dangers? (a) A ship
(b) Winds, rocks, and other natural hazards
10. How does Eurydice die? Suicide by a sword

Quiz #2

1. Name the speaker:
"What's going to happen's going to happen,
and—I did not do it. I did not see who did it.
You must not punish me for what someone
else has done."
Ismene _____
Messenger _____
Guard X _____
Haimon _____
Teiresias _____
Menoiceus _____
2. Who was Creon's father?

3. Were the guards willing to prove to one another that they were innocent of burying Polyneices?
4. What actions were included in the burial rite?
5. How many children had Oedipus? Name them.
6. To whom does Creon refer?
You too . . .
Snake in my ordered house, sucking my blood
Stealthily—and all the time I never knew
That these two sisters were aiming at my throne!
7. When Creon jibes at Antigone, "If you must have your love, find it in hell," what event does he foreshadow?
8. What was the curse of Oedipus?
9. Why is Teiresias' blindness ironic?
10. What event immediately precedes the revolt of the chorus?

They were prepared to hold to red-hot iron, to walk through fire, to swear to the gods, to undergo trial by ordeal.

Covering the body; prayer; three libations

Four: Eteocles, Polyneices, Antigone, and Ismene

Ismene

The double suicide of Antigone and Haimon

To kill his father and marry his mother

The blind man sees more than those with vision.

The predictions of disaster by Teiresias

Discussion Questions and Answers

PROLOGUE AND SCENE I

1. What exposition (information concerning the past) about the recent battle, her family, and Creon's edict does Antigone include in her interview with Ismene?
After both brothers died, one killing the other, Creon decreed honor to loyal Eteocles but dishonor to Polyneices, whose body was to remain unburied.
2. What reasons does Antigone give for recounting the past, since Ismene presumably already knows it?
She wants Ismene to help her administer burial rites to the corpse of Polyneices.
3. What exposition about their parents and brothers does Ismene include in her answer?
That Oedipus blinded himself, Jocasta hanged herself, and that her brothers fell in single combat.
4. What reasons does Ismene give for rejecting Antigone's demands?
They are only women, they would perish terribly, she is "cold with fear," and she will not break laws made for the public good.
5. How does Antigone's self-characterization show that she is pitiless?
She says that "If I must die, I say that this crime is holy," and she promises to hate Ismene if she says nothing of Antigone's guilt once the act is accomplished.
6. How does she indicate her masculine decisiveness?
She repeats three times her intention of burying Polyneices.
7. What evidence is there that Antigone thinks she is acting on behalf of a Higher Will?
She believes it is the dead, not the living, who make the longest demands; she obeys the "laws of the gods."
8. What other characters will Antigone reject as she does Ismene?
Creon and Haimon, his son.
9. How does the tone of the choral ode contrast with Antigone's argument with Ismene?
Their song of joyous victory and celebration contrasts with Antigone's sorrow and desperation.
10. Although Antigone's punishment by death is inevitable, the chorus is unprepared. What choral wish will her rebellion frustrate?
To "take leave of war" and make "our temples . . . sweet with hymns of praise."
11. In what ways does Creon stress his reverence for authority in his first speech as new king?
He belongs to the royal family, he himself is an efficient, aggressive leader, and he will properly respect living patriots and revere dead ones.
12. How does the chorus show its reluctance to support Creon's decree?
It is his decree, not theirs; he must call younger sentinels; they fear the penalty of disobedience—death.
13. What is the single hope of the guard who brings bad news to Creon?
That he can't be punished for what someone else has done.
14. State the "reasonable" but entirely wrong assumptions which Creon makes about the identity and motives of the burier of Polyneices?
He assumes it is a "man," bribed by a rebellious faction surviving Polyneices.
15. Whom does the chorus suggest as the burier of Polyneices?
The gods.
16. How do the chorus and Creon differ about the way in which man can come to a bad end?
Creon blames greed, while the chorus stresses the inevitability of death.
17. What is the surest way, according to the chorus, that man may become dishonored?
By failing to honor the laws of the land and the gods.
18. In comparing the state to a ship tossed by a storm, the chorus speaks of trouble as if it were an unsought wind. Do they prepare for the presence of actual winds in the action? What role does the wind play in the action?
In trying to catch the criminal, the guards sit to windward to avoid the corpse; then a whirlwind rises to hide the approach of Antigone to bury her brother.
19. How many conflicts take place in the prologue and first scene?
Three.
20. Between what characters do the conflicts take place?
Between Antigone and Ismene, between Creon and the chorus, and between Creon and the guard.

SCENE II

1. Why is the guard relieved, in spite of the fact that the captured Antigone will now suffer?
He is glad he himself has escaped.
2. What reasons does Antigone give Creon for burying Polyneices?
She says she buried her brother to observe that "final Justice that rules the world below," to end her own sufferings, and to gain personal glory.
3. a. What reason for Antigone's behavior does the chorus have?
She is her father's child.
b. What conflict has foreshadowed the chorus' reasoning?
The argument between Antigone and Ismene.
4. For what faults does Antigone attack Creon?
For thinking he could disregard "the immortal unrecorded laws of God," for convicting her of folly when he himself is a fool.
5. How had Creon come to suspect that Ismene was Antigone's accomplice?
He had seen her "sniffing in the house. . . Crimes kept in the dark cry for light."
6. According to Aristotle the tragic hero is "better than in actual life." In what way, according to Antigone, is Creon at least more powerful and free of restraints than is the average man?
Creon has "the good fortune of kings, licensed to say and do whatever they please."
7. How does Antigone foreshadow the chorus' rebellion?
She tells Creon that the members of the chorus "would praise me were their lips not frozen shut with fear of you."
8. When Antigone says, "It is my nature to join in love, not hate," to which other characters is she contrasting herself?
Ismene, Creon, and Haimon—at least for the moment.
9. What reason does Ismene give for now wanting to share Antigone's punishment?
She too wants the glory Creon will deny her; she cannot live without Antigone.
10. Ismene's willingness to die is a complete reversal of intention. How did the prologue foreshadow her action here?
Antigone had ordered Ismene to speak out about her burial of Polyneices.
11. Why does Antigone reject Ismene's confession?
Because she feels that Justice will not allow the innocent to suffer, and that Ismene's love now is nothing more than words.
12. When Antigone says, "I belong to Death," she is using the word "Death" as if the *idea* of death itself were a living thing. Does she have any actual person(s) in mind?
Possibly her mother, father, and brothers.
13. What reasons does Creon give for rejecting his son's bride?
There are other women whom Haimon could marry, and he would not want a wicked wife for his son.
14. In its song after Antigone and Ismene are taken away, the chorus uses a simile to make the idea of pain more concrete and vivid; that is, sorrow is "like" something else. What is it like?
Like a storm which the winds of Thrace blow up.
15. How does the chorus define the "tragic flaw" or "error in judgment"?
As "mortal arrogance" which tries to transcend the wrath of Zeus.
16. How does the chorus define tragedy?
As a gathering sorrow which is most apt to fall on "Folly's fairest show."
17. What happens, according to the chorus, to the moral judgment of men whom the gods have doomed?
"They walk with fixed eyes, as blind men walk."
18. How would this confusion of earthly and divine laws apply to Antigone?
She has broken the laws of the state to obey what she thinks are the dictates of the gods.
19. How would this confusion apply to Creon?
By assuming that divine and human justice are the same, he is able to justify any act of tyranny or suppression by claiming that stability depends on the strength of authority.

SCENE III

1. Why would Creon place a special value on Haimon's life and approval?
Haimon is the last of Creon's sons.
2. The chorus thinks Haimon enters because he has been robbed of his bride. What is actually more important to him?
His reverence for his father's wisdom.

3. What is Haimon's reason for appearing?
Creon's presence frightens any common man from saying things Creon doesn't want to hear, so Haimon, who is not afraid of his father, enters to tell Creon that the whole town sympathizes with Antigone.
4. How has Sophocles already established the fact that Creon is feared?
By showing that Ismene and the chorus are afraid of breaking his law and that the messenger is extremely reluctant to carry bad news to Creon.
5. a. What is Haimon's best reason for delaying the execution of Antigone?
The best reason is that there are other men besides Creon who can reason and that their opinions might be helpful. Creon cannot know everything that the people feel.
b. For whose entrance does this reason prepare?
That of Teiresias.
6. What is ironic about Creon's speech to Haimon, in view of what Haimon is about to say?
Creon says that a man gains only trouble if his sons fail him, as Haimon will do, and that only Antigone has had contempt for the law, when in fact no one in the city still respects the law but Creon, as Haimon will point out to his father.
7. In his first speech Creon told the chorus that they should judge of his fitness to be king by his actions. What similar reason does Haimon use to defend himself?
"If I am young and right, what does my age matter?"
8. Why does Creon lose his temper and reject Haimon's advice?
Because Haimon is young, because he refuses to rule by any other mind than his own, because of precedence which gives him possession of the welfare of the town, and because he thinks Haimon is "wicked" to argue with his father.
9. How does Creon intend to punish Haimon?
By forcing him to witness Antigone's death.
10. How does Creon show mercy?
By releasing Ismene.
11. How does Creon increase the severity of Antigone's punishment?
By deciding to bury her alive, rather than having her stoned.
12. a. What is the divine force that the chorus uses to connect the "weakness" they discover in Haimon with fate?
The force of love.
b. What are the effects of this force on human behavior?
Love swerves "upon ruin the just man's consenting heart."

SCENE IV

1. In this scene Antigone makes her last appearance. But the play is little more than half over. Altogether Creon has twice as many lines as she has. Antigone now appears more as the pathetic victim than as the willful seeker of destruction. What now seems to her to be the most important cause of her death?
She has been cursed by fate to die unwed.
2. a. In what way, ironically, is Antigone blessed in the manner of her death?
She dies with honor, untouched by sickness or the sword.
b. Which one of Sophocles' other characters has died in the way Antigone will choose?
Jocasta, Antigone's mother and the wife and mother of Oedipus, who shut herself in her bed-chamber and strangled herself.
3. In what way is Antigone's death similar to that of Niobe, daughter of Tantalus?
Both are walled up by rock; both are pitiful victims of a god or gods.
4. The chorus draws another parallel which shows that it shares the viewpoint of the townspeople which Haimon has presented. What is it?
Antigone will go like a god to her fate, having her glory even in death.
5. What irony (an outcome contrary to that expected) does Antigone see in her punishment?
She is convicted of impiety because she did her pious duty.
6. In being led to her death Antigone prays that those who witness her death think a word of love for her.
a. How has her character changed?
She is now more humble and less self-confident and brash.
b. How has her forgiveness of enemies been foreshadowed and made plausible?
She had earlier renounced hate in favor of love.

7. What mythic figures are mentioned by the chorus in their funeral ode?
Danae, Lycurgus, and Cleopatra.
8. What is the cause and end result of each punishment inflicted on the three figures mentioned by the chorus? (Note: examine the text closely or consult a good textbook of mythology.)
 - a. Danae
Danae's imprisonment resulted from a strange fate and benefited her in the end: Zeus came upon her in a shower of gold and she bore him a son named Perseus.
 - b. Lycurgus
Lycurgus' punishment, to be sealed up in stone, resulted from impiety.
 - c. Cleopatra
After Phineus imprisoned his wife Cleopatra, his new wife became jealous and blinded Cleopatra's two sons; Cleopatra then hanged herself.
9. What do these figures have in common?
Like Antigone they were walled into a cavern.

SCENE V

1. Teiresias is that suffering seer whom Sophocles also used in *Oedipus* to reveal a truth which other mortals found too hard and uncomfortable to see. How had Haimon's advice foreshadowed Teiresias' appearance?
Haimon had advised his father to wait for further light on the situation before condemning Antigone.
2. How did Teiresias know that the gods were angry at Thebes?
The boy had told him that the sacrifices remained unburned and that the altars of the city were stained with leavings of the dogs and birds who had feasted on Polyneices; Teiresias himself had heard unnatural bird cries.
3. For what reason does Creon believe that Teiresias has come to him?
He believes Teiresias has been bribed.
4. How does Creon force Teiresias to predict the future?
By accusing him of loving wickedness.
5. Creon has accused Antigone of bribery and impious arrogance, Haimon of treacherous lust and madness, and Teiresias of similar crimes. What do these "reasonable" but entirely incorrect conclusions reveal about Creon's attitude toward human nature?
Creon believes that human nature is innately vicious, evil, and depraved and that something good can be got out of people only by the strictest self-control and obedience to authority.
6. What does Teiresias predict for the future of Creon and Thebes?
He predicts that Creon's son will die, that mourners will fill his house with wailing, and that all the cities whose sons have been dishonored by Creon will move against Thebes.
7. According to Aristotle the interplay of circumstances (perhaps fate) and the peculiar failings of the central figure cause a reversal in the hero's fortunes. Because of a "tragic flaw," usually pride (*hubris* in Greek) or over-confidence, the hero falls. In a single dramatic moment power, wealth, and family begin to slip away from him. When does the "reversal" occur in *Antigone*?
At the moment when the chorus orders Creon to free Antigone and bury Polyneices.
8. For what reason does the chorus accept the predictions of Teiresias without any question?
Teiresias has never been proved wrong; moreover, they have questioned the wisdom of Creon's actions and his means of enforcing compliance since the beginning of the play.
9. Why does Creon finally give in to the chorus?
Although abandoning his position is hard for him, he can fight necessity no longer.
10. In each scene of the play rather equally matched characters have met, found themselves at cross-purposes, and descended to bitter in-fighting. Until this time Creon has managed to win every round. What evidence is there that he has learned from his experiences?
He admits that "My own blind heart has brought me from darkness to final darkness."
11. In what ways does Creon appear more than a stubborn fool who has killed a misguided girl?
He has his own honesty, his own justification, and his own sense of responsibility.

AFTER THE PLAY

1. Like the sentry in the prologue the messenger appears in the final scene to report bad news. Are there any other similarities between the two events?

- Both emphasize fate, the necessity to live a worthwhile life in order to achieve happiness, and the pain that their news will cause their listeners.
2. In terms of personal risk, what is the difference between the two events?
The guard had risked his life while the messenger only causes grief.
 3. Do both messages have similar results?
They both bring about a death, the first that of Antigone, the latter that of Eurydice.
 4. How was Haimon's death foreshadowed?
By Haimon's angry withdrawal, then by Teiresias' prediction.
 5. How was Creon's narrow escape from Haimon's murderous attack foreshadowed?
By Haimon's threat that Antigone's "death will cause another."
 6. How does the double suicide ironically carry out one of Creon's earlier orders?
Haimon is forced to witness Antigone's death.
 7. By burying Polyneices before releasing Antigone, Creon failed to carry out the dictates of the chorus in the order they were given. Why?
This is partly because he still places the welfare of the state first, partly because he is confused by the quickening pace of the action. Moreover, Teiresias has made a heavy emotional impact on Creon.
 8. What had Teiresias emphasized, the wrong done to Antigone or that done to Polyneices?
Teiresias had spoken emphatically about the wrong done to Polyneices and had not mentioned Antigone till later: the screaming birds and unburned sacrifices were due to the unburied body. It is largely the duty due Polyneices which drives Antigone's punishment out of Creon's mind.
 9. The source of the play and the powerful self-destructive urges of Antigone and Haimon make their deaths seem inevitable. What devices has Sophocles used to surprise the audience?
He focuses the sympathy of the audience on Antigone, then has the chorus persuade Creon to change his mind about Antigone's fate, and show Creon's desperate haste to carry out the chorus' will.
 10. What idea that Haimon tried to teach Creon has the chorus learned from the boy's death?
That to reject good counsel is a crime.
 11. The report of the deaths sustains the emotional focus of the play, forwards the action, and prepares for yet another crisis. How has Eurydice's death been foreshadowed?
Both the chorus and messenger "fear this deep silence."
 12. How has Sophocles managed to surprise his audience at Eurydice's death?
Eurydice had urged the messenger to go on, and even before her death the audience knows that Creon has already suffered greatly.
 13. Which of Creon's achievements does the messenger mention with approval?
He saved the city from its foes, steered the land well after he got full powers, and had noble sons.
 14. Instead of presenting the bloody and sensational deaths directly to the audience, Sophocles has kept the dramatic action firmly centered on Creon. How does Creon's admission and acceptance of guilt add to his stature?
He is shown to be neither unintelligent nor irresponsible: he must be powerful enough to be a believable king and strong enough to bear the burden of guilt which accompanies his fall.
 15. Antigone's tragedy is terrible, but it is foreseen and swift. Creon's grows before our eyes. Moreover, most of the dramatic forces used in the play are directed against Creon. List these forces as they appear in the order of the play's action.
 - a. The reserve with which the chorus receives Creon's edict;
 - b. The news that Creon has been defied, and by a woman;
 - c. The opposition of Haimon;
 - d. The disapproval of the city;
 - e. The supernatural machinery of Teiresias;
 - f. The desertion of the chorus;
 - g. The death of Haimon;
 - h. The death of Eurydice.
 16. H. D. F. Kitto has pointed out that *Antigone* is based on a purely ethical conception: this way of life is right and that one is wrong. How does the chorus restate this theme at the end and apply it to Creon's development?
So wisdom comes to the old. Although mature, reasonable, and experienced beings should possess better judgment and keener insights than the young, a man of Creon's age and apparent wisdom sometimes has more to learn.
 17. Creon's frankness and endurance at the end of the play are certainly virtues. How did his faults before his enlightenment correspond to these virtues?
Creon is as honest about his responsibility for Haimon's death as he had been outspoken about Haimon's filial duties; he is as willing to endure his punishment for sin as he had been stubborn in

- refusing to pardon Antigone; and he is as certain that he alone has caused the play's catastrophe as he had been dictatorial about condemning the burier of Polyneices.
18. Although Creon was a wise man with tradition and experience on his side, his judgment was wrong, and Antigone's instinct was right. What has he learned about piety?
It is not automatic: you learn reverence for the gods only through suffering and time.
19. To justify his treatment of Polyneices and Eteocles, Creon had referred to the concept of poetic justice: the good prosper, and the evil perish—or they should in a rational scheme of things. Does Creon deserve his punishment? Why or why not?
Either alternative could be argued. Referring to the last choral song, the student could argue that Creon's pride has led him to disregard the gods, to divide the city against him, to destroy Antigone and his whole family when he was amply warned of his mistakes and their consequences. On the other hand, one could argue that the gods have been capricious, that the city badly needed a strong leader after the weaknesses and vacillations of Eteocles and Polyneices, and that Creon fell under the fatal destiny which had doomed the whole house of Laius.
20. Oscar Wilde has written (in *Lady Windermere's Fan*): "In this world there are only two tragedies. One is not getting what one wants, and the other is getting it." How does this epigram apply to the main characters of Antigone?
Antigone dies, but with glory and honor; Creon survives, but loses everything that makes life worth living.
21. In view of Wilde's comment and the idea of poetic justice, what has Creon learned about life in general? Creon has learned through experience that life does not follow the course that men think it will follow or ought to follow, that learning the will of the gods depends on complete receptiveness to whatever instruments they may use to make their will known, that tragedy consists in the insight that men do not get what they deserve.

A MIDSUMMER'S NIGHT DREAM

Plot Summary

ACT I

The wedding of Duke Theseus, ruler of Athens, and Hippolyta, Queen of the Amazons, is to take place at the next new moon, a matter of four days. Theseus authorizes his master of the revels to make preparations for a general celebration. Egeus, one of the citizens of Athens, appeals to Theseus and asks that his daughter Hermia be made to obey him by marrying the young man of his choice, Demetrius, or suffer the penalty of the law—death or confinement in a nunnery for the rest of her life. But Hermia loves another Athenian youth, Lysander, and refuses to accede to her father's wishes and the Duke's mandate. To escape punishment she flees to the nearby wood where she is to meet Lysander so that they can go elsewhere to be married. Hermia confides in her friend Helena, who has been jilted by Demetrius, and Helena informs Demetrius of the elopement.

A group of Athenian mechanicals arranges to meet in the woods that night to rehearse the play they are planning to present at the Duke's wedding. Quince, the carpenter, is the director of the company and Nick Bottom, the weaver, is the star performer. The play to be presented is "the most lamentable comedy and most cruel death of Pyramus and Thisby."

ACT II

The wood outside the city, which is the place of rendezvous for the eloping couple and the place of rehearsal for the amateur theatrical group, is inhabited by Oberon, King of the Fairies, who has recently come from India to confer his blessings on the nuptials of Theseus and Hippolyta. Oberon and his Queen, Titania, are at odds with one another over the possession of a little Indian boy. Titania has the boy and refuses to give him up to Oberon. To force his queen to bow to his wishes, Oberon dispatches his messenger, Puck, to fetch a distant flower, the juice of which is a magical love potion. If it is instilled into anyone's eyes while he is asleep, it will cause him to fall in love with the first person he sees when he awakens. By this device, Oberon plans to have Titania transfer her affection elsewhere so he can have "the little changeling boy" for himself. While he is awaiting the return of Puck, he overhears the angry Demetrius berating the forlorn Helena for following him in his pursuit of Hermia and Lysander. Puck returns with the flower, and Oberon, feeling sorry for Helena, orders Puck to instill the potion in the eyes of the youth whom he is to recognize by his Athenian garb. Oberon himself goes in search of Titania, finds her asleep on a flowery bank, and instills the juice of the "love-in-idleness" flower into her eyes. Puck errs in his mission because he understandably mistakes Lysander for Demetrius and causes him to fall in love with Helena, the first person he sees when he awakens from a sleep alongside Hermia. Lysander pursues Helena into another part of the woods, and Hermia awakes, finds herself alone, and goes in anxious search of Lysander.

ACT III

The Athenian mechanicals are gathered in the wood to rehearse their play. Puck, who is characterized as a playful sprite who delights in pranks, slips an ass's head on the shoulders of Nick Bottom when he steps behind a bush in the course of the rehearsal. When Bottom reappears wearing the ass's head, the other rude mechanicals flee in terror. Bottom's noise awakens the fairy queen and she immediately falls helplessly in love with him. Bottom is completely nonplussed, but later accepts her love and the services of her retinue with aplomb. Just as Puck is reporting what he has done to Oberon, Demetrius and Hermia come on the scene, engaged in a noisy quarrel. She accuses Demetrius of having killed Lysander while they lay sleeping and runs away from him. He lies down to sleep, and Oberon enchants his eyes after having sent Puck to fetch Helena. Helena comes on the scene pursued by Lysander and their bickering awakens Demetrius, who immediately falls in love with Helena because of the efficacy of the magic potion. Hermia

returns, sees the two young men fighting over Helena, and starts quarreling with her erstwhile friend and present rival. The two young men draw swords and the frightened Helena runs away to escape the shrewish ire of Hermia. Oberon orders Puck to set things right, and the prankster does this by putting the young lovers to sleep and disenchanting Lysander with juice of "Dian's bud."

ACT IV

While all this is happening, Titania is hopelessly doting on the "translated" Bottom. She caresses her lover to sleep in her arms and then falls asleep also. Oberon, now that he has gained the changling boy, disenchant's Titania's eyes, awakens her, and has Puck remove the ass's head from Bottom's shoulders. It is now dawn, and Theseus and Hippolyta come into the woods accompanied by a hunting party. They come upon the sleeping lovers and awaken them with their noise. Egeus, who is with them, persists in demanding that Hermia marry Demetrius. Since Demetrius now wants to marry Helena instead, Theseus is willing to accept this arrangement as the solution to the problem. He invites the young couples to join in his wedding ceremony by being married alongside him and Hippolyta. Bottom, alone in the wood, awakens from his "dream" and returns to his fellow thespians. The mechanicals conclude their preparations for the play they are to present at court in honor of the Duke's wedding.

ACT V

At his wedding festivities, Theseus selects the performance of the Athenian mechanicals as the entertainment to be presented to him and the wedding guests. The rude mechanicals present their ludicrous tragedy and move the audience to tears of laughter. At the stroke of midnight, the newly weds and the guests retire and Oberon and his fairies appear. The fairies dance and sing, confer their blessings on the nuptials, and leave. Puck remains behind to deliver the epilogue and beg the applause of the audience.

Quiz #1

Quizzes are to be given after the first reading of the play.

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|--|-----------------------------|
| 1. What is the name of Theseus' bride-to-be? | Hippolyta |
| 2. Whom does Hermia love? | Lysander |
| 3. What alternatives face Hermia if she does not accept Demetrius as her husband? | Death or a life of celibacy |
| 4. Who is the nominal director of the "rude mechanicals" amateur theatrical group? | Quince |
| 5. What is Bottom's first name? | Nick |
| 6. Who is to play the part of "Lion"? | Snug |
| 7. What does Oberon want from Titania? | Indian boy |
| 8. What is the name of the love-potion flower? | Love-in-idleness |
| 9. What is the name of the disenchanting flower? | Dian's bud |

Identify the following mythological figures:

- | | |
|-----------------------|----------|
| 1. The Carthage queen | Dido |
| 2. The false Trojan | Aeneas |
| 3. Ercles | Hercules |
| 4. Phibbus | Phoebus |
| 5. Hiems | Winter |

With what words are the following malapropisms confused?

- | | |
|--|--------------------------|
| 6. "You were best to call them <i>generally</i> , man be man, according to the scrip." | individually |
| 7. "I will move storms, I will <i>condole</i> in some measure." | cry dolefully or lament |
| 8. "But I will <i>aggravate</i> my voice." | mitigate, i.e., moderate |
| 9. "... and there we may rehearse most <i>obscenely</i> ..." | obscurely |
| 10. "And he himself must speak through, saying thus, or to the same <i>defect</i> ." | effect |

Discussion Questions and Answers

ACT I

- What expository and preparatory information is provided by the opening speeches of Theseus and Hippolyta?
 - Theseus and Hippolyta are to be married in four days, i.e., this is the terminus of the play's action.
 - Theseus remarks on the potent influence the moon has on human behavior (the moon will be a motivating atmospheric element in the play).
 - The play will end on a note of general celebration.
- Conflict, which has been said to be the heart of drama, is introduced early here. What conflicts does the playwright set up in this scene?
 - Hermia is in conflict with her father, Egeus, over her choice of Lysander instead of Demetrius.
 - Helena is potentially in conflict with her friend Hermia because she has been spurned by Demetrius, who now loves Hermia.
 - Lysander is in conflict with Demetrius because they both want to marry Hermia.
 - Hermia is in conflict with Demetrius because she does not welcome his courtship.
- Conflict over a vital issue can be tragic; conflict over a trivial issue can be comic. What elements of the comic exist in the conflicts developed here?
 - The differences between the two young men and women are essentially trivial; yet all the young people act in an uncompromising manner which, in the eyes of common sense as typified by Theseus, seems ridiculous.
 - The father, Egeus, is a *senex iratus*, a comic figure derived from Roman comedy through the Pantomime of the *Commedia dell'Arte*. His objections to Lysander as a fit son-in-law are as trivial as Hermia's preference for him; yet he is ready to sacrifice his daughter's happiness and even her life because she refuses to accede to his wishes.
- How are the characters and events in the A plot, the enveloping action of the Theseus-Hippolyta nuptials, tied in with those of the B plot, the romantic love action involving the four lovers?

Egeus acts as the intermediary character between the two plots. He is a respected, wealthy citizen in Theseus' world of common sense and order, and his appeal to the Duke for justice brings the lovers, inhabitants of the world of passion and desire, into conflict with the conjoined blocking force of social and parental opposition. The presence of this blocking force necessitates intrigue and escape on the part of the participants in the B plot, thereby causing the play to move forward.
- How do the conflicts which have been set up influence the action in terms of time, place and atmosphere?
 - The conflicts precipitate the marriage plans of Hermia and Lysander from a future wedding to an immediate elopement.
 - The conflicts drive the young lovers away from Athens—the seat of law and order—and send them to the wood—the realm of magic and chance.
 - The atmosphere of logic and order and predictable human behavior changes to that of the moon-bathed woods where events are mysterious and human behavior unpredictable.
- What purpose is served by having Lysander and Hermia left on the stage alone at the end of scene 1?
 - It permits them to engage in the intrigue necessary to effect their flight from Athens.
 - Considered outside the framework of the play it is improbable that they should be left alone at this time, but the playwright sacrifices ordinary probability to dramatic necessity: he needs this situation to prepare for subsequent action.
- Why is it important dramatically that Helena return to the scene and be informed of the elopement plans of her two friends?
 - She serves as the intermediary between the eloping couple and another blocking force—Demetrius. She must know of the eloping couple's plans so that further conflict can be created within the B plot by having Demetrius attempt to foil the elopement of Hermia and Lysander.
 - This too is a somewhat improbable occurrence, but the playwright needs this action to prepare for continuing conflict in the wood. If the eloping couple were to succeed with their plans now, conflict from this source would be terminated, and the playwright does not want this to happen until much later in the play.

- What intrigues are set up in scene 1 involving the young lovers which serve to prepare for the later complication in the action?
 - Lysander and Hermia intrigue against parental authority and against society in their plan to elope.
 - Helena intrigues against friendship when she betrays the plans of her friend Hermia to Demetrius.
 - Helena intrigues against Demetrius' love for Hermia when she follows him in his pursuit of the eloping couple.
 - Demetrius intrigues against love and friendship when he pursues Hermia and Lysander.
- What devices (language, action, etc.) does Shakespeare use to characterize Bottom?
 - He has Bottom use malapropisms to display the would-be actor's pretensions to learning.
 - He has Bottom expose his literal-mindedness or lack of imagination in his concern over frightening the ladies with too realistic an impersonation of a lion on the stage.
 - He has Bottom dominate the conversation (Bottom speaks over half the lines in the scene) to demonstrate his self-assurance and command over others.
- What is the basic incongruity in this scene which provides the comic tone?

The ambitions of the rude mechanicals are out of all proportion to their meager abilities to realize them. They wish to present a play—"an imitation of an action"—but their literal-mindedness destroys any possibility of their establishing the conditions for the "temporary suspension of disbelief which constitutes poetic faith." (Coleridge)
- How do the time and place set for the rehearsal serve the purpose of preparing for further action and for referring back to previous action?
 - The world of unimaginative literalness, as exemplified by the Athenian mechanicals, will come into contact with the world of fancy and imagination as exemplified by Oberon and Puck in the wood of Athens.
 - Their place and time of rehearsal hark back to the elopement plans of Hermia and Lysander and their pursuit by Demetrius and Helena. Thus, both the exponents of literalness of imagination and the exponents of undisciplined human desire will be in the wood at the same time—Midsummer Night's Eve—a time when anything can happen.
- What is the tone of this scene and how is it achieved?
 - It is completely comic in tone. The pretensions of Bottom and his crew are so ridiculous that we realize that they can end in nothing but an hilarious fiasco.
 - The possibility that Hermia might suffer for defying her father's will and the edict of the Duke gave to Scene 1 serious, even potentially tragic overtones. We sense that Hermia's suffering will be averted because of the enveloping action of the impending nuptials of Duke Theseus and Hippolyta. These nuptials set the tone for the entire play.

ACT II

- What theatrical purposes are served by moving the scene of the action from Athens to the wood?
 - The move prepares for a situation in which complications can readily occur because mystery and magic are part of the atmosphere of the wood on Midsummer Night's Eve.
 - The shift to the wood also allows for greater beauty of language, action, and spectacle. The beauty of language is provided through the poetry of Oberon, Titania, and Puck; that of action, by the graceful dancing of the fairies; that of spectacle, by the costumes of the denizens of the wood.
- What expository information does Puck's first speech provide?
 - Oberon and Titania are at odds over a little Indian boy belonging to Titania but coveted by Oberon.
 - Titania is characterized as being capable of doting on the one she loves—a fact which prepares for her scene with Bottom.
- What expository information does the conversation between the fairy and Puck provide and how does it prepare for later action?
 - Puck is a mischief-maker—"a shrewd and knavish sprite" who possesses an endless variety of pranks with which to torment mortals, as he will demonstrate later in the play in his pranks involving the four young lovers and the Athenian "mechanicals."
 - He entertains the King of Fairies and does his bidding, a fact which prepares us for the part he will play in the procurement and use of the love potion.
- What purpose does the conflict between Oberon and Titania serve in furthering the action and connecting the plots?
 - In attempting to gain possession of the little boy, Oberon will take steps that will create complications in his own plot, the D plot, which acts as an atmosphere-providing plot, and also in the B plot, or romantic love plot, and the C plot, or comic plot which operates through farce and parody.
 - Now that a state of civil war exists in the magic wood, anyone who comes into its precincts will be

affected by these hostilities and the complications they create. Once these are resolved, the complications in the other plots can also be resolved, and the happy ending which was anticipated in Act I, scene 1 will be achieved.

5. What dramatic purpose and what topical purpose are served by the mention of the origin of the "love-in-idleness" flower?
 - a. The mention of the "love-in-idleness" flower acquaints us with the magic agency which Oberon will use to create complications and increasing conflict.
 - b. It is used topically to pay a fulsome compliment to Queen Elizabeth, the "Virgin Queen,"—"a fair vestal throned by the west" unaffected by Cupid's fiery shaft.
6. How does Shakespeare confer limited godlike qualities of knowledge and power on Oberon so that he can manipulate human behavior?
 - a. Oberon has superhuman knowledge insofar as he can overhear the conversations of mortals by virtue of his cloak of invisibility, but he cannot read their minds or know what is happening to them when they are not in his presence. (If he were to know *everything*, he would not suffer comic reversals of fortune by creating unintended complications in the affairs of the Athenian lovers and in his own affair with Titania.)
 - b. He has limited powers in that he can summon spirits to do his bidding, and he can employ magical agencies to effect his purposes, but he can only act at night in the confines of the enchanted wood and cannot remedy his mistakes without the use of additional magical agencies and without the lapse of a certain amount of time.
7. Why does Shakespeare limit Oberon's powers?
 - a. If Oberon were omniscient, he would never make any mistakes in the execution of his magic powers and the comic mistaking of one pair of Athenian lovers for the other would not occur. Order would replace confusion and the comic basis of the action would be lost.
 - b. If Oberon were omnipotent, he would be able to rectify matters instantly and would not have to rely on magical agencies like the potions and erring subordinates like Puck to carry out his wishes. Complete power would prevent the instigation of confusion. Even if confusion occurred by chance, omnipotence would prevent its perpetuation. The playwright has struck a nice balance between what he needs for comic purposes and what would destroy or weaken the comic possibilities of the action. These limitations also serve to make Oberon himself potentially comic.
8. How does Oberon's identification of Demetrius and Helena prepare for a comic reversal of intention on his part?

Oberon identifies Demetrius and Helena to Puck merely as "Athenians." He intends to make Demetrius dote on Helena, but because of the understandable mistake on Puck's part caused by the ambiguity of the identification, he succeeds in having Lysander dote on her instead. Rather than remedying Helena's plight as he had intended, he has only compounded her woes.
9. Why does the playwright use this ambiguous term of identification for Demetrius and Helena?

He is interested in preparing the action for a confusion of identities. If he had Oberon identify them by exact apparel or distinguishing physical characteristics, such as height, hair color, etc., there would have been little chance for confusion on Puck's part and a comic opportunity would have been lost.
10. Why do we see Helena and Demetrius together in the woods instead of Lysander and Hermia? How does this inform, prepare, and complicate?
 - a. Helena had left the stage at the end of Act I in search of Demetrius and we need to be shown that she succeeded in finding him.
 - b. We had been told about Demetrius' spurning of Helena in Act I, scene 1; now we actually see him doing this. His contemptuous treatment of her in this scene will provide us with a basis of contrast for his later frenzied pursuit of her.
 - c. We already know from Act I that Hermia and Lysander will be in the wood. Now we can see that there are two pairs of Athenian lovers present, and that this will pose a problem to Puck, since he was not there when Oberon overheard the conversation between Demetrius and Helena.

Shakespeare does not have two sets of identical twins in this play as he did in *The Comedy of Errors* to device of ambiguous identification, a device more subtle than that of identical twins yet one which still permits the mistakes in identity he needs for comic effect.
11. What complications, reversals of intention and of fortune, can be expected to occur from the presence of two sets of lovers in the enchanted wood?
 - a. Mistakes in identity will occur: Puck will put the potion in the eyes of the wrong young man.
 - b. Oberon's intention to help Helena will be thwarted because of his limited omniscience.
 - c. Helena will be transformed from a spurned to a sought-after young woman.
 - d. Demetrius will be humiliated by someone whom he now rejects and reviles.

- e. Comic conflict among the four lovers will occur when they cross purposes with one another in the magic wood.
12. What part does sleep play as an agency in the action?
 - a. Since Oberon possesses only limited omniscience, he needs an intermediate agency to permit him to put his plans into execution. Sleep provides the opportunity for the magic potion from the "love-in-idleness" flower to be instilled in the victim's eyes.
 - b. Sleep also permits events to transpire in one plot while another plot is temporarily suspended but while its participants are still on the stage, e.g., characters from the B plot or romantic plot are on the stage but asleep while characters from the C plot of the rude mechanicals or of the D plot of the fairies are carrying on their activities.

ACT III

1. What details in scene 1 reaffirm the absolute literal-mindedness of the rude mechanicals which was established in Act I?
 - a. Bottom objects that the ladies cannot abide the sight of an actor drawing a sword to kill himself.
 - b. Bottom suggests that Quince write a prologue to set the audience's mind at ease by informing them that they are witnessing a play and not actual events.
 - c. Snout fears and Bottom concurs that the impersonation of a lion on the stage will frighten the ladies and that the actor playing the part of Lion should inform them that he is not a real lion.
 - d. They are all concerned whether the moon will be shining on the night of the performance since the script calls for moonlight.
 - e. Snout observes that they cannot bring in a real wall, and Bottom suggests that one of the company be covered with plaster and loam to represent a wall.
2. What exposition, action, and preparation does Puck's first speech provide?
 - a. The speech is expository in that it reminds us that Titania is asleep on the stage.
 - b. It is action in that he says this as he witnesses the rehearsal of the rude mechanicals.
 - c. It is preparation in that it suggests that Puck may intervene in the actions of the rude mechanicals thus bringing plots D and C together.
3. What is ironic about Bottom's transformation?

All his words and actions have demonstrated that he is figuratively an amiable ass among men; now he has been physically metamorphosed into one, but paradoxically he accuses others of being asses when they run in fear and consternation from him. The transformation is the culmination of comic justice in that the outer appearance of the character is made to coincide with his inner nature.
4. What is so incongruous about Titania's infatuation with Bottom?

Titania, the delicate and beautiful queen of Fairyland—a creature of graceful, fragile loveliness—is enamored of a clownish mechanic with the head of a jackass—the living parody of the equine family. The incongruity arises from the yoking of gossamer loveliness with earthy plainness.
5. What is opposite to expectation (ironic) about Bottom's attitude toward her infatuation?

Bottom takes this highly incongruous occurrence completely in his stride as though it were his just due. He accepts it as perfectly understandable that this delicate creature should be in love with the estimable Master Nick Bottom, weaver of Athens and amateur thespian. He is entertained royally and he acts with an incongruous *noblesse oblige* toward the servants of Titania's court—Cobweb, Peaseblossom, and Mustardseed, accepting their homage as part of his kingly prerogative.
6. Why is it important that Bottom's friends flee the scene when he reappears from behind the hedge with the ass's head on his shoulders?
 - a. He must be the only mortal present when Titania awakens from her enchanted sleep so that her eyes can fall on no one but him.
 - b. If his friends were still present, Bottom could not carry on the absurd love scene with Titania without restraint on his part and without interruption from them.
7. Why does Puck tell Oberon of the Titania-Bottom love affair? (Consider from the standpoint of what the account does for the structure of the play: its exposition, tone, pace, diction, etc.)
 - a. Since Oberon was not present and has only limited knowledge, Puck is providing him with a detailed account of what happened and is entertaining him in the process.
 - b. The action in the preceding scene had occurred so rapidly that the audience needs a change of pace, and this entertaining account shifts attention from action to beauty of language.
 - c. The poetic imagery provides a change of tone from the farcical note of the fumbling rehearsal and the absurd love scene.
 - d. The audience is told that the other mechanicals were led on a merry chase by Puck.
 - e. The speech prepares for Oberon's taking pity on Titania.

8. Why do we see Hermia and Demetrius first in this scene instead of Lysander and Helena? We have already seen Lysander enchanted by the magic potion, and we know that his affections have been transferred to Helena. What we need to see now is Demetrius undergoing the same experience, i.e., transferring his affection from Hermia to Helena so that the complications in plot B will be carried to their highest level of entanglement.
9. At the height of the complications in plot B what reversals of fortune have occurred in the original quadrangle of perverse affection? At the beginning of the play Lysander and Demetrius were both in love with Hermia, and Helena had been spurned; now they are both in love with Helena, and Hermia has been spurned. The loved one has become the unloved one, and vice versa. The perverse quadrangle still exists, ironically; it has just been turned inside out: the two young men are now in love with the girl they both had earlier spurned.
10. How is Oberon rendered comic throughout these occurrences? He suffers repeated reversals of intention. It is ironic that someone with his magical powers should be rendered even temporarily ineffective. His potions have worked, ironically enough, but thus far they have not produced the results he had planned.
11. What elements of farce (low comedy) are present in this scene?
 - a. The two young women engage in shouting, threats, and name-calling.
 - b. There is physical conflict between unequally matched contestants and no real danger involved in the conflict.

Helena, the larger girl, is timid and weak; Hermia, the smaller, is fierce and combative. Demetrius and Lysander engage in a duel, yet they pose no threat to one another because of Puck's magic.
12. What is the high point or the climax of the action in the B plot? Both young men are in love with Helena and everyone is angry at everyone else in the quadrangle. No further complications can occur without being anticlimactic. The machinery of resolution must be put into operation.
13. What resolution has been prepared for in the B plot? How will it be brought about?
 - a. Puck will disenchant Lysander so that he will be in love with Hermia again.
 - b. The perverse quadrangle of affection will be converted into two mutual loves and a four way friendship, the condition that prevailed before the start of the play.

ACT IV

1. What device does the playwright use to transfer attention from the romantic love plot or B plot to the D or atmosphere-providing plot of Oberon and his fairy entourage? He had the principals of the B plot fall asleep in the preceding scene, remaining on the stage in full view of the audience. While they lie sleeping, Titania and her troop of fairies enter escorting Bottom.
- Plot B, which has reached its climax in the preceding scene through the inversion of the perverse quadrangle of affection, is now being suspended temporarily while attention is being shifted to the complication in the D plot brought about by Titania's infatuation with Bottom, a principal in the C plot.
2. What actions and remarks of Bottom further characterize him as being completely imperturbable and in control of his fate? Bottom orders Cobweb, Peaseblossom, and Mustardseed about as though he were born to the royal purple—as though having his head scratched and food brought to him by woodland sprites were an everyday occurrence to him. His aplomb in the face of the doting of Titania and the ready subservience of the fairies characterizes him as an extraordinary man.
3. What is ironic about Bottom's preference in foods? When asked by Titania what delicacies he wishes to have fetched for him, his newly acquired "asinine" nature compels him to answer that he would like dry oats or a bundle of hay. He prefers the provender of jackasses when he is offered the delicate cuisine of fairyland.
- What dramatic purpose does it serve to have Titania and Bottom join the Athenian lovers in sleep? Once Titania and Bottom are asleep, Oberon and Puck can gain possession of the stage and contrive to resolve the complication in plot D. Now that this complication has reached its climax in Titania's absurd devotion to Bottom and his equally absurd acceptance of the situation, the machinery for its resolution must be started.
- What is ironic about Oberon's victory over Titania?

Oberon has succeeded too well. Titania is not unhappy in her new state. On the contrary, she is blissfully in love with this lowly mortal who has a jackass head on his shoulders but the commanding personality of a masterly lover.

Oberon says that he acts from pity in releasing Titania from bondage, but there is also a tacit admission of defeat in his recognition of the fact that Bottom is a formidable rival and that his plan has, in a sense, boomeranged. He has gained the little Indian boy, but he has lost Titania in the process, or will lose her if he does not undo the enchantment.

6. Besides adding a plot element and entertainment qualities to the play, what does the Oberon or D plot do? It presents the idea that the impending nuptials of Theseus and Hippolyta are under favorable auspices and that human love affairs and weddings in general are so favored.
- The Fairy King and Queen have resolved their differences and, in their amity, they will confer their blessings on the mortal lovers, thereby insuring a happy ending for the Athenian lovers. The D plot suggests that the problems of the young lovers are transient and easily remedied.
7. What preparatory information does Oberon's speech to Titania provide?
 - a. He makes it clear that the play will end happily with the wedding of the three mortal couples in spite of the apparent obstacles in the way of the young Athenian lovers.
 - b. The King of Fairyland and his Queen with all their court will be on hand at the mortal wedding to confer their blessings on the affair and to guarantee the permanence and happiness of the marital unions.

The element of spectacle will be added by the presence of the fairies with their beautiful costumes, graceful dancing, and ear-enchanting music.
8. What purpose is served by having Theseus and his court enter at this point in the play? Theseus' entrance brings to an end the rule of magic and the supernatural in human affairs and re-establishes the primacy of common sense and rationality over undisciplined human emotion and desire.
9. What is symbolic about Theseus' time of arrival on the scene? He comes in the "vaward of the day" (dawn); the rising of the sun symbolizes the dispelling of the mists of confusion engendered by the night and the ascendancy of light or reason over darkness and confusion.
10. Contrast Theseus' and Egeus' attitude toward the young lovers.
 - a. Theseus is motivated by a common sense tolerance and acceptance of things as they are. If Demetrius is willing to relinquish his claim to Hermia and is happy to accept Helena, Theseus is willing to accept this as being in the best interests of society and of all concerned. The common-weal is just as well off with Demetrius being married to Helena as it would be if he were married to Hermia. What is important to Theseus is that concord has been established among the previously warring young lovers. He is shown as tolerant and sensible.
 - b. Egeus is ritualistic and inflexible in his attitude. He is now simply a foolish *senex iratus* (angry old man) not a tragically wronged father dealing with wilful and malicious insubordination on the part of his young daughter. He protests that Lysander and Hermia have been guilty of a technical infraction of the law in planning an elopement, and he does not have the sense to see the emptiness of his protests. Hermia has found an eligible young man who is anxious to marry her, and her father should rejoice over his good fortune instead of continuing to carp over a trivial technicality. He is rendered comic by his persistent striving after a trivial goal especially as Theseus, representing common sense, is willing to accept the solution which the lovers themselves have arrived at under the influence of sublunary magic.
11. How does Bottom's final speech in this scene demonstrate that everything is grist for his mill? In his dream or vision Bottom was transformed into an ass, but he can convert this into matter for a ballad which he will sing at the end of the play he and his fellows are to present at court. Paradoxically, but in keeping with the character which has been carefully established for him throughout the play, he has not been crushed by the adversities of experience but instead has risen above them by sheer instinct.
12. What is ironic about the concern of the rest of the company over Bottom's fate?
 - a. They are worried that the play will be marred in the absence of their star performer, but it is impossible to mar anything as bad as their play.
 - b. Bottom is regarded as the savior of their little "lamentable comedy"; if anyone is capable of insuring that it be a fiasco, Bottom is the person best suited to do it.

ACT V

1. What does Theseus, the man of reason and common sense, have to say about the lovers' account of what happened to them in the woods?
Theseus dismisses their account of what happened as being the product of their unstable imaginations. He does not deny that something has happened to change their attitudes toward one another; he simply maintains that it was not magic or the supernatural that brought about the change.
2. What is ironic about Theseus' speech on lunatics, lovers, and poets in relation to the dramatic illusion of the play itself?
Theseus is a character in a play—a product of the poet's mind—and yet he decries the poet's untrammelled imagination which gives “to airy nothing a local habitation and a name.” Shakespeare can call attention to his poetic art and still preserve artistry in doing it: Theseus' speech itself is a fine example of the word magic of the poet in its vivid imagery and succinct expression of thought.
3. What purpose does it serve to have the young lover enter in the middle of the discussion between Hippolyta and Theseus?
The argument between Hippolyta and Theseus has reached an impasse: Theseus denying credibility to the tale of the lovers, Hippolyta suggesting that it might be true. Since the issue cannot be resolved by argument, it must be terminated some other way. With the arrival of the young lovers, their happiness takes precedence over any speculation as to how it came about.
4. What is ironic about the suggested entertainment of “the battle of the Centaurs” to be sung by “an Athenian eunuch”?
The centaurs are mythological creatures, half-horse and half-man, and they are symbols of male sexuality. The eunuch is a castrated male—the antithesis of male sexuality—and therefore an inappropriate symbol for impending nuptials.
This sets the keynote for the inappropriate entertainment to which the wedding guests and participants will be subjected.
5. An oxymoron is a literary device consisting of the yoking together of words of contradictory meaning to produce an incongruous or comic effect. What oxymoronic expressions occur in the description of “Pyramus and Thisbe”?
 - a. “tedious brief scene”
 - b. “very tragical mirth”
 - c. “hot ice”
6. How is Theseus characterized by his attitude toward the play to be presented by the Athenian mechanicals?
He is represented as being tolerant and appreciative. He judges the effort by the sincere attempt of the amateur actors, not by the degree of skill they exhibit in the presentation of their play: “The best of this kind are but shadows, the worst are no worse if imagination but amend them.”
7. What is the basis of the comic incongruity in Quince's prologue and how is it effected?
The incongruity between the language of the speech and its intent is the basis of the humor. Garbled syntax and punctuation errors produce the opposite effect to what is meant. Instead of a modest apology for their amateurish efforts, Quince pronounces what seems to be an arrogant rejection of the audience's right to be entertained.
8. What devices does Shakespeare use in Quince's prologue to establish an effect of poetic ineptitude? (Consider pronunciation, meter, diction, word order, alliteration, rhyme, etc.)
 - a. Forced pronunciation: “certain” for “certain.”
 - b. Line filling: “if you would know.”
 - c. Awkward repetition: “there, there to woo.”
 - d. Archaisms (“poetic diction”): “hight” for “named.”
 - e. Lame inversions: “lion vile.”
 - f. Overdone alliteration: “. . . bloody blameful blade
He bravely broached his boiling bloody breast.”
9. What is the comic incongruity in the presentation of “Wall” by Snout?
“Wall” (Snout) carried the “pathetic fallacy” to an absurd extreme. It is a sentient wall with a vengeance, interested and actively concerned in the fate of the lovers and eager to help, as when Snout holds up his fingers at Pyramus's request so that he can gaze through the chink in the wall and behold his loved one, Thisbe.
10. What is comical about Pyramus' (Bottom's) remark to Theseus that “Wall” should not reply to him at this time?
 - a. Bottom interrupts the illusion of the play to offer a gratuitous comment on stage technique, thereby destroying any possibility of enlisting the audience's willing suspension of disbelief.

- b. Bottom misses the point entirely and replies with the literal objection that it is not Wall's turn to speak.
11. The plight of Pyramus and Thisbe is potentially tragic, yet here it becomes ludicrous. How do the prologue, the language of the actors, the meter of the verse, and the stage techniques help produce the comic effect?
 - a. The prologue sets the comic tone by inviting laughter because of its garbled message which excites audience resistance instead of sympathetic participation.
 - b. The language of the lovers is filled with images inappropriate to a tragic mood.
 1. “Oh dainty duck.”
 2. “The pap of Pyramus.”
 3. “His eyes are green as leeks.”
 - c. The lines of verse are short and choppy and there is a sing-song effect to the rhythm.
 - d. The illusion of reality is continually being destroyed by the explanatory remarks of the actors and the quips they encourage on the part of the audience.
12. How are the A plot (Theseus-Hippolyta), the B plot (the Athenian lovers), and the C plot (the Athenian mechanicals) fused into one plot and what happens to the D or atmosphere-plot of Oberon and his fairies?
 - a. The enveloping plot of the nuptials of Theseus and Hippolyta incorporates the romantic love plot of the Athenian lovers into itself and tolerantly accepts the contribution from the plot involving the Athenian mechanicals.
 - b. The D plot or Fairy plot is not absorbed into the mortal plots but provided a song-and-dance termination to the events of the other plots.
13. What is the meaning inherent in the structure of the play?
The world of uncontrolled human desires and passion, as exemplified by the young Athenian lovers, can be transformed by the world of imagination and chance, as exemplified by the Athenian wood and the fairies, so that it can be absorbed into the world of common sense and order, as exemplified by the Athens of Duke Theseus.
14. How is the title related to the meaning of the play?
Midsummer Night is traditionally the time when such magic transformations can take place, a time when extra-rational forces can intervene in human life. A dream represents the temporary suspension of the rules of the ordinary world and the supremacy of fancy over reality.

AN ENEMY OF THE PEOPLE

Plot Summary

ACT I

Billing, a writer on the local newspaper, the *People's Messenger*, is having supper at the home of Dr. Thomas Stockmann, the Medical Director of the town Baths. The doctor is out taking a walk with his two young boys, Eilif and Morten. In his absence his wife, Katherine, is surprised by the arrival of his brother Peter, mayor of the town. A few minutes later Hovstad, editor of the newspaper, arrives also, and he and Peter, mayor of the town. While the mayor discusses an article the doctor has written concerning the healthful qualities of the Baths. While they are talking, Dr. Stockmann returns accompanied by a friend, Captain Horster, whom he has just encountered on the street and invited to supper. In the course of the conversation that ensues, the doctor reveals that he is withholding his original favorable article from publication in Hovstad's newspaper. The teacher daughter, returns home from work and gives her father a letter which he had been waiting for. The doctor leaves the room to read the letter in his study and returns shortly with the news that the Baths are "simply a pestiferous hole," as proved by a chemical test he had performed on water samples taken from the Baths. He dispatches his maid with a statement he had already prepared on the matter to his brother's home. Hovstad asks permission to publish the news in the paper and the doctor consents. The act ends as Hovstad, Billing, and the doctor's wife and daughter congratulate him on his "great discovery."

ACT II

Time: the following morning. Mrs. Stockmann gives her husband a sealed letter from his brother containing the manuscript the doctor had sent him the previous evening and a note stating that the mayor will visit him by noon. Morten Kiil, Mrs. Stockmann's father, then comes in to congratulate Dr. Stockmann on the "hoax" he has perpetrated on the mayor and "his gang." Hovstad arrives as Kiil is leaving and Aslaksen, the printer, who is a spokesman for the house-owners' group, also stops by to make his offer of support. He urges moderation and guarantees the support of "the compact majority." After Aslaksen leaves, Hovstad continues urging a more radical policy, and the doctor turns the manuscript over to him for publication if the mayor fails to take steps to rectify matters. While waiting for the mayor to arrive, the doctor talks to his daughter, who has just come home, telling her of the support he has been promised by Aslaksen and Hovstad. When the mayor arrives, he accuses the doctor of making the investigation behind his back and stresses the financial obstacles in the way of correcting the pollution. He demands that the report be kept confidential, but the doctor informs him that Hovstad already has the manuscript. The mayor grows angrier and points out the possible consequences to the doctor himself for violating official procedure, taking the matter into his own hands, and opposing the will of his superiors. He forbids the doctor to pursue the matter under threat of dismissal, but Dr. Stockmann totally rejects any suggestion that the report be suppressed and nothing be done about the pollution. Mrs. Stockmann pleads caution, but Petra sides with her father in his determination to follow the matter through. Dr. Stockmann vows, "I will never bow my neck beneath the yoke."

ACT III

Scene: the newspaper office. Billing and Hovstad are discussing the doctor's manuscript and comment on its "sledge-hammer" effectiveness. They discuss the political advantages of the affair to themselves, no matter which way it turns out. Dr. Stockmann enters to tell them to print the article and to be prepared for a series of articles which will "tear the whole lumber-heap to pieces." Aslaksen enters and begs the doctor to "bombard with moderation." The doctor goes on enthusiastically talking about the political upheaval that will occur. Hovstad and Billing urge him on while Aslaksen offers timid approval. When he leaves, Hovstad and Billing congratulate themselves on how they will be able to make use of the doctor for their own ad-

vancement, and Aslaksen expresses approval with reservations as he leaves for the printing room. Billing leaves also, and Petra comes in to return an English book she was to have translated for Hovstad. She objects to its message of conventional morality and upbraids Hovstad for compromising his ideals. He argues expediency, but she accuses him of hypocrisy. He tries to ingratiate himself with her by citing his support of her father's cause, but she becomes insulted at his insinuations and leaves in contemptuous anger. Aslaksen comes in and informs Hovstad that the mayor has arrived. The mayor enters, sees the manuscript on the desk, and questions the advisability of its being published. He wins over Aslaksen by raising the question of higher taxes, but is forced to drop the matter and withdraw when the doctor returns upon the scene. Having capitulated to the mayor, Hovstad and Aslaksen treat the doctor coolly, but he suspects nothing and talks about the gratitude of his fellow townsmen. Mrs. Stockmann arrives and pleads with him to think of his family's interest, but he remains adamant. In the discussion, he notices the mayor's cap and jestingly puts it on. The mayor comes in again and angrily orders the doctor to remove his cap of office. Aslaksen and Hovstad openly desert the doctor's cause, and Hovstad accepts the mayor's version of the controversy for publication. The doctor indignantly demands his manuscript and Hovstad readily complies. The act ends with the doctor bravely defying the "despicable tactics" of his enemies and threatening to read his manuscript at every street corner.

ACT IV

Scene: Horster's house. A meeting called by Dr. Stockmann is about to get under way as citizens stand around discussing the controversy. Horster escorts Mrs. Stockmann, Petra, and the boys into the room; just then Hovstad and Aslaksen arrive together, but sit separately. The mayor also comes in, and a moment later Dr. Stockmann comes in from a rear door and ascends the platform. Aslaksen is appointed chairman of the meeting at the instigation of the mayor even though the doctor protests. The mayor introduces a resolution which will prevent the doctor from delivering his attack on the Baths. Aslaksen and Hovstad side with the mayor and the rest chime in, but the doctor disdainfully waives a vote, stating that he does not intend to discuss the Baths but something much more important. He delivers an impassioned speech in which he alleges "the whole society rests upon a pestilential basis of falsehood" and "the most dangerous foe to truth and freedom is the compact majority." Hovstad, Billing, Aslaksen, and the mayor all rise in protest, and the crowd turns on him angrily with raucous laughter, whistling, hissing, and the blowing of horns. The whole assembly shouts that he is "an enemy of the people" and that he hates his own country. A vote is taken and he is officially declared "an enemy of the people." The doctor bravely leaves the meeting with his wife and children as outraged shouts and threats ring in his ears.

ACT V

Scene: the Stockmann home. Dr. Stockmann is picking up stones that have been thrown through the windows of his home. Mrs. Stockmann comes in with an eviction notice from their landlord. Dr. Stockmann dismisses it as inconsequential and speaks of their plans to go abroad—to the new world, to a primeval forest, or to a South Sea island. Petra arrives in the middle of this discussion and announces that she has lost her teaching position because of the controversy and because of anonymous letters questioning the propriety of her advanced views. Captain Horster comes in and offers help in their plans to go abroad even though he has been removed from command of his ship because of his support of the doctor's cause. The mayor comes in and the others withdraw leaving him with the doctor. He gives the doctor official notice of dismissal, on the basis of public opinion. He suggests that the doctor leave town for a time, return later, acknowledge his error, and thus be eligible for reinstatement. The doctor takes offense at this offer and defies the mayor. In the heat of the argument the mayor accuses him of contriving a financial coup with his shrewd father-in-law and stalks out angrily. Kiil then enters and informs the doctor that he has used the money Mrs. Stockmann was to inherit to buy up stock in the Baths at rock-bottom prices and suggests that his son-in-law drop his charges so that the price of the stock will go up again. The doctor refuses and Kiil leaves, giving him until 2 o'clock to change his mind. If Dr. Stockmann does not drop his charges, Kiil promises to turn the stock over to charity so Mrs. Stockmann will inherit nothing. Hovstad and Aslaksen now come in and try to ingratiate themselves with the doctor so he will let them in on the financial coup they feel sure he and Kiil have effected. The doctor angrily chases them out of the house, brandishing an umbrella. The other members of the family return with Horster, and Mrs. Stockmann restrains her angry husband in his pursuit of Hovstad and Aslaksen. The doctor sends the maid with a "no" answer to Kiil and tells the others that he intends to stay in town to carry on the fight. Horster offers the use of his home, and the doctor accepts, expatiating on his plans to convert the people to his views. When his boys are sent home from school, he threatens to start a school of his own in protest. The play ends with Dr. Stockmann affirming that he is the strongest man in town and that he has made a final "great discovery": "The strongest man in the world is he who stands most alone."

Quiz #1

Quizzes are to be given after the first reading of the play.

1. What is Morten Kiil's business or occupation?
2. Who is the editor of the town newspaper?
3. What is Aslaksen's trade?
4. In what country does the action take place?
5. Where does Horster say he is going on in his next voyage in Act I?
6. Who is the first person to speak in the play?
7. Who is the editor's assistant?
8. Who is the mayor of the town (burgomaster)?
9. What is Dr. Stockmann's daughter's name?
10. Who is Dr. Stockmann's father-in-law?

Quiz #2

1. What is Dr. Stockmann's official position?
2. Who is the spokesman for the "house-owners" group?
3. What does Petra do for a living?
4. What are the names of Dr. Stockmann's sons?
5. Who is Chairman of the Bath Committee?
6. What is Mrs. Stockmann's first name?
7. What is the name of the Stockmann maid?
8. Who keeps interrupting the public meeting called by the doctor but is silenced by the others?
9. What is Dr. Stockmann's final "great discovery"?

Tanner
Hovstad
Printing
Norway

America
Mrs. Stockmann
Billing
Peter Stockmann
Petra
Morten Kiil

Medical Director of Baths
Aslaksen
Teaches school
Morten and Eilif
Peter Stockmann
Katherine
Randina

A drunkard
The strongest man in the world is he who stands most alone.

Discussion Questions and Answers

ACT I

1. What is the symbolic significance of the stick that Peter Stockmann carries? (Consider in terms of his character and his role in the play.)
A stick is basically a weapon, one which he can figuratively wield against those he considers his enemies. It symbolizes his power and the aggressive role he plays in the conflict.
2. How is Peter Stockmann characterized as to his health, his spending habits, and his relationship to other people?
 - a. He is dyspeptic—he cannot "stomach" things easily. His stomach distress is symbolic of his rejection of anything outside the established order of things he can safely handle.
 - b. He is frugal—he values money and material things so highly that everything else is of secondary importance.
 - c. He is officious—he offers a gratuitous comment on the inadvisability of his brother having gone out for a walk with his two sons.
 - d. He is not gregarious—he shies away from contact with the other guests in the Stockmann home except to assert his opinions.
3. Why is it ironic that the Baths are the common interest which unites the citizens of the town? The issue of the Baths will be the basis of conflict between the warring factions in the town. The unifying force in the community will become the element that separates society into two hostile camps.
4. What exposition provided in the dialogue between Peter and Dr. Stockmann sets the stage for the conflict between the two men?
The Baths are the main source of wealth for the town; any threat to them would be a threat to the prosperity of the entire community. Hovstad, through the doctor's article, represents the potential threat; Peter, the defense of the *status quo*.
5. The weapon or tool to set up conflict is introduced early in the "well-made play." What is it here? Dr. Stockmann's article concerns the healthful qualities of the Baths—an article which was presumed to be favorable but which has been withheld from publication pending the arrival of some new information.
6. What corollary conflict already exists between Peter and Dr. Stockmann and what is ironic about it?
 - a. Hovstad has credited the doctor with the origin of the Baths; Peter Stockmann feels that he has been responsible for them.
 - b. The originator of the Baths would normally be considered a benefactor of the town, but if the Baths prove to be polluted, claiming credit for a source of disease and death would be contrary to expectation.
7. What characterization polarity (opposition) is established between Peter and Dr. Stockmann?
 - a. Peter is the practical businessman who can transform a dream into an actuality which operates with a profit.
 - b. Thomas is the idealist who conceives of a plan but does not always execute it or foresee the practical difficulties which stand in its way.
8. How does Dr. Stockmann's entry help to establish his impractical nature?
 - a. He brings along another guest for his wife to feed without her knowing about it in advance. He has just met Horster on the street and impulsively invites him in for a bite to eat.
 - b. He does not even notice that his brother, the mayor of the town, is present, and he is unaware of his presence until his wife brings it to his attention.
9. How does the controversy over the toddy further establish the character differences between Peter and Dr. Stockmann?
 - a. Peter is puritanical in his opposition to alcoholic beverages and parsimonious in his concern over the amount of food consumed by the guests.
 - b. Thomas is convivial—the toddy and tobacco symbolize this, and, furthermore, he is generous with his friends to the point of impractical excess.
10. What is the dramatic significance of Dr. Stockmann's inquiry about the arrival of the postman? His inquiry establishes the fact that there is something to wait for, something which will provide a

- "strong curtain" for the first act (part of the formula of the "well-made play"). When it arrives, the audience will not be taken by surprise, but instead will have had the pleasure of anticipating it.
11. What is the dramatic reason for postponing the publication of the doctor's article concerning the healthfulness of the Baths?
The failure to publish the favorable article establishes the grounds for conflict between the doctor and his brother and suggests that the former's favorable opinion may have been revised.
 12. Why is it important that Peter Stockmann leave the scene before the arrival of the letter?
If he were present, he could take steps against the unfavorable evidence being published. This would bring the conflict to a head too soon or dissipate it.
 13. Why is it important dramatically that Petra give her father the letter instead of having him receive it from the mailman?
This method emphasizes the importance of the letter. That something as important and as eagerly awaited as this letter should be misplaced or forgotten, even for a short while, is ironic. While the doctor has been waiting anxiously for its arrival, it has been in his daughter's possession. She really "had not the time to run up again" to give her father the letter after she had received it from the postman.
 14. What is ironic about the expectations of the doctor and his friends in the concluding portion of this act?
a. The doctor thinks that the mayor will be grateful to him for bringing the truth to light. He also expects that they will offer him an increase in salary for his "great discovery."
b. Hovstad thinks that he will be performing a service for his readers by publishing the information.

ACT II

1. How does the sealed letter in Mrs. Stockmann's hand serve as a preparatory device?
a. We know that it is important because the fact that it is sealed is stressed and because Mrs. Stockmann goes in search of her husband to give it to him personally.
b. Its contents inform us that there will be a face-to-face conflict between Dr. Stockmann and the mayor over the matter of the alleged pollution of the Baths.
2. How does Dr. Stockman's failure to anticipate the mayor's reaction to his discovery help to characterize him?
a. Dr. Stockmann is completely naïve: he feels that the mayor will be chagrined that he himself did not discover that the Baths were polluted.
b. He actually believes that his brother "will be pleased enough" at the discovery.
3. How does Mrs. Stockmann serve as a partial foil (a character with contrasting traits) to her husband and also as a partial echo?
She is aware of the element of human vanity and suggests that her husband should "share the credit" of the discovery with the mayor, his brother, but she too is naïve in assuming that there will be any "credit" to share.
4. The scene with Morten Kiil contrasts the cynical point of view with the naïve and optimistic. How do the expressions "a bit of luck for the town"; "But no one can see them"; and "Is he in this too?" create an ironic paradox?
a. Dr. Stockmann naïvely comments that the discovery is a real bit of luck for the town; Kiil realizes its true significance as a monumental piece of bad luck, but he does not raise the issue with the doctor because he is concerned only with his own petty vengeance.
b. The fact that the "beasts" are invisible seems to Kiil to be a consummate bit of trickery on the doctor's part. Since they are invisible, the mayor will be made foolish if he accepts the story and yet he cannot really deny the presence of these invisible "beasts."
c. Kiil conceives of the entire thing as a shrewd hoax "to pull the mayor's leg" and he delights in it because of a personal political grudge against the mayor and the town council.
5. How is the cynical, practical-minded attitude of Kiil contrasted with the radical, zealous one of Hovstad?
Kiil views the pollution issue as a hoax perpetrated at the mayor's expense: a shrewd schemer is being outwitted at his own game. Hovstad conceives of it in grandiose terms—it is symbolic of pollution in the entire social structure. He is not primarily interested in remedying the particular problem for the good of all concerned; his main interest is in the revolutionary overthrow of the existing local government.
6. What shibboleths and socialistic jargon used by Hovstad characterize him as slightly ridiculous and less than sincere?
a. He talks about "a crying need in the humbler ranks of life"—but he is actually interested in his own muck-raking activities, not in the "humbler ranks of life" and their problems.
b. He boasts about "emancipating the masses—the humble and oppressed"; he actually has no such concern, but simply wants power for himself.

7. What is ironic about Aslaksen's proposal to hold a "demonstration"?
a. He speaks of arranging a "demonstration"—a mass protest, and yet he speaks of it as being done "moderately."
b. He wants to arrange the demonstration in support of Dr. Stockmann's discovery, and yet not anger the authorities.
c. His suggestion and show of support win him an offer of a drink, and he is an avowed teetotaler.
8. What is comic about Dr. Stockmann's response to Kiil, Hovstad, and Aslaksen?
He is all things to all men. He is willing to accept the support of all three, even though they represent mutually exclusive and contradictory interests. He is so taken by his own "discovery" that he naïvely believes that everyone else will be as enthusiastic about it as he is, and expects everyone, without exception, to accept it and come to its support.
9. How does the agreement between Dr. Stockmann and Hovstad concerning the printing of the report prepare for the outcome of the interview between Dr. Stockmann and the mayor? What dramatic irony exists, i.e., what contrast is there between what the character expects to happen and what actually does happen?
They agree that if the mayor refuses to take up the matter of pollution, Hovstad will print the report. Dr. Stockmann expects his brother to comply, but from the previous characterization of Peter Stockmann, we know that he will put money matters first and insist that the report be suppressed.
10. Why is it important that the manuscript be given to Hovstad instead of remaining in Dr. Stockmann's possession?
It is symbolic of Dr. Stockmann's loss of control over the situation. Now the mayor has Hovstad to deal with instead of the doctor: with the doctor no bargaining would be possible because of his impractical, idealistic nature, but with Hovstad some compromise might be reached.
11. What is ironic about Dr. Stockmann's remark that "Hovstad has put his paper at my disposal if necessity should arise"?
Things are exactly the opposite of the doctor's appraisal. He fancies himself the manipulator of events when actually he is a pawn in the rivalry for power between Hovstad and the mayor, between the radical and the conservative elements in the town. Rather than having the newspaper at his disposal, he is at the disposal of the newspaper.
12. What is the purpose of the short scene involving Dr. Stockmann, Mrs. Stockmann, and Petra before the mayor's arrival? What part do the terms "independent liberal press" and "compact majority" play in this scene?
It stresses the weakness of the doctor's cause. The doctor, his wife, and his daughter are all impractical and idealistic, and the support they anticipate from the "independent liberal press" and "compact majority" is easily recognized as purely illusory.

ACT III

1. What tonal contrast is established by shifting the action from Dr. Stockmann's home to the office of the *People's Messenger*?
The tone in the concluding scene of Act II had been idealistic and optimistic. Dr. Stockmann had said, "Never, though the whole earth should crumble, will I bow my neck beneath the yoke." Petra had exulted, "Father is true to the core. He will never give in!" In the newspaper office, the atmosphere is one of self-interested opportunism: "Well, whatever happens, fortunately we can turn the situation to account" or "... the whole municipal government, in short, must be entrusted to men of liberal ideas."
2. What preparatory information is provided by Dr. Stockmann's remark, "This article is only the beginning. I have four or five others sketched out already"?
It prepares us for the catastrophe in Act IV where Dr. Stockmann completely alienates the community by condemning the morality and structure of the entire society.
3. What further characterization of the doctor is provided by his response to Hovstad's praise of the manuscript?
The doctor unabashedly concurs with the statement that it is a masterpiece. His naïve confidence in the superiority of his intellect here reaches the point of vanity and intellectual arrogance.
4. How is Dr. Stockmann's remark, "I am not quite clear about everything yet, but I shall see my way presently," indicative of his tragicomic flaw?
He is enthusiastic and confident, yet his plans are only very loosely formulated. He conceives a grand idea without considering its full consequences. His idealism and sense of moral and intellectual superiority are the flaws which lead him into acts of impracticality and folly. He is tragic because he is basically a good man ruined by a flaw in character; he is comic because of his grandiose plans, self-delusion, and gullibility.

- will seriously affect the economy of the entire town and possibly even ruin it. Even though his intentions have been laudable, the results of his discovery promise to be ruinous.
14. The tragic hero is characterized by his uncompromising attitude toward what he considers his noble goal. He is willing to sacrifice anything to achieve his goal, even his life, if need be. What is Dr. Stockmann's "noble goal," and what is he willing to sacrifice for it?
- His goal, as he sees it, is the publication of the truth about the Baths and the immediate correction of the condition, whatever the opposition and whatever the cost.
 - He is willing to sacrifice his job, his friendship with his brother, his reputation, and the well-being and security of his children.
15. The comic hero frequently pursues an ignoble, trivial, or impossible-to-achieve goal. What elements of the comic are there about Dr. Stockmann's behavior?
- The goal—the cleaning-up of the Baths—is not an ignoble or trivial goal but it is impossible to achieve it using Dr. Stockmann's approach. Compromise might achieve more good than a head-on attack, but Dr. Stockmann will not think in terms of any compromise. He goes down to defeat and accomplishes nothing, when a more moderate course might have done some good.
- ### ACT IV
- What expository information is provided by the conversation between the various citizens?
 - Both the newspaper and Aslaksen's homeowners' association have come out publicly in favor of the burgomaster's stand.
 - Dr. Stockmann has been denied the use of a public meeting hall.
 - What preparatory information provided by this conversation suggests the outcome of the meeting? Whistles and horns are mentioned as noise-making devices, suggesting that the meeting may deteriorate into a raucous protest against the doctor.
 - What does this act reveal about Captain Horster's character? How is he used as a foil?
 - His permitting the doctor to use his home in the face of powerful and general opposition demonstrates his courage and sense of fair play.
 - His refusal to accept credit for it from Petra shows his modesty and unwillingness to place her under obligation to him.
 - His conduct serves as a contrast with that of Hovstad earlier in the play.
 - What is the significance of Hovstad and Aslaksen entering the room at the same moment, but making their way through the crowd separately?

The action indicates their collusion—they are "together." Their separating from one another indicates their hypocrisy in concealing that they are acting in concert.
 - What is the dramatic purpose of having the burgomaster present at the meeting? (Consider in terms of the conflict between the two brothers and its outcome.)
 - It emphasizes the element of conflict: the two main adversaries are face to face.
 - It strengthens the likelihood of Dr. Stockmann's defeat; the meeting will be run as the burgomaster chooses to have it run.
 - What is ironic about Aslaksen being appointed chairman?
 - A chairman is supposed to be fair and impartial. Aslaksen is one of the burgomaster's chief allies and he has been appointed chairman on the suggestion of the burgomaster.
 - It is supposed to be the doctor's meeting, but its conduct lies in the hands of his adversaries.
 - What is the significance of the drunkard's presence and remarks at the meeting? How does he serve as a foil? As a parodying echo?
 - His first remark serves as comic contrast to the hypocritical clichés of Aslaksen in his plea for "moderation."
 - The hostile reception he receives is contrasted with the favorable reception the burgomaster receives. He is a pariah who is nearer to the truth; the burgomaster is "a pillar of society" who opposes the truth.
 - He serves as a suppressed conscience of the town. Whenever he interrupts, he is told to shut up and threatened with expulsion. He is a parody of a chorus.
 - How does the doctor's speech serve to illustrate his naïveté, his intellectual arrogance, and his sense of moral superiority?
 - His naïveté is illustrated by his expectation that his "great discovery" of the moral pollution of the community will be acclaimed by his listeners.
 - His intellectual arrogance is brought out by his complaint that his abilities had been wasted in the north among the peasants.
 - His sense of moral superiority is shown in his assumption that he is qualified to serve as a messiah to lead mankind out of a spiritual morass.
5. What is ironic about Dr. Stockmann's remark, "If only we hold together, it will go smoothly, so smoothly?"
- There is no chance of their "holding together." Hovstad and Billing see in the doctor an innocent dupe whom they can use to gain greater power in the town. Aslaksen is concerned only with bourgeois property rights, not with the doctor's idealistic illusions. When it becomes obvious that Dr. Stockmann's actions are doomed to failure and will cause injury to their interests, these three presumed supporters will not only abandon the doctor but will actively support his enemies.
6. How does the mention of Billing's aspiration to be secretary of the town council serve as preparatory information?
- Once we know his personal ambition, we can anticipate his defection to the mayor's side of the controversy.
 - It further prepares us to expect that Hovstad will also be looking out for his own interests.
7. How does the encounter between Hovstad and Petra disclose his true interests? What does it reveal about her?
- He tries to use his support of Dr. Stockmann's cause to ingratiate himself with the doctor's attractive young daughter. In essence, he is trying to purchase her favor by citing his support of her father's cause.
 - The scene reveals her high-mindedness and forthrightness.
8. Why is it important that the scene between Hovstad and Petra precede the one between Hovstad and the mayor?
- One scene prepares for the other. Once Petra has indignantly spurned his insinuating suggestion, Hovstad will be that much more amenable to offers made by the mayor.
9. What is the symbolic significance of the burgomaster's coming in by the back door? How does it reveal character?
- The back door is symbolic of stealth and treachery. Peter Stockmann will not try to gain his ends by a frontal assault on the doctor's position; instead, he will attempt to suborn the doctor's associates.
 - The character of Hovstad and Billing is further established by their willingness to conduct negotiations behind their supposed leader's back.
10. What is ironic about the doctor's reaction to the attitude of Hovstad and Aslaksen after they have been approached by the burgomaster?
- Dr. Stockmann thinks that they are planning a public award for his services when, actually, they are giving aid and comfort to his opposition. Their actions will lead to his being rejected, not praised, by the public.
11. Why is it important dramatically that Dr. Stockmann be aware of the defection of Hovstad and Aslaksen? How does his decision to continue alone further characterize him as tragic, comic, or pathetic?
- If he were not aware of their perfidy and proceeded with his plans and were defeated, he would become a pathetic figure, i.e., one whose fate is too harsh in relation to the extent of his personal guilt.
 - By persisting in his efforts in spite of his awareness of Hovstad's and Aslaksen's defection, he becomes a tragic figure, a man unwilling to compromise in the attainment of his goal.
 - He exhibits aspects of the comic in his completely unrealistic appraisal of the situation. He thinks he can succeed in the face of the concerted opposition of all the powerful elements in town and relies on the nebulous hope of support from the common-people of the town. He is self-deluded.
12. If this act contains the climax of the action, as is the practice in the "well-made play," which episode represents the turning-point in the fortunes of Dr. Stockmann? Is there a feeling of inevitability about the outcome? Why?
- When Dr. Stockmann leaves the office the first time, after having turned the manuscript over for publication, his fortunes are apparently on the rise. When Hovstad, Billing and Aslaksen capitulate to the mayor, the doctor's fortunes meet an impasse. Here he has the choice of abandoning his crusade as hopeless or of going on alone. He chooses to go on and from this point on his fortunes are on the downgrade. It is clear that he cannot succeed by himself.
- It is inevitable that someone as impractical and naïve as the doctor will fail in any power struggle with shrewd and treacherous "practical" men. He fancies himself as a champion of the people with hundreds ready to rally to his banner when actually the only "support" he ever had was from a small handful of self-interested men. The empty phrases "the liberal minded independent press" and "the compact majority" were the sand on which he had built the foundation for a grandiose superstructure—the notion of completely revamping society.
13. What is ironic about the mayor's charge that Dr. Stockmann is an enemy of the people?
- The whole basis of Dr. Stockmann's actions is that he envisages himself as a friend or champion of the people. To be accused of being society's enemy for what he considers a great and selfless service is incredible to him.
- Paradoxically, he is "an enemy of the people" from the mayor's point of view since his "discovery"

- will seriously affect the economy of the entire town and possibly even ruin it. Even though his intentions have been laudable, the results of his discovery promise to be ruinous.
14. The tragic hero is characterized by his uncompromising attitude toward what he considers his noble goal. He is willing to sacrifice anything to achieve his goal, even his life, if need be. What is Dr. Stockmann's "noble goal," and what is he willing to sacrifice for it?
- His goal, as he sees it, is the publication of the truth about the Baths and the immediate correction of the condition, whatever the opposition and whatever the cost.
 - He is willing to sacrifice his job, his friendship with his brother, his reputation, and the well-being and security of his children.
15. The comic hero frequently pursues an ignoble, trivial, or impossible-to-achieve goal. What elements of the comic are there about Dr. Stockmann's behavior?
- The goal—the cleaning-up of the Baths—is not an ignoble or trivial goal but it is impossible to achieve it using Dr. Stockmann's approach. Compromise might achieve more good than a head-on attack, but Dr. Stockmann will not think in terms of any compromise. He goes down to defeat and accomplishes nothing, when a more moderate course might have done some good.
- ### ACT IV
- What expository information is provided by the conversation between the various citizens?
 - Both the newspaper and Aslaksen's homeowners' association have come out publicly in favor of the burgomaster's stand.
 - Dr. Stockmann has been denied the use of a public meeting hall.
 - What preparatory information provided by this conversation suggests the outcome of the meeting? Whistles and horns are mentioned as noise-making devices, suggesting that the meeting may deteriorate into a raucous protest against the doctor.
 - What does this act reveal about Captain Horster's character? How is he used as a foil?
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 - His first remark serves as comic contrast to the hypocritical clichés of Aslaksen in his plea for "moderation."
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 - His naïveté is illustrated by his expectation that his "great discovery" of the moral pollution of the community will be acclaimed by his listeners.
 - His intellectual arrogance is brought out by his complaint that his abilities had been wasted in the north among the peasants.
 - His sense of moral superiority is shown in his assumption that he is qualified to serve as a messiah to lead mankind out of a spiritual morass.

9. What is ironic and paradoxical about Dr. Stockmann's speech?
 - a. He is appealing to "the compact majority" for support and, at the same time, he is condemning it as being immoral, ignorant, and irresponsible.
 - b. His "great discovery" is the cause of his ruin. He had hoped it would bring him recognition and gratitude; instead it brings him hostility and disgrace.
10. How do Hovstad's remarks at the meeting about his humble origins further reveal his character? We had previously seen that he was a selfish opportunist and schemer; now we see that he is a demagogue capable of appealing to public passions. We see that his actions and words are completely insincere and self-seeking.
11. What is the significance of the remarks of Morten Kiil and Mr. Vik in relation to dramatic preparation?
 - a. Kiil's remarks indicate that he may take steps which will be detrimental to the financial interest of the Stockmann family.
 - b. Mr. Vik's statement clearly indicates dismissal of Horster, an act which will interfere with Horster's support of Stockmann.
12. Compare the tone at the end of this act with that at the end of Act III. Act III ended on a note of eagerness and optimism, at least as far as Dr. Stockmann's attitude was concerned. Act IV ends on a note of dejection and shattered plans.

ACT V

1. What do the stones and broken windows symbolize?
 - a. The stones symbolize outraged public opinion and violent hostility toward Dr. Stockmann's "great discovery."
 - b. The windows represent the doctor's shattered hopes and plans.
2. How do the torn trousers add a note of comic incongruity? Dr. Stockmann conceives of himself as an uncompromising idealist—a hero in the face of universal opposition. Torn trousers are more the garb of a clown than a hero. There is something inherently ridiculous in the sight of a man with torn trousers—his dignity is gone when his trousers are damaged; he is exposed to the mocking glances of the world. He has the nightmare sensation of being naked and helpless before the world.
3. What do the "primeval forest" and "little South Sea Island" symbolize? Does Dr. Stockmann's desire to go to these places affect his status as a comic or tragic figure?
 - a. They are symbols of Dr. Stockmann's failure to cope with life. They represent escape from society; from contact with one's fellow men. Dr. Stockmann has struggled with fate and has been thwarted; now he wishes to disengage himself entirely from the problems he had previously said were so crucial. This substitution of new goals for the old tends to make him a comic figure.
 - b. The tragic hero does not contemplate escape. When he meets defeat, he realizes "he asked for it" and is willing to pay the price that is demanded of him. Oedipus blinds himself, Macbeth dies bravely in battle, Othello accepts execution as his just deserts. Stockmann, however, would like to run away and hide.
4. Who is more heroic, Horster or Dr. Stockmann?
 - a. Horster is a true hero. He is not afraid to stand up for his ideals in the face of opposition, but he does not spend energy uselessly prating about his high-minded plans. He acts and then accepts the consequences of his action. His helping the Stockmann cause has led to his dismissal from his job, but he blames no one and relies on no one but himself.
 - b. When Stockmann meets adversity and defeat, he cries out against his enemies and makes weak remarks about the impractical remedies he will put into effect.
5. What do we learn of Dr. Stockmann's character from his reaction to Horster's dismissal? It emphasizes again his naïveté and his disregard of consequences. Someone less self-centered would have realized he was putting Horster in jeopardy, but Stockmann can only say, "Oh, if I could possibly have imagined such a thing—."
6. What is the irony in the burgomaster's excuse that the dismissal of Dr. Stockmann is necessitated by the pressure of public opinion?
 - a. It is he who has molded public opinion with the help of his agents, Billing, Hovstad, and Aslaksen.
 - b. "The compact majority" which the doctor had attacked in his denunciation of society is the very thing which is rendering him impotent by depriving him of his connection with the Baths, the source of his income and of what little authority he had.
7. What is ironic about the burgomaster's interpretation of the doctor's motives in discrediting the healthfulness of the Baths?
 - a. He attributes to the doctor the sort of motives that are instinctive to him but utterly foreign to the doctor's impractical, idealistic nature.

- b. The naïve idealist without a shrewd bone in his body is mistaken by the astute materialist as the most Machiavellian of scoundrels.
8. What purpose is served by having the doctor continually forget the maidservant's name? It demonstrates his complete absorption in idealistic matters and his indifference to mundane affairs. A maid's name is an easy thing to remember, but not for a man like Dr. Stockmann, whose attention is completely engaged by society-shaking visions.
9. What does the scene with Morten Kiil establish? It demonstrates the doctor's unwillingness to accept the consequences of his own actions: he blames Kiil for placing him in the dilemma over the stocks.
10. What is ironic about Kiil's purchase of the stock? Kiil, a crass materialist, is about to cash in on the efforts of Dr. Stockmann, an impractical idealist. It is also ironic in that the Stockmann family will benefit from this act of avarice and shrewdness and be damaged by Dr. Stockmann's altruism and naïveté.
11. How does this purchase create a dilemma for Dr. Stockmann? If the doctor persists in winning his point about the Baths, the stock will be worthless, and his wife and children will be impoverished. If he whitewashes the whole inquiry, he will be guilty of the very thing of which he has accused his brother and the others.
12. What is ironic about the role of Hovstad and Aslaksen in their scene with the doctor? What reversal of roles occurs here?
 - a. Instead of his needing them, they now need him.
 - b. By deserting the doctor they had hoped to be on the winning side of the controversy; now they are afraid that the winning side is the doctor's because of his presumed financial coup.
13. Which of Dr. Stockmann's acts and statements in this act render him comic instead of tragic?
 - a. His attack on his adversaries is made with an umbrella—a parody of the knight's lance.
 - b. His repetition of the word "No" in his reply is childish.
 - c. His abandoning his plans to leave the country is flighty.
 - d. His delay in acting because of the torn trousers is ridiculously vain.
 - e. His comment that it is a good thing he no longer has a job so he can devote all his time to the cause is inane.
 - f. His belief that he can convince "the compact majority" of the truth of his "great discovery" is blindly naïve.
14. What irony is there about his final "great discovery"? He himself does not stand alone. If it were not for the passive forbearance of his wife, the callow devotion of Petra, and the gentlemanly behavior of Horster, he would be reduced to nothing.

CANDIDA

Plot Summary

ACT I

The Reverend James Mavor Morell is beginning a fine morning in October 1894 by adjusting his busy lecture schedule with the help of his typist, Miss Proserpine Garnett. His curate, the Reverend Alexander Mill, is late as usual in entering Morell's study. Morell advises him to marry a good woman: "That's a foretaste of what will be best in the Kingdom of Heaven we are trying to establish on earth." When "Miss Prossy" and "Lexy" learn that Morell's wife Candida will return that morning from a trip, they argue about her beauty; Lexy's devotion to Candida quickly arouses Miss Prossy's jealousy.

Mr. Burgess, a "vulgar ignorant guzzling" businessman who is also Candida's father, arrives. Soon he and Morell are quarreling, since three years ago, Morell had persuaded the guardians of a workhouse to reject Burgess' low bid to supply clothing. Burgess now claims to be a model employer, though he has reformed conditions only to get his contracts accepted by the County Council. Morell observes, "God made you what I call a scoundrel as He made me what you call a fool." Burgess admits Morell has taken "the paying line."

Candida abruptly enters, surprising her husband and ending the quarrel. With her is Eugene Marchbanks, a slight, delicate, effeminate poet who is the nephew of an earl; he had been given protection by Morell a short time ago. After Burgess and Candida leave, Marchbanks asserts his love for Candida and Morell's unworthiness, claiming the minister has blindly sacrificed her to his own self-sufficiency. When Morell angrily shakes the boy, Marchbanks threatens to leave and to tell Candida why he has departed. Candida enters to repeat Morell's invitation to lunch. Marchbanks is now "the happiest of mortals." Morell adds, "So was I—an hour ago."

ACT II

Later in the afternoon of the same day, Marchbanks is alone in the study with Miss Prossy. He badgers her into admitting that she has had no love affairs and that it is possible for a woman to love Morell. Burgess returns and, with a few insulting remarks, goads Miss Proserpine into terming him a "silly old fat-head."

Morell, however, laughs off the incident. When Candida joins the group, Marchbanks offers to do her menial work and carry her in a poetic chariot "up into the sky, where the lamps are stars." Morell harshly attacks his world as "idle, selfish, and useless," and Candida pulls Eugene out to slice onions.

Candida returns, unaware of Eugene's previous attack on Morell, and disparages his sermons: the men rest on the Sabbath so they can make money harder than ever, and the women have "Prossy's complaint": "They're all in love with you. And you are in love with preaching because you do it so beautifully." Still ignorant of Eugene's challenge to Morell, Candida mentions her growing fondness for Eugene and her fears he may learn love from a bad woman: "Will he forgive me for not teaching him myself?"

They are interrupted by the entrance of Marchbanks with Burgess. Lexy arrives and informs the group that Morell has cancelled a preaching engagement for that evening at the Guild of St. Matthew. At their insistence, Morell decides to go, shifting the dilemma to Marchbanks who must stay alone with Candida; he cannot test Candida's love for him without violating Morell's trust and hospitality and disregarding his own ideals. Morell is temporarily the stronger.

ACT III

At past ten the same evening, Marchbanks reads poetry to an oblivious Candida. He is terrified when she suggests they talk, but she is so convincing that Morell finds Eugene on his knees before Candida when he returns.

Eugene boasts that he had been in heaven and ridicules Morell, "moralist and windbag." Where is the man Candida married? Enraged by Eugene's "poetic fripperies," Morell is still miserable with doubt. Marchbanks then suggests passionately that they both give her up, a course Morell immediately rejects. Candida then returns to protect her "boy" and, at the same time, to jibe at Eugene's attempts at manliness. Before Candida understands the contest, Burgess returns with Lexy Mill and an intoxicated Miss Proserpine. Not until Morell sends Miss Prossy home with the escort of a timorous Lexy does Burgess leave.

When the frightened, guilty Marchbanks tries to leave also, Candida orders him to bed; when he refuses to go, Morell agrees he should stay. Candida then forces her husband to admit his insecurity in marriage. Morell demands that Candida choose between them, but Marchbanks understands: "She belongs to herself." After both bid for her, Candida gives herself "to the weaker of the two." Eugene is defeated. Candida tells Eugene that although Morell does not know it, "I make him master here." Marchbanks goes out into the night. He has learned to live without illusions, without happiness, without women. The strongest man is he who can stand alone.

Quiz #1

Quizzes are to be given after the first reading of the play.

1. In what month and year is the play set?
2. For which saint is the parish named?
3. Name two of the volumes included in Morell's library.
4. What speaker would be the only one available to take Morell's place if he cancels his speaking engagement?
5. What disease had the Morell children supposedly caught? What had they actually caught?
6. What is Lexy's university?
7. What is "Prossy's complaint"?
8. Where had Morell found Marchbanks?
9. To whom does the quotation, "But his wife despised him in her heart," refer?
10. Why is Miss Prossy so upset about Morell's enthusiasm before the audience at the Guild of St. Matthew?

October, 1894
St. Dominic
Maurice's "Theological Essays," Browning's poems, "Progress and Poverty," "Fabian Essays," "The Dream of John Ball," Marx's "Capital"
The president of the Agnostic League
Scarlatina; German measles
Oxford
Infatuation with Morell
On the Embankment
King David
Morell had spoken too rapidly for her to take shorthand notes.

Quiz #2

1. Where is Burgess' club, the Freeman Founders, located?
2. Where does Marchbanks assume Burgess' club to be?
3. Why does Burgess consent to attend the Guild meeting with Morell?
4. What object does Marchbanks compare to the poker Candida holds as he recites poetry?
5. To what act of charity does Candida compare the gift of her love to Marchbanks?
6. Why, according to Candida, do all Morell's parishioners enjoy his preaching?
7. What was the value of the seven day bill which Marchbanks had when Morell found him?
8. What road passes by the parsonage?
9. What are Morell's politics?
10. Why has Candida returned home at the beginning of the play?

Norton Folgate
In Surrey
Morell promises to introduce him to an official on the County Council.
A sword
Giving her shawl to a beggar dying of the cold
They can rest while he preaches, go back to work refreshed, and make money harder than ever.
£55
Hackney Road
Christian Socialist
To get flannel things for Jimmy, and see how they're getting along without her

Discussion Questions and Answers

ACT I

1. The Reverend James Morell is happily overburdened with speaking engagements. Which of Shaw's descriptive comments are best embodied by Morell at first?
He is a vigorous, genial, popular man.
2. Which of Shaw's comments does Miss Proserpine Garnett reveal most prominently in her first appearance?
She is pert and quick of speech.
3. a. What is Lexy's most obvious weakness, aside from those addressed to the reader?
His tardiness.
b. Which of Morell's traits (as described in the preface) contrasts most sharply with Lexy's weakness?
"His well-spring of enthusiasm and sympathetic emotion has never run dry for a moment."
4. *Candida* is about a trite situation: a young man enters the home of a married couple and falls in love with the wife.
a. How does Lexy prepare us for the decision which will resolve the conflict between the two men?
"If you women only had the same clue to man's strength that you have to his weakness, Miss Prossy, there would be no Woman Question."
b. How is his remark ironic?
It is Candida's insight into strength and weakness that allows her to control both Morell and Marchbanks; from another point of view, Candida may be about to cure both men of their illusions about her and her role in their lives.
5. How does Miss Prossy indicate her close observation?
She has noticed Lexy's fake accent and his imitations of Morell: his peculiar way of carrying an umbrella, his bright eyes and jaw-jutting.
6. a. What are Burgess' false reasons for arriving at the Morells?
To forgive Morell for his own justified loss of a contract three years before; to display family sentiment.
b. What is his real reason for appearing?
To announce his conversion to Christian principles of charity and mercy—because it pays, and to use Morell's prominence to parlay his new "righteousness" into added wealth and influence.
7. How has each of the characters prepared for Candida's entrance?
a. Morell?
By announcing she will arrive promptly at 11:45.
b. Lexy?
By his reference to Candida's beauty, to the Woman Question.
c. Miss Garnett?
By her jealousy of Candida.
d. Burgess?
By his attempt to regain Candida, or at least her approval.
8. In view of the preparations for Candida's arrival, why does her entrance come as more of a surprise than those of the other characters?
Shaw interposes the debate between Burgess and Morell which leads to Burgess' conversion: the debate is interesting not only because of its content, its combination of frankness and deception, and its revelation of the link between business and religion, but it raises and then resolves a conflict between two likable, engaging characters who should reaffirm the importance of strong family ties in preparation for Marchbanks' attempts to loosen them.
9. How does Candida's brief, entering comment, "Say yes, James," show her relationship with Morell while suggesting the meaning of her request that he help Marchbanks with the trunks?
She controls her husband by dramatically dominating every domestic situation; she immediately takes the upper hand by first subtly demonstrating that she can get along without her husband, and then by inventing a task which only he can fulfill.
10. On the surface, Candida seems to be everything to the play: title, leading character, and master of the situation.

- a. How does Shaw's long descriptive comment qualify or cast doubt on her right to manage others? She manages others "without the smallest scruple," she uses her sexual attractions for "trivially selfish ends," and her affections are conferred by "cunning."
- b. How is this ironic? As a clergyman's wife Candida's spiritual qualities might be expected, ideally, to include a highly developed ethical sense, an idealistic fervor which would lead to the downgrading of sexual attractiveness, and a selfless, free affection for others regardless of personal vanity.
11. Does Morell resemble his wife in any way that foreshadows further conflict? Eugene is later to accuse Morell—with damaging support from Candida—of using his masculine appeal to gain personal ends.
12. How does Candida use exposition to characterize Eugene Marchbanks? He is the nephew of an earl, a shy youth who is naïve about money matters.
13. Does the staging emphasize an object which points up one of Eugene Marchbanks' central qualities? "The Virgin of the Assumption," prominently placed on the stage, was a gift from Marchbanks and shows his generosity as well as his aristocratic upbringing and education; moreover, it suggests he idealizes the inspirational aspects of womanhood while still remaining frightened of sex.
14. Which of Marchbank's less appealing characteristics are mentioned by Shaw in the stage directions? He is slight, effeminate, and has a delicate childish voice.
15. a. How does Marchbanks indicate his naïveté? By not knowing where Norton Folgate is.
- b. His unworldliness? By thinking he should overpay the cabman.
- c. His "swift and acute apprehensiveness"? By admitting that wanting to overpay the cabman was not a generous impulse, but "cowardice, incompetence."
- d. His "fiercely petulant wilfulness"? By admitting that he loves Candida and assuming that Morell has "selfishly and blindly sacrificed her" to minister to his own self-sufficiency.
16. On the surface Burgess and Marchbanks appear antagonistic: they differ in degrees of social refinement, honesty, and sensitivity. How do their dramatic roles dovetail or overlap? Both want Candida; both attack the basis of Morell's moralizing while frankly admitting his success within his profession; both are outsiders who are legally unfit to receive Candida's full allegiance.
17. Why is it characteristic of Morell to invite Marchbanks to stay for lunch when both would prefer that he leave? Morell is good-natured, over-confident, and sentimentally idealistic; he sees a chance to prove what he told his curate: that marriage is a preparation for heaven.
18. In *Candida* Shaw is reworking a plot formula that is at least as old as Greek New Comedy (4th century B.C.). What normally happens is that a young man wants a young woman. His desire is resisted by paternal opposition, but near the end of the play a twist in the plot gives him success. Shaw's version, however, suggests at least two possible resolutions to this conflict. What would be the play's theme (the "message" or program of action) if Marchbanks were to take Candida away from Morell? That bourgeois marriage destroys the soul of a woman because she is treated as property; her husband uses her as a tool to accomplish his personal ends.
19. What would the theme be if Marchbanks were to fail? That the family is sacred, that marriage vows are eternal regardless of the momentary passions of the couple, and that seduction of a married woman is a sin which deserves to be punished by the expulsion and humiliation of the aggressor.
20. What indication is there that Shaw has taken the first course? At the end of Act I Marchbanks announces without challenge that he is "the happiest of mortals," while Morell confesses temporary defeat: "So was I—an hour ago."
21. What indicates that he has taken the latter course? He shows an attractive modern couple upholding the dignity of marriage. Compared to the obviously talented and generous character of the socialist husband, Marchbanks' effeminacy appears contemptible, ridiculous, and laughable.
22. Just as Candida's name suggests "candidness," an honest or sincere way of speaking, so Morell's name suggests a moral problem or dilemma, a choice between equally unpleasant alternatives. At the end of Act I what is Morell's dilemma? He can either throw Marchbanks out of his house, thus triumphing over "right" with might and risking Marchbanks' polite form of blackmail; or he can force his wife to choose between him and his rival: the latter course would proclaim his weakness and force his wife to abandon any pretended neutrality.

ACT II

1. Analogies appear in Act I which are sustained and developed throughout the rest of the play. If religion is like business, as Burgess says, what are the similarities which he states or implies? Success in either field gives one social status. Both businessmen and preachers can sway public opinion for private goals, and influence matters that are neither strictly religious nor economic. Both occupations involve essential immorality—deception—and require insight into the direction of changing talkin' hup with your hidears [says Burgess to Morell]. You ad the right instinct arter all, James. The line you took is the payin' line in the long run."
2. In Act II the struggle between Morell and Marchbanks enters a new phase, but one pattern on that of the preceding Act. Both acts begin with the embarrassment of Miss Proserpine by a brash, over-confident young man. How had Miss Prossy's debate with Lexy prepared for her revelation to Marchbanks that a woman could love Morell? Miss Prossy had criticized Candida's physical charms, especially her eyes and hair, and admitted her jealousy by protesting too much.
3. How is Miss Prossy forced to contradict herself when Marchbanks mentions her "love affairs," in view of her earlier argument with Lexy about Candida's beauty? While she had bitterly resented Lexy's feeling in Act I that she was "dowdy and second rate enough," she is forced to admit to Marchbanks that she hasn't any love affairs.
4. How does Miss Prossy's attack on Burgess prepare for a similar, but more serious conflict? Miss Prossy attacks Burgess in the same way as Marchbanks will attack Morell. In both instances the person ridiculed is made to seem trivial, contemptible, and insensitive, even to himself.
5. Do the two conflicts between Morell and Marchbanks in this act have a similar pattern? In both instances the battlers find themselves at cross-purposes, are momentarily embarrassed—Marchbanks by the unexpected onion-peeling, Morell by Marchbanks' arguments—and then recover their poise and perspective.
6. How does Marchbanks tell what poets do? "That is what all poets do: they talk to themselves out loud; and the world overhears them."
7. What does Marchbanks see as the greatest single drawback for the poet? "It's horribly lonely not to hear someone else talk sometimes."
8. In the first act Shaw describes the happy Morell as "withal, a great baby" and has Burgess call his daughter "Candy." Shaw may be suggesting that stealing Candida is like taking "Candy" from a "baby." Are there any specific indications, however, that Marchbanks is also baby-like? Marchbanks is also called a "great baby" by Candida in Act I; he sits in a child's chair at the beginning of Act II; Candida calls him her "poor boy," and jokes about the onions making him cry.
9. How has Shaw prepared us for Candida's charge that Morell helps rather than hinders his congregation's moneymaking? Burgess has confessed that he has introduced humane working conditions and a living wage only to get public works contracts; in return Morell has promised—jokingly—to introduce Burgess "to the biggest jobbers I can get to come to my dinner parties" if he becomes a bishop.
10. How has Shaw foreshadowed Candida's mention of "Prossy's complaint"? Miss Garnett has as much as admitted her love for Morell.
11. Both Marchbanks and Miss Garnett are in love with older married people. In what ways are their infatuations similar? Both debase themselves with menial household tasks, suffer their frustrations intensely, and have difficulty controlling their emotions.
12. How do the attacks of both Marchbanks and Candida have similar effects on Morell? Morell had complained to Marchbanks that "to break a man's spirit is devil's work"; he now tells Candida that her attacks involve "soul-destroying cynicism."
13. Burgess' jibe to Miss Prossy that the previous secretary had been "young-er" and Candida's observation that the women all love Morell indicate that Candida has been expert in keeping other women away from her husband. Is there any hint, in her final taunt to Morell, that Candida has treated both her husband and Marchbanks with sadism (a morbid enjoyment in humiliating others) and cruelty? She taunts Morell by declaring she would give herself to Eugene if necessary. She has not hesitated to flaunt her still-considerable physical charms before Marchbanks, an obviously susceptible young man.
14. Candida attacks Morell's pretensions with directness and force. Is there any indication, however, that her "candidness" only seems honest, that it is partly false and deceptive? She tells Morell that Marchbanks is ready to fall madly in love with her "although he has not the least suspicion of it himself." In other words, she denies all suspicion of his infatuation long after the fact is evident.

15. How had Shaw used a scriptural quotation in the first Marchbanks-Morell debate to foreshadow Candida's taunts?
In ridiculing the mass infatuation which Morell aroused from the pulpit, Marchbanks said, "It's an old story: you'll find it in the Bible. I imagine King David, in his fits of enthusiasm, was very like you." (*Stabbing him with words*). "But his wife despised him in her heart."
16. Is there also a scriptural parallel to Candida's "kiss of death"?
When the Roman soldiers were led to Christ before the crucifixion, Judas identified Christ by a kiss. Both acts—Judas's and Candida's—were not indications of fidelity, but acts of betrayal, hypocrisy, and self-interest.
17. How has Shaw prepared for the news of Morell's broken speaking engagement?
Candida had complained earlier, "Why must you go out every night lecturing and talking? I hardly have one evening a week with you." Also a telegram had arrived earlier, and had been answered by Morell.
18. What is the reversal or peripety of the play, the point of no return?
Morell's decision to speak at the Guild of St. Matthew after all.
19. What does Morell demonstrate about his character by deciding to attend the cancelled meeting?
He reveals his self-sufficiency, his determination to bring the issue to a head, and the essential honesty and spirit of self-sacrifice which motivate him.
20. How do each of the characters react to Morell's changes of mind at the end of the Act?
a. Candida?
He will have an attack of bad conscience in the morning.
b. Lexy?
President of the Agnostic League will undo all the good Morell has done.
c. Marchbanks?
Eugene finds it brave and beautiful for Morell to leave Candida in his presence.
21. How does Morell use Marchbanks' earlier threat to leave to gain a psychological advantage over his younger rival?
He will intensify Marchbanks' shyness by leaving and force a crisis at a time of his own choosing, thus throwing his detractors off balance.
22. Act II, like Act I, ends with a spectacular reversal, but now it is not Morell but Marchbanks who faces a moral dilemma. How has this reversal occurred?
Morell seizes the initiative by reversing a decision to his own advantage; he also reverses his position in regard to Marchbanks so that he now holds the upper hand.
23. What moral dilemma does Eugene face now that Morell has left him in charge of Candida?
Marchbanks must avoid both a sordid seduction of the wife of a man who has suffered bravely, and a devastating repulse if his attempt to push his comradeship to intimacy fails.

ACT III

1. Act III, like the previous two acts, begins with an oblique approach to seduction. Marchbanks' reference to the drawn sword between him and Candida (from the romance *Tristan and Isolde*) makes this clear. How does Candida's reaction to Marchbanks differ from that of Miss Prossy?
Miss Prossy had become highly agitated, frank, and then angry; Candida only wants him to "talk moonshine as you usually do. I want to be amused." Her calm playfulness increases the suspenseful waiting for Morell's return and prepares for the emotional tension and conflict which are to occur at the crisis of the play.
2. How does Candida define "candidness"?
"You may say anything you really and truly feel . . . so long as it is your real self that speaks and not a mere attitude: a gallant attitude, or a wicked attitude, or even a poetic attitude. I put you on your honor and truth."
3. When Morell returns, what parallels does Marchbanks draw between his situation with Candida and Morell's at the meeting?
Both ostensibly made fools of themselves, both played the Good Man with false heroics, and both made an oath to honesty.
4. How has the imagery of Marchbanks' poeticizing at the beginning of the Act prepared for the metaphors he now confuses Morell with?
At the beginning of the Act Marchbanks had mentioned an angel, and likened a fireplace poker to the drawn sword in *Tristan and Isolde*. He then identifies Candida with the angel of the poem, the flaming sword with conscience, and the gate of Hell with sexual consummation.
5. What does Marchbanks mean by "being in heaven"?
He means the passion of ideal, unconsummated love; the sublimation of desire.

6. What religious imagery, used by Morell to describe marriage to Lexy, has prepared for Morell's confusion?
He had told Lexy, when urging him to marry, "Oh, my boy, get married to a good woman; and then you'll understand. That's a foretaste of what will be best in the Kingdom of Heaven we are trying to establish on earth."
7. How does Candida ridicule the pretensions of both men to manly and aggressive decisiveness?
She first proclaims about Morell, "My boy shall not be worried: I will protect him," and then ridicules Marchbanks, "Do you call that a man? [to Eugene]. You bad boy!"
8. If Burgess is a "silly old fathead," he has at least learned the advantages of a pious hypocrisy from his son-in-law. How has he used his new skill for his own profit?
He has gone to Morell's meeting, met and taken the chairman of the Works Committee of the County Council to dinner, and evidently made some business arrangement with him.
9. What indication is there that Miss Prossy has also learned to twist what Candida calls "truth and honor"?
She has drunk champagne, and defends herself by claiming she is "only a beer teetotaler, not a champagne teetotaler. I don't like beer."
10. How does Burgess, in his reference to Lexy's drinking, slyly ridicule the "enthusiasm" of Morell's parishioners?
Lexy "was gushin with hextra piety hisself arter two sips."
11. Northrop Frye has pointed out that the action of comedy resembles that of a lawsuit: after two opponents present different versions of the same situation, one version is judged real and the other illusory. Candida's question to Morell indicates that the preacher has been a victim of what illusion?
He has thoroughly misunderstood the marriage on which his boasted confidence and happiness rested; like Marchbanks, he must "stay and learn."
12. How has Lexy's reference to the "Woman Question" (in Act I) prepared for Candida's resentment at having to choose between two men?
Miss Prossy had refused to accept Lexy's view that men know what is best for women. Candida resents a similar assumption, by Marchbanks and Morell, that she must belong to one of them. She belongs to herself, as Marchbanks observes; moreover, Morell belongs to her also.
13. At the moment of crisis what acts and statements (consider the metaphors used) suggest "trial by ordeal"?
Morell breaks down and weeps; Marchbanks objects, complaining, "I am on the rack too."
14. What indication is there that Candida actually lacks a real choice, that her decision in Morell's favor is inevitable?
She can't do anything else with Morell but keep him, especially since her own chief pleasure in life is bossing him. By this time it is doubtful that Eugene would take her anyway, though the differences in their ages is only incidental, as he himself indicates.
15. Why has Shaw pretended to weight the scales in favor of the husband when the lover is actually the bigger man?
To gain suspense, further character development (when the audience expects the simple figures of farce or melodrama) and to build up dramatic ironies.
16. What indications are there that Marchbanks is Shaw's mouthpiece or persona, a character who voices Shaw's own beliefs and feelings and is therefore the real protagonist?
Shaw invariably puts truth in Eugene's mouth and seldom in anyone else's. Eugene's superior moral principles prevent him from committing adultery and result in his voluntary departure.
17. In what sense is Morell the protagonist?
The climax is the typically Shavian stripping-off of illusion. Morell admits to Candida he has learned that "What I am you have made me with the labor of your hands and the love of your heart. You are my wife, my mother, my sisters: you are the sum of all loving care to me." His admission is honest, courageous, and enlightened. Morell forcefully demonstrates that he is capable of further spiritual growth, that he holds no grudges, and that he is willing to recognize ability even when the value of his own accomplishments is thus diminished.
18. Candida is the one character who remains virtually unchanged at the end. Is there anything ironic about her mastery of the situation?
She has not controlled and understood all that went on, as indicated by her irresponsible flirtations with Marchbanks, her temporary defeat by Morell at the end of Act II, and her absurd position in the choice scene in Act III. She has unintentionally, perhaps inadvisedly, cured both men of their illusions about her and their relation to her.
19. What is the secret in the poet's heart?
He has acquired the last ability of the noble mind, the ability to live without illusions, without happiness, without women.

20. How do Marchbanks' moral defeat of Morell, his departure, and his secret amount to a definition of "the strongest man"?

The theme of the play, which has grown out of the infantile threats to leave, depart, and desert in order to hurt those who remain, is that the strongest man is he who can stand alone. Marchbanks no longer needs the protection of stronger men and maternal women. He is now able, the ending implies, to get along without purely emotional and physical satisfactions and even to use others for his own higher spiritual purposes.

THE GLASS MENAGERIE

Plot Summary

SCENE I

Tom Wingfield enters. He is both the narrator of the play and a character in it. He indicates Amanda and Laura seated at dinner and joins them. When Amanda criticizes Tom's eating habits, he leaves the table. To her crippled daughter, Laura, Amanda speaks again of her gentleman callers; Tom ridicules their "tragic" deaths. Laura doubts that she will have any gentleman callers. To Tom she repeats Amanda's fears that she, Laura, will be an old maid.

SCENE II

Laura washes her glass collection. Hearing her mother coming, she rushes to sit before the diagram of a typewriter keyboard. When Amanda enters with a "sweet suffering stare," she rips Laura's charts apart. She had discovered that after Laura became nauseated during a speed-test, she dropped out of Rubicam's Business College. She spent the time at museums, the Zoo, and an indoor garden for tropical flowers. Amanda sees nothing ahead for Laura but dependency or marriage. Her complaints remind Laura of a boy named Jim whom she knew in high school: he had called her "Blue Roses." Amanda decides on the necessity of Laura's marriage.

SCENE III

Tom as narrator recalls Amanda's obsession with a caller for Laura. To raise money so she can outfit Laura for her "callers," Amanda sells magazine subscriptions. Tom and Amanda quarrel about Tom's lack of privacy, his taste for D. H. Lawrence, and his late hours at the movies. Tom reminds Amanda that although he pays the rent, Amanda ignores his desires. If he thought of himself, he'd follow his father. Angrily he insults Amanda and clumsily tears his coat, hurling it against Laura's glass collection.

SCENE IV

Tom appears in the alley as the church bell tolls five in the morning. He has been drinking. Laura appears as he climbs the fire escape and opens the door. He has seen Malvolio the Magician and helped him in both shows. After a dimout, Amanda calls Laura, who awakens Tom. Then Amanda sends Laura out and Tom apologizes to his mother for insulting her in Scene III. Amanda knows Tom hates the apartment, but she tells him that Laura would be helpless without him; she forces Tom to promise to bring home a gentleman caller.

SCENE V

As the Wingfields finish supper, Tom points ironically to the Paradise Dance Hall just across the alley; it provides compensation for empty lives like his. He then tells Amanda he will bring home a gentleman caller the next day, but warns her not to expect too much of Laura: "She's terribly shy and lives in a world of her own." As he leaves again for the movies, Amanda hopes that Laura will find happiness.

SCENE VI

Tom tells the audience that although his "gentleman caller," Jim O'Connor, was a high school hero, he has since had little success. Tom is valuable to him as someone who remembers his former glory. The change in the appearance of the apartment, as a result of Amanda's preparations, is striking. When the boys enter, Jim warns Tom he is incurring his boss's disapproval, but Tom doesn't care, he is ready to go; he has joined the Seaman's Union. When Laura realizes that Jim is the same boy she knew in high school, she becomes ill and refuses to come to the table.

SCENE VII

As dinner ends with Laura still huddled upon the sofa, the lights go out. Without Amanda's knowledge, Tom had paid his seaman's dues rather than the light bill. Amanda lights candles. As Jim gradually overcomes Laura's shyness, Laura admits she recognized him. Jim tells her of his night courses and ambitions; in turn Laura shows him her glass collection, particularly the unicorn. When Jim asks her to dance, they accidentally jar the unicorn from the table, breaking off its horn. Jim kisses Laura, but finally admits he is engaged. Just as he is leaving, Amanda rushes in to learn the truth. She angrily blames Tom and sends him away. In his last narrative to the audience as Laura blows out the candles, Tom explains that his memory of Laura has pursued him in all his travels.

Quiz #1

Quizzes are to be given after the first reading of the play.

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|---|--|
| 1. What is the name of Jim O'Connor's high school sweetheart? Of his present fiancée? | Emily Meisenbach; Betty |
| 2. What was the deserting Mr. Wingfield's occupation? | He worked for the telephone company. |
| 3. Why is Tom finally fired from his job? | For writing a poem on the top of a shoebox |
| 4. How old is Laura at the time the play begins? | 24 |
| 5. What is Tom's salary at the warehouse? | \$65. monthly |
| 6. Where had Laura spent her time when she was supposedly attending business college? | At the museum, the Zoo, the Jewelbox where tropical flowers were grown |
| 7. What author has influenced Tom's degeneration, according to Amanda? | D. H. Lawrence |
| 8. What night classes is Jim taking? | Radio engineering and public speaking |
| 9. What was the last message received from Amanda's husband? | A post card from Mazatlan, Mexico, saying "Hello-Goodbye!" |
| 10. At the beginning of the play, how is Tom, the narrator, dressed? | As a merchant sailor |

Quiz #2

- | | |
|--|---|
| 1. What was the name of the stage show magician? | Malvolio |
| 2. What, according to Tom's introduction to the play, is Jim O'Connor's most important characteristic? | He is the most realistic character in the play. |
| 3. What does the fire-escape symbolize in the play? | The fires of human desperation |
| 4. Why do the lights go out at the beginning of Scene VII? | Tom has paid his dues to the Union of Merchant Seaman, rather than paying the light bill. |
| 5. In what operetta had Jim sung? | "The Pirates of Penzance" |
| 6. What does Tom do when business gets slow at the warehouse? | He works on poems in a cabinet of the washroom. |
| 7. How had Amanda changed the apartment in Scene VI? | She added a new floor lamp, a paper lantern, new curtains, new covers on chairs and sofa, and new sofa pillows. |
| 8. What accident occurs as Jim and Laura dance? | The horn of the unicorn is broken. |
| 9. What is the name of Laura's and Jim's high school yearbook? | "The Torch" |
| 10. What nickname does Jim O'Connor apply to Tom? | Shakespeare |

Discussion Questions and Answers

SCENES I AND II

1. Because he condemns the straight realistic play with its genuine frigidaire and authentic ice cubes, Williams has used several devices to increase the apparent artificiality of the action. What are the most important of these?
The projection of lantern-slides bearing images or titles, the recurring theme song, and the use of a narrator.
2. What is the relationship between Williams and his narrator, Tom Wingfield?
Tom, like the stage manager in Thornton Wilder's "Our Town," is a persona of the author, a filter for the meaning of the play. He attempts to "give you truth in the pleasant disguise of illusion."
3. How does Williams establish the fact of meaningless repetition in the Wingfields' life?
By revealing that Amanda continually repeats the stories of her beaux and their violent ends, as well as her futile expectations that gentleman callers will come for Laura as they once came for her.
4. When Amanda offers to bring the dessert, she tells Laura, "You be the lady this time and I'll be the darky." How does this comment, along with her exposition, characterize Amanda?
She continues to play the role of the youthful, genteel Southern belle when she obviously lacks youth, social status, wealth, and even the geographical setting: playing a part is far more satisfying than bluntly accepting the reality that mocks her pretensions.
5. What exposition of the past is included in the first scene?
Amanda is from the south and as a girl was popular and sought-after; she turned down wealthy and handsome suitors for the man she married. Laura is learning secretarial skills. Amanda is worried about Tom's refinement and concerned about Laura's marriageability.
6. In the first scene Amanda persists in her story telling, ignores her children's reminders of reality, and dominates the stage with her "great but confused vitality." How do these factors shape the conflict within the family?
While the deluded mother tries not to recognize the odds against any realization of her plans, the desperate, cynical children attempt futilely to adjust to their situation; they talk, but no one communicates.
7. How does Amanda's self-deception prepare for her role-playing at the beginning of the second scene?
Her lies about Laura's attractiveness, the glamor of her own past, and our realization of her present status have prepared for the exaggerated role-playing of the second scene. Amanda will enter, drop her hat and gloves theatrically, and adopt a "sweet suffering stare."
8. What has Amanda learned about Laura before Scene II begins?
That Laura became sick during a test in business school and quit the school.
9. Amanda's recital is more than long enough to state the facts, but it also serves to continue the conflict between parent and child. In what ironic way has Laura imitated her mother?
Just as Amanda fools herself about her continuing attractiveness for men, so Laura has deceived her mother about her continued attendance at business college.
10. What has motivated Laura's deception of Amanda?
When Amanda is disappointed, she adopts a madonna-like suffering look which Laura couldn't face.
11. Under stress Laura plays with objects which represent "all the softest emotions that belong to recollections of things past." What are they?
The glass menagerie, the phonograph, the year-book.
12. How does Amanda characterize her deserted husband?
He stands for charm, the deceptions of the world, and alcoholic instability.

SCENES III AND IV

1. Why are Amanda's attempts to sell "The Home-Maker's Companion" ironic?
She herself is deserted by husband and alienated from her children; all the facts of her life contrast violently with the "serialized sublimations of ladies of letters."
2. To what other literary form or writer does Amanda contrast the matrons' magazine?
To the supposed filth of D. H. Lawrence's novels which cater to "diseased minds."
3. Why is Laura's figure spotlighted throughout the third scene quarrel between Tom and Amanda?
The conflict between her mother and Tom objectifies Laura's own internal desire to escape from the confinement of her crippled leg, her disabling shyness, and the impossible aspirations of her mother.

4. What is the significance of the "turgid smoky red glow" with which the stage is lit and the central position of the fire escape on the set?
Both suggest a heightened desperation on the part of the family.
5. How does the quarrel between Tom and Amanda foreshadow Tom's desertion?
In the course of the quarrel, Tom declares that if he thought of himself, he would go where his father has gone.
6. At the end of the third scene, Tom tears his coat and hurls it against the shelf of Laura's glass collection. How do these actions support the theme?
They condense the whole theme of the play: breaking out of the trap of family and social situation involves an attack on unreality and, more specifically, on Laura's complete dependence on Tom.
7. At the beginning of Scene IV, Tom returns from an all-night movie. How is Malvolio's coffin trick related to the time setting, Tom's situation in the play, and Williams' dramatic technique?
Just after Laura admits Tom, Amanda calls, "Rise and shine!" Like Malvolio, Tom wants a trick to get out of his "2 by 4 situation," and, as he previously told Amanda, he envies the dead when she calls him in the morning. In contrast to Williams' technique, the stage magician "gives you illusion that has the appearance of truth."
8. What is Amanda's ostensible reason for sending Laura out?
To have her buy butter.
Her real reason?
To persuade Tom to bring home a gentleman caller for Laura.
9. What promise does Amanda extract from Tom?
Never to be a drunkard.
Why is her fear ironic?
The fault of his father's which Tom plans to imitate is desertion, not drunkenness.
10. Why does Tom go to the movies incessantly?
Because he wants adventure and can't get it at work: "Man is by instinct a lover, a hunter, a fighter."
11. How does Amanda link a husband for Laura with Tom's wanderlust?
If Tom deserts to the Merchant Marine, she wants a replacement to support herself and Laura.
12. What do the illnesses of Amanda's prospective customers and the stories of the "Companion" have in common?
Both are "serialized," with carefully anticipated installments; both appeal to the housewives' desire to become objects of sympathy through suffering; both fulfill a need to escape; like Tom's movies, they are compensations for lives without change or adventure.

SCENES V AND VI

1. Amanda's magazine-selling and Tom's invitation to a young man are both attempts to find a husband for Laura. How do these actions, though directed towards the same end, point up the differences in the characters of mother and son?
Amanda is shown to be wordy, insincere, and mercenary, Tom to be somewhat reticent, sincere, and realistic.
2. How does the Paradise Dance Hall form a contrast with the Wingfield apartment?
The Dance Hall is filled with amorous, thoughtless, untroubled couples whose intimacies sharply contrast with the conflicts, the threatened desertions, and the lack of communication in the Wingfield apartment.
3. Are there any similarities between the two locales?
Laura too lives in a world of glass ornaments and phonograph records; clearing the table in the apartment is like a ritualistic dance; the revolving glass sphere resembles the endless repetitions by Amanda of her dreams and illusions; the couples, as well as the Wingfield family, are trying to shut out the impending disasters of the Spanish Civil War and World War II.
4. Tom's revelation that he has succeeded in obtaining a gentleman caller forwards the action and builds suspense. It also brings about a change in his relationship to his mother. What is the nature of this change?
Tom now holds the upper hand; he uses his advantage to torture Amanda and to gain a means of attacking her pretensions and self-deception.
5. What is Tom's most damaging attack on Amanda's value system, her preference for the time-tested social mechanisms for warding off disaster?
He points out that although she prided herself on her insight into character, she married a worthless husband; her elders were, as Amanda is now, more concerned with match-making than with building the basis for a stable, close-knit home.

6. What key attribute of Amanda's deserted husband characterizes Jim O'Connor in advance and fore-shadows another fiasco?
"He smiled—the world was enchanted!"
7. What personality traits does Amanda value most highly?
Sobriety, ambition, a good appearance.
8. If Jim O'Connor protects Tom from the ridicule of his fellow-workers, Tom also fulfills a need for Jim. What is it?
Tom "was valuable as someone who could remember his former glory" in high school.
9. Which of Williams' inserted legends best sums up the radical change in the apartment's appearance, Amanda's use of "Gay Deceivers," and her own role as "belle of the ball"?
"A Pretty Trap."
10. Besides trapping a son-in-law, Amanda wants to bring a myth to life. What is it?
"The legend of her youth."
11. Each of the elements in Amanda's story of the spring when she met her husband has an equivalent in Scene VI. What is equated, in Laura's case, with malaria?
Nausea and pleurosis.
With jonquils?
Blue roses.
With picnics?
The dinner to which Jim O'Connor is invited.
12. In the conversation between Jim and Tom, Jim's acts and gestures hear out his previous characterization by Laura. How does he suggest his singing roles in operettas?
By asking for "a little hot swing music."
His ability in basketball?
By asking for the sports page.
His ambition to get ahead?
By mentioning his course in public speaking.
13. How does the continued exposition by Tom foreshadow a family crisis and the conclusion of the play?
He has finally rejected the comforting stereotypes of the movies and has paid his dues in the Union of Merchant Seamen instead of paying the light bill. This information prepares us for sudden darkness and Tom's own desertion.

SCENE VII

1. How does the sudden darkness in the apartment result from a previous action and prepare for future action?
It results from Tom's failure to pay the bill. Jim's covering statement, "Shakespeare probably wrote a poem on that light bill," prepares for Tom's being fired from his warehouse job for writing a poem on a shoe box and hence for his subsequent desertion.
2. Is the darkness also symbolic?
It represents the Wingfields' resistance to the illumination of truth.
3. Which of Jim's actions in Scene VII are natural extensions of his sportsmanship and sense of fairness?
His attempts to relieve Laura's "inferiority complex" by autographing Laura's program, dancing with her, and kissing her as well as his later admission that his engagement to be married forbids a future meeting.
4. What details reveal the extent of Laura's one-time infatuation with Jim O'Connor?
Her memories of sharing a class in chorus with him, her recollection of the days it met, her having seen him in all three performances of *The Pirates of Penzance*, and her remembering Jim's engagement.
5. Earlier in the play Amanda has been compared to a Madonna and, indirectly, to a Christian martyr. How does Williams associate religious symbolism, in turn, with Jim's effect on Laura?
Jim's warmth "lights her inwardly with altar candles."
6. The reversal or peripety of the play occurs when the little glass unicorn falls to the ground and loses the horn which made it unique. What does the event signify to Laura?
Her wish to become a normal young woman.
What change in the direction of the action occurs at the same moment?
Jim confesses he is already engaged.
7. How does Jim's religious light-imagery at the peripety foreshadow the end of the play?
With Jim's confession "the holy candles in the altar of Laura's face have been snuffed out," which prepares for the blowing-out of the candles at the end of the play.

8. What is ironic about Amanda's comment at her entrance, "Tonight I'm rejuvenated!" after Jim had made a similar statement about falling in love?
Both characters desire rebirth, renewal, love, and affection, but Amanda's hopes in Jim are misplaced: her extravagance, her inappropriate dress, and her hopes for Laura's future are to be mocked by Jim's revelation of his engagement and his departure.
9. What theatrical devices emphasize the effect of Jim's announcement to Amanda that he is already engaged?
Thunder cracks, and the legend: "The Sky Falls."
10. What does the impact of Jim's announcement cause Amanda to recognize about herself and her whole family?
She realizes that her own hopes for Laura are absurd and unrealistic and that the whole family lives in dreams and manufactures illusions.
What has Amanda gained by this recognition?
"Her silliness has gone and she has dignity and tragic beauty."
12. Tom's picture of the perfume shop suggests a number of images which have previously assumed importance in the play. What are they?
The glass menagerie, the revolving glass ball of the Paradise Dance Hall, the lightning of the summer storm, and the sweetness of Amanda's and Laura's flowers.
13. What meaning about the past does Williams suggest by having Laura blow out the candles as Tom says good-bye?
Like Jim, Tom compulsively identifies his ideals with a sister-image; Tom is gone like candlelight and smoke, but it is harder for him to forget his sister's helpless tenderness and trust than it is to blow out the candles.

FINAL EXAMINATION OBJECTIVE PORTION

Antigone

- The first and last characters, respectively, to speak in the play are (a) Creon and Eurydice; (b) Antigone and the choragus; (c) Ismene and Creon; (d) Antigone and Creon.
- "Snake in my ordered house, sucking my blood Stealthily—and all the time I never knew That these two sisters were aiming at my throne!" In this speech Creon refers to (a) Antigone; (b) Haimon; (c) Teiresias; (d) Ismene.
- "Like father, like daughter; both headstrong, deaf to reason!" is spoken by (a) choragus to Creon; (b) Creon to Haimon; (c) Creon to Ismene; (d) Haimon to Teiresias.
- The event that immediately precedes the revolt of the chorus is (a) the death of Haimon; (b) Creon's release of Ismene; (c) Teiresias' predictions of disaster; (d) Creon's charge that Teiresias has been bribed.
- Haimon's appearance before Creon is primarily motivated (a) by his desire for vengeance; (b) by his attempt to teach humility to his father; (c) by his attempt to impose public opinion upon Creon; (d) by his desire to rescue his beloved Antigone.
- At the end of the play (a) Creon has true knowledge; (b) Creon is really helpless; (c) Creon cannot understand anything; (d) Creon knows himself.
- When Antigone tells Ismene, "This crime is holy," (a) she is showing free will; (b) she is showing predestination; (c) she is showing resignation; (d) she is showing compromise with anarchy.
- When Antigone says she feels the loneliness of Niobe's death in her own (a) she shows a decline in courage; (b) she sounds like Ismene; (c) she predicts her own deification; (d) she shows renewed sensitivity and courage.
- Teiresias tells Creon (a) "None has conquered her love"; (b) "You walk at last into the underworld"; (c) "You shall pay back corpse for corpse, flesh of your own flesh"; (d) "Her death will cause another."
- Creon tells Haimon (a) "A young man in a rage is dangerous!"; (b) "My voice is the one voice giving orders in this city!"; (c) "You should be cold with fear"; (d) "I alone am guilty."
- Creon achieves free will when he (a) decides to live despite the burden of his family's deaths; (b) condemns Antigone despite his son's opposition; (c) attacks Teiresias as a lover of gold; (d) hurries to bury Polyneices and free Antigone.
- Man's knowledge is nothing compared to (a) the power of Aphrodite; (b) the collective wisdom of the city; (c) the wisdom of submitting to the gods; (d) the prescience of prophets.
- When Creon asks to be led away at the end (a) he shows a desire for death but a willingness to bear suffering; (b) he too will end his life; (c) he turns to the chorus for advice; (d) he has become a mere shell of a man.
- The suffering of Creon (a) is divine punishment for his condemning Antigone; (b) is too extreme to be plausible; (c) shows that men do not always get what they deserve; (d) illustrates the chorus' dictum that "none has conquered but love!"
- The peripety of the play consists of (a) Antigone's burial of Polyneices; (b) Creon's decision to bury Polyneices and free Antigone; (c) Haimon's suicide; (d) Creon's decision to free Ismene.
- The most powerful dramatic force directed against Creon is (a) Creon's blind pride; (b) Teiresias' condemnation; (c) the revolt of the chorus; (d) the opposition of Antigone.
- The Messenger approves (a) none of Creon's acts; (b) Eurydice's act of self-destruction; (c) Creon's decision to reverse his previous edicts; (d) Creon's firm guidance of the defense against Argos and his noble sons.

- The chorus has learned from Haimon's death that (a) to reject good counsel is a crime; (b) love is unconquerable; (c) the good punish pride; (d) the line of Oedipus will now be extinct.
- Antigone places the blame for her death ultimately on (a) Creon's sin of irreverence; (b) the inherited curse on the line of Oedipus; (c) her own courage and devotion; (d) the failure of Ismene to assist in the burial.
- The sentry's account of Antigone's burial of Polyneices (a) is melodramatic; (b) is rhetorical; (c) is superstitious; (d) is objective.
- The chorus, when Antigone is taken away to die, (a) blames Creon; (b) blames Antigone for her own death; (c) revolts; (d) is helpless and ineffectual.
- When Teiresias announces, "Creon, you yourself have brought this new calamity upon us," (a) he has no evidence but superstition and bad omens; (b) he is only rationalizing; (c) he places moral responsibility on Creon to vindicate the gods; (d) he pities Antigone.
- The chorus defines the "tragic flaw" as (a) "mortal arrogance"; (b) a family curse; (c) infatuation; (d) irreverence.
- The moral code of the play is best stated as (a) "corpse for corpse"; (b) "We must give in to the law"; (c) "There is no happiness where there is no wisdom"; (d) "Do not pray any more: the sky is deaf."
- The statement "Numberless are the world's wonders, but none more wonderful than man" (a) emphasizes, in a choral ode, the inevitability of death; (b) is Antigone's reason for burying Polyneices; (c) begins Eurydice's lament for Haimon; (d) ends the comment of the choragus on the whole play.

A Midsummer's Night Dream

- Who is the master of the revels to Theseus? (a) Egeus; (b) Hippolytus; (c) Philostrate; (d) Polidorus.
- Diana's altar is symbolic of what? (a) celibacy; (b) marriage; (c) true love; (d) elopement.
- Which of the following is Helena's father? (a) Philostrate; (b) Egeus; (c) Nedar; (d) Hippolytus.
- In whose home do the rude mechanicals meet? (a) Bottom's; (b) Quince's; (c) Flute's; (d) Snout's.
- What is Bottom's trade? (a) joiner; (b) weaver; (c) tinker; (d) tailor.
- What is Snug's trade? (a) joiner; (b) weaver; (c) tinker; (d) tailor.
- What is Flute's trade? (a) musician; (b) carpenter; (c) bellows-mender; (d) instrument tuner.
- Which term is not applied to Oberon's messenger in the play? (a) hobgoblin; (b) Puck; (c) Robin Goodfellow; (d) Robin Starveling.
- Where has Oberon just come from? (a) Africa; (b) India; (c) Russia; (d) Araby.
- Who delivers the epilogue to the play? (a) Mustardseed; (b) Puck; (c) Oberon; (d) Theseus.
- To what does the name "Philomel" refer? (a) the moon; (b) the nightingale; (c) the night; (d) love.
- Who plays the part of Thisby? (a) Snug; (b) Snout; (c) Flute; (d) Bottom.
- Which of the following is not one of the fairies attending Titania? (a) Peascod; (b) Mustardseed; (c) Cobweb; (d) Moth.
- Who is the first to be anointed with the love potion? (a) Lysander; (b) Demetrius; (c) Titania; (d) Bottom.
- What is the color of the "love-in-idleness" flower? (a) white; (b) blue; (c) crimson; (d) purple.
- In the line, "Thisby, the flowers of odious savors sweet—", the word "odious" is a sample of what literary device? (a) oxymoron; (b) malapropism; (c) onomatopoeia; (d) irony.

Identify the speaker in the following quotations:

- "And then the moon, like to a silver bow/New bent in heaven, shall behold the night/Of our solemnities." (a) Theseus; (b) Hippolyta; (c) Hermia; (d) Lysander.
- "Nay, faith, let not me play a woman, I have a beard coming." (a) Bottom; (b) Snout; (c) Flute; (d) Snug.
- "...Thou rememberest / Since once I sat upon a promontory / And heard a mermaid on a dolphin's back." (a) Puck; (b) Theseus; (c) Titania; (d) Oberon.
- "Lo, she is one of this confederacy! / Now I see they have conjoined all three / To fashion this false sport, in spite of me." (a) Hermia; (b) Lysander; (c) Demetrius; (d) Helena.
- "...the poet's pen / Turns them to shapes, and gives to airy nothing / A local habitation and a name." (a) Theseus; (b) Hippolyta; (c) Oberon; (d) Puck.
- "The best in this kind are but shadows, and the worst are no worse if imagination amend them." (a) Theseus; (b) Hippolyta; (c) Oberon; (d) Puck.

23. "And I will purge thy mortal grossness so / That thou shalt like an airy spirit go." (a) Oberon; (b) Puck; (c) Titania; (d) Moth.
24. "The course of true love never did run smooth." (a) Lysander; (b) Demetrius; (c) Helena; (d) Hermia.
25. To whom is the following remark addressed? "...Get you gone, you dwarf, / You minimus, of hindering knotgrass made, / You bead, you acorn." (a) Bottom; (b) Thisbe; (c) Hermia; (d) Helena.

An Enemy of the People

- Which of the following characters does not appear in Act I? (a) Horster; (b) Billing; (c) Aslaksen; (d) Kiil.
- Which character is not connected with the local newspaper? (a) Billing; (b) Peter Stockmann; (c) Aslaksen; (d) Hovstad.
- Which character is not related to the Stockmann family? (a) Randina; (b) Morten Kiil; (c) Eilif; (d) The burgomaster.
- On Peter Stockmann's first appearance which does he not have? (a) an overcoat; (b) an official cap; (c) a manuscript; (d) a stick.
- Which trait does Dr. Stockmann lack? (a) hospitality; (b) affability; (c) practicality; (d) impulsiveness.
- What is the name of the town newspaper? (a) The People's Herald; (b) The People's Messenger; (c) The People's Voice; (d) The People's News.
- Who originated the idea of the Baths? (a) Dr. Stockmann; (b) the burgomaster; (c) Morten Kiil; (d) Aslaksen.
- Who of the following says he is a teetotaler? (a) Billing; (b) Hovstad; (c) Dr. Stockmann; (d) Aslaksen.
- When was Dr. Stockmann's original article to have been published? (a) spring; (b) fall; (c) summer; (d) winter.
- Who gives Dr. Stockmann the letter in Act I? (a) Morten; (b) Eilif; (c) Katrina; (d) Petra.
- Who gives Dr. Stockmann the sealed letter in Act II? (a) Katrina; (b) Petra; (c) Randina; (d) Eilif.
- Which trait does Mrs. Stockmann lack? (a) naïveté; (b) forcefulness; (c) hospitality; (d) tact.
- Who believes the doctor's attack on the Baths is a hoax? (a) Aslaksen; (b) Billing; (c) Horster; (d) Kiil.
- Who wants to arrange a "demonstration" in support of Dr. Stockmann's report? (a) Kiil; (b) Aslaksen; (c) Horster; (d) Billing.
- Who does not offer Dr. Stockmann support in Act I or Act II? (a) Horster; (b) Aslaksen; (c) Billing; (d) Hovstad.
- Which of the following characters does not appear in Act III? (a) Petra; (b) Mrs. Stockmann; (c) Kiil; (d) Aslaksen.
- Who aspires to be secretary of the town council? (a) Kiil; (b) Billing; (c) Hovstad; (d) Aslaksen.
- Whom does Hovstad talk to immediately after his scene with Petra in the newspaper office? (a) Dr. Stockmann; (b) the burgomaster; (c) Kiil; (d) Aslaksen.
- In whose home is Dr. Stockmann's meeting held? (a) Billing's; (b) Kiil's; (c) Horster's; (d) Aslaksen's.
- Who is appointed chairman of the meeting? (a) Aslaksen; (b) Hovstad; (c) the burgomaster; (d) Billing.
- Who first uses the term "compact majority"? (a) Dr. Stockmann; (b) Aslaksen; (c) Hovstad; (d) Billing.
- Who owns the tanneries that are polluting the Baths? (a) the burgomaster; (b) Kiil; (c) Mr. Vik; (d) Aslaksen.
- Who buys up the shares in the Baths at a low price? (a) the burgomaster; (b) Hovstad; (c) Kiil; (d) Aslaksen.
- Whom does Dr. Stockmann threaten to chase out of the window? (a) Aslaksen; (b) the burgomaster; (c) Kiil; (d) Billing.
- Who is not present in the final scene? (a) the burgomaster; (b) Horster; (c) Petra; (d) Eilif.

Candida

- The Reverend Morell advises both Lexy and Marchbanks that (a) destroying a man's faith in his marriage is the worst of crimes; (b) neither looks his best when imitating Morell; (c) they should get married in order to enjoy a Kingdom of Heaven on earth; (d) kindness to one's inferiors is both virtuous and economical.
- On the wall above the hearth hangs (a) a triptych by Fra Angelico; (b) "The Annunciation" by da Vinci; (c) "Madonna" by Modigliani; (d) the chief figure in Titian's "Assumption of the Virgin."
- Reverend Morell's library includes all of the following: (a) Browning's poems, *Fabian Essays*, Marx's *Capital*; (b) *Progress and Poverty*, Newman's *Idea of a University*, and *A Dream of John Ball*; (c) Luther's *Thirty-Nine Articles*, the *Collected Ibsen*, *The Church Reformer*; (d) the *Bible*, Milton's *Areopagitica*, and Maurice's *Theological Essays*.
- Of the following quotations, the first to prepare for the crisis of the play is (b).
(a) "Get a wife like my Candida"; (b) "A man ought to be able to be fond of his wife without making a fool of himself about her"; (c) "If you women only had the same clue to man's strength that you have to his weakness, there would be no Woman Question"; (d) "I would give both my goodness and purity to poor Eugene as willingly as I would give my shawl to a beggar dying of the cold."
- Of the same quotations, the first to prepare for the denouement of the play is (c).
- In the course of the play Morell (a) develops from an overconfident buffoon into a humble, sincere pastor; (b) evolves from a radical, though genial, freethinker into a true Christian; (c) is seen to be not a vigorous, energetic, vain lecturer, but a defeated, humiliated tool of his wife; (d) is seen to be a vain, immature preacher with secret ambitions to become a bishop.
- Marchbanks' suggestion that if he were a hero of old he should have placed a drawn sword between him and Candida is an allusion to (a) the romance of *Tristan and Isolde*; (b) the story of David in the Old Testament; (c) the letter opener which Morell had used in Act I; (d) *A Dream of John Ball*.
- When Candida chooses Morell as the weaker, (a) Morell is in a state of shock; (b) she is flattering Marchbanks; (c) Morell learns never again to assume his superiority; (d) Candida now becomes the dominant partner in the marriage.
- The theme of the play is that (a) the strongest man is he who stands alone; (b) marriage is too sacred to be broken by momentary passions; (c) most husbands sacrifice their wives to their own ambitions; (d) admirers of married women deserve to be expelled.
- Morell's refusal to lecture at the Guild of St. Matthew (a) proves he is a man of decision and hence stronger than Marchbanks; (b) illustrates his conversion into a family man; (c) shows his tolerant admiration for capable speakers, even agnostics; (d) shifts the dilemma from his situation to Eugene Marchbanks'.
- At the end Marchbanks (a) is defeated and humiliated; (b) has learned to live without women; (c) has learned wives are as deceptive as husbands are deluded; (d) will now find a woman without Candida's flaws.
- Burgess has come to Morell to (a) use Morell's influence to help him make more money; (b) forgive his son-in-law for a slight; (c) acknowledge he is a scoundrel; (d) see Candida again.
- "That's a foretaste of what will be best in the Kingdom of Heaven we are trying to establish on earth" (a) is Morell's description of his marriage to Candida; (b) is Marchbanks' description of his love poetry; (c) is Morell's description of the socialistic state to Burgess; (d) is Candida's description of her marriage to Morell.
- The most significant irony in the play arises from (a) Marchbanks' loss of Candida after she had suggested giving him her love; (b) Candida's exposure of the piety of the women in Morell's congregation as only infatuation; (c) Candida's announcement that Morell is the weaker; (d) Marchbanks' discovery that Candida is too old for him anyway.
- Burgess tells Marchbanks that (a) "I've turned a muddle hemployer"; (b) he looks as if someone has been throttling him; (c) "I am the happiest of mortals"; (d) his son-in-law, James, is mad.
- Candida asks Marchbanks (a) not to think of Morell as a "moralist and windbag"; (b) to think of the poker she holds as a sword; (c) to talk moonshine to her as he usually does; (d) to "come into heaven, where want is unknown."
- "Candida" refers not only to the title of the play and the leading character but to (a) the "Candy" whom Burgess wants to see again; (b) the candidness of saying only what "you really and truly feel"; (c) the fact that one may be a "fool," a "scoundrel," a "silly old fathead," or a "windbag"; (d) the use of apparent frankness to hurt others or to conceal the real truth from them.
- The most difficult choice in the play is (a) Candida's choice between Marchbanks and Morell; (b) Morell's choice between expelling Marchbanks and forcing Candida to choose between them; (c) Morell's choice between cancelling his speech at the Guild of St. Matthew and leaving Candida

- alone with Marchbanks; (d) Eugene's choice between breaking his promise of honesty to Morell and admitting that Morell is the better man.
19. Eugene says "I am the happiest of mortals" (a) when Candida invites him to lunch; (b) when Morell finds him making love to Candida; (c) when Miss Proserpine admits her love for Morell; (d) when Morell forces Candida to choose between them.
 20. The most ironic fact about Morell is (a) that he is not only a Christian minister, but a Socialist who reads Marx; (b) that he is unaware that women easily become infatuated with him; (c) that he is apparently the stronger, but actually the weaker man; (d) that although Candida calls him the weaker, he makes all the major decisions in the play or forces them on others.
 21. Candida is angry at being forced to choose between the two men because (a) she wants both of them; (b) she belongs only to herself; (c) she has been left no choice as to the time, place, and circumstances of the decision; (d) she prefers to influence others in more subtle, devious ways.
 22. According to Morell, Marchbanks failed to make love to Candida because (a) Candida does not love Eugene; (b) Candida repulsed him; (c) Morell interrupted them; (d) Candida is too old for Marchbanks.
 23. Marchbanks tells Morell in the last act that (a) Morell is defeated and should leave Candida, (b) they should share her platonically; (c) man can climb to the highest summits, but he cannot dwell there long; (d) they should both go on a pilgrimage, Morell to the east and Eugene to the west.
 24. "Candida" represents primarily (a) "Candy" to be taken away from a "baby" (Morell); (b) apparently candid language to gain concealed, selfish ends; (c) the ideal of saying "anything you really and truly feel"; (d) the desire to hear admirers "talk moonshine as they usually do."
 25. Marchbanks says to Candida (a) "I'm ever so much older than you, if you only knew"; (b) "To be idle, selfish, and useless: that is, to be beautiful, free, and happy"; (c) "Why are you afraid to be your real self with me?"; (d) "They're all in love with you."

The Glass Menagerie

1. The one important difference between the original and acting versions of the play is the omission in the latter of (a) the narrator; (b) the happy ending; (c) the projected legends; (d) the stage settings.
2. The "genuine frigidaire and authentic ice cubes" which Williams mentions (a) are examples of expressionism; (b) "correspond to the academic landscape"; (c) show Williams' attempts at "a more penetrating and vivid expression of things as they are"; (d) play an important part in the last scene.
3. The lighting in the play (a) resembles the light in religious paintings, such as El Greco's; (b) is used most effectively when it goes out at the beginning of Scene VII; (c) connects the narrator with his subject; (d) is designed to help Williams escape the necessity of dealing with reality.
4. "It is sentimental, it is not realistic" (a) is Jim's description of Tom's poetry; (b) is Amanda's comment on the glass menagerie; (c) is Tom's comment on the kind of play he presents; (d) is Williams' attack on most modern drama.
5. Jim O'Connor functions dramatically as (a) the boy Laura has worshipped from afar; (b) Tom's only friend at the warehouse; (c) an example of the well-rounded, ambitious All-American boy; (d) the most realistic character in the play.
6. A fifth, unseen character in the play is (a) a picture of Tom's father; (b) Tom's and Jim's boss at the warehouse; (c) the teacher at Rubicam's Business College; (d) Jim's fiancée.
7. "The archetype of the universal unconscious" that haunts the apartment is (a) the departed Mr. Wingfield; (b) the possibility of world war; (c) the books of D. H. Lawrence; (d) the image of a gentleman caller.
8. Amanda Wingfield belongs to the (a) A.M.A.; (b) D.A.R.; (c) M.L.A.; (d) G.O.P.
9. Jim O'Connor is a symbol (a) of the future successful executive; (b) of the world of sports, public speaking, and good times; (c) of the always expected something we live for; (d) of unique human talents.
10. The one thing which all Amanda's gentleman callers had in common was that (a) all were young planters of the Louisiana Delta; (b) with one exception, none of them survives; (c) all of them were involved in duels; (d) Amanda could have married any one of them.
11. Laura's shyness, suffering, and escapism (a) arouse tragic pity but not terror; (b) are too extreme to seem realistic; (c) are symbolized by her crippled leg; (d) could happen only in a modern society.
12. When Tom deserts his mother and sister (a) he intends to return; (b) he at last achieves maturity; (c) he is rebellious and immature; (d) he is obsessed with guilt and remorse.
13. The "climax of Laura's secret life" is (a) Jim's kiss; (b) the breaking of the unicorn's horn; (c) Jim's

- admission of his engagement and his departure; (d) the act of blowing out the candles at the end of the play.
14. The comment that Tom's father "was a telephone man who fell in love with long distances" (a) is a trite joke; (b) is spoken first by Tom, and then echoed by Amanda; (c) occurs only in the prologue of Scene I; (d) is repeated by all of the members of the Wingfield family.
 15. The breaking of the unicorn and Jim's departure (a) provide the kind of memory that Laura will always have of Jim; (b) symbolize Laura's last chance for a normal life; (c) prepare for the return of the Wingfields to reality; (d) telescope the crisis, reversal, and recognition scene of the play.
 16. Tom Wingfield is a victim (a) of his own selfish immaturity; (b) of his father irresponsible desertion; (c) of a stuffy, rigid, inhuman society; (d) of his mother's past in the South.
 17. Jim O'Connor sang the lead in (a) *The Pirates of Penzance*; (b) *Rigoletto*; (c) *The Playmates of Parlane*; (d) a number of Gilbert and Sullivan operettas.
 18. Tom's father in the picture is shown wearing (a) a merchant seaman's cap; (b) a southern planter's helmet; (c) a telephone lineman's hat; (d) a doughboy's First World War cap.
 19. "You say there's so much in your heart that you can't describe to me. That's true of me, too" is (a) Jim's response to Laura; (b) Tom's response to Amanda; (c) Amanda's response to Tom; (d) Laura's response to Tom.
 20. The intention of Jim to desert is first evident (a) in Williams' introduction to the play; (b) in Tom's first narration to the audience; (c) in Laura's fearful confession to Amanda; (d) when the lights go out at the beginning of Scene VII.
 21. Tom tells Amanda (a) "When people have a slight disadvantage, they develop charm"; (b) "Take care of Laura"; (c) "What is there but dependency all our lives?"; (d) "I've joined the Hogan gang, I'm a hired assassin, I carry a tommy-gun in a violin case!"
 22. Tom believes Laura (a) seems normal to him and his mother, but queer to outsiders; (b) is going to be an old maid; (c) is neurotic and possibly mentally ill; (d) is a home girl who will find some boy like Jim to marry.
 23. Tom, unlike Malvolio the Magician, (a) doesn't drink; (b) gives the audience truth in the disguise of illusion; (c) gives the audience illusion that has the appearance of truth; (d) can find an easy way out of his 2 by 4 situation.
 24. Amanda Wingfield, according to Laura, most resembles (a) an unappreciated "Christian martyr"; (b) a Madonna; (c) "the serialized sublimations of ladies of letters"; (d) an "ugly-babbling old-witch!"
 25. Tom Wingfield works for (a) The Union of Merchant Seamen; (b) The Consolidated Warehouse; (c) International Shoemakers; (d) Continental Shoemakers.

ESSAY QUESTIONS AND TOPICS FOR COMPOSITION

Antigone

1. How would the characters and action of the play have been altered if Teiresias had been the first to object to Creon's decree dishonoring Polyneices? If the prophet had not appeared at all?
2. Discuss a central irony of the play: Creon is the best example of his own code—that the good are rewarded and the evil punished.
3. Aristotle points out that recognition, a change from ignorance to knowledge, is used best when it accompanies a reversal of intention. How does this occur in *Antigone*?
4. Compare and contrast the attitudes of Antigone and Creon toward the gods, the immortals' means of revealing their intentions to mortals, and the consequences of piety or impiety.
5. If Antigone had been passive like Ismene instead of aggressive, might tragedy have been averted?
6. Is Creon a free agent or a victim of the gods?
7. Discuss the ways in which Sophocles uses the repetition of similar events to unify the play.
8. What does the chorus learn from Antigone's rebellion and Creon's downfall?
9. How is Creon "better than average"—in what ways is he more powerful, wise, or capable than the average man?
10. Tell why Sophocles has the deaths of Antigone, Haimon, and Eurydice reported to the audience instead of having them presented directly on the stage.

A Midsummer's Night Dream

1. How does Shakespeare make use of blocking forces to bring about intrigue and forward movement within the various plots?
2. Discuss the use of language and action in the characterization of Bottom.
3. Compare and contrast Theseus and Egeus in relation to the norm against which other actions are measured.
4. Discuss the means by which Shakespeare establishes a comic tone in the scenes involving the rude mechanicals.
5. Discuss the use of time and place as motivating forces within the play.
6. Discuss the means by which Shakespeare ties together the various plots.
7. Discuss the differences in the level of diction in the four plots and point out how these differences are used to establish tone and atmosphere.
8. Discuss the omnipotence possessed by Oberon, its relation to the action and to his role as a comic figure.
9. Discuss the devices Shakespeare uses to create complications and reversals of intention, of fortune, and of roles.
10. Discuss the comic elements in the presentation of "Pyramus and Thisbe" by the rude mechanicals.
11. How does Shakespeare use devices of diction to produce a comic effect?
12. Discuss how the four-plot structure is related to the meaning of the play.

An Enemy of the People

1. Point out the devices of the "well-made play" which Ibsen uses and comment on how effectively he employs them.
2. What devices does Ibsen use to create the character of Dr. Stockmann? Peter Stockmann? Hovstad?
3. Discuss the elements of the tragic, the pathetic, and the comic in the character of Dr. Stockmann.
4. Discuss how Ibsen uses a series of scenes to set up the contrasts and counterparts which form the conflicts.
5. How does Ibsen use language in general and jargon in particular to establish tone or attitude in the play?
6. How does Ibsen use changes in setting to set tone and to foreshadow events?
7. Comment on instances of dramatic irony in the actions of Dr. Stockmann, Peter Stockmann, Hovstad, and Aslaksen.
8. How does Ibsen suggest the nature and the inevitability of the catastrophe?
9. In what way is this a "problem play"?
10. Discuss the use of Mrs. Stockmann, Kiil, and Horster as foils.
11. Discuss Ibsen's use of symbols in relation to character, action, and meaning?
12. What irony is inherent in the basic action of the play and how does the title of the play relate to this?

Candida

1. Each of the acts ends by placing one of the main characters in a dilemma, an enforced choice between equally disagreeable alternatives. Discuss the nature of the choices which face Morell, Marchbanks, and Candida, relating them to their motivations and solutions.
2. What is Morell's attitude toward women's rights, the use of reason, and reform?
3. What indications are there, up until the final minutes of the play, that none of the characters has achieved free will?
4. Discuss the reasons why Shaw has chosen to make a brash, immature, precocious poet his hero.
5. Discuss to what extent the characters are actually "candid" (that is, honest and frank about their deepest feelings), outspoken but superficial, or apparently sincere but actually covering a calculated duplicity.
6. To what extent is Marchbanks guilty of sacrificing Morell to minister to his own self-sufficiency?
7. Discuss the ways in which Shaw brings business and religion into conflict in the play.
8. Does the play illustrate, parody, or negate Morell's belief that "Man can climb to the highest summits; but he cannot dwell there long"?
9. Is Candida a worried, gentle helpmate or a scheming, dishonest villainess, or does the truth lie somewhere between?
10. How do admissions by Morell and Marchbanks indicate that Candida actually lacks any real choice between the two men—that she *must* keep Morell and *couldn't* keep Marchbanks?

The Glass Menagerie

1. If Jim O'Connor represents the "real" world, is there any sense in which his attitudes, as they are expressed by society as a whole, are partly to blame for the Wingfields' desperate situation?
2. To what extent would Laura's marriage to a boy like Jim O'Connor solve her problems and those of the rest of the family?
3. With the exception of Jim O'Connor the characters in the play are too weak, degraded, or defeated to overcome the obstacles which face them. Discuss.
4. How does Amanda, through her illusions, bring about the very result she is seeking to prevent?
5. Compare and contrast Reverend Morell and Jim O'Connor—two over-confident, aggressive, outgoing characters.