

## **Justice in *Antigone* and *Julius Caesar***

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### **INTRODUCTION**

This unit will develop ways to discuss the concept of justice through the study of the plays *Antigone* by Sophocles and *Julius Caesar* by Shakespeare. These two classics in the drama canon are often taught at the tenth grade level of high school. Relating the experiences of the modern adolescent to ancient Greece and Rome with their unfamiliar customs is a challenge. I believe that the teacher must find ways to connect any literature to the individual experiences of the students. Teenagers are concerned about justice; however, they may not use the word to describe their concerns. They want adults to treat them fairly, and they want to know why they should obey the rules of others who are more powerful than they and who do not usually ask their opinions when making these rules. This questioning and rebellion is a natural bridge to the discussion of the concept to justice in the historical and philosophical sense. The unit intends to teach that civilizations back to the fifth century B.C. were also questioning what is just and who should make the rules. Students will first be guided through a discussion of the word “justice” by looking briefly at the concept outside of a specific culture. They will be encouraged to step outside their own world to try to find a comprehensive definition of justice that can travel over time and place. Various discussions from other writers, such as Socrates and John Stuart Mill, will be introduced in a very brief format to allow students to see examples of how justice has been perceived at various times. From this discussion, the class can move to culture-specific discussions.

Through the study of the literature of a culture, the reader can discover what was of real concern to the citizens. The story of *Antigone* is a story of a young woman’s search for meaning to her life within the rules laid down by the adult, the government, in the person of King Creon. The story of *Julius Caesar*, as interpreted in the English Renaissance by Shakespeare, is the story of a group of citizens who question the grab for power by one man. Both plays deal with the concept of individual freedom and action versus laws to protect the welfare of the group in the city or state.

### **Comments on the Text**

The teacher should be thoroughly familiar with the text of both plays. A careful analysis of the text and the teacher’s response to the text is a first step before beginning to teach the plays. If the plays are read with a search for comments on justice, preparation for teaching this unit will be easier. The following is a guide to reading the text in this manner.

First, let us turn to Antigone, that rebellious young woman of the ancient Greek stage. Sophocles' play was first produced around 441 B.C. We cannot know exactly how to interpret the comments in the text as a Greek theatergoer would have over two thousand years ago. We must consider that some things are lost in the translation from the Greek. As our students are not Greek scholars, we should be comfortable with doing a minimal amount of historic research and then proceed with our interpretation of the plays.

Let us consider the relationship of Antigone and the king of Thebes, Creon. We are not told the full story of their relationship in this play. Greek audiences would be familiar with the story of Oedipus, so background knowledge of the Oedipus myth is helpful. Antigone's father Oedipus was both nephew and brother-in-law to Creon. Her mother Jocasta, a sister to Creon, was both wife and mother to Oedipus. What is Creon's opinion of Oedipus? From the text of the play, we learn that Creon thinks that Oedipus was stubborn. "Like father, like daughter; both headstrong, deaf to reason" (1.2.74). In Creon's speech to the people to establish his right to rule, he makes no comment about his feelings toward Oedipus (Act One). So the reader must infer what Creon's feelings must be. His sister Jocasta has killed herself because of Oedipus' actions. After Oedipus blinds himself upon learning of the truth about his marriage, Creon acts as regent in the kingdom and later exiles Oedipus. Later, the two sons of Oedipus and Jocasta agree to divide the throne of Thebes; Eteocles will reign for a year, and then Polyneices will take his turn. So Creon steps back from the throne in order that Oedipus' sons can be king. At this point, this dysfunctional family seems to be performing their public duties in a rational way.

When the year of Eteocles' reign is over and it is Polyneices' turn to be king, Eteocles refuses to give up the throne and a civil war begins. Polyneices attacks Thebes with his armies. In the battle, Polyneices and Eteocles kill each other. The throne again belongs to Creon. One other family death happens in this battle: Megareus, the older son of Eurydice and Creon, dies in the battle. From a point of justice, who has the just right to the throne of Thebes? The sons of the former King Oedipus should inherit the throne upon the death of their father. In a reasonable decision, they agree to take turns being king. In the second year Polyneices has the just right to the throne per this agreement. Yet when he tries to take what is rightfully his, Creon names him a traitor. Why does Creon overlook the fact that it is Eteocles, not Polyneices, who has ignored the agreement? Polyneices only tries to take what is his by the agreement. Creon makes no statement in the play concerning the rights of Polyneices; he is only concerned that Polyneices has attacked the city and therefore his corpse should rot as a stray animal unburied.

During the first part of the play, Creon expresses no personal feelings of sadness for the death of his son Megareus. Creon's words show little emotion. He comes to the throne and to the people speaking only for reason as he makes his "Ship of State" speech. In this speech he is not a father, a husband, a brother nor an uncle. He is a ruler seeking loyalty from his people. He logically outlines his principles. He will not be afraid to follow the best course for the state, and he will put the welfare of the state above his own

private relationships (1.23-34). Creon describes Polyneices as a traitor in exile who attacks Thebes and is willing to sell his own people into slavery (1.41-45). What proof Creon has for these statements, we do not know. How can Polyneices be in exile if it is his turn to be king? Is Creon seeking justice or power for himself? He appears to be carefully reeling in the people to be loyal to him. He speaks of his concern for the state, yet he carefully chooses emotional words like “spill the blood,” “slavery,” “traitor,” and “scavenging dogs.” Creon may indeed believe what he is seeking is what is best for the state, but he certainly is an opportunist. Are the concepts of seeking justice and taking an opportunity mutually exclusive? Not necessarily. A politician who does not have the ear of the people cannot bring justice, as he understands it.

Creon changes very quickly in his approach to the power of the throne. As soon as he hears that someone has dared to bury Polyneices, he begins to rant, looking for “stiff-necked anarchists, putting their heads together, scheming against me in alleys (1.124-55). If at first he conceives of the best justice as an efficiently run state, he begins to obsess by seeing anarchists behind every bush. He must have obedience from the people. If he makes a law, it must be obeyed. To show himself weak before the people would make him unfit to rule. He says “whoever is chosen to govern should be obeyed—must be obeyed, in all things great and small, just and unjust!” [emphasis added]. He cries out against “Anarchy, anarchy! Show me a greater evil!” (3.42).

Creon’s son Haemon attempts to reason with his father. When Creon chides Haemon for “a public brawl with your father!” (3.110), Haemon replies, “How about you, in a public brawl with *justice*” (3.111). But Creon will not discuss justice as he says “With *justice*, when all that I do is within my rights” (3.112). Creon begins with an attempt to put back civil law after civil war. He wants to be a strong ruler with loyal subjects. Threats to his law quickly become personal. His big fear is anarchy. But anarchy can be found in his personal life also. Perhaps Creon is projecting the turmoil in his family onto the turmoil in the state. He tells Haemon that what a man wants is “sons attentive and dutiful in his house...if his sons fail him...what has he fathered but trouble for himself...” (3.11-18). Creon tries to live by civil law, but in the end he changes and realizes that “the laws of the gods are mighty, and a man must serve them to the last day of his life!” (5.107-108). But his metamorphosis is too late as Antigone, Haemon, and his wife are now dead. He is weakened by personal loss and no longer fit to rule as the king of Thebes.

Let us turn now to try to discover Antigone’s idea of justice. Her first words in the play are a reference to the suffering of her family from the curse on her father. At first she seems kind and loving toward her sister Ismene. She calls her “dear sister” and asks for her help. What evidence do we have of her feelings toward Creon in the beginning? She refers to him as “our King Creon” and “our good Creon.” Whether this is sarcasm or not, we cannot tell. But she quickly states her position in relation to the king. “Creon is not strong enough to stand in my way” (Prologue, 35). By these words she has already chosen her position. Ismene argues that “the law is strong, we must give in to the law in

this thing, and in worse” (48-49) and that “laws were made for public good” (63). Antigone has no concern for civil law of the state as she responds to “the laws of the gods” (61).

When Antigone is confronted by Creon after she has dared to bury her brother, Creon charges “you dared defy the law” (56). Antigone replies “I dared. It was not God’s proclamations. That final Justice [emphasis added] that rules the world below makes no such laws” (57-58). As she is being sentenced to death, she says, “I would not transgress the laws of heaven” (80).

What opinion do we have from the Chorus, who often comment on the foolish ways of men? These comments seem contradictory. One comment is “Reverence is a virtue, but strength lives in established law: that must prevail...” (4.45). Yet at the end of the play the Chorus sums up with “there is no happiness where there is no wisdom; No wisdom but in submission to the gods” (4.139-140). Sophocles does not make the decision for or against civil laws versus higher (god’s) law. Antigone chooses the laws of heaven (as she understands or interprets them), yet she dies. Creon chooses civil law (admittedly of his own making), yet he loses his family and leaves the stage a broken man. Who wins? Which set of laws prevails? What is justice in the setting of this play?

It is easy to side with Antigone, the young girl, killed because of her devotion to her dead brother. It is more difficult to cheer for Creon; he appears to be a bully set on getting his own way and having complete power. Creon learns from his mistakes; Antigone is not allowed the time to learn from her mistakes. If Antigone had lived, at what point could the two of them sit down to a logical discussion in order to reach a compromise? Patricia Lines, writing for the National Humanities Institute, insists that success in politics (Antigone and Creon’s dilemma is a political one) depends on compromise that comes from listening and persuading. Both parties must yield at times. The greatest obstacle to this process is hubris (excessive pride, arrogance) (1). Creon understands the needs of the polis (city) while Antigone “recognizes the demands of true justice and champions it” (4). She is self-righteousness and fully self-centered (5). Antigone believes that she alone understands the highest meaning of justice. This is a personality trait usually shared by martyrs. Lines summarizes Antigone’s position by reminding us “it is a weakness of human beings to believe that, once they have access to one of God’s truths, they know the full mind of God. From here it becomes ever so easy to mistake one’s own will for the will of God” (8).

The play about ancient Rome by William Shakespeare takes place about 400 years later (44 B.C.) after the time of the *Antigone* play. In *Julius Caesar* Shakespeare does not give us a history lesson as his first objective. Shakespeare is foremost an entertainer, a storyteller, a mixer of dramatic scenes filled with blood and the supernatural. An obvious discussion of justice is not to be found in the play. The readers/audiences will move with the emotions of the story, and, only later, they may sit back and wonder if the actions taken by the conspirators to murder Caesar were just. In contrast to the discussion of

justice in *Antigone*, where justice is debated between the civil and the moral laws, justice in *Julius Caesar* is defined as whoever has the power (or the sword or dagger) is on the side of justice. There is much talk of nobility and honor and the good of Rome, but where can we find a definition of justice outside of personal interpretation and personal power?

The play opens with a discussion of loyalty. Should the crowds remain loyal to the former hero of the day Pompey, defeated by Caesar, or change their loyalty to Caesar? The answer seems to lie in the question of what is in this for me. Marullus scolds the commoners for cheering Caesar and asks what Caesar had done for Rome. He asks, "What conquest brings he home? / What tributaries follow him to Rome/ To grace in captive bonds his chariot wheels?" (1.1.34-36). The scene is set for the conflict. Some Romans like Caesar; some wish to diminish his power. Marullus ends the scene with the threat to clip Caesar's wings and "make him fly at an ordinary pitch" in order that he not "keep us all in servile fearfulness" (1.1.74-77).

The triumphant entry of Caesar on the stage is soon interrupted by the supernatural in the form of the Soothsayer who warns Caesar that he is in danger. In contrast to the laws of the gods in *Antigone*, this mystical warning speaks not of a higher law but only a convenient warning of personal danger. Caesar dismisses the warning as from a dreamer; he places no importance on the supernatural at this point.

Cassius soon begins his clever persuasion of Brutus to convince him that Caesar is a danger to Rome. He praises Brutus telling him that Brutus does not know his own worth as Brutus is noble. Is this the political technique of listening, speaking, and compromise mentioned above? Are all political negotiations primarily an attempt to outwit your opponent verbally before he outwits you? Cassius wants Caesar to fall from power. He needs Brutus' participation, as Brutus' reputation will be good for public relations. Brutus does not need much prompting, as he seems already to be thinking about Caesar's lust for more power. As Brutus hears the people shout for Caesar offstage, he reveals, "I do fear the people/ Choose Caesar for their king" (1.2.79-80). This does not seem to be a fear of losing personal power as he is concerned about "the general good," yet he is not afraid of any action that may be of personal danger as he says "For let the gods so speed me as I love/ The name of honor more than I fear death" (1.2.88-89). Shakespeare does not answer the question of why it is dishonorable to allow Caesar to be king. Historians will need to be consulted for background, but we will leave this point here for now. Brutus has called upon the gods to assist him. Is this to be taken as a call to a higher law? No, Brutus is the reasonable man making his decision about honor and as a side note requesting that the gods assist in the decision he has already made. Cassius continues his persuasion by saying that any fault in the lives of men lies in their own actions. He says "Men at some time are masters of their fates./ The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings" (1.2.139-141). Solutions lie not in higher powers, higher laws, even astrological signs (stars), but in the decisions made by reasonable men.

Although Caesar expresses no concern of the Soothsayer's warning, he becomes suspicious of certain men around him. He does not want those around him to analyze his actions too much. Of Cassius he says, "He thinks too much, such men are dangerous" (1.2.195). He does not trust Cassius as Cassius does not like to be around anyone greater than himself, but Caesar is not afraid as "for always I am Caesar" (1.2.212). The sides of the conflict have now been decided—the powerful Caesar versus those afraid or jealous of his ambition.

This play is full of signs and warnings. Storms threaten Rome in the night; fires and other strange scenes play out on the streets. Casca interprets these happenings as "Either there is a civil strife in heaven, / Or else the world, too saucy with the gods, / Incenses them to send destruction" (1.i.2.11-13). Why would the gods be angry? How is the world "too saucy"? Do the gods not approve of men taking power into their own hands? Are the gods angry with Caesar or those who would plot against him? Casca continues by saying "It is the part of men to fear and tremble/ When the most mighty gods by tokens send/ Such dreadful heralds to astonish us" (1.3.54-56). Cassius will have nothing to do with such nonsense, as he is not waiting around for signs from the gods. Cassius maintains that men should only fear other men, such as Caesar as king. Such a situation means "bondage" for Cassius (1.3.90).

Act II finds Brutus in a personal debate over what to do about Caesar's ambition to be king. Brutus offers an explanation about why this ambition may be dangerous: "The abuse of greatness is when it disjoins/ Remorse from power" (2.1.18-19). But he offers no proof that Caesar has no "remorse," no feeling for the people. In fact he says that Caesar appears to be the reasonable man. As he joins the conspirators, he insists that he does not act for personal gain, but out of necessity. He wishes to be considered a "purger" not a murderer (2.1.178-180).

Where is the Roman Senate in this debate? Decius tells Caesar "the Senate have concluded/ To give this day a crown to mighty Caesar" (2.2.93-94). But remember Decius' purpose in his visit to Caesar. Through flattery he is to be sure that Caesar shows up at the Senate that day. Caesar does not comment on the crown business, but he hurriedly grabs his robe and heads out of the house. What do the gods think of Caesar as a king? Artemidorus' warning to Caesar asks, "The mighty gods defend thee!" and hopes that Caesar will live, "If not, the Fates with traitors do contrive" (2.3.9, 16). Does Artemidorus have a special relationship with the gods? No, he just wants his man to survive. If Caesar falls, the Fates (i.e. supernatural powers, gods, higher powers) are on the side of traitors. This all seems to be but the personal opinion of one man. Shakespeare only uses this character as a dramatic device to heighten the suspense of the plot.

So why must Caesar be killed? He is ambitious, but so is Cassius. Does Caesar care for the people? Is he a just ruler, or will his death serve justice in Rome? Brutus has said that remorse removed from power is a danger. Look to Caesar's words to find where his heart lies. When he is petitioned to end the exile of Publius Cimber, he states that "I

could be well moved, if I were as you [Cassius];/ If I could pray to move, prayers would move me;/ But I am constant as the Northern Star..." (3.1.58-59). So he is now removed from remorse; he will not be moved from his position regardless. He will not negotiate. He will not discuss. He has taken the same position as Creon. A successful ruler will command and his subjects will obey. Caesar is killed with cries of "Liberty! Freedom! Tyranny is dead!" (3.1.78). This slogan of the Renaissance play of Shakespeare's will be heard again in the American and French Revolutions later in the eighteenth century. Would King Julius be any better than King Louis XVII or King George III, both of whom abused the power of a monarch?

After Caesar's death, Brutus attempts to "show the reason of our Caesar's death" (3.1.237). He does not wish to make the event one of emotion. But Antony will have none of this; he calls on Caesar's spirit to range for revenge and for a crying of "Havoc" in Rome (3.1.270-74). Creon considered anarchy the worst of evils; Anthony now seeks to create anarchy to get revenge and also power for himself.

The two famous speeches of Brutus and Antony over Caesar's body are great examples of political rhetoric. Each man tries to sway the crowds to his own position with use of both reason and emotion. Brutus uses the buzzwords of honor, ambitious, bondman, vile, and love of country. Antony speaks of "noble Brutus," as and "honorable man." Although Antony uses his words to fan the emotions of the crowd, he says of Caesar that "He was my friend, faithful and just to me;" (3.2.87) and he says that in killing Caesar "men have lost their reason!" (3.2.106). Antony offers no other reasons as to why Caesar is "just"; perhaps the emphasis is that Caesar was a friend to him ("just to me"). Antony later reveals to the people that in Caesar's will they are left money and use of his private property as a park. Perhaps Caesar was generous; perhaps this was a political ploy.

Act IV is the battle scene for political control of Rome. Antony and Octavius Caesar (Caesar's designated heir) side against Brutus and Cassius. Antony appears to share power in a triumvirate with Octavius and Lepidus. But Antony has no respect for Lepidus and uses Octavius for his name. Antony is following the same path of ambition as Caesar. He consolidates his power by putting to death one hundred senators. Brutus and Cassius fight among themselves over how to fight the battle. Brutus still believes his cause is noble and "armed so strong in honesty" (4.3.66-67). The ghost of Caesar appears to Brutus to say that he is "Thy evil spirit, Brutus" (4.3.284). The use of the word "evil" is a condemnation of Brutus' actions.

Where are political negotiations? Must all differences of opinions of the running of a state be settled with death of the opposition? Antony and Octavius do attempt to negotiate when they "would parley." Brutus asks for "Words before blows" and says, "Good words are better than bad stokes" (4.3.27, 4.3.29). But the negotiations do not succeed. Anthony wants blood to revenge Caesar's death. As the battle ensues, both Cassius and Brutus die by their own swords, as they fear their cause is lost. Speaking over Brutus' body, Antony

says, “This was the noblest Roman of them all. / All the conspirators save only he/ did that they did in envy of great Caesar...” (5.5.68-70). We could hope Antony has fought Brutus in a search for justice. Brutus is a worthy adversary. Yet Antony reveals himself to be as ruthless as Caesar. He uses the triumvirate as a show of shared power. He kills senators whom he suspects as being disloyal to his cause. Perhaps he regrets that he is not as Brutus, for he knows his own motive to be personal and ambitious.

### **Other Sources for Additional Background**

We sometimes hear the term “character education” loosely thrown out as if this were a separate unit of study. A teacher of literature knows differently. Young people in a democratic society have a special need to understand the role of the character of justice in their world. A discussion of justice can begin with a brief introduction of what philosophy and history say about the subject. Teachers of the classics remind us “that studying the Greek philosophers we are making contact with a culture other than our own and being forced to ask what we share with them and wherein we differ” (Nussbaum 5). The student who first studies *Antigone* can respond in many ways. The adolescent easily relates to a girl who stands up to authority and a boy who questions his father’s reasoning. This is as good a place as any to enter the discussion. The teacher can then guide the discussion to a wider discussion of universal values. Men such as Plato and Socrates performed the job of public philosophers trying to “clarify thinking on matters of public urgency (Nussbaum 6). The question of who receives the best justice in modern American society, both inside and outside the courtroom, is a relevant question. Highly televised cases such as the murder trial of O.J. Simpson or the impeachment trial of President Clinton are easy discussions. Almost everyone old enough to turn on a television set has an opinion on these cases. Courtroom justice is a familiar, though often uneven and unfair, process. But what sort of justice is being sought? Outside of the courtroom, justice can be economic or educational or any of several other areas where fairness is questioned.

What then is a definition of justice? Plato recorded a discussion with Socrates in Book I of *The Republic*. Using his usual methods of discourse of asking questions and not giving answers, Socrates does not provide a final answer, but he does bring up some interested aspects of the question. Certain short excerpts from this book can be used as a handout for students to read and discuss to lay a foundation for this wider discussion. This handout can be found in Appendix A at the end of this paper. Justice is first defined as the repayment of debts; to do good is the debt the just man owes to friends and to do evil is the debt owed to enemies. One character in the story Thrasymachus says that justice is the interest of the strong (14). Creon and Caesar would agree with this definition. Different forms of government (tyrannies, democracies and aristocracies) are the ruling power of the States, and laws are made according to the interest of these States. A definition of justice might be what is the interest of the government. It may be just for the people to obey these laws, but can a ruler make a mistake with unfair laws? If a law is unjust and the people must obey the law anyway, then justice is the interest of the

stronger (Plato 15-16). In the end Socrates suggests that “the relative nature of justice and injustice” leaves the concept open for further discussion (30).

If the strong ruler allows no dissent from his laws, just or unjust, the people have no freedom to seek justice. How much personal freedom can a society allow before one agrees with Creon’s cry against anarchy? One of the big questions of our modern world, per Isaiah Berlin in his essay on liberty, is still of obedience and coercion. A man who is coerced has lost freedom, but too much “‘natural’ freedom would lead to chaos and the basic needs of the society might not be satisfied” (121-123). No one is completely free who lives in an organized society as there must be practical compromises (126). Neither Creon nor Antigone realizes this until it is too late. Antigone goes to her death allowing no practical compromise. In one sense she is the stoic as she withdraws from society. She denies herself the love of Haemon and of a future life when she chooses the death Creon offers. She seeks justice for Polyneices and in the process loses all personal liberty herself, unless death should be considered total freedom.

Who should determine where the individual must compromise individual freedom for group security and functionality? Plato suggests that the strong will determine when and where this compromise will be made. If the individual does not realize the stated value in the compromise, coercion is required. What sort of man or woman would want to be the leader of coercion? Is coercion every rational? A theory is that reasonable people can come together to work out practical compromise. Haemon begs his father Creon to be a reasonable man; Creon argues that he is the stronger (the king), so he is not required to be reasonable. Antigone will not consider any justice by her own interpretation of higher laws. Ismene attempts to reason with her sister, but Antigone will not listen to her reasons. Cassius reasons with Brutus that Caesar is only a man such as they are. Cassius questions the reasoning that Caesar be allowed to become king, as Caesar will probably then take some power from Cassius. Yet after the death of Caesar, Rome has exchanged one strong man for another in Antony. Will Antony be a better strong man than Caesar? Will he be more just? Shakespeare does not answer these questions, but he continues to refer to Brutus as the noble and honorable man until the end of the play. There is irony in the play that Brutus, the good man, must be sacrificed for his noble motivation in order to rid Rome of the bad man Caesar.

Who are the strong in both plays? Creon’s coercion of Antigone for the good of the State ends with Creon’s defeat. The conspirators against Caesar coerce him to their wills by killing him. Yet the conspirators do not win, and they are in turn coerced by a stronger man in Antony. Antigone and Brutus both win in a certain sense in their defiant response to higher laws (burial of the dead or honor to Rome). Even though their virtue brings their death, Sophocles and Shakespeare cause us to mourn their unnecessary deaths. Might does not always make right, but might often wins, at least temporally, over right.

Although he does not use the word “justice” as such, John Stuart Mill begins his famous essay *On Liberty* by posing the question of civil liberty or “the nature and limits

of the power which can be legitimately exercised by society over the individual” (3). A paragraph from Chapter One of this essay is a good related reading for students and is included as Appendix B. In this excerpt Mills talks of liberty as “protection against the tyranny of the political rulers” (3). He says that in old Greece and Rome, the contest between the ruler and subjects was antagonistic. In Shakespeare’s play Brutus and Cassius are not happy with this contest; they see Caesar as winning the contest by becoming king of Rome with too much power. Shakespeare does not offer proof that Caesar as king would severely limit the individual freedom of the citizens of Rome. Cassius’ arguments have more jealousy than reason behind them. The historic Caesar had performed well for the Roman Empire on the battlefield. He also was talented at political intrigue. In the play the senate is weak, as they seem to be ready to give more power to Caesar. There are no strong leaders ready to maintain Rome as a republic. The alternative offered by Mark Antony’s triumvirate after Caesar’s death is interested in the consolidation of its own power; it does not debate what is best for the people. Creon’s son Haemon, on the other hand, does plead with his father to listen to reason and to the opinions of the people. Reason is offered as an alternative to tyranny. Mill says that there must be established constitutional checks to protect the people from the rulers. Antigone finds no check on Creon’s powers. Although Rome had a senate, the senators seem to offer no check on Caesar’s ambition either.

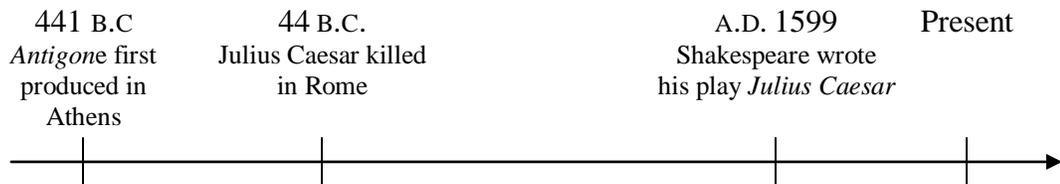
### **HOW DOES THE UNIT RELATE TO THE STUDENTS’ EXPERIENCES?**

As stated earlier, adolescents will respond best to literature when they can connect to their own experiences. As these students mature intellectually and emotionally, they will hopefully begin to “connect the dots” of what they are taught in their various subjects with their own lives. At the tenth grade level, many high schools require students to study world history, which is a good background for these plays. In the lives of students outside of school at this time, fifteen year olds often take driver’s education. Some get their driver’s licenses during this year. When learning to drive, the young person runs straight into the basic rules of the state in the form of speed limits, traffic laws, and the awesome legal responsibility of what happens when one is involved in an automobile accident. Some begin to date and begin to question the norms of the culture toward sex. Some take part-time jobs only to find on their first paycheck that the government has the right to keep some of their hard-earned money. As more and more time is spent away from the rules of the family, the teenager discovers that these family rules are often reflections of the rules of the state. The psychological movement away from the family, as teenagers begin to form their own concept of self, is a natural part of development; however, they are still dependent economically and legally upon their parents. As they first experience the rules of the state, they can easily be led to a discussion of what right has the state to make rules, what are just rules, and when can or should the individual ignore the rules. As the students begin to discover their sense of personal justice, they can then discuss the broader concept of justice in a democracy in which they will be an active part in just two or three years when they can cast their vote for the first time.

## SUGGESTIONS FOR TEACHING

The first part of the discussion of justice will involve a brief lecture/discussion of the ancient world as compared to the modern world that the student experiences. Many tenth grade students study world history and effort should be made to coordinate the timing of the study of these two plays with the time the historical periods are being studied in history class. If this is done, students should be more able to compare and contrast their world with what they know of the ancient world. This review and relationship to history should take about thirty minutes. It is helpful to have a copy of the history textbook and to point out to the students the pages in their history books that give background information to these plays. A video about the life of Caesar and of Shakespeare is also good background material. See the bibliography attached to this paper for specific recommendations.

Offer students the following timeline on the board in order that they can establish a relationship of the periods involved.



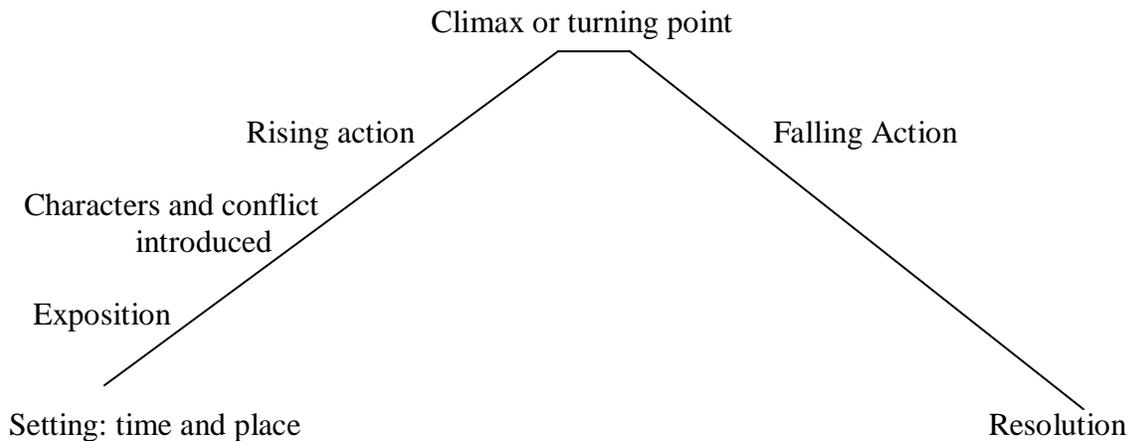
Before teaching *Antigone* lead the students in a discussion of their concept of justice. Ask for current events that bring up the subject of what is justice. This chart on the board will be a helpful guide during the discussion.

<b>Concepts of Justice</b>		
<u>Definitions</u>	<u>Situations</u>	<u>Possible solutions</u>
Fairness	A student cheats on test	1. Student fails class 2. Student does not receive failing grade
Get what's coming to you	Mother murders her children due to possible mental illness	1. Death penalty to mother 2. Mother is considered mentally and treated accordingly

With a little prompting, students will usually come up with excellent examples of justice from current events. The teacher should be prepared to guide controversial and heated discussions about such topics as capital punishment and abortion without taking a position herself. It is important that students learn to listen to the opinions of others who disagree with them. The teacher may wish to play the devil's advocate at times as the

discussion of justice is brought back to the main argument of *Antigone*. If students side with Antigone's concept of justice (and they usually will), the teacher may suggest Creon's point of view. If many people got up each day and decided that civil laws (such as speed limits and property rights) were simply a matter of their personal interpretation of higher laws, the results could be the anarchy that Creon warns against.

*Antigone* and *Julius Caesar* should be taught during two consecutive grading cycles probably during the first semester of the course. I recommend reading the plays aloud in class with students taking the parts of the characters. They enjoy this activity, and the plays become more alive in their imaginations. Introductory videos for each play will include the A & E Biography series about Shakespeare and Caesar. During the class readings, the teacher should interrupt at various times to explain or summarize. Students should be encouraged to take notes during the readings and the comments by the teachers. At the end of an act or class period, a quiz may be given to encourage active listening. Open-note quizzes also encourage note taking and active participation. The Aristotelian concept of the plots of the plays (rising action, climax, falling action, resolution) is helpful to students to see the progress of the action. This outline should be visually available on the board or somewhere in the classroom.



The climax or turning point in both plays is the point in the action where an event happens that is not reversible. I would suggest that in *Antigone* that point is when Antigone is locked in the stone cave. If Creon had not put her in the vault, she would not have killed herself, Haemon would not have killed himself and the house of Creon would not have been in ruin. The climax in *Julius Caesar* is a bit easy to point to in that when Caesar is killed in Act III, scene ii, the following action can never be the same. To bring this discussion back to the concept of justice, when a society decides that a given action is justice, it had better make sure that if the action is not reversible (i.e. as with capital punishment) that all precautions are taken to find the best justice.

The discussion of a protagonist with a tragic flaw should be encouraged. This allows students to discuss characterization in the play. After the reading of *Antigone* is completed, an essay examination should be given to allow students to write about what they have experienced so far in this unit. After the reading of *Julius Caesar*, an essay should also be written, and this essay may include a comparison and contrast of the concepts of justice in the two plays. Creative writing can also be encouraged. After the reading of *Antigone*, I gave an assignment of poetry writing in which the students were to imagine themselves as a character in the play. The guidelines for the poem were that they should be about a half page in length and could be in free verse. Here are some examples of the work of tenth graders at DeBaKey High School for Health Professions. I have been given permission by the following students to use their work.

***Gone***

*María García*

I am Antigone;  
Gone am I from the outside world  
Placed in this dark, cold stone vault.  
So dark, so cold...  
I hug myself;  
I close my eyes,  
But I see no other face but Polyneices',  
Mouth and lips bitten off by vultures;  
Cheeks with bruises and dried blood.  
Oh, the eyes!  
So angry, so full of rage.  
Then father's eyes.  
No! I can't stand him.  
No! I will face him.  
You! I blame you for all of this!  
Polyneices and Eteocles would not have  
died;  
I would not be here;  
I would be with my Haemon.  
So much pain, so much grief.  
Please...no more...  
Death be quick and pain be gone...  
Gone.

***Vision***

*Ladd Hoffman*

They call me old Teresias;  
They say I cannot see.  
The future, though the great unknown,  
Reveals itself to me.

The pain, the pain! I cannot bear  
The agonizing wait.  
Oh, Creon, King, your fear, your pride—  
With these you seal your fate.

I sit and listen, terrified  
By the madness of the birds!  
Their nightmare screams and pashing  
claws  
Tell more than any words.

I must resign myself to fate:  
In fear, I hold my breath,  
Though blind, I see the dark embrace  
That welcomes us all – Death.

***Death Comes Sweetly***

*Sarah Siner*

Like the wind,  
I am free and uninhibited.  
My only confinement,  
The boundaries set up by God.  
Creon may bind my body  
But cannot destroy my soul.  
The wind cannot be captured;  
Likewise, my soul cannot.  
Life to me is only a prison.  
I am hated because I am the product of a deadly sin.  
I have no objection to death.  
Not because I admit I've sinned against Creon.  
But for me, in death there is peace,  
A great relief, and for my beloved brother Polyneices,  
I have no regrets.  
For me death comes sweetly. – Antigone

***A Forgotten Brother***

*Gabrielle Jackson*

Cold.  
My flesh is mutilated.  
The sand blows  
All around me, never on me.  
As though it heard Creon's proclamation.  
Like I am not even here.  
Green, jealous, envious blood.  
Blood of my own.  
My brother lies under the ground.  
I lie,  
Dying, deteriorating,  
On sand,  
Unknown. Polyneices.

***Betrayed***

*John Ávila Jr.*

Traitor to all,  
Betrayed by my brother,  
Unjustly denied the throne,  
Banished from the land I love  
And separated from my family.

I am not to be reckoned with;  
I will have my revenge.  
By God, I can taste it.  
Brother, your time is near,  
Prepare for battle!

Be still my men. The time is nearing.  
The gleam of shields and weapons  
Draws a grin as I see the irony,  
Fighting to enter the city that is supposed to be mine.  
I am Polyneices,  
Future King of Thebes.

When students can imagine themselves in the experience of a character who is fighting injustice and seeking justice, they can begin to experience the emotional and personal results in the quest for justice.

The showing of videos of the plays can be helpful or may allow some students to tune out on the written language and take the easy way of understanding by watching the video. Of course, the plays were meant to be seen and heard, and they really only come alive when they are heard and watched as a group activity as Sophocles and Shakespeare intended. I recommend showing only brief portions of the videos at the beginning of the class reading and then saving the entire video until after the class readings and discussions are complete. The study of these two plays will take the greater part of two grading cycles when combined with other curriculum objectives such as research paper writing, outside book reading and grammar skills.

## LESSON PLANS

### Lesson plans for *Antigone*

Using a block schedule and allowing four weeks for the study of *Antigone*

*Week 1:* Three class meetings of 90 minutes each

*Objectives:*

TAKS objective 1: Reading/word identification/vocabulary development

TAKS objective 2: Understanding of the effects of literary elements and techniques

*Materials:* Literature text book *The Language of Literature*, grade 10

Handout as attached, excerpts from Plato's *Republic* and Berlin's *Essays on Liberty* as attached

*Preparation:*

Before class always pre-read all materials for the week. The teacher should have read the entire play and done related readings before the unit begins. In class discuss the background of myths, legends and Greek drama based upon pages 1015-1019 of the textbook. Tell the legend of Oedipus and refer to the chart on the handout. Make the story interesting. Be prepared for strong reactions from students to the subject of incest. Remind students that Oedipus did not know that Jocasta was his mother when he took her as his wife. This was a political marriage. Ask if people are responsible for things that they do not know. Some background to the Oedipus legend is necessary before *Antigone* can be understood. Stress that this story is a myth, not a legend. Bring attention to page 1061, literary analysis, and page 1063, information about Sophocles. Compare and contrast culture of ancient Greece with modern life of students using Venn diagram on the blackboard. Discuss the concept of justice, define the word, ask students to discuss what justice means in their lives using examples from current events in newspapers and television news. Assign related readings from Plato and Berlin if there is time. Tell students they are responsible for terms and vocabulary words on the handout.

*Text:*

Begin to read aloud the play in class by assigning the parts of characters to students. Review cast of characters, page 1021. Read aloud Prologue and Parados this week. During the oral readings the teacher should vary between giving some information to explain each scene and stopping during the reading to explain what has been read. The teacher should limit comments to the essential, as students will lose interest during protracted explanations. A summary given to students at the end of each scene is also helpful.

*Evaluation:*

Listen carefully to students' questions and discussions to determine if they are relating to the material.

*Week 2:* Two class meetings of 90 minutes each

*Objectives:*

Continue to re-enforce TAKS objectives 1 and 2

TAKS objective 3: Analyzing and critically evaluating written texts and visual representations

*Materials:* Literature textbook and handout

*Preparation:*

Review with students last week's readings and discussions. Tell students that they will have a short answer quiz after the week's readings.

*Text:*

Your goal should be to read Scene 1, Ode 1, scene 2 and ode 2 this week aloud in class.

*Evaluation:*

After completing the readings for the week, give a ten-question, objective test to determine if students are remembering factual information.

*Week 3:* Three class meetings of 90 minutes each

*Objectives:*

Continuing to emphasize TAKS objectives 1, 2 and 3 as above

*Materials:* The textbook and the handout.

*Preparation:*

Review readings and discussions from weeks 1 and 2. Remind students that they will have objective quizzes at any time during the reading of the play. This statement encourages active listening.

*Text:*

Your goal should be to read aloud scene iii, ode 3, scene iv, ode 4, scene v and exodus. This completes the reading aloud of the play in class.

*Evaluation:* Give a short answer, ten question objective test after reading scene iv to determine if students are remembering factual information. After completing the play, a test should be given over all information covered.

Week 4: Two class meetings of 90 minutes each

*Objectives:*

TAKS objectives 4, 5 and 6: Producing an effective composition that demonstrates good spelling, grammar, usage and sentence structure and editing the composition for clarity and effectiveness in writing.

*Materials:* The textbook and the handout

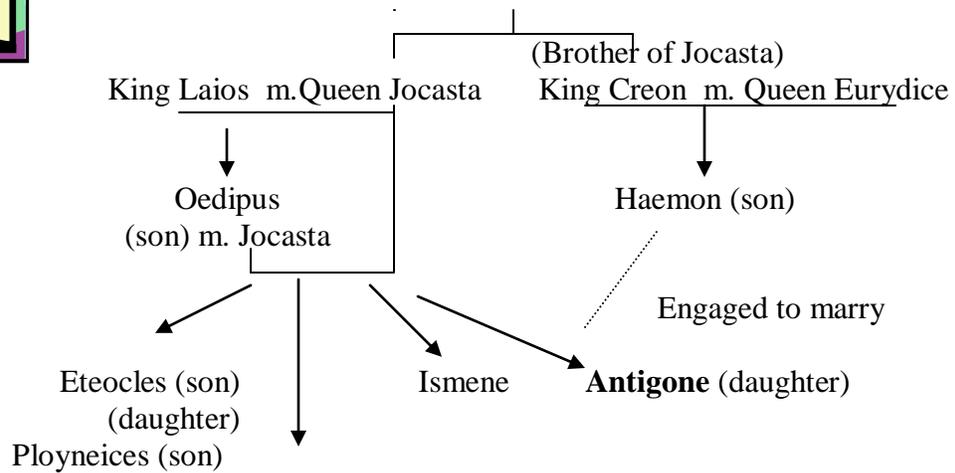
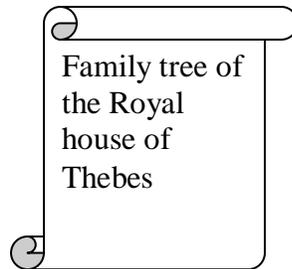
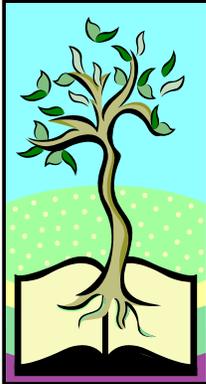
*Preparation:* The reading and discussions in class.

*Text:* Reading is now completed.

*Evaluation:*

Students will write on character analysis. They will write in class a poem from the point of view of one character in the play. The poem should be ½ to 1 page in length and may be free or rhymed verse. Remind students that all rules of good writing apply to poetry including correct spelling and punctuation. The first word in each line of poetry should be capitalized. Beginning poets should write by the rules before they have the liberty to break the rules (as in e. e. cummings). This poem will be written during one class period to be turned in at the end of the period. During the second class period the writing will be returned for proof reading and corrections. See examples of student work in the body of this paper.

**Handout for students to use as a study guide for the study of *Antigone***



Terms to know (see page 1019 and 1061)

- |                    |                             |
|--------------------|-----------------------------|
| 1. Classical drama | 12. Dramatic irony          |
| 2. Skene           | 13. Odes                    |
| 3. Orchestra       | 14. Plot                    |
| 4. Chorus          | 15. Exposition              |
| 5. Tragedy         | 16. Rising action           |
| 6. Protagonist     | 17. Climax or turning point |
| 7. Tragic hero     | 18. Falling action          |
| 8. Antagonist      | 19. Resolution              |
| 9. Catastrophe     | 20. Parados                 |
| 10. Tragic flaw    | 21. Fate                    |
| 11. Choragus       | 22. Furies                  |

Vocabulary words to know (see pages 1018 and 1062)

- |            |             |
|------------|-------------|
| auspicious | lamentation |
| compulsive | lithe       |
| defile     | perverse    |
| dirge      | sated       |
| edict      | transgress  |

## Lesson plans for *Julius Caesar*

Using a block schedule and allowing five weeks for the study of *Julius Caesar*

*Week 1:* Two class periods of 90 minutes each

*Objectives:*

TAKS Objective 1(8): reading comprehension of Shakespearean English

TAKS Objective 2 (11) (e): connecting literature to historical contexts, current events and the students' own experiences

TAKS Objective 3 (19) analyzing relationships, ideas, and cultures as represented in various media [videos].

*Materials:* *The Language of Literature*, grade 10 and handouts

A & E Biography videos, life of Shakespeare and life of Julius Caesar

*Preparation:*

The teacher should have read and studied the entire play before beginning to teach the unit. If students have just completed a study of *Antigone*, use a time line on the blackboard to show the relationship in time between ancient Greece, Rome in the time of Caesar, England in the time of Shakespeare and modern times. Show the videos of the lives of both Caesar and Shakespeare.

*Text:*

Have students read outside of class the textbook on pages 683-689 for background information on the play

*Evaluation:*

Give a short answer, ten-question quiz over one of the videos. Allow students to take notes during the videos and to use their notes on the quiz. This encourages attention.

*Week 2:* Three class periods of 90 minutes each

*Objectives:*

TAKS Objective 2 (11) understanding the effects of literary elements

*Materials:* The textbook and the handout

*Preparation:*

Review with students the background information from the previous week. Prepare them for hearing Shakespearean language by explaining that (1) the play is in blank verse and (2) the English language has changed in the four hundred years since the play was written. Give examples of such changes as in the pronoun forms of thee and thou. Advise students that they will be given an objective quiz at the end of Act II. This will encourage better listening as the play is read.

*Test:*

Assign character parts and have students read the play aloud. Try to get through Acts I and II this week. The teacher should set up each act with a brief explanation of what will happen in each scene.

*Evaluation:*

Give a short answer, ten-question quiz after the reading of Act II. Ask questions during the reading to determine students' understanding.

*Weeks 3 and 4:* For a total of five 90-minute periods.

*Objectives:* Same as for week 2

*Materials:* Textbook and video of Julius Caesar. Show the speeches of Brutus and Antony in Act III, scene ii.

*Text:*

Repeat week 2 and continue to read Acts III, IV, and V aloud.

*Evaluation:*

Give short answer, objective quizzes are required to encourage listening.

Week 5: Two class periods of 90 minutes each

*Objectives:*

TAKS objective 3 (7) (E) and (G) analyzing the texts of the plays *Antigone* and *Julius Caesar* to compare and contrast the concept of justice as found in both plays; drawing inferences such as conclusions and generalizations supported by the texts of the plays and by students' experiences of their modern world

TAKS objectives 4, 5 and 6: writing and revising a critical analysis of these two plays as related to the concept of justice.

*Materials:* The textbook

*Evaluation:*

First discuss the concept of justice again as found in *Julius Caesar*. Review the example found below taken from actual students' comments. Hopefully students will now have developed their own thoughts about justice as it relates to these two plays and to their own worlds. Now students should be reading for their writing prompt.

*Writing prompt:*

Write a well-developed essay of two to three pages that discusses the concept of justice as found in the plays *Antigone* and *Julius Caesar*. Be sure to include the following things:

1. Define the concept of justice and state the thesis sentence.
2. Give at least three examples of what the characters in *Antigone* and *Julius Caesar* think to be justice. Give your own commentaries as to whether you think the characters actually achieved justice.
3. Summarize your conclusions about justice as found in these plays.

Allow students an entire class period to write and proof their work making revisions as required.

## A Guided Discussion about Justice

A discussion of the concepts of justice following reading of *Julius Caesar* is a good place to set the context of justice into the discussion of current affairs. The teacher should set up the questions in such a way as to guide students' thinking and transfer the actions of the play into the modern world. It is my experience that these discussions quickly become very animated. Students will take opposite views and argue with each other with enthusiasm. This is an excellent way to show students the literature relates to life and to their own experience. Literature can shine a spotlight on current affairs in order that we can see more clearly through what is sometimes a fog of messy opinions and television propaganda. The following remarks are a composite example of how discussions developed in my classes during the past year. The teacher poses a question and guides the discussion.

Q: In American culture if we do not agree with a political leader, would we consider killing him on the steps of the Senate building?

A: No, of course not.

A: Maybe, I don't really like the President (or the governor or the mayor).

A. We would just wait four years and vote the person out of office.

Q: Would any of you really consider that it would be appropriate to assassinate the leader of a country? Would justice be served if a leader were assassinated?

A: Most students agree after some discussion that they do not believe that justice would be served. They agree that in America we do not condone assassination of leaders.

Q: What if you lived in modern day Iraq? What if your leader was Saddam Hussein?

A: We should just bomb the whole country.

A: No, innocent people would be killed.

A: We should just kill Hussein.

Q: There is a law in the United States which states that it is illegal for the CIA or any American to assassinate the leader of another country. How can we get rid of Hussein? Should we march into Iraq with thousands of U. S. soldiers? Should we kill Iraqi civilians who get in our way?

A. It is wrong to kill any other person. What right do we have to kill the leader of another country?

Q: There is widespread opinion that Hussein is building weapons of mass destruction of the atomic or biological nature. Should we get rid of him before he tries to use such weapons on Americans?

A. Yes, we should kill him now. We should just find him and kill him.

Q: How can we find him? It is rumored that he never sleeps in the same place, that he always moves about.

A. Just find him and kill him.

A. No, murder is wrong.

Q. Did Brutus and Cassius want justice when they killed Caesar?

A: Maybe. Brutus thought he was doing the right thing. Cassius maybe just wanted more power.

Q: Is Anthony looking for justice at the end of Act III, scene i, when he says he will revenge the death of his friend Caesar?

A. Yes, but maybe he also wants some power for himself.

## Handout Study Guide for Julius Caesar

- Know about who the *characters* are and what their relationships are to each other.
- Know the following *terms* or *people* (page # of terms found in text are in parenthesis, a \* after terms indicates term is found in textbook glossary)

Allusion (688)*	Lupercal (693)
Anachronism	Metaphor (622) *
Anne Hathaway (797)	Parallelism (759) *
Aside (687, 735) *	Speech of persuasion
Blank verse (686) *	Protagonist & antagonist (638) *
Colossus (700)	Pun (688) *
Elizabethan Age (684)	Repetition (759) *
Exposition *	Rhetoric devices (759)
Falling action *	Rising action *
Foreshadowing *	Simile *
Globe Theater (685)	Soliloquy (687, 735) *
Groundlings (685)	Soothsayer (696)
Hyperbole *	Stratford-on-Avon (797)
Iambic pentameter (713)*	Theme (689) *
Ides of March (696)	Tragic flaw *
Irony (687, 759, 777) *	Turning point or climax *



- Quotations: Know who said these lines and what they mean within the context of the play.

Act/ scene	Lines	Speaker	Beginning and ending words
I, 2	18	Soothsayer	“Beware... March.”
I, 2	135-41	Cassius	“Why man, he doth bestride the narrow world... we are underlyings.”
I, 2	192-95	Caesar	“Let me have... Yond Cassius has a lean and hungry look... are dangerous.”
I, 2	284	Casca	“...it was Greek to me.”
II, 1	63-65	Brutus	“Between the acting... a hideous dream.”
II, 2	32-37	Caesar	“Cowards die many times... it will come.”
III, 1	77	Caesar	“Et tu, Brute? Then fall Caesar.”
III, 2	13-26	Brutus	“Romans, countrymen, lovers... I pause for a reply.”
III, 2	75-109	Antony	“Friends, Romans, countrymen, lend me your ears... till it come back to me.”
III, 2	263-64	Antony	“Mischief, thou art afoot/ Take thou what course thou wilt.”
IV, 2	18-24	Brutus	“Thou hast described/ A hot friend cooling... or lose our ventures.”
IV, 3	218-24	Brutus	“There is a tide in the affairs of men... or lose our ventures.”
V, 5	68	Antony	“This was the noblest Roman of them all.”

## **CONCLUSION**

An understanding of concepts presented in these two classical dramas is a valuable contribution toward the education of adolescent students. In a democracy citizens must be educated to think for themselves, or someone will step up and do their thinking for them. Education for understanding in life's experiences is one of the most valuable contributions towards making democratic citizens. Justice is a concept that our democratic society wrestles with daily. From the justice of the peace to the Supreme Court of the United States, we look to our courts to tell us what is the civil law and how it is to be interpreted. On a daily basis we look to our families, our places of worship, and our schools to teach us about moral justice. Hopefully from the study and discussion of these works of literature, students will come away with the tools and vocabulary to successfully enter into this great debate.

## APPENDIX A

### Excerpt from Plato's *Republic*, Book I for related student reading

And the different forms of government make laws democratical, aristocratical, tyrannical, with a view to their several interests; and these laws, which are made by them for their own interests, are the justice which they deliver to their subjects, and him who transgresses them they punish as a breaker of the law, and unjust. And that is what I mean when I say that in all States there is the same principle of justice, which is the interest of the government; and as the government must be supposed to have power, the only reasonable conclusion is that everywhere there is one principle of justice, which is the interest of the stronger.

Now I understand you, I said; and whether you are right or not I will try to discover. But let me remark that in defining justice you have yourself used the word "interest," which you forbade me to use. It is true, however, that in your definition of the words "of the stronger" are added.

A small addition, you must allow, he said.

Great or small, never mind about that: we must first inquire whether what you are saying is the truth. Now we are both agreed that justice is interest of some sort, but you go on to say "of the stronger"; about this addition I am not so sure, and must therefore consider further.

Proceed.

I will; and first tell me, Do you admit that it is just for subjects to obey their rulers?

I do.

But are the rulers of States absolutely infallible, or are they sometimes liable to err?

To be sure, he replied, they are liable to err.

Then in making their laws they may sometimes make them rightly, and sometime not?

True.

When they make them rightly, they make them agreeably to their interest; when they are mistaken, contrary to their interest; you admit that?

Yes.

And the laws which they make must be obeyed by their subject—and that is what you call justice?

Doubtless.

Then justice, according to your argument, is not only obedience to the interest of the stronger, but the reverse?

What is that you are saying? he asked.

I am only repeating what you are saying, I believe. But let us consider: Have we not admitted that the rulers may be mistaken about their own interest in what they command, and also that to obey them is justice? Has not that been admitted?

Yes.

Then you must also have acknowledged justice not to be for the interest of the stronger, when the rulers unintentionally command things to be done which are to their own injury. For it, as you say, justice is the obedience which the subject renders to their commands, in that case, O wisest of men, is there any escape from the conclusion that the weaker are commanded to do, not what is for the interest, but what is for the injury of the stronger?

## APPENDIX B

### Excerpt from *On Liberty* by John Stuart Mill for related student reading, pages 3-4.

The struggle between liberty and authority is the most conspicuous feature in the portions of history with which we are earliest familiar, particularly in that of Greece, Rome, and England. But in old times this contest was between subjects, or some classes of subjects, and the government. By liberty was meant protection against the tyranny of the political rulers. The rulers were conceived (except in some of the popular governments of Greece) as in a necessarily antagonistic position to the people whom they ruled. They consisted of a governing One, or a tribe or a caste, who derived their authority from inheritance or conquest, who at all events, did not hold it at the pleasure of the governed, and whose supremacy men did not venture, perhaps did not desire, to contest, whatever precautions might be taken against its oppressive exercise. Their power was regarded as necessary, but also as highly dangerous; as a weapon which they would attempt to use against their subject, no less than against external enemies. To prevent the weaker members of the community from being preyed upon by innumerable vultures, it was needful that there should be an animal of prey stronger than the rest, commissioned to keep them down. But as the king of the vultures would be not less bent upon preying on the flock than any of the minor harpies, it was indispensable to be in a perpetual attitude of defense against his beak and claws. The aim, therefore, of patriots was to set limits to the power which the ruler should be suffered to exercise over the community; and this limitation was what they meant by liberty. It was attempted in two ways. First by obtaining a recognition of certain immunities, called political liberties or rights, which it was to be regarded as a breach of duty in the ruler to infringe, and which if he did infringe, specific resistance or general rebellion was held to be justifiable. A second and generally a later expedient was the establishment of constitutional checks by which the consent of the community, or a body of some sort, supposed to represent its interest, was made a necessary condition to some of the more important acts of the governing power. To the first of these modes of limitation, the ruling power, in most European countries, was compelled, more or less, to submit. It was not so with the second; and, to attain this, or when already in some degree possessed, to attain it more completely, became everywhere the principal object of the lovers of liberty. And so long as mankind were content to combat one enemy by another, and to be ruled by a master on condition of being guaranteed more or less efficaciously against his tyranny, they did not carry their aspirations beyond this point.

## ANNOTATED BIBLIOGRAPHY

### Teacher Resources

Aristotle. *Poetics*. Hill & Wang, 1972.

Aristotle's theories of art and literature are used to discuss the elements of tragedy in the drama.

Berlin, Isaiah. "Two Concepts on Liberty." In *Four Essays on Liberty*. New York: Oxford University Press, 1969.

This is a classic essay on the concept of freedom and the questions of obedience and coercion. There are three other essays in the book that I may read and use.

De Coulanges, Numa Denis Fustel. *The Ancient City*. Baltimore: The Johns Hopkins University Press, 1980.

A very intriguing discussion of the origins of cities in ancient Rome and Greece. This book will help with discussions of the origin of religious practices and civil law.

Durant, Will. *Caesar and Christ*. New York: Simon and Schuster, 1944.

This book is to be used for historical background information on Julius Caesar. Durant does all the work in summarizing Plutarch and others on the life of Caesar.

Durant, Will. *The Life of Greece*. New York: Simon and Schuster, 1944.

This book is to be used for historical background information on ancient Greece during the time of Sophocles.

Mills, John Stuart. *On Liberty*. New Jersey: Prentice-Hall, 1997.

This essay discusses "the nature and limits of the power which can be legitimately exercise by society over the individual."

Machiavelli. *The Prince*. Chicago: The University of Chicago Press, 1998.

This book may be useful for a comparison the ideals of Antigone versus the cold, calculating advice of Machiavelli on how to rule a country.

Nussbaum, Martha. *The Fragility of Goodness: Luck and Ethic in Greek Tragedy*. Cambridge, 1986.

Nussbaum writes about literature, philosophy and public life. This book has an essay on Antigone.

Plato. "Book 1." In *The Republic*. New York: Barnes & Noble, 1999.

Socrates discusses the concept of justice.

Plutarch. *Fall of the Roman Empire: Six Lives: Marius, Sulla, Crassus, Pompey, Caesar, Cicero*. Translated by Rex Warner. Viking Press, 1972.

This is the original source used by William Shakespeare for historical information about Julius Caesar.

### **Student Resources**

Ellis, Elizabeth Gayner and Anthony Esler. *World History Connections to Today*. Needham, Mass.: Prentice Hall, 1999.

This textbook is used in the tenth grade for a course in world history. Especially see these sections: Chapter 5–Ancient Greece (1750 B.C.– 133 B.C.), p. 119, poetry and drama and mention of *Antigone*; chapter 6–Ancient Rome and the Rise of Christianity (509 B.C.– A.D. 476), mentions Julius Caesar on pp.136-37; chapter 14–The Renaissance and Reformation (1300-1600), mentions Shakespeare on p. 351; historical documents at the back of the book, excerpt from *The Politics* by Aristotle on p. 1001.

Mankiewicz, Joseph L. (director). *Julius Caesar: Master of the Roman World*. Written by Shakespeare. A & E Biography series. Warner Home Video, 1953.

———. *William Shakespeare: A Life of Drama*. A & E Biography series

### **Filmography**

A&E Biography Series. *Julius Caesar: Master of the Roman World*.

A&E Biography Series. *William Shakespeare: A Life of Drama*.

Mankiewicz, Joseph L. *Julius Caesar*. Written by William Shakespeare. Warner Home Video, 1953.

### **Internet Resources**

<http://www.jetlink.net/%7emassij/shakes/> (9 February 2002)

The Shakespeare Classroom

A site with good links from Washington State University. Good audio that students will enjoy.

<http://shakespeare.palomar.edu> (9 February 2002)

Mr. William Shakespeare & the Internet (links).

Good links to all sorts of resources.

<http://www.nhumanities.org/lines.ltm>

Lines, Patricia. "Antigone's Flaw." In *Humanities*. Vol. XII, no. 1 (8 February 1999).

This essay discusses Creon's understanding of the needs of the "polis" versus Antigone's recognition of "the demands of true justice." The author also discusses the concepts of justice, self-righteousness and martyrdom.

<http://www.law.utexas.edu/lpop/etext/lsf/smith2.htm> (9 February 2002)

Smith, J. Allen and Kathi J. Moore. "A Case History With a Happy Ending." In *ALSA Forum* 2, no. 1 (1977).

The study of Antigone presents the "dilemma between the belief in abstract justice and its faulty applications to the individual." This is an interesting discussion from the point of view of lawyers.

<http://www.law.utexas.edu/lpop/lsf/howenstein24.htm> (9 February 2002)

Howenstein, Mark S. "The Tragedy of Law and the Law of Tragedy in Sophocles' *Antigone*." In *Legal Studies Forum*, 23, 3 & 4, (2000).

This discussion of law and literature includes a discussion of *Antigone*. The authors raise the two questions: "What is law? And what is the appropriate standpoint to be taken toward law?"