By Jeff Blumen

Albert Camus has given us in "Caligula," the story of an emperor who misuses his power and thereby begins on his own assassination. Cut off Shakespeare's "Julius Caesar" after the word "et in Urbe cruide" and change some of the names, we would have a reasonable approximation of the action. Yet if we enlarge "action" to include the sum total of what happens, "Julius Caesar" falls into the dust: more takes place in the mind of Camus' Caius Caesar than Shakespeare ever imagined. Or perhaps we should say that the terrible genius of Caligula undermines more than can be imagined. Nothing is ever finished in modern drama, it can only be begun. Caligula attempts too much, and it drives him to death but maybe not to the end of life.

What does he try to do?

To begin to shake him. He decides after she becomes his mistress to drive him to death but maybe not to the end of life.

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