AN ANNOTATED BIBLIOGRAPHY OF ANTONY AND CLEOPATRA, 1960-1977

By

JULIE J. CHEN

Bachelor of Arts

National Taiwan University

Taipei, Taiwan, China

1976

Submitted to the Faculty of the Graduate College of the Oklahoma State University in partial fulfillment of the requirements for the Degree of MASTER OF ARTS May, 1980
AN ANNOTATED BIBLIOGRAPHY OF ANTONY
AND CLEOPATRA, 1960-1977

Thesis Approved:

David S. Berkeley
Thesis Adviser

Janine Marie Saecker

William Rhine

Dean of Graduate College
PREFACE

Shakespeare's *Antony and Cleopatra* is one of the most magnificent plays ever written and has inspired a vast amount of critical response. The purpose of this study is to provide an annotated bibliography of the play from 1960 to 1977. An introductory essay is included to clarify the various approaches used in understanding the play and the trend of the play's recent criticism.

I have included in the bibliography interpretations, evaluations, and source studies; commentaries on Dryden's *All for Love* which give considerable attention to *Antony and Cleopatra* are also listed. Such items as editions, translations, reviews, and theatrical productions are omitted, and discussions of *Antony and Cleopatra* in books treating other subjects are not exhaustively covered. Foreign language works are not listed except those that appear in *Shakespeare Jahrbuch* and those that have English versions. The bibliographical entries are numbered consecutively throughout and arranged alphabetically in each year by author. The annotations which follow each individual entry attempt to present its major thesis as succinctly and objectively as possible.

Sources consulted in compiling this bibliography include the *Annual Shakespeare Quarterly Bibliography*, the *Annual MLA International Bibliography*, Stanley Wells's *Shakespeare: Select Bibliographical Guides* (1973), and David Bevington's *Shakespeare* (1978).

I wish to express my appreciation to Dr. David S. Berkeley, my major adviser, who introduced *Antony and Cleopatra* to me and guided my efforts
throughout this study. I am also very grateful to Dr. Jane-Marie Luecke and Dr. William R. Wray for their helpful comments. My special thanks are due to Dr. and Mrs. Milburn for their sustaining encouragement.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION: THE TREND OF ANTONY AND CLEOPATRA CRITICISM, 1960-1977</td>
<td>1</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>8</td>
</tr>
</tbody>
</table>
Antony and Cleopatra, neglected by most of the pre-twentieth-century critics for its immorality and ill-planned design, has been constantly under critical scrutiny in the present century. This reevaluation may owe something to the eloquent and balanced criticisms of A. C. Bradley and M. W. MacCallum. It is Bradley (Oxford Lectures on Poetry [1909]) who first points out the differences of Antony from the four major tragedies, and MacCallum (Shakespeare's Roman Plays and Their Background [1910]) compares, in more detail than other critics, the lovers with their counterparts in Plutarch. Since the 1930's, as poetry has become more and more emphasized by critics of Shakespearean plays, Antony has risen in estimation. G. W. Knight (The Imperial Theme [1931]) examines the play's image patterns and themes and concludes that the play celebrates "triumphant love" as the lovers die into spiritual life. But the study of the language and imagery also leads to a closer appreciation of ambiguities within the play. Both J. F. Danby (Poets on Fortune's Hill [1952]) and L. C. Knights (Some Shakespearean Themes [1959]) sense decadence in the lovers' passion and the irreconcilability between the Roman and the Egyptian values; B. T. Spencer ("Antony and Cleopatra and the Paradoxical Metaphor" [1958]) endorses their assertion by studying the verbal paradoxes in the play. As for the historically minded critics like J. E. Phillips (The State in Shakespeare's Greek and Roman Plays [1940]), Daniel Stempel ("The Transmigration of the Crocodile" [1956]), and Franklin Dickey (Not
Wisely But Too Well [1957]), they analyze the play in the light of the Elizabethan conception of morality and the long-standing tradition of abuse of the love-theme, and they tend to emphasize the lustful nature of the love and Antony's failings as a commander. Behind all these controversies it is clear that for decades critics of Antony have aimed to assess the relationship of the protagonists and to arbitrate between the claims of Egypt and Rome. The same effort of assessment and arbitration is still made in the 1960's and 70's with historical, poetical, or theatrical emphasis. But various as their approaches are, most of the recent critics of Antony agree that no judgment is absolute in the play.

Recent historical critics of Antony are mostly devoted to tempering two notions made by their predecessors: the condemnatory attitude toward the love affair supposedly representing the Renaissance consensus and the supposedly uniform abusive attitude toward Antony and Cleopatra that dates back to medieval times. Julian C. Rice in "Renaissance Perspectives on Antony and Cleopatra: A Study of Themes, Sources, and Elizabethan Skepticism" (1968) contends that a sympathetic attitude toward "sensual faults" does exist in Renaissance literature and that Antony is Shakespeare's mature dramatic statement of the Renaissance skepticism. Marilyn C. Williamson ("Antony and Cleopatra in the Late Middle Ages and Early Renaissance" [1972]) discovers an astonishing diversity of treatment of the Antony and Cleopatra story, not only among writers, but also within the works of a single author. Her discovery explains that the medieval exemplum does not bring uniformity of interpretation as Franklin Dickey claims. Donna B. Hamilton in "Antony and Cleopatra and the Tradition of Noble Lovers" (1973) studies the famous lovers of antiquity as they are alluded to in Antony and suggests that Shakespeare had employed this
tradition of noble lovers to imply the value of Antony and Cleopatra's love. The thing common among these critics is their attempt to lessen the moral emphasis and add another dimension to the play.

Although the poetic approach to Antony has been much attacked lately, it is still one of the most popular critical methods in the 1960's and contributes a lot to the understanding of the play. Inheriting John Danby and L. C. Knights' study of poetic texture, D. A. Traversi (Shakespeare: The Roman Plays [1963]) analyzes the speech of the play in detailed fashion, especially that of the first scene where the lyrical exchanges of the lovers vie with Philo's condemnation of them for our approval. While this kind of conflicting commentary continues throughout the play, Traversi comments that "To bear both judgments in mind, refusing to neglect one in order to exalt the other, is to respond truly to the intention of the play" (p.82). As for the lovers, Traversi believes that they finally achieve a kind of nobility that is ultimately between the derogatory Roman estimate of them and their own exalted self-appraisal. In Shakespeare's Problem Plays (1963) Ernest Schanzer iterates the view that a balanced judgment of the lovers ought to be maintained. Schanzer classifies Antony as a problem play because of the audience's uncertain responses to the play's central moral problem. A. P. Riemer in A Reading of Shakespeare's "Antony and Cleopatra" (1968) emphasizes the "dialectic manner" of the play's speech. Philo's opening speech, for example, by its very vehemence, is more an expression of a particular point of view than an exposition. "Lack of fixity," Riemer asserts, is the play's central vision.

In Shakespeare's Roman Plays: The Function of Imagery in Drama (1961) Maurice Charney combines theatrical and imagistic interpretations by considering gestures on stage as non-verbal imagery. His analysis of the
play's "world" theme, especially the image patterns that describe the contrasting values and qualities of Egypt and Rome, leads him to believe that the play delicately balances opposing ways of life. Charmey concludes that "it is necessary . . . to hold both the Egyptian and Roman themes in the play together in the mind as a tragic unity. Either without the other makes for distortion and incompleteness" (p.114). In "The Serpent, the Sun and 'Nilus Slime': A Focal Point for the Ambiguity of Shakespeare's *Antony and Cleopatra*" (1968) Charles R. Lyons finds that the apocalyptic imagery which characterizes the death of the lovers is paralleled by the demonic imagery which has also been used to project the quality of their love. Also in a series of images relating to the annual flooding of the Nile is the basic ambiguity of the play.

"Ambiguity," "paradox," and "irony" are some key words in recent *Antony* criticism. Instead of being applied to the language only, they are found important in shaping the play's character, structure, and themes. Benjamin Spencer finds paradox "the matrix from which much of the characterization and the action sprung" (p.373). Janet Adelman (*The Common Liar* [1973]) further explains how paradox and hyperbole are to some extent embodied in the lovers as "Cleopatra is paradoxical in nature and Antony is hyperbolical in all that he does" (p.115). As hyperbole is appropriate to the play's theme of excess, Adelman claims, so does paradox describe the play's central strategy: "we achieve faith by deliberately invoking doubt" (p.111). Stephen A. Shapiro in "The Varying Shore of the World Ambivalence in *Antony and Cleopatra*" (1966) emphasizes that ambivalence is the central theme of *Antony* as it operates through plot, characters, and imagery to condition the mood of the play. William Blissett examines the multitudinous interrelated uses of dramatic irony in "Dramatic Irony
in *Antony and Cleopatra* (1967). Marion B. Smith's *Dualities in Shakespeare* (1966) attributes the ambivalence of *Antony* to Shakespeare's dual view on the good and evil in man. Smith sees the two extremes of Rome and Egypt as absolute and irreconcilable alternatives, neither of which is possible for a full life. Charles A. Hallett in "Change, Fortune, and Time: Aspects of the Sublunar World in *Antony and Cleopatra*" (1976) notices that the hostile and unstable world in *Antony* is the result of Shakespeare's deliberate omission of the meaning-bearing level in the universe which exists in the majority of his plays as the Christian heaven where characters may find fulfillment.

There is a shift of attention in Shakespearean criticism during the last ten years: plays are more often treated not as poems but as scripts to be acted; the manipulation of audience in a play becomes the central concern of critics. Norman Rabkin in his introduction to *Reinterpretation of Elizabethan Drama* (1969) foresees a tendency to view "the work of art as a complex and highly determined shaping of an audience's responses" (p.viii). Robin Lee in *Shakespeare: "Antony and Cleopatra"* (1971) affirms that the critic's task is to elucidate, "not the meaning, but rather the experience of the play," and that our first deep experience is our response to the dramatic action. According to Lee the action of *Antony* is of two kinds: one is associated with the tragic decline of the protagonists, the other with their resistance against that decline. The tension between these two movements generates the ambivalent effects so typical of the play and evokes the total quality of a situation. Janet Adelman also notes that in the theater "the meaning of a play lies not in minute analysis of character or of symbolic design but in the structure of the action that unfolds before us" (p.7). To a complex play like *Antony*, Adelman believes,
this dramatic structure is more important because it will lead the audience moving among the play's several contradictory versions of experience, among the tragic and the comic as well as the romantic.

That Antony is an orthodox tragedy has been questioned very often. Coleridge doubts the play's place as tragedy; Bradley also thinks it an error to regard Antony as a rival of the four major tragedies. But only recently have critics confirmed the mixing of genres in the play. A. P. Riemer argues that Antony is less than fully tragic because a series of ironies has estranged the audience from the lovers and because the play lacks the metaphysical dimension that works so decisively in the four tragedies. Riemer also observes the play's comic elements. In fact, appreciation of the comic elements in Antony is increasing. J. L. Simmons in "The Comic Pattern and Vision in Antony and Cleopatra" (1969) points out that the structure of Antony follows a familiar pattern of Shakespearean comedies. P. J. Traci in The Love Play of "Antony and Cleopatra" (1970) finds the comic tone "contrasts the comic servants with the protagonists," dramatizes the love bawdry, and "thematically presents the ridiculous" of the love between Antony and Cleopatra (p. 78). Janet Adelman indicates that the continual intervention of the minor characters between the protagonists and the audience in the play is more characteristic of farce than it is of tragedy, and she sees Antony "a tragic experience embedded in a comic structure" (p. 52). In addition to the tragic and comic perspectives, many critics have felt a tendency toward romance at the end of the play. Bradley is amazed at the degree of final reconciliation; Maurice Charney notes the primacy given to poetry. In general, the degree to which we find the similarity to romance depends largely on the degree to which we believe in the reunion which the lovers assert as
they die.

Summing up all critical approaches and commentaries, we find that critics of the last two decades were not so willing to make absolute conclusions about Antony as their predecessors did in the 1930's and 40's. They refine old notions, reconcile arguments, and provide new points of view. Their attention is still paid to the protagonists' relationship and the claims of Egypt and Rome, but they have also recognized that Shakespeare deliberately makes the play's atmosphere ambiguous. Their works may not be so astoundingly original as those written earlier in this century, but recent critics have done a very good job in identifying the play's mood of ambivalence and thereby in enriching the play's meaning. Through their efforts the charm of Antony increases; the superb artistry of Shakespeare becomes more understandable. Today as we watch or read the play, we can no longer be totally engaged with the protagonists nor be totally detached from them; we believe Cleopatra's vision without losing sight of the realities acknowledged by the rest of the world. It is with a more open and more complex mind that we are prepared to appreciate Antony now.
BIBLIOGRAPHY

List of Abbreviated References and Abbreviations Frequently Used

AN&Q: American Notes and Queries
DA: Dissertation Abstracts
DAI: Dissertation Abstracts International
JEGP: Journal of English and Germanic Philology
MLQ: Modern Language Quarterly
MLR: Modern Language Review
N&Q: Notes and Queries
PMLA: Publications of the Modern Language Association of America
SEL: Studies in English Literature 1500-1900
ShakS: Shakespeare Studies
ShN: Shakespeare Newsletter
ShS: Shakespeare Survey
SJ: Shakespeare Jahrbuch
SQ: Shakespeare Quarterly
Antony ed. Antony and Cleopatra
e.g. edited by, editor
No. for example
NS number
NS New Series
p., pp. page(s)
univ. university
Cleopatra's change of language at death points to a developing nobility of mind.


Interprets Antony's counsel to trust Proculeius as one of his ignominious deeds at the end of his life.


Shakespeare's portrayal of Cleopatra is consistent. Her final transformation vindicates Shakespeare's conviction that human nature may be purified through suffering.


Antony contains not only the tragedy of Antony but also that of Cleopatra. In the irony that she loves too little and too late lies Cleopatra's tragedy; her "unregeneracy" in turn heightens the poignancy of Antony's tragedy.


Monograph survey of earlier criticism and of recent character, historical, aesthetical, and multiconscious criticisms.


Shakespeare intends Antony as satire, and the central figure is Enobarbus, the mocker. Antony is caricatured while Cleopatra is transformed into a universal figure like Shylock or Falstaff.


Daniel's "Letter from Octavia" suggests the opening scene of Antony.


In Antony Shakespeare probes the paradox of damning what might be heroic and awe-inspiring. Cleopatra in the first four acts is the symbol
of lechery, in the fifth act the faithful martyr to love. Antony is from first to last a composite of sinful folly and heroic magnanimity. Octavius and Octavia together stand for a cold, rational morality which the audience may intellectually approve, but emotionally reject.


A study of the dramatic structure of Antony with the emphasis on how the point of view of an audience is established towards the protagonist. Points out that the spectators' failing to identify with Antony marks the play as different from the four major tragedies.


Shakespeare probably draws upon Chaucer for references in Antony to Cleopatra's husbands.


Points out (1) Antony, I. i. 37 should have no punctuation after "thus"; (2) Demetrius, Philo, Varrius, and Rannius (misprint for "Rannus") are from Plutarch, Scarus from Appian; (3) III. x. 10 refers to IV. vii. 6-9.

1961


An intensive study of the imagery of Antony. By calling attention to the presence and special role of nonverbal images (gestures on the stage) and their relation to verbal imagery, the author shows that verbal images can be translated into dramatic terms by means of nonverbal imagery. An example is that the often alluded image of serpent becomes concrete in Cleopatra's suicide by the asp; poetry is therefore transformed to drama. Demonstrating a special way of looking at a play's imagery, the author combines theatrical and imaginative interpretations.


Bernard Shaw, in his criticism of Antony, overemphasizes Antony's folly and falls a victim to the subjective convention.


The pivotal insight of the play is that every mode of life
necessarily loses even as it gains. Shakespeare juxtaposes all the modes of life in criticism, but in the end he leaves the emergent question open.


Attacks the current Shakespearean criticism which presents the meaning of Shakespearean tragedies in terms of themes, conceptions, definitions, or assertions of value, namely, in metaphorical vocabulary. Providing literal descriptions of Antony, the author shows that the bond between Antony and Cleopatra is their nobility or glory, which explains how the relation between the lovers may be less than love but is more than lust.


Compares Antony with Dryden's All for Love, contrasting both the tragedies and their poetics. Argues that Antony concludes with the "victory of the spiritual value embodied in true love."


Rhythm and sense will be improved if we amend lines 76 and 77 to "... there to kneele, Till, from his..."


Discusses the play's four kinds of imagery--the world and heavenly bodies, eating, bodily movement, melting. Inferences that the imagery supports the view that Antony is at once ruined and ennobled by his passion while Cleopatra's frailty is sublimated into this same passion.


The "undid did" image in Antony, II. 11. 206-10 is part of an image pattern, anticipated in Venus and Adonis, which points to the paradoxical core of Cleopatra's nature.


On the insights inferable through close attention to such images as those of "role" playing and "true identity." Concludes that, in death, Antony and Cleopatra achieve what they have been unable to achieve in life; the play is therefore "both triumph and tragedy."

Antony, V. ii. 70-110 establishes the spirit in which Cleopatra commits suicide. The loss of Antony strikes her fully for the first time, and she finds that life without Antony is meaningless.


Antony is the mature version of the Venus and Adonis myth.


In Julius Caesar and Antony, Fortune is depicted as the fluctuating sea and the game of chance. Antony, "a child o'th'time," is expected to be defeated by Octavius, who is Fortune's knave.


Shakespeare devotes Antony, Act V to showing us the full dimensions of the Cleopatra for whom Antony has lost the world.


Antony is a love story which begins with the lovers' meretricious relationship and ends in a vision that true love will transcend mortality.


The tragedy of a Herculean hero is one of the major themes of Antony. Besides being explicitly compared to Hercules, Antony has all the Herculean characteristics such as bounty, rage, and fault.


Pope's emendation of "gay caparisons" fits Shakespeare's consistent use of "gay" to suggest brave finery that may be worn.

1963


Cleopatra's metaphor implies youth and inexperience—cold, green appetizers before the feast itself.

Hawkes believes that ambiguity extends through every aspect of Antony and that our responses are necessarily ambiguous and complex; Quinn thinks that Antony is complex but not ambiguous.


Death imagery depicts both the plot and the character of Antony, especially in Act V when death is infused with a sense of the immortality of passion.


Groups Antony with Measure for Measure and Julius Caesar as Shakespeare's problem plays because the central moral problem is "presented in such a manner that we are unsure of our moral bearings." Also discusses (1) comparison between Antony and Countess of Pembroke's Antonius and Daniel's Cleopatra, (2) the Hercules and Aeneas analogues, and (3) comparison between Antony and Henry IV.


In Antony Shakespeare fashions his material more to the pattern of the four major tragedies than to Julius Caesar. The revelation of the individual importance of the two main characters within the imperial environment is the striking achievement in the play.


Cleopatra's serpent reminds us of the classical Nourishing Earth, the medieval Lust, and the Renaissance Charity; this image supports the play's view that "human love, paradoxically compounded of concupiscencia and caritas, is the source both of life and its value."


Treats the romantic and moralistic interpretations as complementary aspects of Antony and examines the plot in detail. Claims that love is presented in the play both as a spiritual value and a social weakness; both are to be kept in mind.


The fundamental war in Antony is that of conflicting demands within individual psyche.

As Shakespeare's departures from Plutarch show, Antony's attitude toward Cleopatra is one of "love-hate"; his final intentions toward her, especially in recommending Proculeius, are ambiguously "past finding out."


Suggests that Antony, IV. vi. 6 may refer to the triple-sectoring of medieval world maps.


Claims that the end of Antony is and remains, a tragedy despite the raptures of some critics who would turn the play into a hymn to the resurrection of the body.


Shakespeare constructs Antony in accordance with the idea that every organism must achieve and maintain an ordered unity. Antony falls because love and honor conflict and effect the disunity within him. It is only after being physically defeated that he achieves the spiritual unity which makes his tragedy a triumph.


Contains texts of a generous selection of Antony's sources such as Plutarch's "Life of Marcus Antonius" and "Life of Octavius Caesar Augustus," translated by Thomas North; Appian's *The Civil Wars*; Samuel Daniel's *The Tragedy of Cleopatra* in the 1599 edition; Robert Garnier's *Tragedie of Antonie*, translated by the Countess of Pembroke; and numerous other analogues in summary or excerpted form.


Examines the rhetoric of Antony and explains how Shakespeare gets us to sympathize and identify with the protagonists despite or even because of their unsympathetic nature.

A pamphlet which contains notes and a general introduction to Antony. The author critically views the love between Antony and Cleopatra as lust.


Admiration, not moral judgment, is relevant to Antony and Cleopatra as Shakespeare depicts them. Their love gives them the divinity transcending ordinary mortals.

44. Frost, David L. "Antony and Cleopatra--All for Love; or the World Ill-Lost?" Topic, 4, No. 7 (1964), 33-44.

Objects to the double viewpoint which simultaneously appreciates the transcending love and realizes its sensuality and triviality in Antony. The double meanings of the clown in V. ii make unmistakeable that "sensual passion divorced from reality brings soft self-deceit and death."


In Antony Shakespeare's imagination has passed from the tragic period to the final period when he becomes much concerned with life. He thinks tenderly of the physical things associated with living such as food and sex.


In Antony time is shown bearing an intimate relationship to the dramatic action; through the media of time the characters reveal their governing attitudes and locate themselves within the play. Caesar is characterized by his facility to adapt himself to changing demands of time; Antony by a persistent strain; while for Cleopatra there is no sequence of past, present, and future, but consists of flexible continuous present.


Interprets Shakespeare in terms of the new theater of the absurd. Antony is a tragedy about the smallness of the world; the characters are a puzzle and a surprise to themselves.


Antony presents first the tragedy of Antony and then the tragedy of Cleopatra, with each tragedy giving significance to the other and increasing its poignancy and thereby providing a unified tragic effect to the play as a whole. With some modification the chapter on Cleopatra's tragedy is reprinted from 4 above.

The theme of Antony is the relationship between Antony and Cleopatra. As scenes shift between Alexandria and Rome, we see the collision of contraries from where emerges an understanding of the nature and value of a human relationship.


A scene-by-scene analysis of Antony with critical commentary.


The poetry of Antony translates prosaic reality into something rich and strange.

52. Smith, Sheila M. "'This Great Solemnity': A Study of the Presentation of Death in Antony and Cleopatra." English Studies, 45 (1964), 163-76.

Death in Antony is seen as calm, untormented, splendid, and dignified. In this solemn representation of death, all the complexities and conflicting forces of life are finally transcended and become still.


An edition of Sir Thomas North's translation of the lives of Julius Caesar, Marcus Antonius, and Coriolanus with introduction, glossary, and parallel passages from Shakespeare's plays.


The Seleucus episode culminates the repeated scenes in which Cleopatra comes through equivocation to resolution. It is the last and the most critical of the scenes that "test" Cleopatra, and even the audience cannot recognize her victory until after Caesar's exit.


Antony's unity in diversity derives from the tradition of morality play in which the stage would represent the whole world.


Throughout Antony Cleopatra is the same woman, any woman who finds herself in love with a man who belongs to another woman.

Attempts to define the kinds of questions that might be asked about the dating of Shakespeare's Jacobean tragedies and to consider ways in which such questions can in theory be answered. Special consideration is given to the date of Antony.


The fate of Antony and Cleopatra is tragic, but in regard to the choice of destiny to which they commit themselves and the personal fullness they aim to achieve, their death leaves no terror.

Doran, Madeleine. "'High Events as These': The Language of Hyperbole in Antony and Cleopatra." Queen's Quarterly, 72 (1965), 26-51.

In Antony the predominant trope of hyperbole suits the Elizabethan literary taste and carries well the play's subject matter. Shakespeare's use of hyperbole not only reflects the gigantic conflict between power and love but also makes Antony and Cleopatra lifelike without losing their unusual excellence.


Antony is Shakespeare's only tragedy in which the dominant conflict is subjective, e.g., Antony's shattered personality of soldier and sybarite.


Antony and Cleopatra figure the opposite sides in the deepest cleavage in human nature--the ultimate male and female. They are also representative as every man and every woman.


Being convinced that Antony is a microcosm alluding to the great eternal world, the author discusses the meaning of the play in reference to the relationships among its setting, poetry, action, and characters.

Compares Antony and All for Love and considers Dryden's play as a "pathetic comedy" in contrast to Shakespeare's genuinely tragic drama.


Stresses the existential character of Shakespeare's outlook. The tension between imagination and reality underpins the tragedy of Antony and Cleopatra. They have realized in their beings the fullness of human potential, but this very fullness, too rich a realization, brings its own dissolution.


The structural elements in Antony, I and II, wanting in Plutarch's narrative, can be found in contemporary Elizabethan tragedies. Especially influential is Lyly's Campaspe.


Musical portions of the drinking party aboard Pompey's galley (II. vii) are indebted to Plutarch while music beneath stage at Antony's departure (III. iii) differs markedly in intention from Plutarch.


Both form and theme of Antony conform to the style and world view of baroque art. Shakespeare is baroque in his last stage of development.

68. Seng, Peter J. "Shakespearean Hymn-Parody?" Renaissance News, 18 (1965), 4-6.

The song "Come, thou monarch of the vine" (Antony, II. vii) duplicates meter and rhyme scheme of a Latin Pentecostal hymn; if matched to the hymn-tune of its alleged model, the song would be parodic.


Antony dramatizes and provokes us to think of the many unanswered paradoxes of love. The movement of the play imitates the love-act: the comedy of the first part of the play provides the love play that leads to the sexual union of the protagonists in the end.

Examines specific techniques of the two plays to show their difference from and inferiority to the preceding tragedies. Suggests that Shakespeare's decline of power makes Antony a mere puzzled "tragic history."

1966


In Antony our expectations of an heroic and godlike Antony are not gratified. Shakespeare plays with the heroic suggestions but fails to make them dramatic. The play is a failure through its organic weakness.


Antony is about the contention of Love, represented by Antony and Cleopatra, and the World, Octavius. It begins with the world in the moral ascent, with love regarded as lust; but at Cleopatra's death love has finally overcome the world.


Regarding Antony as a political play, one can say that the power theme determines the love story's tragic structure; the love affair does not contain seeds of its own destruction.


On the ironies, paradoxes, and passions of Antony and Cleopatra. Their final paradox is the final paradox of John Donne's "Canonization": the lovers die and rise the same; the defect of their passion becomes perfection.


Approaches Shakespeare's dramaturgical skill in Antony by looking at the messengers, who tie together the worlds of Rome and Alexandria, help create an impression of time's passage, point out importance of royalty and power, and are excuses for remarks which establish Antony's importance and Cleopatra's femininity.
Ambivalence is the central theme of Antony; it operates through plot, characters, and imagery to condition the mood of the play. Constant structural reversals and oppositions reflect a world of events and feelings in motion and sustain a controlled ambivalence.

The Seleucus episode (V. ii. 133-78) reveals a bit of play-acting on the part of Cleopatra; the passage shows artificiality of sentiment, language, and rhythm.

Shakespeare's double view on the good and evil in man creates the pervasively ambivalent Antony, in which duality is omnipresent. There are two dramatic developments in the play, one of Caesar and one of Antony. Each development is parallel to the other but contrary in its motion.

Antony is a romance designed to evoke primarily the mythical and cosmological affair of Venus and Mars rather than that of Isis and Hercules. Thus interpreted, the lovers symbolizes concordia discors; their fabled progeny, a product of the wedding of spirits, symbolizes harmony.

Dramatic irony is present in Antony everywhere from beginning to end—in expository passages, characters, scenes, scriptural and classical references. The richness of ironic mood of the play engages the audience in a constant act of interpretation and appraisal.

Charmian's wish for herself in Antony, I. ii. 25-30 contains scriptural analogy which emphasizes the world-shattering significance of the events described in the play.
Traces human maturity through the speeches of Antony and Cleopatra.


The most obvious characteristic of Antony's zeal is his "physical indulgence," accompanied sometimes by "a healthy enthusiasm."


Extends Coleridge's fragmentary comment on Cleopatra by following his critical method of synthesizing what seem to be contraries. That Cleopatra needs love to complete her being explains all of her "varieties" and her military tactics.


Orders the amorphous body of post-Variorum (1907) criticism of Antony into the several critical methods that twentieth-century critics have used in understanding the play. There are moralistic criticism, character criticism, impressionistic criticism, historical criticism, thematic criticism, and so on.


Shows how Shakespeare dramatizes in Antony, V the working of Cleopatra's imagination, as she moves towards the fulfillment of her resolve, through succession of interrelated image clusters. Suggests influence of Jonson's Masque of Blackness on the play.


On the Christian significance evoked by Cleopatra's royal robe and crown and her ceasing to drink the grape juice.


A volume in which more than half of the material concerns Shakespeare. One of the Shakespearean articles "The Transmutation of Source Material" is a detailed consideration of the way that Shakespeare incorporates Plutarch's narrative into the theatrical physiognomy of Antony.


Examines dramatic and historical works mentioned by Dryden in his Preface to All for Love to demonstrate that he borrows from Antony less than is usually assumed.

Includes a selection of early criticisms, reviews of the play in performance, and a main section of twentieth-century criticisms. Contains 10, 13, 67.


Discusses the uses of the definite and indefinite article in Antony and Richard II as examples of stylistic analysis through a computerized concordance of structure words.


Includes Antony and Richard II in describing the usefulness of a computer-generated function word concordance for defining normal and deviant word order in clauses and phrases.


In Antony Shakespeare has initiated three important changes in perspective: to yield to the centrifugal force of his imagination, to let the poet take precedence over the playwright, and to try to make time approximate eternity. One of the results of these changes is the loss of rapport between audience and protagonists.


Comparison of important passages in North's and Amyot's translations of Plutarch, Daniel's Tragedie of Cleopatra and Garnier's Tragedie of Antonie shows Shakespeare's achievement of greater vividness and poetic concentration.

95. Lyons, Charles R. "The Serpent, the Sun and 'Nilus Slime': A Focal Point for the Ambiguity of Shakespeare's Antony and Cleopatra." Rivista di letterature moderne e comparte (Firenze). 21, No. 1 (1968), 13-34.

On the importance of apocalyptic imagery which characterizes the death of the lovers and of demonic imagery which has also been used to project the quality of their love. Basic ambiguity seems to be focused in a series of images relating to the annual flooding of the River Nile.

In Antony Shakespeare succeeds in making public and private (Roman and Egyptian) values complementary, in maintaining public virtues without sacrificing individual humaneness, and in giving the lovers a triumphant transcendence over death. The distinction between public and private values relates Antony's situation to that of earlier heroes in the histories and tragedies, and these plays serve to show Shakespeare's intellectual and artistic development.


On the comic elements in Antony of farce, bawdy language, parody, mockery, comic mixture of metaphors, quibbles.


An introduction to Antony including its sources, characters, poetry, and stage technique. Elizabethan views of morality are constantly observed.


Suggests that Shakespeare find in some of Albrecht Dürrer's woodcuts a source of inspiration for various passages in Antony.


On Enobarbus' role in Antony as soldier, chorus, humorist, and poet.


Attempts to minimize the inherited Victorian critical emphasis on Antony and Cleopatra as adulterers by observing a sympathetic attitude toward "sensual faults" in Renaissance literature. Treats Antony as a mature dramatic statement of the Renaissance religious skepticism and sexual naturalism implicit in Shakespeare's earlier poetry and concludes that the play's main concern is the problem of human identity, while love, transcendent or lustful, seems to be secondary.


Shakespeare's Antony is not a moral exemplum but a complex human being. The play does not impose the values of a metaphysical world upon its characters; so it ultimately avoids a tragic resolution; the effects of "transcendence" are subject to qualification. "Lack of fixity" is the central vision of the play.

Antony does not search for self-identity; he dies an unheroic death. Cleopatra never experiences spiritual development; she is essentially a comic character who is given a splendidferous finale.


Frequent recurrences of the word "fortune" as well as the numerous scenes, comments, and images concerned with fortune underscore Antony's emphasis upon the external world of Roman business and Egyptian pleasure. The play is, therefore, not a tragedy of character which explores the human interior as Macbeth or Othello does.

1969


Studies Shakespeare's method of composition by analyzing the way he uses material from North's Plutarch in constructing Antony. Compares the structure of events in Antony with the sequence of events in "Life of Marcus Antonius."


Antony's own private bent toward voluptuosity is an element independent of Cleopatra; he is proud of his role in the purely physical sense; he reshapes the concept of war in terms of his own premises.


Parallels show that Dryden has read at least a part of Sedley's play of 1676 carefully enough to salvage something from the wreckage of the adaptation of Shakespeare's Antony.


Tests hypothesis that the punctuation in the First Folio edition of Shakespeare's Antony is a guide to subtleties of meaning and oral delivery and that in later editions these subtleties have been eliminated by emendations. Concludes that nearly one half of the punctuation in later editions is altered and that these alterations often eliminate the clues which Folio punctuation gives the actor for the delivery of his lines.

On similarities between Michael Drayton's historical epic and Shakespeare's Antony.


On the complex nature of a possible allusion of Cleopatra to "a cow in June," and to Io, or Isis.


Examines Antony from "four fundamental elements of tragedy" and defines the play as a "heroic drama." It is different from tragedy in its heroic view of life which takes honor, courage, justifiable pride, and magnificence to be the only virtues necessary to salvation.


The excitement of the liaison between Antony and Cleopatra lies in its danger as much as in their mutual attraction for each other. Shakespeare shows here (as elsewhere) how demoralizing a love unattached to conventional obligations must be. Includes an imaginary "up-to-date" adaptation of the play's plot.


The portrait of Cleopatra in North's translation must in many details have reminded Shakespeare of Queen Elizabeth, and certain scenes in Antony not taken from North are taken from real life, e.g., Elizabeth's inquiries about Mary, Queen of Scots, or Elizabeth's travelling in her royal barge.


Suggests that Shakespeare may have known Etienne Jodelle's Cléopâtre Captive as well as Antonie in Countess of Pembroke's translation and Samuel Daniel's Cleopatra.


Political attitudes of Antony, Cleopatra, and Caesar are basically archetypes of conflicting sixteenth-century views on kingship. Caesar represents the ideal, though cold and calculating, ruler; Antony the romantic and poetical; Cleopatra the hereditary, despotic, noble.

An allusion in the pamphlet "A Horrible Cruel and Bloudy Murther" (1614) to Pompey's honorable refusal to murder his guests aboard the galley shows the impact of the performance of Antony on a contemporary spectator.


The structure of Antony follows a familiar pattern of Shakespearean comedies: Egypt-Rome is like the tavern-court of Henry IV, reconciliation of lovers is a spiritual marriage, aspiration of love reveals comic spirit, Enobarbus acts as a character from the comic world.


Discusses Antony, II. ii. 236; III. ii. 20; III. xiii. 158-67; IV. xv. 73-75.


Certain patterns in Cleopatra's conduct unify her infinite variety, and there are stages in her development. Only her circumstances, not her character, change during the play.

1970


Operating in Antony are the characteristic modes of comedy (character and dramatic structure), tragedy (context of traditions), and romance (poetry). Therefore the play generates various meanings and demands that we acknowledge all of them at once.


Octavius is a serious and complexly conceived character in Antony; his apparent "flatness" is the result of deliberate techniques.


Includes a scene-by-scene analysis of Antony and some humane comment in the light of real-life experience.

In counterpoint to the interwoven theme of temperance, Shakespeare affirms in Antony that there may be, far from weakness, magnificence in hyperbole of action, in license, and in conscious voyaging forth to the extreme.


Central to the subject matter of Antony is the blending of two mythological groupings: Venus-Mars-Bacchus and Isis-Osiris-Set.


Shakespeare shares with his audience their theatrical aesthetic conception of the royal in civic tradition of costly, lavish, and beautiful pageantry. Examines stage tableau of the final scene of Antony in light of this concept.


The garden scene in Richard II, mad scenes of Ophelia in Hamlet, music-under-the-ground scene in Antony each, though not essential for plot-advancement, is pivotal for the audience's interpretation of characters and channels its emotions toward the intended sense of the play.


Establishes a simple dichotomy between Egypt and Rome by seeing that Egypt has all the imagination and art while Rome has none of these gifts. The praise and ridicule of art and imagination in the play reflect Shakespeare's ambiguous attitude toward these aesthetic issues.


A critical attempt to establish "common sense about main things" in the four plays. In each case there is that "angelic strength" (Shakespeare's grasp of the concrete and particular) accompanied by "organic weakness" (lack of a single focus of meaning). The essay on Antony is a reprint of 67 above.

Act V of *Antony* is a one-act play.


In characterizing Dolabella, Shakespeare makes him an incarnation of his name, which may mean "beautiful grief." His susceptibility to feeling may be Shakespeare's defense against the Stoical rationality of Octavius.


Arising from a dissertation of 1965, the book presents a critical survey of past criticism on Antony and concludes that the play is about the nature of the many varieties of love and that its structure is in the form of a love-act.


Analysis of Antony's character with special emphasis on character psychology. Secondary emphasis is on structural and verbal pattern, e.g., the relationship between Rome and Egypt.


The political elements of Antony have more than an incidental importance in the love story. Based on Plutarch, Shakespeare develops the historical materials into patterns which revolve on the relation of rulers and their subject. These patterns interpret the narrative and contribute to audience's understanding of the action and the characters.

1971


Divides Antony's structure into four movements and concludes that love can triumph over human circumstances because of Cleopatra's ultimate self-giving as a lover.


An analysis of the blank verse rhythms by which, throughout Antony, the volatile personalities of characters and their kaleidoscopic shifts in mood are emphasized.

The sound of the lines in Shakespeare is crucial to a full imaginative understanding of the plays. Antony is an excellent example; hearing it suggests a fresh perspective.


On the composition and theatrical history of Shaw's version of Antony.


Studies the nature, structure, central themes and images, characters, and tragic effect of Antony. Negating the play as a moral drama, the author emphasizes the ambiguities and contradictions that are contained in the dramatic action.


Analyzes the two instances where music is emphasized--the revels on Pompey's galley and the departure of Hercules. Concludes that the music in Antony originates from two distinct sources, Plutarch and Shakespeare. The former suggests the music to enrich the characterization of Antony; the latter supplies the military signals which provide ironic comments and speed the action of the play.


Dio's Roman History (originally written in Greek) existed in several Latin and vernacular translations. Shakespeare might have borrowed for Antony the inspiration for the Ventidius scene with its perspective on leader-follower relationship and various traits of Enobarbus' character and choric function.

1972


Antony is a fairy tale humanized at every turn. Studies the images of hawk, duck, serpent, and war.


In his attempt to rewrite Shakespeare's Antony, Dryden fails in All for Love at the very point of passion.
The sexual ambiguity of Shakespeare's boy Cleopatra embodies the clash between two poetic theories: that poetry is imitative of nature and that it creates a new "golden world." Shakespeare's dramatic strategy in Antony involves the interplay between these two notions of poetry: the first is associated with Roman viewpoints, the second with Egyptian.

Elizabeth I may well have been used as the living model for Cleopatra; they are similar in temperament and technique.

In Antony the opening scenes' basis in Plutarch's "Life of Marcus Antonius" is broader than has been generally recognized; the subtle connections only explain the genius of a great artist.

Antony is patterned after the microcosm-macrocosm analogy; within the structure of this analogy the play moves from finitude to infinity. The final perspective of the play is not only cosmological but artistic, not merely transcendent love but transcendent art as well. The transcendence of Antony and Cleopatra is dramatically successful because of the rich elements of theatrics, histrionics and illusions.

Surveys the diversity of medieval Italian and English treatment of the Antony and Cleopatra story. Concludes that the medieval habit of using a famous story or figure as an exemplum does not contribute to uniformity of interpretation.
themselves, conflicting views of minor characters, mixing of genres, ambivalent sources and analogues. The play's poetry also insists upon the fusion of extreme skepticism and extreme affirmation which characterizes the tension generated on the audience.


In Antony's death in Act IV and Cleopatra's death in Act V, Shakespeare has created a divided catastrophe which in its unpredictability transfigures the events in which it is immanent.


Shakespeare makes use of the timeworn conventions of the courtly lover, the Homeric hero, the man of policy, and the Stoic sage as efficient means by which to create the character Antony. The four conventional roles suggest four world-views with which man have tried to come to terms with the problem of time.


Shakespeare's adroit use of the image of the hoop in Antony, II. ii. 116-18 and II. iii. 37-38 confirms the audience's suspicions concerning the marriage between Antony and Octavia.


Antony, a play of Shakespeare's late period, is used as a basis to which the author applies her grammatical and stylistic theories and thereby shows Shakespeare's stylistic development.


The allusion in Antony to the famous lovers of antiquity suggests that Shakespeare has drawn upon this tradition to temper the moral emphasis of the play and thereby to add another dimension.


A study of the striking contrasts in words, rhythm, rhetoric, and speech deviations that compose the characteristic language of the major characters in Antony.


Examines Antony's potential unifying elements such as primary and
secondary characters, messengers, imagery, and the love relationship between Antony and Cleopatra. Under Shakespeare's deliberate manipulation, these conventional unifiers not only create dramatic unity but also contribute to the play's pervading theme of disorder by making the play initially seem to be disconnected.


Antony is the despair of critics because of its long series of unresolved oppositions. In this play Shakespeare, whether intentionally or not, has engaged himself in the central act of the paradoxist by defending a pair of reckless and irresponsible lovers. He employs the medieval fall-of-princes story and counters the "fall" with a love affair derived from myth and Renaissance love poetry.


In Antony Shakespeare sets up and then undermines dualistic concepts of sexuality, ethics, and space-time to reveal a transcendent world in which oppositions are finally shown to be mutually interdependent.

159. Shaw-Smith, R. "Antony and Cleopatra, II. ii. 204." SQ, 24 (1973), 92-93.

The Venus to which Enobarbus compares Cleopatra may well be an "indecent" depiction of the Goddess popular in pictures of the time.


Antony represents a new accomplishment for Elizabethan tragedy because of its paradoxical view of human nature. Antony is not a conventional tragic hero, but the hero of a tragedy; his character illustrates a conception of tragic dilemma which is given dramatic form in the total vision of the play.


In crucial scenes of Antony and Coriolanus, Shakespeare places Cleopatra and Coriolanus under the scrutiny of the vulgar Roman audience. The device combines the moral with the theatrical judgment of his Elizabethan audience and implies that the capacity to be heroic is absurd without the select audience to appreciate heroism.

The asp, Cleopatra's "baby," which brings the "mother's" death, may be regarded as the product of love between Antony and Cleopatra.


In Antony Shakespeare deliberately animates a stylistic paradigm between the ornate, elaborate "Asiatic" style and the simple, plain "Attic" style in order to reexamine interchangeable relation of verbal style to style of life and to cultural style.


The Hercules myth in Antony not only suits the Jacobean audience's taste for mythology but also leads to a sympathetic understanding of Antony's plight.


Shakespeare and Claudel both show heroes reduced to the role of passive witness. To convince the audience, Shakespeare can rely upon its close collaboration, but Claudel must more elaborately stage theatrical mediation to educate the audience.


On the new poetic reality created in Antony. Poetry invests the flawed reality of the play with an imaginative appeal which binds its flaws to its greatness.


Shakespeare, in developing the dichotomy between political power and erotic love, utilizes symbols to explore myth: on one side is Cleopatra, the Dionysian energy; on the opposite side is Octavia, the Apollonian force.


Suggests that the Folio word "pannelled" is really "pantled."


In the scene of the evening before the land battle in Alexandria, Shakespeare reshapes his source by showing not Bacchus leaving for Caesar's
camp but Hercules leaving earth; thereby he dramatizes the departure of strength and virtue, heralding the demise of Antony as well as the end of greatness on earth.


Brief note points out that the word "good-brother" when hyphenated in Elizabethan English means "brother-in-law."


Shakespeare's characterization in Antony implies strong skepticism about any inherent merit in those who have arrived at the summits of power. The authority of power which melts from Antony is paralleled by the melting of moral authority in both Octavius and Cleopatra.


On the paradoxical nature of Lepidus' cosmic simile about Antony and Caesar's use of the beautiful flag iris simile for the fickleness of the mob.


By means of the Antony and Cleopatra story, the author presents her methods in the study and use of a tradition: one must interpret each individual work which has a place in the tradition before useful generalizations can be made. Treats the story of Antony and Cleopatra thoroughly from classical times to the Renaissance.

1975


"Ribaud," omission of the termination of "ribaudred," suggests a simpler emendation.


Antony has a central position in Shakespeare's work because it contains dramatic patterns recurring in the comedies, histories, tragedies, and romances. Cleopatra has both the attributes of the exploiting women of the later tragedies and the qualities of the superior women of the romantic comedies. The controversial last act is a balance between the
emphasis of the tragedies on time and death and that of the romances on nature and eternity.


Discusses (1) some minor motifs such as fortune, world, honor; (2) Shakespeare's portrait of great men in history; and (3) the ennoblement of the lovers.


In describing Cleopatra's love relationship with Antony, Shakespeare alludes to the Neoplatonic concepts of the Anima Mundi (or World Soul) and the Ladder of Love.


Dryden does not so much "adapt" Antony as he shares with Shakespeare a common historical subject. In describing the lovers Dryden is pervasively millenarian and optimistic; such attitude is very different from Shakespeare's outlook.


A brief survey of the Cleopatra theme as it appears in world literature before 1700. A siren-strumpet, a symbol of lust, a martyr for love, a figure of repentance, Cleopatra continues to develop in literature until she becomes a composite of opposites and contradictions.


Antony is constructed upon the central paradox that the destruction caused by the excesses of Antony and Cleopatra necessarily precedes the creation of Caesar's new "high order." The Egyptian emblem of this paradox is the overflowing Nile which brings both destruction and fertility.


Philosophical criticism is as justifiable as any other branch of literary criticism. As for Shakespeare, he writes both great philosophical plays like Hamlet and King Lear and a non-philosophical play like Antony. The latter is a tragedy of two particulars, whose fate does not yield a generalization about all of us.

Contrasts the treatment of the Orient in Racine's Bérénice and in Shakespeare's Antony: the Racian Orient of sterility versus the Shakespearean Orient of swarming fecundity.

1976

183. Ardinger, Barbara R. "Cleopatra on Stage: An Examination of the Persona of the Queen in English Drama, 1592-1898." DAI, 37 (1976), 3634A (Southern Illinois).

The persona of the Egyptian Queen created by Greek and Roman writers has three parts which appear as motifs in all the English plays: Cleopatra as a divine figure, a love figure, and a political figure. The plays, written between 1592 and 1898, range through Senecan, popular, neoclassic, sentimental, and thesis drama, and each drama treats each motif according to his own manner. Because of the anti-feminist bias of classic writers and dramatists, Cleopatra becomes a noble lover at the same time she remains a whore/enchantress, while her political figure is mostly ignored.


Besides the contraries between Rome and Egypt, there is a Christian perspective encouraged in Antony through the mood and technique of the prophecy.


An analysis of Shakespeare's dual concept of Rome. Coriolanus emphasizes the austere heroism and public spiritedness which Shakespeare sees in the Roman Republic. Antony shows Shakespeare's realization of Rome in the imperial period, which allows for a more individual heroism outside the Republican discipline.


Antony is about the private war and peace, betrayal and reconciliation that constitute the relationship between the lovers. Shakespeare's own structural divisions can be traced from the five occasions when the private war is stilled and when Antony and Cleopatra, arm in arm, make grand exits for revels and love-making. These exits not only function as structural devices but provide the definitive symbol for love in the play.
In Antony Shakespeare deliberately omits the heaven of the multi-leveled universe which exists in most of his plays; he therefore creates for the characters a "sublunar" world full of unstable attributes—Time, Fortune, and Change. That Shakespeare should take pains to associate his Roman empire with the phenomenal world in a play about love suggests his view about this love.

On the heavy use of messengers and their infinite variety. Shakespeare changes a common stage convention into something rich and strange which builds dramatic unity and interest.

Deals with the Roman Republic and its people in Shakespeare's works, which range from The Rape of Lucrece, Coriolanus, Julius Caesar, to Antony and Cleopatra. In Antony the active virtue of the Republic is transferred to the erotic East. Rome, according to Shakespeare, is a dismal and forbidding hell.

Suggests a simple emendation "ribaud red" concerning the textual problem of "ribaudred" printed in the First Folio.

Shakespeare has always been concerned with the relationship between drama and historiography when he transfers Plutarchan materials into plays. The historian displays meanings embodied in the events, while the dramatist seeks to discover those meanings by displaying the events that embody them. In Antony, Shakespeare's second transformation of a Plutarchan narrative, Shakespeare remains true to his historical source, but, conceiving its limited presentation of the truth of human life, he adds other truths such as nature's sequence of birth, harvest, death and rebirth; the value of imaginative recollection.

Antony is a dramatization of the conflict between the powerful,
objective reality and the imagination which attempts to shape and determine one's world through metaphors.


A comparison between the chronical background, dramatic impact, moral antithesis of Antony and those of All for Love illustrates that one of Dryden's purposes is to give his play intellectual and moral content which he cannot find in Antony.


While Antony is extremely histrionic, both the protagonists express their speech and action in an Asiatic style. Antony, the Roman actor who always separates his private "self" from his public "office," finally unites the Roman and the Asiatic after his return to Egypt; Cleopatra is born for the Asiatic style which inflates and merges identities. Towards the end of the play, they seem to be acting in a style which consciously mirrors that of the players in Shakespeare's theatre.


Critics' sexist assumptions about Antony have distorted the meaning intended by Shakespeare, especially the character of Cleopatra whom critics have never considered as a real human being.


Seeks to explain Caesar's enigmatic remarks about Dolabella in Antony, V. i. 71-72. Suggests that Dolabella has provoked Cleopatra to suicide on Caesar's orders.


On the conflict between showing and telling in Antony. While the action of the lovers consistently supports the condemning Roman judgments of them, the poetic claim for the magnitude and importance of the lovers' passion encourages the audience to take the side of Antony and Cleopatra.


Cleopatra's reference to "ass" means more than mockery of Caesar. The line mocks the historical "sign" of Caesar's victory over Antony.

Reads Antony as a richly elaborated rendering of a basic human sexual fantasy (liebestod). Cleopatra is the incestuously loved mother in a particular kind of Oedipal fantasy, who can both devote herself to her son-lover and betray the son for the father. Antony's vacillation between Rome and Egypt is an Oedipal choice between adulthood and childhood. The reason that the play ends in triumph rests partly on the gratification of the desire for union with the mother and partly on the lovers' regaining control of a situation which threatens to destroy them.


As in Troilus and Cressida, Shakespeare has made his version of Antony as untragic as possible. He does so by creating patterns of deflation throughout the play in the ways in which Antony and Cleopatra view themselves and each other, in the ways in which others see them, and in their particular actions and characteristic modes of behavior. Shakespeare seems to want us to reject the two because their loss, of life and love, simply does not matter very much.


Contains a selection of background studies, interpretations, and viewpoints. Includes 70, and excerpts of 10, 13, 92, 144, and 152.


Shakespeare's Antony is influenced by Dido, a "pathetic-heroine" play written by the children's avant-garde dramatists Marlowe and Nash.


Antony is on the way to the world of romances.
VITA

Julie J. Chen

Candidate for the Degree of

Master of Arts


Major Field: English

Biographical:

Personal Data: Born in Taipei, Taiwan, China, November 24, 1954, the daughter of Mr. and Mrs. Chung Hsing Huang.

Education: Graduated from The First Girls' Senior High School, Taipei, Taiwan, in June, 1972; received the Bachelor of Arts degree in Foreign Language and Literature from National Taiwan University, Taipei, Taiwan, in June, 1976; completed requirements for the Master of Arts degree at Oklahoma State University in May, 1980.

Professional Experience: Teacher, Heng I High School, Hsinchuang, Taiwan, 1976; graduate teaching assistant, Department of English, Oklahoma State University, 1977-1980.