

AN ANNOTATED BIBLIOGRAPHY OF ANTONY
AND CLEOPATRA, 1960-1977

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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.

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INTRODUCTION: THE TREND OF ANTONY AND
CLEOPATRA CRITICISM, 1960-1977

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. Charney 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 Antony and Cleopatra

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NS New Series

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1960

1. Baker, Donald C. "The Purging of Cleopatra." ShN, 10 (1960), 9.

Cleopatra's change of language at death points to a developing nobility of mind.

2. Grill, Cynthia. "Antony, Cleopatra, and Proculeius." N&Q, NS 7 (1960), 191.

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

3. McGinn, Donald J. "Cleopatra's Immolation Scene." In Essays in Literary History Presented to J. Milton French. Ed. Rudolf Kirk and C. F. Main. New Brunswick, N. J.: Rutgers Univ. Press, 1960, pp. 57-80.

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

4. Mills, Laurens J. "Cleopatra's Tragedy." SQ, 11 (1960), 147-62.

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.

5. Nakamura, Mutsuo. "A Historical Study on the Criticism of Shakespeare's Antony and Cleopatra." Journal of the Faculty of Textile and Sericulture, No. 25 (1960), Series D, No. 3, pp. 1-70.

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

6. O'Connor, Frank. "Antony and Cleopatra." In Shakespeare's Progress. Cleveland: World Publishing, 1960, pp. 170-75.

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.

7. Rees, Joan. "Shakespeare's Use of Daniel." MLR, 55 (1960), 79-82.

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

8. Ribner, Irving. "The Final Paradox: Antony and Cleopatra." In Patterns in Shakespearean Tragedy. London: Methuen, 1960, pp. 168-84.

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.

9. Rosen, William. "Antony and Cleopatra." In Shakespeare and the Craft of Tragedy. Cambridge: Harvard Univ. press, 1960, pp. 104-60.

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.

10. Schanzer, Ernest. "Antony and Cleopatra and The Legend of Good Women." N&Q, NS 7 (1960), 335-36.

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

11. Schanzer, Ernest. "Three Notes on Antony and Cleopatra." N&Q, NS 7 (1960), 20-22.

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

1961

12. Charney, Maurice. "The Imagery of Antony and Cleopatra." In Shakespeare's Roman Plays: The Function of Imagery in the Drama. Cambridge: Harvard Univ. Press, 1961, pp. 79-141.

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.

13. Couchman, Gordon W. "Antony and Cleopatra and the Subjective Convention." PMLA, 76 (1961), 420-25.

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

14. Goldberg, S. L. "The Tragedy of the Imagination: A Reading of Antony and Cleopatra." Melbourne Critical Review (Univ. of Melbourne), No. 4 (1961), pp. 41-64.

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.

15. Holloway, John. "Antony and Cleopatra." In The Story of the Night: Studies in Shakespeare's Major Tragedies. Lincoln: Univ. of Nebraska Press, 1961, pp. 99-120.

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.

16. Hyman, Stanley E. "English Neo-Classicism." In Poetry and Criticism: Four Revolutions in Literary Taste. New York: Atheneum, 1961, pp. 39-84.

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."

17. Muir, Kenneth. "Antony and Cleopatra, III. xiii. 73-8." N&Q, NS 8 (1961), 142.

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

18. Muir, Kenneth. "The Imagery of Antony and Cleopatra." Kwartalnik-neofilologiczny (Warsaw), 8 (1961), 249-64.

Discusses the play's four kinds of imagery--the world and heavenly bodies, eating, bodily movement, melting. Infers 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.

1962

19. Bonjour, Adrien. "From Shakespeare's Venus to Cleopatra's Cupid." ShS, 15 (1962), 73-80.

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

20. Daiches, David. "Imagery and Meaning in Antony and Cleopatra." English Studies, 43 (1962), 343-58.

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."

21. Harrier, Richard C. "Cleopatra's End." SQ, 13 (1962), 63-65.

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.

22. Lever, J. W. "Venus and the Second Chance." ShS, 15 (1962), 81-88.

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

23. Lloyd, Michael. "Antony and the Game of Chance." JEGP, 61 (1962), 548-54.

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.

24. McManaway, James G. "Notes on Act V of Antony and Cleopatra." Shakespeare Studies (Tokyo), 1 (1962), 1-5.

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

25. Schwartz, Elias. "The Shackling of Accidents: Antony and Cleopatra." College English, 23 (1962), 550-58.

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

26. Waith, Eugene M. "Shakespeare: Antony and Cleopatra." In The Herculean Hero: In Marlowe, Chapman, Shakespeare, and Dryden. New York: Columbia Univ. Press, 1962, pp. 112-21.

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.

27. Williams, George W. "Shakespeare's Antony and Cleopatra, III. xiii. 26." Explicator, 20, No. 9 (1962), Item 79.

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

1963

28. Cowser, Robert G. "The Use of Salad Days in Antony and Cleopatra." Word Study, Feb. 1963, p. 8.

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

29. Hawkes, Terence, and Michael Quinn. "Two Points of View on Antony and Cleopatra." Anglo-Welsh Review, 13 (1963), 7-18.

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.

30. MacMullen, Katherine V. "Death Imagery in Antony and Cleopatra." SQ, 14 (1963), 339-410.

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.

31. Schanzer, Ernest. "Antony and Cleopatra." In The Problem Plays of Shakespeare: A Study of "Julius Caesar," "Measure for Measure," "Antony and Cleopatra." New York: Schocken Books, 1963, pp.132-83.

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.

32. Spencer, T. J. B. "Antony and Cleopatra." In William Shakespeare: The Roman Plays. London: Longmans, 1963, pp. 28-37.

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.

33. Thomas, Mary O. "Cleopatra and the 'Mortal Wretch.'" SJ, 99 (1963), 174-83.

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 concupiscentia and caritas, is the source both of life and its value."

34. Traversi, D. A. "Antony and Cleopatra." In Shakespeare: The Roman Plays. Stanford, Calif.: Stanford Univ. Press, 1963, pp.79-203.

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.

35. Whitney, Cynthia K. "The War in Antony and Cleopatra." Literature & Psychology, 13 (1963), 63-66.

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

1964

36. Berkeley, David S. "On Desentimentalizing Antony." N&Q, NS 11 (1964), 138-42.

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."

37. Blakiston, J. M. G. "The Three Nook'd World." Times Literary Supplement, 17 Sept. 1964, p. 868.

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

38. Bonjour, Adrien. "Shakespeare and the Toil of Grace." In Shakespeare: A Celebration, 1564-1964. Ed. T. J. B. Spencer. Harmondsworth and Baltimore: Penguin, 1964, pp. 88-94.

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.

39. Bowling, Lawrence E. "Antony's Internal Disunity." SEL, 4 (1964), 239-46.

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.

40. Bullough, Geoffrey, ed. "Antony and Cleopatra." In The Roman Plays: "Julius Caesar," "Antony and Cleopatra," "Coriolanus." Vol. 5 of Narrative and Dramatic Sources of Shakespeare. London: Routledge and Kegan Paul, 1964, pp. 215-449.

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.

41. Burke, Kenneth. "Shakespearean Persuasion: Antony and Cleopatra." Antioch Review, 24 (1964), 19-36.

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.

42. Carrington, Norman T. Shakespeare: "Antony and Cleopatra." Bath, England: Brodie, 1964.

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

43. Foakes, R. A. "Vision and Reality in Antony and Cleopatra." Durham University Journal, 25 (1964), 66-76.

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 unmistakable that "sensual passion divorced from reality brings soft self-deceit and death."

45. Holland, Norman N. "Antony and Cleopatra." In The Shakespearean Imagination. New York: Macmillan, 1964, pp. 261-83.

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.

46. Kaula, David. "The Time Sense of Antony and Cleopatra." SQ, 15 (1964), 211-23.

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.

47. Kott, Jan. "Let Rome in Tiber Melt." In Shakespeare: Our Contemporary. Trans. Boleslaw Taborski. Garden City, N.Y.: Doubleday, 1964, pp. 125-32.

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.

48. Mills, Laurens J. The Tragedies of Shakespeare's "Antony and Cleopatra" (Indiana Univ. Humanities Series, No. 55). Bloomington: Indiana Univ. Press, 1964.

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.

49. Nandy, Dipak. "The Realism of Antony and Cleopatra." In Shakespeare in a Changing World. Ed. Arnold Kettle. New York: International Publishers, 1964, pp. 172-94.

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.

50. Shipley, Joseph T. Antony and Cleopatra. New York: Amer. R. D. M., 1964.

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

51. Smith J. Oates. "The Alchemy of Antony and Cleopatra." Bucknell Review, Mar. 1964, pp. 37-50.

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.

53. Spencer, T. J. B., ed. Shakespeare's Plutarch. Harmondsworth and Baltimore: Penguin, 1964.

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.

54. Stirling, Brents. "Cleopatra's Scene with Seleucus: Plutarch, Daniel, and Shakespeare." SQ, 15 (1964), 299-311.

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.

55. Stroup, Thomas B. "The Structure of Antony and Cleopatra." SQ, 15 (1964), 289-98.

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

56. Taylor, Marion A. "'Not Know Me Yet?'" Ball State Teachers College Forum, 5 (Autumn 1964), 63-66.

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

1965

57. Barroll, J. Leeds. "The Chronology of Shakespeare's Jacobean Plays and the Dating of Antony and Cleopatra." In Essays on Shakespeare. Ed. G. R. Smith. University Park, Pa.: Pennsylvania State Univ. Press, 1965, pp. 115-62.

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.

58. Caputi, Anthony. "Shakespeare's Antony and Cleopatra: Tragedy Without Terror." SQ, 16 (1965), 183-91.

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.

59. 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.

60. Draper, John W. "Shattered Personality in Shakespeare's Antony." Psychiatric Quarterly, 39 (1965), 448-56.

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

61. Gillie, Christopher. "Lovers by Shakespeare: Antony and Cleopatra." In Character in English Literature. New York: Barnes & Noble, 1965, pp. 71-85.

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.

62. Herbert, T. Walter. "A Study of Meaning in Antony and Cleopatra." In All These to Teach: Essays in Honor of C. A. Robertson. Ed. Robert A. Bryan et al. Gainesville: Univ. of Florida Press, 1965, 47-66.

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.

63. Hope, A. D. "All for Love, or Comedy as Tragedy." In The Cave and the Spring: Essays on Poetry. Adelaide: Rigby, 1965, pp. 144-65.

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

64. Horowitz, David. "Imaging the Real: New Heaven and New Earth." In Shakespeare: An Existential View. New York: Hill and Wang, 1965, pp. 40-70.

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.

65. Jorgensen, Paul A. "Antony and the Protesting Soldiers: A Renaissance Tradition for the Structure of Antony and Cleopatra." In Essays on Shakespeare. Ed. G. R. Smith. University Park, Pa.: Pennsylvania State Univ. Press, 1965, pp. 163-81.

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.

66. Long, John H. "Antony and Cleopatra: A Double Critical Reversal." Renaissance Papers 1964, pp. 28-34.

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.

67. Roerecke, Edith M. "Baroque Aspects of Antony and Cleopatra." In Essays on Shakespeare. Ed. G. R. Smith. University Park, Pa.: Pennsylvania State Univ. Press, 1965, pp. 182-95.

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.

69. Traci, Philip J. "The Love Play of Antony and Cleopatra: A Critical Study of Shakespeare's Play." DA, 26 (1965), 1030 (Duke).

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.

70. Whitaker, Virgil K. "The World Opposed: Antony and Cleopatra and Coriolanus." In The Mirror up to Nature: The Technique of Shakespeare's Tragedies. San Marino, Calif.: Huntington Library, 1965, pp. 176-310.

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

71. Mason, H. A. "Antony and Cleopatra: Angelic Strength--Organic Weakness?" Cambridge Quarterly, I (1966), 209-36.

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.

72. McFarland, Thomas. "Antony and Octavius." In Tragic Meanings in Shakespeare. New York: Random House, 1966, pp. 92-126.

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.

73. Nelson, C. E. "Antony and Cleopatra and the Triumph of Rome." The University Review, 32 (1966), 199-203.

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.

74. Ornstein, Robert. "The Ethic of the Imagination: Love and Art in Antony and Cleopatra." In Later Shakespeare (Stratford-Upon-Avon Studies 8). Ed. John Russell Brown and Bernard Harris. London: E. Arnold, 1966, pp. 31-46.

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.

75. Perret, Marion. "Shakespeare's Use of Messengers in Antony and Cleopatra." Drama Survey, 5 (1966), 66-72.

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.

76. Shapiro, Stephen A. "The Varying Shore of the World Ambivalence in Antony and Cleopatra." MLQ, 27 (1966), 18-32.

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.

77. Shaw, John. "Cleopatra and Seleucus." Review of English Literature, 7, No. 4 (1966), 79-86.

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.

78. Smith, Marion B. "No Midway: The Structure of Duality in Antony and Cleopatra." In Dualities in Shakespeare. Toronto: Univ. of Toronto Press, 1966, pp. 189-214.

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.

79. Waddington, Raymond B. "Antony and Cleopatra: 'What Venus Did With Mars.'" ShakS, 2 (1966), 210-27.

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.

1967

80. Blissett, William. "Dramatic Irony in Antony and Cleopatra." SQ, 18 (1967), 151-66.

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.

81. Cutts, John P. "Charmian's 'Excellent Fortune!'" AN&Q, 5 (1967), 148-49.

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.

82. Fujii, Takeo. "A New Heaven in Antony and Cleopatra." Kansai Gaikokugo University Kenkyu Ronsu, No. 12 (1967), pp. 117-36.

Traces human maturity through the speeches of Antony and Cleopatra.

83. Jones, William M. "Protestant Zeal in the Personality of Shakespeare's Mark Antony." McNeese Review, 18 (1967), 73-85.

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

84. Josephs, Lois. "Shakespeare and a Coleridgean Synthesis: Cleopatra, Léontes, and Falstaff." SQ, 18 (1967), 17-21.

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.

85. Labriola, Albert C. "An Organization and Analysis of the Post-Variorum Criticism of Antony and Cleopatra." DA, 27 (1967), 3430A (Virginia).

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.

86. Nero, Ruth. "The Masque of Greatness." ShakS, 3 (1967), 111-28.

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.

87. Piper, H. W. "Shakespeare's Antony and Cleopatra, V. ii. 279-281." Explicator, 26, No. 1 (1967), Item 10.

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

88. Stamm, Rudolf. The Shaping Powers at Work: Fifteen Essays on Poetic Transmutation. Heidelberg: Carl Winter, 1967.

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.

89. Weinbrodt, Howard D. "Alexas in All for Love: His Genealogy and Function." Studies in Philology, 64 (1967), 625-39.

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.

1968

90. Brown, John Russell, ed. Shakespeare, "Antony and Cleopatra": A Case Book. London: Macmillan, 1968.

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

91. Burton, Dolores M. "Some Uses of a Grammatical Concordance." Computers and the Humanities, 2, No. 4 (1968), 145-54.

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.

92. Burton, Dolores M. "Toward a Theoretical Description of Deviant Sequence." In Proceedings of the Twenty-Third National Conference of the Association for Computing Machinery. Princeton: Princeton Univ. Press, 1968, pp. 801-05.

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.

93. Fitch, Robert E. "No Greater Crack?" SQ, 19 (1968), 3-17.

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.

94. Günther, Peter. "Shakespeare's Antony and Cleopatra: Wandel and Gestaltung eines Stoffes." SJ (Heidelberg), 1968, 94-108.

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 letteratura moderna 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.

96. Markels, Julian. The Pillar of the World: "Antony and Cleopatra" in Shakespeare's Development. Columbus: Ohio State Univ. Press, 1968.

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.

97. Morgan, Margery M. "'Your Crown's Awry': Antony and Cleopatra in the Comic Tradition." Komos (Monash Univ.), 1 (1968), 128-39.

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

98. Morris, Helen. Antony and Cleopatra (Notes on English Literature). Oxford: Basil Blackwell, 1968.

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

99. Morris, Helen. "Shakespeare and Dürer's Apocalypse." ShakS, 4 (1968), 252-62.

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

100. Pandurangan, Prema. "Shakespeare's Enobarbus." Aryan Path, May 1968, pp. 227-30.

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

101. Rice, Julian C. "Renaissance Perspectives on Antony and Cleopatra: A Study of Themes, Sources, and Elizabethan Skepticism." DA, 29 (1968), 1877A-78A (California, at Los Angeles).

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.

102. Riemer, A. P. A Reading of Shakespeare's "Antony and Cleopatra." Sydney: Sydney Univ. Press, 1968.

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.

103. Uéno, Yoshiko. "Antony and Cleopatra: The Last Phase of Shakespearean Tragedy." Shakespeare Studies (Tokyo), 6 (1968), 1-36.

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 splendid finale.

104. Williamson, Marilyn L. "Fortune in Antony and Cleopatra." JEGP, 67 (1968), 423-29.

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

105. Altmann, Ruth. "Shakespeare's Craftmanship: A Study of His Use of Plutarch in Antony and Cleopatra." DA, 30 (1969), 2474A (Washington).

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."

106. Barroll, J. Leeds. "Shakespeare and the Art of Character: A Study of Anthony." ShakS, 5 (1969), 159-235.

Antony's own private bent toward voluptuousness 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.

107. Caracciolo, Peter. "Dryden and the Antony and Cleopatra of Sir Charles Sedley." English Studies, Anglo-American Supplement 1969, pp. 1-lv.

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.

108. DeCamp, Jacqueline L. "A Study of Punctuation in the First Folio Edition of Shakespeare's Antony and Cleopatra." DA, 29 (1969), 2829A (Michigan).

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.

109. Friedman, Stanley. "Antony and Drayton's Mortimeriados." SQ, 20 (1969), 481-84.

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

110. Hunter, Robert G. "Cleopatra and the 'Oestre Junonicque.'" ShakS, 5 (1969), 236-39.

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

111. Krook, Dorothea. "Tragic and Heroic: Shakespeare's Antony and Cleopatra." In Elements of Tragedy. New Heaven: Yale Univ. Press, 1969, pp. 184-229.

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.

112. Moore, John R. "The Enemies of Love: The Example of Antony and Cleopatra." Kenyon Review, 31 (1969), 646-74.

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.

113. Morris, Helen. "Queen Elizabeth I 'Shadowed' in Cleopatra." Huntington Library Quarterly, 32 (1969), 271-78.

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.

114. Muir, Kenneth. "Elizabeth I, Jodelle, and Cleopatra." Renaissance Drama, NS 2 (1969), 197-206.

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

115. Rose, Paul L. "The Politics of Antony and Cleopatra." SQ, 20 (1969), 379-89.

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.

116. Saner, Reginald. "Antony and Cleopatra: How Pompey's Honor Struck A Contemporary." SQ, 20 (1969), 117-20.

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.

117. Simmons, J. L. "The Comic Pattern and Vision in Antony and Cleopatra." Journal of English Literary History, 36 (1969), 493-510.

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.

118. Walter, J. H. "Four Notes on Antony and Cleopatra." N&Q, NS 16 (1969), 137-39.

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

119. Williamson, Marilyn L. "Patterns of Development in Antony and Cleopatra." Tennessee Studies in Literature, 14 (1969), 129-39.

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

120. Adelman, Janet A. "Shakespeare's Antony and Cleopatra: A Study of Allegories on the Banks of the Nile." DA, 31 (1970), 1256A (Yale).

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.

121. Barroll, J. Leeds. "The Characterization of Octavius." ShakS, 6 (1970), 231-88.

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

122. Enright, Dennis J. Shakespeare and the Students. London: Chotto & Windus, 1970.

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

123. Erskine-Hill, Howard. "Antony and Octavius: The Theme of Temperance in Shakespeare's Antony and Cleopatra." Renaissance & Modern Studies, 14 (1970), 26-47.

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.

124. Fisch, Harold. "Antony and Cleopatra: The Limits of Mythology." ShS, 23 (1970), 59-67.

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

125. Fujita, Minoru. "The Concept of the Royal in Shakespeare." Shakespeare Studies (Tokyo), 7 (1970), 1-32.

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.

126. Hartsock, Mildred E. "Major Scenes in Minor Key." SQ, 21 (1970), 55-62.

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.

127. Homan, Sidney R. "Divided Response and the Imagination in Antony and Cleopatra." Philological Quarterly, 49 (1970), 460-68.

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.

128. Mason, H. A. Shakespeare's Tragedies of Love: An Examination of the Possibility of Common Readings of "Romeo and Juliet," "Othello," "King Lear," and "Antony and Cleopatra." London: Chatto & Windus, 1970.

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.

129. Miyauchi, Bunshichi. "Preliminary Remarks on Antony and Cleopatra, Act V." Studies in English Language and Literature (Kagoshima Univ.), No. 1 (1970), pp. 1-13.

Act V of Antony is a one-act play.

130. Rice, Julian C. "The Allegorical Dolabella." College Language Association Journal, 13 (1970), 402-07.

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.

131. Traci, Philip J. The Love Play of "Antony and Cleopatra": A Critical Study of Shakespeare's Play. The Hague: Mouton, 1970.

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.

132. Wertime, Richard A. "Excellent Falsehood: Theme and Characterization in Antony and Cleopatra." DA, 30 (1970), 2983A (Pennsylvania).

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.

133. Williamson, Marilyn, L. "The Political Context in Antony and Cleopatra." SQ, 21 (1970), 241-51.

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

134. Colman, Ernest A. M. The Structure of Shakespeare's "Antony and Cleopatra". Sydney: The English Association, 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.

135. Dunbar, Georgia S. "The Verse Rhythms of Antony and Cleopatra." Style, 5 (1971), 231-45.

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

136. Hapgood, Robert. "Hearing Shakespeare: Sound and Meaning in Antony and Cleopatra." ShS, 24 (1971), 1-12.

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.

137. Larson, Gale K. "Caesar and Cleopatra: The Making of a History Play." Shaw Review, 14 (1971), 73-89.

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

138. Lee, Robin. Shakespeare: "Antony and Cleopatra" (Studies in English Literature, No. 44). London: E. Arnold, 1971.

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.

139. Long, John H. "Antony and Cleopatra." In Shakespeare's Use of Music: The Histories and Tragedies. Gainesville: Univ. of Florida Press, 1971, pp. 201-18.

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.

140. Williamson, Marilyn L. "Did Shakespeare Use Dio's Roman History?" SJ (Heidelberg), 1971, 180-90.

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

141. Henn, T. R. "The Image of Antony and Cleopatra." In The Living Image: Shakespearean Essays. London: Methuen, 1972, pp. 117-36.

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

142. Nelson, Raymond S. "Eros Lost." Iowa English Yearbook, 22 (Fall 1972), 42-47.

In his attempt to rewrite Shakespeare's Antony, Dryden fails in All for Love at the very point of passion.

143. Rackin, Phyllis. "Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry." PMLA, 87 (1972), 201-12.

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.

144. Rinehart, Keith. "Shakespeare's Cleopatra and England's Elizabeth." SQ, 23 (1972), 81-86.

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

145. Slater, Ann. Notes on "Antony and Cleopatra." London: Ginn, 1971.

Contains a scene-by-scene note on the text of Antony.

146. Thomas, Mary O. "The Opening Scenes of Antony and Cleopatra." South Atlantic Quarterly, 71 (1972), 565-72.

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.

147. Whitaker, Juanita J. "Antony and Cleopatra: Cosmological Contests and the Dramatic Achievement." DAI, 33 (1972), 736A (Wisconsin).

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.

148. Williamson, Marilyn L. "Antony and Cleopatra in the Late Middle Ages and Early Renaissance." Michigan Academician, 5 (1972), 145-51.

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.

1973

149. Adelman, Janet. The Common Liar: An Essay on "Antony and Cleopatra." New Haven and London: Yale Univ. Press, 1973.

Shows that the audience's response in Antony is unique because the play demands judgment even as it frustrates the audience's ability to judge rationally. Details the way Shakespeare confounds people's faculty of judgment: protagonists' unreliability and relative reticence about

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.

150. Barton, Anne. "Nature's Piece 'Gainst Fancy": The Divided Catastrophe in Antony and Cleopatra." London: Bedford College, 1973.

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.

151. Bell, Arthur H. "Time and Convention in Antony and Cleopatra." SQ, 24 (1973), 253-64.

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.

152. Berry, J. Wilkes. "Two Hoops in Shakespeare's Antony and Cleopatra." CAE Critic, 35, No. 3 (1973), 29-30.

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.

153. Burton, Dolores M. Shakespeare's Grammatical Style: A Computer-Assisted Analysis of Richard II and Antony and Cleopatra." Austin: Univ. of Texas Press, 1973.

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.

154. Hamilton, Donna B. "Antony and Cleopatra and the Tradition of Noble Lovers." SQ, 24 (1973), 245-51.

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.

155. Hume, Robert D. "Individuation and Development of Character through Language in Antony and Cleopatra." SQ, 24 (1973), 280-300.

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

156. Kindred, Jerome C. "Unity and Disunity in Antony and Cleopatra." DAI, 33 (1973), 5688A-89A (Texas, Austin).

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.

157. Mack, Maynard. "Antony and Cleopatra: The Stillness and the Dance." In Shakespeare's Art: Seven Essays. Ed. Milton Crane. Chicago: Univ. of Chicago Press for the George Washington Univ., 1973, pp. 79-113.

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.

158. Payne, Michael. "Erotic Irony and Polarity in Antony and Cleopatra." SQ, 24 (1973), 265-79.

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.

160. Siemon, James E. "'The Strong Necessity of Time': Dilemma in Antony and Cleopatra." English Studies, 54 (1973), 316-25.

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.

161. Simmons, J. L. "Antony and Cleopatra and Coriolanus, Shakespeare's Heroic Tragedies: A Jacobean Adjustment." ShS, 26 (1973), 95-101.

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.

1974

162. Broussard, Mercedes. "Mother and Child: Cleopatra and the Asp." CAE Critic, 37, No. 1 (1974), 25-26.

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

163. Colie, Rosalie L. "Antony and Cleopatra: The Significance of Style." In Shakespeare's Living Art. Princeton, N.J.: Princeton Univ. Press, 1974, pp. 168-207.

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.

164. Costa de Beauregard, Raphaele. "Antony and Cleopatra: A Play to Suit the New Jacobean Taste." Caliban (Toulouse, France), 10 (1974), 105-11.

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

165. Erwin, John W. "Hero as Audience: Antony and Cleopatra and Le Soulier de Satin." Modern Language Studies, 4, No. 2 (1974), 65-77.

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.

166. Grene, W. D. "Antony and Cleopatra." Hermathena (A Dublin Univ. Review), 118 (1974), 33-47.

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.

167. Longo, Joseph A. "Cleopatra and Octavia: Archetypal Imagery in Antony and Cleopatra." University of Dayton Review, 10, No. 3 (1974), 29-37.

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.

168. Meredith, Peter. "'That Pannelled Me At Heeles' Antony and Cleopatra, IV. x. 34." English Studies, 55 (1974), 118-26.

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

169. Shaw, John. "'In Every Corner of the Stage': Antony and Cleopatra, IV. iii." ShakS, 7 (1974), 227-32.

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.

170. Smith, Gerald A. "'Good Brother' in King Lear and Antony and Cleopatra." SQ, 25 (1974), 284.

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

171. Smith, Gordon R. "The Melting of Authority in Antony and Cleopatra." College Literature, 1, No. 1 (1974), 1-18.

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.

172. Waterhouse, Ruth. "Shakespeare's Antony and Cleopatra, I. iv. 12-13 and 44-47." Explicator, 33, No. 2 (1974), Item 17.

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.

173. Williamson, Marilyn L. Infinite Variety: Antony and Cleopatra in Renaissance Drama and Earlier Tradition. Mystic, Conn.: L. Verry, 1974.

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

174. Cairncross, Andrew S. "Antony and Cleopatra, III. x. 10." N&Q, NS 22 (1975), 173.

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

175. Dorius, R. J. "Shakespeare's Dramatic Modes and Antony and Cleopatra." In Literatur als Kritik des Lebens. Ed. Rudolf Haas, Heinz-Joachim Müllenbrock and Claus Uhlig. Heidelberg: Quelle and Meyer, 1975, pp. 83-96.

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.

176. Fiskin, A. M. I. "Antony and Cleopatra: Tangled Skeins of Love and Power." University of Denver Quarterly, 10, No. 2 (1975), 93-105.

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.

177. Labriola, Albert C. "Renaissance Neoplatonism and Shakespeare's Characterization of Cleopatra." Hebrew University Studies in Literature, 3 (1975), 20-36.

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.

178. Martin, Leslie H. "All for Love and the Millenarian Tradition." Comparative Literature, 27 (1975), 289-306.

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.

179. Patrick, J. Max. "The Cleopatra Theme in World Literature up to 1700." In The Undoing of Babel: Watson Kirkconnell, the Man and His Work. Ed. J. R. C. Perkin. Toronto: McClelland and Stewart, 1975, pp. 64-76.

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.

180. Shapiro, Susan C. "To 'O'erflow the Measure': The Paradox of the Nile in Antony and Cleopatra." Studies in the Humanities, 4, No. 2, (1975), 36-42.

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.

181. Weitz, Morris. "Literature Without Philosophy: Antony and Cleopatra." ShS, 28 (1975), 29-36.

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.

182. Whatley, Janet. "L'Orient Désert: Bérénice and Antony and Cleopatra." University of Toronto Quarterly, 44 (1975), 96-114.

Contrasts the treatment of the Orient in Racine's Bérénice and in Shakespeare's Antony: the Racinian 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.

184. Benoit, Raymond. "The Prophecy in the Play: Antony and Cleopatra." Greyfriar, 17 (1976), 3-7.

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

185. Cantor, Paul A. Shakespeare's Rome, Republic and Empire. Ithaca: Cornell Univ. Press, 1976.

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.

186. Christopher, Georgia B. "The Private War and Peace in Antony and Cleopatra." In A Festschrift for Professor Marguerite Robert on the Occasion of Her Retirement from Westhampton College, University of Richmond, Virginia. Ed. Frieda Elaine Penninger. Richmond: Univ. of Richmond, 1976, pp. 59-73.

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.

187. Hallett, Charles A. "Change, Fortune, and Time: Aspects of the Sublunar World in Antony and Cleopatra." JEGP, 75 (1976), 75-89.

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.

188. Heffner, Ray L., Jr. "The Messengers in Shakespeare's Antony and Cleopatra." Journal of English Literary History, 43 (1976), 154-62.

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.

189. Platt, Michael. Rome and Romans According to Shakespeare (Jacobean Drama Studies 51). Salzburg: Institution für Englische Sprache und Literatur, Univ. Salzburg, 1976.

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.

190. Ray, Robert H. "The 'Ribaudred Nagge' of Antony and Cleopatra, III. x. 10: A Suggested Emendation." English Language Notes, 14 (1976), 21-25.

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

191. Rothschild, Herbert B., Jr. "The Oblique Encounter: Shakespeare's Confrontation of Plutarch with Special Reference to Antony and Cleopatra." English Literary Renaissance, 6 (1976), 404-29.

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.

192. Schulman, Norma M. "A 'Motive for Metaphor': Shakespeare's Antony and Cleopatra." Hebrew University Studies in Literature, 4 (1976), 154-74.

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.

193. Tracy, Clarence. "The Tragedy of All for Love." University of Toronto Quarterly, 45 (1976), 186-99.

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.

1977

194. Farmer, Harold. "'I'll Give Thee Leave to Play': Theatre Symbolism in Antony and Cleopatra." English Studies in Africa (Johannesburg), 20 (1977), 107-19.

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.

195. Fitz, L. T. "Egyptian Queens and Male Reviewers: Sexist Attitudes in Antony and Cleopatra Criticism." SQ, 28 (1977), 297-316.

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.

196. Godshalk, W. L. "Dolabella as Agent Provocateur." Renaissance Papers 1977, pp. 69-74.

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.

197. Harris, Duncan S. "'Again for Cydnus': The Dramaturgical Resolution of Antony and Cleopatra." SEL, 17 (1977), 219-31.

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.

198. Kozikowski, Stanley J. "Shakespeare's Antony and Cleopatra, V. ii. 309-11." Explicator, 35, No. 4 (1977), 7-8.

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

199. Kuriyama, Constance B. "The Mother of the World: A Psychoanalytic Interpretation of Shakespeare's Antony and Cleopatra." English Literary Renaissance, 7 (1977), 324-51.

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.

200. Nochimson, Richard L. "The End Crowns All: Shakespeare's Deflation of Tragic Possibility in Antony and Cleopatra." English, 26 (1977), 99-132.

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.

201. Rose, Mark, ed. Twentieth Century Interpretations of "Antony and Cleopatra": A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, 1977.

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

202. Shapiro, Michael. "Pathetic Heroines and the River Traditions: Shakespeare's Antony and Cleopatra in Relation to Plays of the Children's Companies." ShN, 27 (1977), 40.

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

203. Tomokiyo, Yoko. "The Dramatic World of Antony and Cleopatra." Chofu Gakuen Woman's Junior College Kiyo, 10 (1977), 50-75.

Antony is on the way to the world of romances.

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