

CASEBOOK SERIES  
GENERAL EDITOR A.E. DYSON

SHAKESPEARE  
**ANTONY  
AND  
CLEOPATRA**

ANTONY AND CLEOPATRA

A SELECTION OF CRITICAL ESSAYS  
EDITED BY  
JOHN RUSSELL BROWN

# Shakespeare Antony And Cleopatra A Casebook

**Sophie Duncan**



## **Shakespeare Antony And Cleopatra A Casebook:**

*Shakespeare: "Antony and Cleopatra"* John Russell Brown, 1975      *Shakespeare: Antony and Cleopatra* John Russell Brown, 1968      **Shakespeare** John Russell Brown, 1968      **Shakespeare** John Russell Brown, Macmillan Press, 1972

**The Oxford Handbook of Shakespearean Tragedy** Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia      *Shakespeare Antony and Cleopatra* John Russell Brown, 1968      **Shakespeare** John Russell Brown, 1968      **Shakespeare's Women and the Fin de Siècle** Sophie Duncan, 2016-12-01 *Shakespeare's Women and the Fin de Siècle* illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them By bringing together fin de siècle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de siècle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses' movements between Shakespeare and fin de siècle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de siècle repertory Performances including Ellen Terry's Lady Macbeth Madge Kendal's Rosalind and Lillie Langtry's Cleopatra illuminate fin de siècle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings Aestheticism the suicide craze and the rise of metropolitan department stores If as previous studies have shown Shakespeare was everywhere in Victorian culture Sophie Duncan explores the surprising ways in which late Victorian culture from Dracula to pornography and from Ruskin to the suffragettes inflected Shakespeare Via a wealth of unpublished archival material Duncan reveals women's creative networks at the fin de siècle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de siècle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw Increasingly actresses' creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses From a Salome-esque Juliet to a feminist Paulina fin de siècle actresses created cultural

legacies which Shakespeare in performance still negotiates today      **Shakespeare's Tragedies** Dieter Mehl, 1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy      **Das Drama der Shakespeare-Zeit** Wolfgang Weiss, 1979      *Vorausdeutung und Tod im englischen Römerdrama der Renaissance* Uwe Baumann, 1996      *New Perspectives On British Authors* Rama Kundu, 2006

The irresistible and eternal attraction of an island has surfaced in literature as a varied range of tropes the domain of strange fantastic creatures flora and fauna an Other since the ancient times epitome of the charm of the distant in the romantic era real geographical spaces since the era of sea voyaging discovery and re mapping of islands with the emergence of imperialism new meanings arising from the new imperial discourse in the postcolonial era the islanders themselves writing back to the mainstream canon Today we have a great harvest of island literature arising out of various discourses including postcolonial postimperial feminist ecological cultural etc in addition to unique works on island arising from individual perceptions philosophical imaginative emotional nostalgic etc A study of island literature across ages and lands thus can introduce us not only to a vast spectrum of ideas approaches contemplation ideation discourses and counter discourses But also to a wide network of inter references in which authors across lands and ages from Homer to Shakespeare Defoe Swift Ballantyne Golding Coetzee Virginia Woolf to Margaret Atwood Rhys Walcott Eco Saramago seem to reach out to one another and shake hands A basic perceptual difference between the outsider and the insider as they behold their encircled space has contributed to great counterpoints compulsive confinement challenge of survival thrill of discovery satisfaction of possession love claustrophobia desire to escape desire to return and repossess etc which writers have brought to correspond to a wide range of contrapuntal discourses It has been envisioned as the exclusive space for the artist the woman as time's backwater as the magic realm of the surreal hyperreal fantasia etc Island has come to semiotize a wide range of tropes and significations It appears that if island is a signifier then the signified are endless Indeed the island paradigm seems to be like a magic crystal reflecting innumerable strands and shades of meanings depending on the way you looked at it The subject involves an area of oceanic vastness starting from the coast of the ancient ages right into the ports of the modern and postmodern times The area has been ever spreading and vibrant texts have been sprawling all the time sprouting newer branches accumulating newer layers of meaning and striking newer depths of perception and insight This book an outcome of the UGC Emeritus Fellowship has been an attempt to scoop up a few of these infinite infinities of islands as they are presented and projected in texts across ages and spaces starting from Valmiki and Homer and continuing into the postmodern islands of Jose Saramago and Umberto Eco      **Shakespeare's Roman Worlds** Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four

Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies      **Antony and Cleopatra** William Shakespeare,1973      *Die Tragödien Shakespeares* Dieter Mehl,1983      Das ältere englische Schauspiel: John Lyly bis Shakespeare Robert Fricker,1983      **Shakespeare Quarterly** ,1998      **Shakespeare: Select Bibliographical Guides** Stanley Wells,1973 Divided into chapters on aspects of Shakespearean production the text in general the poems and the plays Each chapter includes an introduction followed by a bibliography of recommended texts      **Shakespeare: Antony and Cleopatra** John Russell-Brown,1991-10-02 This revision of the successful Casebook first published in 1968 brings the book up to date for the 1990 s both with new criticism and with reviews of new productions The detailed Critical Reactions before 1900 section is retained including comment from such critics as John Dryden Johnson and Coleridge the Play in Performance section includes some of the most recent performances and the Twentieth century Criticism section ranges over the varied work of such critics as A C Bradley L C Knights Kay Stockholder Michael Long and Leonard Tennenhouse      *Dryden and the World of Neoclassicism* Wolfgang Görtzschacher,2001

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