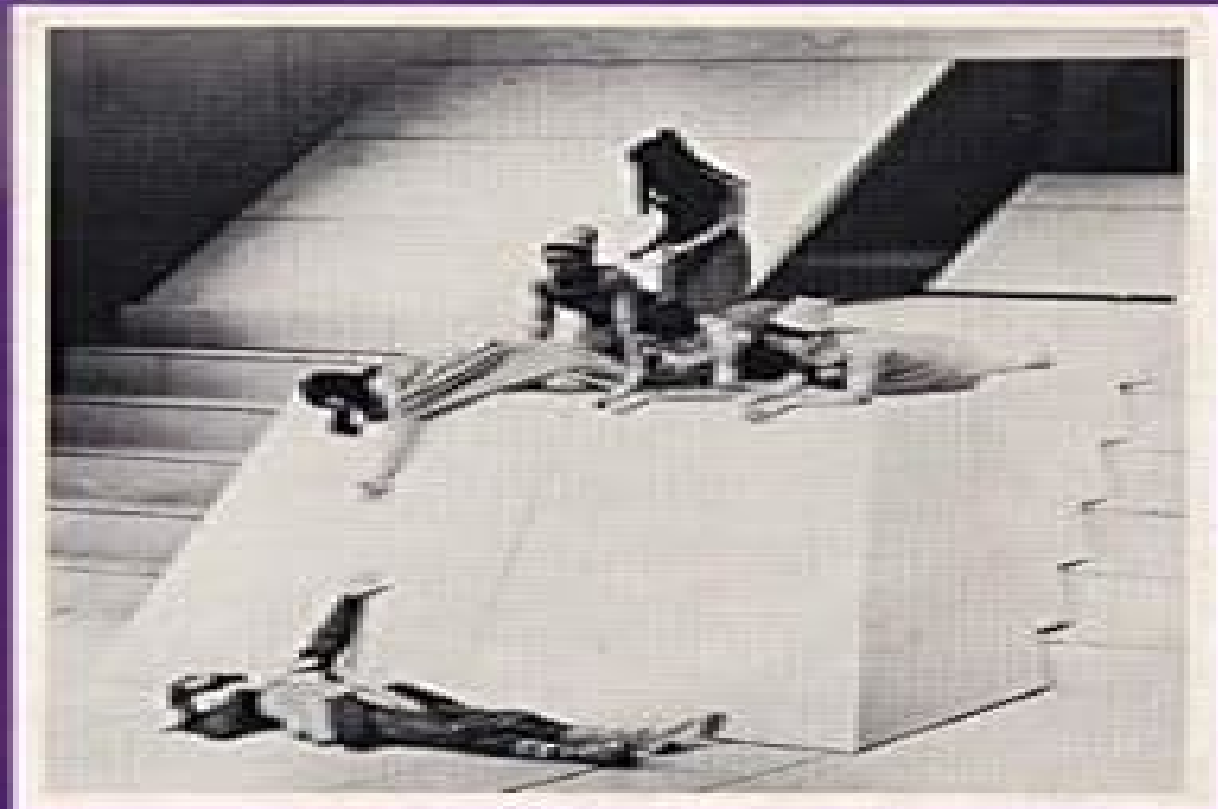


Shakespearean Tragedy



Genre, Tradition, and Change
in *Antony and Cleopatra*

J. Leeds Barroll

Shakespearean Tragedy Genre Tradition And Change In Antony And Cleopatra

Robert Lanier Reid



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Shakespearean Tragedy John Leeds Barroll,1984 By showing us how Shakespeare s contemporaries were likely to read the presentation of human nature which they saw as inherently self deceiving this critical inquiry enables us to unravel the complexities of Shakespeare s characterizations in a manner that will be invaluable to Shakespeare specialists critical theorists students performers and anyone who seeks an enhanced understanding of Shakespeare s tragedies and their characters *The Tragedy of Antony and Cleopatra* William F. Zak,2015-03-25 This revaluation of Shakespeare s most seductive tragedy Antony and Cleopatra allies itself with neither George Bernard Shaw and Philo s Roman judgment of the lovers as strumpet and fool premised on the idle sensuality and feckless self regard ever evident in the regal pair nor with the many at the opposite critical pole who have found themselves swept up to some extent at least in the grand illusion of the lovers themselves as peerless figures transcending the very deaths to which Caesar s heartless predation drives them Nor does it seek some middle way settling into a comfortable agnosticism that claims the poet s view of the pair remains too ambiguous to resolve Instead by mining a wealth of metaphoric cross references and ironical mirroring figurations provided by the tragedy s subsidiary characterizations this new analysis argues that Shakespeare s assessment of the lovers is in fact unambiguous Antony and Cleopatra unknowingly settle for functioning merely as two more of the play s eunuchs fanning the flames of their self destructive passions for one another when they could have realized the new heaven and new earth Antony promised his queen had their intercourse with one another been more vigorously complete Not alone their deaths but their entire experience is this play is but a search for easy ways to die rather than the quest is should have been to live more richly yet and generate new life beyond their respective notorieties as separate individuals to be celebrated *Shakespearean Tragedy and Its Double* Kent Cartwright,2010-11-01 *Shakespeare, Antony and Cleopatra, and the Nature of Fame* Robert A Logan,2018-04-15 Shakespeare Antony and Cleopatra and the Nature of Fame is a characterological study offering new perspectives on Antony and Cleopatra the most ambiguous of Shakespeare s plays It also offers new insights about the origins and nature of Shakespeare s imperishable fame Wide ranging in its concerns this monograph promises to make an essential difference in the way scholars view characterizations fame Shakespeare s reputation and the eminence of the celebrated figures of the play *Antony and Cleopatra* William Shakespeare,2005-07-04 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For this second edition of Antony and Cleopatra David Bevington has included in his introductory section a thorough consideration of recent critical and stage interpretations demonstrating how the theatrical design and imagination of this play make it one of Shakespeare s most remarkable tragedies The edition is attentive throughout to the play as theatre a detailed illustrated account of the stage history is followed in the commentary by

discussion of staging options offered by the text The commentary is especially full and helpful untangling many obscure words and phrases illuminating sexual puns and alerting the reader to Shakespeare's shaping of his source material in Plutarch's Lives

Antony and Cleopatra Marga Munkelt, 2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how Antony and Cleopatra has been received and understood by critics editors and general readers The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

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

Antony and Cleopatra Sara M. Deats, 2005 This collection of twenty original essays will expand the critical contexts in which Antony and Cleopatra can be enjoyed as both literature and theater

The Masks of Anthony and Cleopatra Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction

Eight Tragedies of Shakespeare Victor Kiernan, 2016-02-15 This book rests on a lifetime's thinking about history It helps us see Shakespeare in a more realistic light Times Literary Supplement The seventeenth century saw the brief flowering of tragic drama across Western Europe And in the plays of William Shakespeare this form of drama found its greatest exponent These Tragedies Kiernan argues represented the artistic expression of a new social and political consciousness which permeated every aspect of life in this period In this book Kiernan sets out to rescue the Tragedies from the reductionist interpretations of mainstream literary criticism by uncovering the wider historical context which shaped Shakespeare's writings Opening with an overview of contemporary England the development of the theatre and a portrait of Shakespeare as a writer Kiernan goes on to provide an in depth analysis of eight of his Tragedies from Julius Caesar to Coriolanus drawing out their contrasts and recurring themes and exploring their attitudes to monarchy war religion philosophy and changing relations between men and women Featuring a new introduction by Terry Eagleton this is an invaluable resource for those looking for a new perspective on Shakespeare's writings

Antony and Cleopatra Yashdip S. Bains, 2013-07-04 This volume is a comprehensive overview of scholarship on this play

It includes chapters on criticism sources and background textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses

Antony and Cleopatra: Language and Writing Virginia Mason Vaughan, 2015-11-19 Reading Antony and Cleopatra is particularly challenging because of Shakespeare's masterful embodiment of Rome and Egypt's contrasting worlds in language structure and characterization Instead of seeing the interaction of Roman and Egyptian perspectives in Antony and Cleopatra as a type of double image of reality that changes as one moves from one location to another students often find themselves compelled to pick sides The more romantic opt for Cleopatra as the most sympathetic character while the pragmatists dismiss her lifestyle as self indulgent The central challenge in reading this play in other words is to resist the compulsion to take sides and instead to adopt a both and point of view rather than an either or choice The play's central binary Rome vs Egypt is deeply embedded in its language and structure yet the play consistently complicates our view of either side The book encourages students to think outside the binary box to understand and to celebrate Shakespeare's exploitation of the multivalent nature of language As well as helping students to analyse the intricacy of Shakespeare's language in Antony and Cleopatra each chapter's Writing matters section enables students to develop their own writing strategies in coursework and examinations

Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

The Collected Works of Mary Sidney Herbert, Countess of Pembroke: Poems, translations, and correspondence Mary Sidney Herbert Countess of Pembroke, 1998 Mary Sidney Herbert Countess of Pembroke is the most important Elizabethan woman writer and patron outside the royal family By astute use of the genres permitted to women she supported the Protestant cause introduced continental literary genres expanded opportunities for later women writers and influenced seventeenth century lyric and drama by such writers as John Donne George Herbert Mary Wroth and William Shakespeare This scholarly edition in two volumes is the first to include all her extant works Volume I prints her three original poems the disputed Dolefull Lay of Clorinda her translations from Petrarch Mornay and Garnier and all her known letters Volume II contains her metrical paraphrases of Psalms 44 150 The edition also provides a biographical introduction discussion of her sources and methods of composition textual annotation and a detailed commentary

Shakespeare's Tragic Form Robert Lanier Reid, 2000 Since about 1960 when five act division in Shakespeare's plays was strongly disputed most critics have focused on individual scenes rather than holistic form This book argues for Shakespeare's use of five acts arranged in three cycles to form a 2 1 2 pattern It also examines the role of multiple plots and centers of consciousness especially in the festive comedies and romances Additionally it traces Shakespeare's gradual mastery of the art of epiphany compares it to Spenser's complementary focus on transcendent reality and traces in Macbeth the dark mode of Shakespeare's dramaturgical pattern

Center Or Margin Leed J. Barrol, 2006-06 Center or Margin Revisions of the English Renaissance in Honor of Leeds Barroll includes essays by Catherine Belsey Harry Berger Jr Philippa

Berry Raphael Falco Jean E Howard Lena Cowen Orlin Patricia Parker Phyllis Rackin Bruce R Smith Barbara Maria Stafford Peter Stallybrass and Susanne Woods With sections on England at the Margins Researching the Renaissance The Human Figure on the Stage and Artificial Persons the collection makes interventions in historiography as well as history literary interpretation and also literary criticism Some of the issues are England's marginal status in the sixteenth and seventeenth century world the re-centering strategies of the Renaissance public theater in both time and space mutually reinforcing fallacies engendered by common practices of canon formation and historical narrative the central meanings of marginal characters in Shakespeare and Milton

Shakespeare and Theatrical Patronage in Early Modern England Paul Whitfield White, Suzanne R. Westfall, 2006-12-14 During the past quarter of a century the study of patronage theatre relations in early modern England has developed considerably This however is an extensive wide ranging and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time Twelve distinguished theatre historians address such questions as What important functions did patronage have for the theatre during this period How in turn did the theatre impact and represent patronage Where do paying spectators and purchasers of printed drama fit into the discussion of patronage The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

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

Generosity and the Limits of Authority William Flesch, 2018-10-18 Generosity is an ambiguous quality William Flesch observes while receiving gifts is pleasant gift giving both displays the wealth and strength of the giver and places the receiver under an obligation In provocative new readings of Shakespeare Herbert and Milton

Flesch illuminates the personal authority that is bound inextricably with acts of generosity. Drawing on the work of such theorists as Mauss, Blanchot, Bourdieu, Wittgenstein, Bloom, Cavell, and Greenblatt, Flesch maintains that the literary power of Shakespeare, Herbert, and Milton is at its most intense when they are exploring the limits of generosity. He considers how in Herbert's *Temple* divine assurance of the possibility of redemption is put into question and how the poet approaches such a gift with the ambivalence of a beneficiary. In his readings of Shakespeare's *Richard II*, *Henry IV*, *King Lear*, *Antony and Cleopatra*, and the sonnets, Flesch examines the perspective of the benefactor, including Shakespeare himself, who confronts the decline of his capacity to give. Turning to Milton's *Paradise Lost*, Flesch identifies two opposing ways of understanding generosity: Satan's on the one hand and Adam and Eve's on the other, and elaborates the different conceptions of poetry to which these understandings give rise. Scholars of Shakespeare and of Renaissance culture, Miltonists, literary theorists, and others interested in the relationship between philosophy and literature will want to read this insightful and challenging book.

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