



## 38 hours

	Welcome and Registration
2 h	Keynote
8 h	Lectures
13 h	Seminars
4 h	Masterclasses
7 h	Meetings with the actors: VSFF Q&A + Open Rehearsal Group B
1 h	Closing Remarks
3 h	City tour/Walking lecture
	<b>VSFF: Performances at the Camploy Theatre</b>

### **Group A:** Introduction to Shakespeare and the Mediterranean: Past and Present

#### **1. Text and Re-Sources:**

##### **1.1: Texts Analysis**

##### **1.2: *Antony and Cleopatra* and the Mediterranean: What is a Source?**

- travel accounts and cultural imaginary
- the influence of classical authors on *Antony and Cleopatra*
- performative models of Italian origin: tragicomedy and Commedia dell'Arte
- Mediterranean performative models
- Mediterranean archetypes of classical origin

#### **2. Receptions, Adaptations, Performances**

- intermediality and iconographic, musical, and textual remediations of *Antony and Cleopatra*
- from the stage to the screen and the new digital media: *Antony and Cleopatra* in the Mediterranean today
- adaptations (parodies, sequels, spinoffs, ...) and reinterpretations of the play in Italy and in Mediterranean cultures (selected examples)

## PROGRAMME

## **THURSDAY 24<sup>th</sup> AUGUST**

10.00 Registration

10.30 Welcome: Silvia Bigliuzzi (Verona University)

Keynote Lecture: 11-13: Paul Edmondson and Stanley Wells (The Birthplace Shakespeare Trust): “Setting the Scene for *Antony and Cleopatra*”

Lunch

15-16: Sidia Fiorato (Verona University): “Cleopatra and the Performance of Death”

16-19: City Tour – Walking Lecture

## **FRIDAY 25<sup>th</sup> AUGUST**

10-11: Jason Lawrence (University of Hull): “‘No grave upon the earth shall clip in it / A pair so famous’: English and European Antecedents for Shakespeare’s *Antony and Cleopatra*” (1)

11-13: Jason Lawrence (University of Hull): “‘No grave upon the earth shall clip in it / A pair so famous’: English and European Antecedents for Shakespeare’s *Antony and Cleopatra*” (2)

Lunch

15-17: Jenny Caron Hall - Masterclass 1

18-19: VSFF Q&A

## **SATURDAY 26<sup>th</sup> AUGUST**

10-11: Tzachi Zamir (Hebrew University of Jerusalem): “Love as Performance in *Antony and Cleopatra*” (1)

11-13: Tzachi Zamir (Hebrew University of Jerusalem): “Love as Performance in *Antony and Cleopatra*” (2)

Lunch

15-17: Jenny Caron Hall: Masterclass 2

18-19: VSFF Q&A

### **SUNDAY 27<sup>th</sup> AUGUST**

Day Off

### **MONDAY 28<sup>th</sup> AUGUST**

9-10: Tania Demetriou (Cambridge University): “Reading Sources. Reading Plutarch”

10-13: Emanuel Stelzer – Roberta Zanoni (Verona University): “‘O’erpicturing that Venus’: Representing Shakespeare’s Cleopatra on Screen”

Lunch

15-16: Janet Suzman: “Cleopatra Didn’t Squeak”

18-19: VSFF Q&A

### **TUESDAY 29<sup>th</sup> AUGUST**

9-10: Charles Martindale: “Shakespeare - Genuine Classic?”

10-13: Cristiano Ragni – Carla Suthren (Verona University): Approaching *Antony and Cleopatra*: Using Digital Tools for Character Analysis

Lunch

15-16: Elizabeth Prettejohn: “Painting Shakespeare's Cleopatra in the 19th Century”

18-19: VSFF Q&A

### **WEDNESDAY 30<sup>th</sup> AUGUST**

9-10: Fernando Cioni (Florence University): “‘Past the size of dreaming’. *Antony and Cleopatra* on Stage”.

10-12: Petra Bjelica (Verona University): “Cleopatra’s ‘Chora’: Reading *Antony and Cleopatra* through Kristeva”

12-13: Essay Discussion

Lunch

15-16: Closing Remarks – Silvia Bigliuzzi (Verona University)

18-19: VSFF Q&A

### **THURSDAY 31<sup>st</sup> AUGUST**

12-13: OPEN REHEARSAL – GROUP B + Q&A

18-19: VSFF Q&A

**ABSTRACTS**

**PETRA BJELICA: “Cleopatra’s ‘Chora’: Reading Antony and Cleopatra through Kristeva”**

The seminar will offer a reading of *Antony and Cleopatra* through the lens of Kristeva’s semiotic approach and concept of ‘chora’. The representation of Cleopatra’s “infinite variety” (2.2.247) offered by Enobarbus raises intriguing questions on the possibility that beauty can create a “gap in nature” (2.2.228). In applying Kristeva’s ‘chora’ (the earliest pre-lingual stage, dominated by a chaotic mix of perceptions, feelings, and needs experienced as pleasurable without any acknowledgment of boundaries) to the image of ‘gap in nature’ as a metaphor for the effects of Cleopatra’s personality on people and nature alike, the discussion will offer an analysis of erotic passion as deeply connected with one’s own being. During class we will explore how Shakespeare’s character comes to embody the ‘Semiotic’ in place of the Roman ‘Symbolic’ substituting the phallogocentric system of Rome with the Egyptian principles of pleasure, seduction and jouissance.

**JENNY CARON HALL: Masterclass 1 and 2**

Jenny Hall will give two masterclasses on Shakespeare’s *Antony and Cleopatra*. She will begin by talking on what she understands are the sources of the play and what we know of the circumstances surrounding Shakespeare personally and in England at the time when he wrote it, probably in 1606. Then we will take a look at why it might be that some passages are written in verse and some in prose. Then we will focus in detail on two speeches: ‘The barge she sat in like a burnished throne /Burned on the water’, and ‘I dream’d there was an Emperor, Antony’. We will look at how to get exciting insights into the meaning and interpretation of the verses, by attending faithfully to the principles of verse-speaking. These principles were taught by George Rylands at Cambridge University to Jenny’s father, Sir Peter Hall, founder of the RSC, as an undergraduate. They have been passed down through the great actor-manager companies in the British theatre for centuries, and Jenny learned them when playing Miranda in *The Tempest* for her father at the National Theatre in London. Members of the audience will be invited to try these methods with their own interpretation, and to ask questions at the end.

**FERNANDO CIONI: “‘Past the size of dreaming’. *Antony and Cleopatra* on Stage”.**

As Michael Neill argues, *Antony and Cleopatra* has a surprisingly limited stage history. The play was replaced by John Dryden’s *All For Love* from the Restoration to 1813 – with the exception of Garrick’s adaptation in 1759 – when Kemble mounted a spectacular production of the play, with cuts and additions from Dryden. Only with Samuel Phelps’s revival in 1849 the play began to be of some interest for the theatre world. The lecture surveys the stage history of *Antony of Cleopatra*, focusing on different representations of the main characters and of the historical setting, from the 19<sup>th</sup>-century adaptations, to the 20<sup>th</sup> and 21<sup>st</sup>-century performances, adaptations and remediations.

**TANIA DEMETRIOU: “Reading Sources. Reading Plutarch”**

This lecture will consider Shakespeare’s work with narrative sources, especially the way historical narratives influenced his dramaturgical choices. Certain details in these sources acquired an unexpected life on the stage, it will be argued, and potentially even helped Shakespeare develop some of

his signature solutions to the question of representation. Plutarch will be central to the discussion, which will then ask how all this helps us look at his engagement with this ancient historian in *Antony and Cleopatra*.

**PAUL EDMONDSON – STANLEY WELLS: “Setting the Scene for *Antony and Cleopatra*”**

This opening talk aims to break open the play and to raise questions which we hope will continue to be considered during the rest of summer school. We will consider *Antony and Cleopatra* in relation to Shakespeare’s wider dramatic craftsmanship, his powers of individual characterisation, and its theatrical potential. During it we will raising and beginning to answer the following ten questions:

How did Shakespeare set about writing *Antony and Cleopatra*?

How does it relate to Plutarch’s biographical project as found in his *Lives of the Greeks and Romans*?

What do Shakespeare’s interventions into, and adaptations of his primary source material reveal about his artistic project?

How does *Antony and Cleopatra* relate to Shakespeare’s other works?

How does the play present sexuality?

How might the play provoke laughter?

What are some of the play’s poetic riches?

How might it have been originally staged?

What might we hope to see in a stage production?

Does the play have a moral compass?

We shall include up to thirty minutes for a question and discussion period with the group.

**SIDIA FIORATO: “Cleopatra and the performance of death”**

**JASON LAWRENCE: “‘No grave upon the earth shall clip in it / A pair so famous’: English and European Antecedents for Shakespeare’s *Antony and Cleopatra*”**

In this lecture and seminar workshop we will explore some of the many Classical, contemporary European, and English works which engaged with the tragic romantic history of Mark Antony and Cleopatra across a range of historical, literary and dramatic forms before Shakespeare. The lecture will give an overview of these antecedents for Shakespeare’s play, from Horace and Plutarch (in French and English translations from the Greek), via Giraldi Cinthio, Torquato Tasso, and Robert Garnier, to Mary Sidney Herbert, the Countess of Pembroke, Samuel Daniel and Fulke Greville.

The workshop will then explore in detail some direct and ‘probable’ sources for *Antony and Cleopatra* by looking at scenes from the play in relation to passages from Sir Thomas North’s *Lives of the Noble Grecians and Romanes* (1579), and from two English closet dramas, Mary Sidney Herbert’s *The Tragedie of Antonie* (1592), and Samuel Daniel’s companion play, *The Tragedie of Cleopatra* (1594). The latter play will be of particular interest, as, after a second edition in 1599, it was printed again in 1607 after an extensive authorial revision, probably made in response to having witnessed Shakespeare’s play in performance at a very early point in its stage history.

**CHARLES MARTINDALE: “Shakespeare - Genuine Classic?”**

In one obvious sense every Early Modern writer was a ‘classicist’, since school education was focussed primarily on the study of the Latin language and Roman literature. Nonetheless it is surprising how far Shakespeare, who did not go on to university and may not even have made it into the sixth form, was at home in antiquity. One third of his plays are set in the ancient world, and he has constant recourse to classical mythology and history, and to classical ideas. Many things made Shakespeare into a great writer, but there can be little doubt that one of them was the way that as a schoolboy he analysed and imitated passages from Latin writers, including Ovid and Cicero, and mastered the principles of ancient rhetoric. This year’s play, *Antony and Cleopatra*, resulted from his careful and highly intelligent reading of one of Plutarch’s lives, though in this case not in the original Greek but in an English translation (itself translated from the French). My main concern in this lecture will be to explore the idea enunciated by the scholar A.D. Nuttall that, in his treatment of myth and in other ways, Shakespeare’s imagination was ‘genuine classic’, in contrast to others including Marlowe and Milton (both more classically learned than he). Shakespeare comfortably inhabited the world of classical myth without titillation, moralizing, undue irony, or ‘romantic’ distancing. I shall end with some thoughts on our play and its ‘mythic dimension’ explored in Ted Hughes’ controversial book *Shakespeare and the Goddess of Complete Being*.

**ELIZABETH PRETTEJOHN: “Painting Shakespeare's Cleopatra in the 19th Century”**

This lecture will explore nineteenth-century paintings of scenes and characters from *Antony and Cleopatra*, with a special focus on Lawrence Alma-Tadema’s painting *The Meeting of Antony and Cleopatra*. The work is a tour de force of the painter’s artistry, from the golden sheen of the curtains adorning Cleopatra’s barge in the foreground to the meticulous foreshortening of the Roman triremes glimpsed in the distance, and it has struck viewers with awe from its first exhibition in 1883 through to its saleroom triumph in 2011, when it fetched the stupendous price of \$29.2 million at Sotheby’s New York. The bravura painting responds, in every detail, to the artist’s close reading of the episode from Act II, scene ii, of Shakespeare’s play. Alma-Tadema brings to life the material worlds of both Egyptian and Roman antiquity with an archaeological erudition of which only he was capable. This enables him to dramatise not merely the romantic but also the political implications of the meeting. The ingenious composition asks the viewer to participate in the complex exchange of gazes that distils the dramatic narrative into one moment of overwhelming visual power.

**CRISTIANO RAGNI – CARLA SUTHREN: “Approaching *Antony and Cleopatra*: Using Digital Tools for Character Analysis”**

The aim of this seminar is to introduce students to some easy techniques which can help not only with illustrating broader arguments with concrete textual detail, but also reveal interesting and potentially unexpected features of a text. We will apply these techniques to *Antony and Cleopatra*, exploring how Shakespeare uses language to create character, and thinking about the relationship between quantitative and qualitative methods of analysis. Students will be provided with some critical reading to complete before the seminar, allowing us to connect the possibilities opened up by digital tools to key literary-critical issues.

**EMANUEL STELZER – ROBERTA ZANONI: “‘O’erpicturing that Venus’: Representing Shakespeare’s Cleopatra on Screen”**



This seminar will look at the various ways in which Shakespeare's Cleopatra has been represented in cinema and TV. The fascinating figure of the Queen of Egypt will be analysed starting from Shakespeare's words to then examine how they were remediated in several cinematic and TV adaptations of the twentieth and twenty-first centuries. The students will view parts of Enrico Guazzoni's *Marcantonio e Cleopatra* (1913), Joseph L. Mankiewicz' *Cleopatra* (1963), Charlton Heston's *Antony and Cleopatra* (1972), Trevor Nunn's *Antony and Cleopatra* (1974) starring Dame Janet Suzman, as well as the more recent 2017 filmed staging of the RSC production of *Antony and Cleopatra* directed by Iqbal Khan. Students will be enabled to appreciate the challenges inherent in portraying Cleopatra's complex character and they will be prompted to actively participate in the discussion throughout the whole session.

**JANET SUZMAN: "Cleopatra Didn't Squeak"**

This talk will deal with the interiority of the character of Cleopatra, which is often ignored in my view. That of course is bound up with the notion that a boy could not possibly have managed to portray what Shakespeare asks of the part.

**TZACHI ZAMIR: "Love as Performance in *Antony and Cleopatra*"**

Two different senses of 'performance' will be examined in relation to the play. The first pertains to love as performance. When love is performative, love becomes *constituted* through actions rather than as a fully-formed emotion that gets *expressed* through actions. The second sense of performance is more literal. In this section of the class, we will engage in (very simple) theater exercises in small groups pertaining to some scenes from the play. Our objective will be to look for insights gained when the text is engaged with as drama, rather than only as poetry.