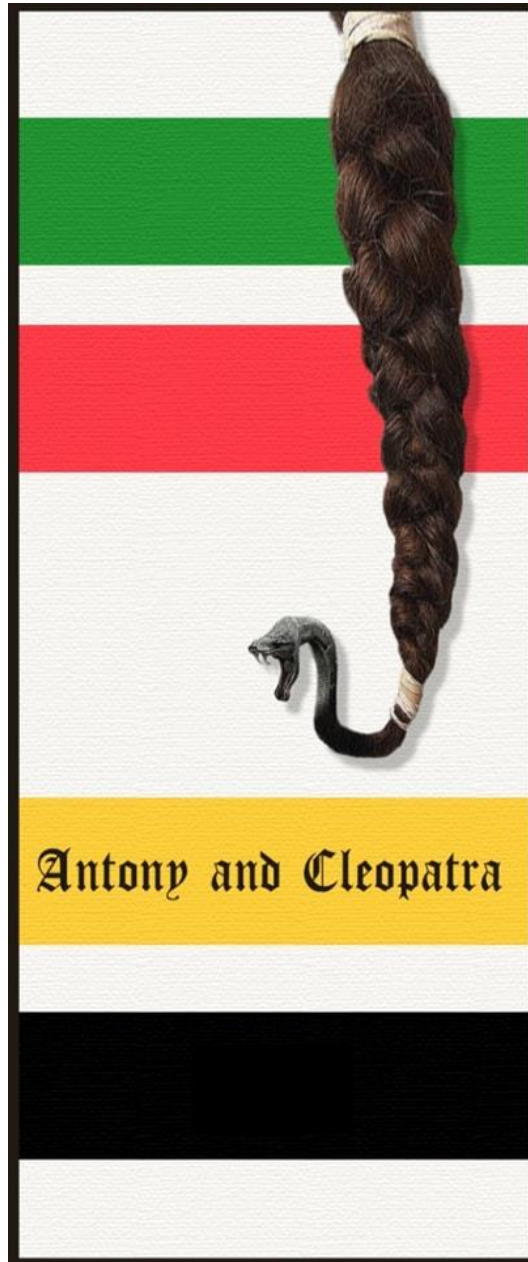


# *Antony and Cleopatra*

*By William Shakespeare*



*A Shakespeare in the Ruins Study Guide*

*September 2017*

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# *Welcome!*

to the new school year and the new Shakespeare in the Ruins “stripped down” production of *Antony and Cleopatra*.

Written and first performed in 1606 – early 1607, Shakespeare’s play was originally published in the First Folio in 1623. It is the last of the trilogy of love tragedies which also includes *Romeo and Juliet* and *Othello*.

Like all of Shakespeare’s plays, even though *Antony and Cleopatra* was written long before we and our students were born, there are topics and motifs and characters and themes that are still relevant today.

As always with a SIR production, there are some modifications for the school performances. The script is, as Director Michelle Boulet says, “a lean, mean 50 minutes”. Most of the battle scenes, which are often quite confusing in the original, are replaced in this version with original song. And the setting, rather than ancient Egypt and Rome, is pre-Confederation Manitoba. Also, as with most of the “stripped down” shows, the usually long list of Shakespeare’s characters has been whittled down to all that can be played by just four actors.

At the centre of this production is the passionate and often stormy relationship between the two lovers, Antony and Cleopatra. In the end, they each choose suicide over submitting to the conqueror, Augustus Caesar. That alone will push students and teachers to think deeply and engage in meaningful discussion.

*Antony and Cleopatra* is a “fitting production to highlight Canada’s 150<sup>th</sup> anniversary of Confederation, which will no doubt leave the students with much to discuss.” says Director Michelle Boulet. “Given the issues which Canada is currently grappling with given its colonial past, part of the discussion could involve recognizing that Canada’s 150<sup>th</sup> may mean different things to different groups.”

We wish you a great theatre experience: entertainment, emotion, and thought.

Enjoy the show!

*Pamela Lockman,*  
September 2017

# *Notes on Setting*

Kenneth Clark

## **Original Setting of *Antony and Cleopatra***

Shakespeare set the play in various locations throughout the Roman Empire, but the two main locations are in Alexandria in Egypt, and in Rome. The Roman Empire at the time of the play had three rulers (a triumvirate): Octavius Caesar (known also as Augustus), M. Aemilius Lepidus, and Mark Antony. This is the same Mark Antony who calls on "Friends, Romans, and countrymen" to "lend [him their] ears" at the end of *Julius Caesar*, after Julius Caesar has been assassinated, but of course Mark Antony is much older now. In this play, Sextus Pompey (son of Pompey the Great who was defeated by Julius Caesar) is in revolt against the triumvirate. Caesar (Octavius, of course; Julius is dead long before this play starts!) is calling on Mark Antony for his assistance against Pompey, but Mark Antony, the greatest warrior of his time, is much more interested in an ongoing romantic affair with the Queen of Egypt, the enchanting Cleopatra.

## **Adapted Setting for SIR's *Stripped-Down Antony and Cleopatra***

Set in pre-confederation Manitoba and featuring original music, this timeless tale of love amidst the back-drop of war has the fur-traders representing the Romans and Indigenous actors filling the role of the Egyptians. A fitting production to highlight Canada's 150th Anniversary of confederation, it will no doubt leave the students with much to discuss. (SIR Website).

The parallels are interesting between the colonization of Egypt by the Romans and the colonization of Manitoba by Europeans. Egypt, like much of the rest of the world at the time, is being occupied by the Romans who have ambitions to colonize as much of the world as possible.

In pre-confederation Manitoba, the British Empire is expanding, which leads to the European colonization of the area known as Rupertsland. First came the expansion of economic interests such as the *Hudson's Bay Company*, established in 1670. Later, came the establishment of colonies such as the Red River Colony, founded in 1811 by Lord Selkirk. Needless to say, interaction with the indigenous population which was necessary for trade led to cooperation and intermarriage, but also conflict over rights, and conflict resulting from the failure of our government to honour treaty obligations.

## *Dramatis Personae*

(Characters, in order of appearance; played by four actors.)

**Philo** is one of Antony's soldiers and our introduction to the play.

**Mark Antony** is one of the triumvirs of Rome. The same as the Mark Antony of *Julius Caesar*, he is much older in this play, and ever-so-faintly past his prime.

**Cleopatra** is the Queen of Egypt. Notoriously one of the most difficult characters to play in all of Shakespeare, she is deeply erotic, charismatic, theatrical, volatile, temperamental, and generally unclassifiable.

**Demetrius** is a Roman newly arrived in Egypt.

**Charmian** is Cleopatra's main lady-in-waiting. Saucy and given to making racy jokes on every available pretext, she is also deeply loyal to her mistress.

**Soothsayer** is, like the best of his kind, an enigmatic character.

### **Messenger**

**Enobarbus** is Antony's friend and one of his followers, essentially his aide-de-camp.

**Octavius Caesar**, history's Augustus, is one of the triumvirs (three leaders) of Rome

**Lepidus** is one of the triumvirs of Rome. Disregarded by the other two, Antony and Caesar, he is either a buffoon or a decent man caught in the wrong job, depending on how he is played.

**Octavia** is Caesar's sister. She is offered as a wife to Antony to seal a bond between him and Caesar.

**Sextus Pompeius (Pompey)** is the son of Pompey the Great, whom Julius Caesar had defeated just before the opening of *Julius Caesar*.

A **Clown** is one of the more curious characters.

**ALSO MENTIONED:** Antony's wife, **Fulvia**, who makes war on his brother Lucius.

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## *Antony and Cleopatra Synopsis*

Antony, Octavius Caesar, and Lepidus are a triumvirate ruling the Roman Empire; but Antony prefers to spend his time at leisure in Egypt as a consort to Queen Cleopatra rather than in Rome. News of his wife's death, and of a threatened revolt by young Pompey, motivates his return, much to Cleopatra's disapproval.

A meeting takes place between Caesar, Lepidus, and Antony, at which they acknowledge the importance of maintaining their alliance. As a sign of good faith, Antony agrees to marry Octavia, Caesar's widowed sister. Cleopatra receives news of this arrangement with great anger, to the discomfiture of the messenger who brings it.

The triumvirs and Pompey meet and agree a peace, which they celebrate with a drunken feast. Following the successful campaign of Antony's general Ventidius in Parthia, Antony and Octavia leave Rome. However, it is not long before Antony receives news of Caesar's increasing disaffection, and of renewed wars by Pompey. He allows Octavia to return to Rome to attempt a reconciliation. But he then returns to Egypt, and to Cleopatra, which incenses Caesar further. Lepidus meanwhile has been arrested for conspiracy, leaving the stage clear for a confrontation between Caesar and Antony.

Antony ignores advice from his officer and friend Enobarbus not to meet the Romans at sea, and is defeated near Actium, following the flight of Cleopatra and the Egyptian fleet. Caesar sends Thidias to negotiate with Cleopatra, but Antony has him whipped and sent back to Rome. Enobarbus then deserts Antony for Caesar, leaving his personal treasure behind; but when Antony generously sends this after him, Enobarbus is consumed with grief, and dies.

Caesar and Antony continue their conflict. Antony has some success by land, but the Egyptian fleet once again loses at sea, and he charges Cleopatra with betrayal. In an attempt to win back his affection, she takes herself and her maids off to her burial monument, sending him word that she is dead. Grief-stricken at the news, Antony asks his servant Eros to kill him, but Eros kills himself rather than carry out the task.

Antony then attempts to kill himself, wounding himself grievously, only to hear that Cleopatra is still alive. He is carried to her monument, where he dies in her arms.

Antony's follower Decretas informs Caesar of his death, and Proculeius is sent to bring Cleopatra to Rome. Cleopatra knows she will become a public spectacle there, and attempts to kill herself, but is prevented. She has a meeting with Caesar, where she feigns total submission, but her attempt to conceal some of her wealth is revealed by her treasurer Seleucus. Arrangements to take her to Rome are made, but she manages to have the clownish smuggler in a basket of figs containing asps, and she and her maids all die from their bite.

**Possible Sources:** *The Deeds of Cesar* (Anonymous, 1200-1300), *The Civil Wars* (Appian of Alexandria, 1578), *Lives of the Noble Grecians and Romanes* (Plutarch, 1579), *Cleopatra* (G.B. Giraldi Cinthio, 1583), *The Tragedy of Antonie* (Robert Garnier, 1595), *The Tragedy of Cleopatra* (Samuel Daniel, 1599), *The Antiquities of the Jews* (Flavius Josephus, 1602), *The Life of Octavius Caesar Augustus* (S. Goulart, 1603), *The Roman Histories of Florus* (E.M. Bolton, 1619)

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“**The Path Guy**” is actually a pathologist, but he also LOVES Shakespeare and has some of the most interesting, insightful, and creative approaches to some of the plays. Here’s just a taste of what he has to say about *Antony and Cleopatra*.

## Enjoying "Antony and Cleopatra", by William Shakespeare

by Ed Friedlander MD

### Getting Started

It’s one of the great true love stories

Mark Antony's family claimed descent from Anton, a son of Hercules. Today, probably everybody named "Tony" derives his name from Mark Antony (usually via a Christian saint or two). Both "Antony" and "Anthony" are in common use for our hero's name, and in the title of our play.

Cleopatra is probably the most interesting woman of her era, with enormous talent and energy, and major player in her own right on the world stage.

I was just starting to notice girls when Elizabeth Taylor starred in "Cleopatra". Her affair with Richard Burton wasn't much by today's standards. But it created a sensation in its time and heralded a new era of sexual freedom and openness.

My fascination with Shakespeare coincided with the Vietnam war. "Antony and Cleopatra" tells about moral ambiguities, government waste and stupidity, and monumental egomania that caused the death of thousands of good, ordinary soldiers.

As you are reading the play, notice how Antony and Cleopatra treat the people they govern. All of these events are recorded in Plutarch.

- To entice Antony, Cleopatra spends money that her people can ill-afford to put on a water show.
- Cleopatra flirts with the message-carrier to tease Antony, the message-carrier flirts back, Antony flies into a rage and whips the messenger, then says if Caesar has a problem with this, he can torture Antony's hostage-friend in retaliation.
- Antony has no reasonable hope of winning the battle against Caesar's troops marching on Alexandria. He throws away some of his soldiers' lives anyway.
- Cleopatra tries out various poisons on her own subjects to find which will be easiest should she need to use one herself.

<http://www.pathguy.com/ac.htm>

## *Anticipation Guide*

1. The Complete Pelican Shakespeare says that *Antony and Cleopatra* is “a bright play... it is moving, exhilarating, even exalting, but contains nothing that should tear an audience to tatters.” (Harbage p.1169.) How will the company keep a play that ends in the deaths of both main characters bright and exalting?
2. What will be most prominent in this production of Antony and Cleopatra: the tragic romance or the political intrigue?
3. How will the setting of pre-confederation Manitoba alter the presentation of the play? What can we learn by giving the play a local historical context?

### **The following activity comes from the Southwest Shakespeare Company in Arizona.**

Before seeing or reading the play *Antony and Cleopatra*, read the statements below. Write an “A” if you agree with the statement, a “D” if you disagree, or a “?” if you are unsure.

Then write a brief explanation for each of your decisions.

Compare your answers with a partner and discuss your reasons for how you responded to each statement.

After you have finished reading and/or seeing the play, revisit the statements and see if you would change your response.

Discuss with your partner why you did or did not change your response for each statement.

- Love makes intelligent people act irrationally.
- Love is more influential than money, power or politics.
- Romans were more concerned with conquests and wars than love and enjoyment.
- It is better to follow reason than emotion.



- Deception ends in disaster.
- You can learn a lot about a person by the way they treat their inferiors.
- It takes more than numbers to win a battle. Explanation: It is better to die than be shamed.

Part Two: What reactions would Cleopatra, Antony or Octavius have to these same statements? After reading and/or seeing the play, respond to these statements from the viewpoint of one of these characters. Then, taking on the role of the character, debate these issues.

<http://swshakespeare.org/wp-content/uploads/2014/02/antonycleopatrastudyguide.pdf>

## *Reading the Play Aloud*

*Nothing* takes the place of actually reading the play, and the best way for students to do this is to get up on their feet! However, if you don't have time to read it all, here are some excerpts of varying lengths for students to read, act, and, perhaps, even memorize. Note: These excerpts are taken from the Director's script, which is an adaptation from an early folio edition. You will notice some interesting spellings, as used in Shakespeare's Folio editions. Where the spellings are especially unusual, for clarification, modern spelling is inserted in brackets. You and your students might enjoy reading about and viewing facsimiles of the early folios at

[http://internetshakespeare.uvic.ca/Library/facsimile/book/Bran\\_F1/848/?work=ant&zoom=800](http://internetshakespeare.uvic.ca/Library/facsimile/book/Bran_F1/848/?work=ant&zoom=800)

and <http://www.folger.edu/what-shakespeare-first-folio>

### **ACT I**

*Philo speaks to the audience to set the scene. He mocks Antony for being transformed by love from a great warrior into a fool.*

*Philo.*

Nay, but this dotage of our Antony  
Ore-flows the measure: His Captaines heart,  
Which in the scuffles of great Fights hath burst The Buckles on his  
breast, now is become The Bellowes and the Fan to coole a Gypsies  
Lust.

[*Flourish. Enter Antony & Cleopatra*]

Looke where they come:

Take but good note, and you shall see in him  
(The triple Pillar of the world) transform'd Into a Strumpets Foole.  
Behold and see.

-----

*Antony is annoyed at being called back to Rome by Caesar, who is possibly influenced by Fulvia (Antony's wife). Cleopatra is not impressed with Antony's hesitation to go to Rome.*

*Ant.*

Grates me. [*That really bugs me!*]

*Cleo.*

Nay heare them *Antony*.  
*Fulvia* perchance is angry: Or who knowes,  
If the scarce-bearded *Caesar* have not sent  
His powrefull Mandate to you. Do this, or this;  
Take in that Kingdome, and enfranchise that:  
Perform't, or else we damne thee.

*Ant.*

How, my Love?

*Cleo.*

You must not stay heere longer, your dismissal  
Is come from *Caesar*, therefore heere it *Antony*, Thou blushest  
*Antony*, and thy cheeke payes shame,  
When shrill-tongu'd *Fulvia* scolds. The Messenger.

*Ant.*

Let Rome in Tyber melt, and the wide Arch  
Of the ranged Empire fall: Heere is my space.

-----

*Cleopatra is annoyed with Antony's hesitation and wants to know why he ever married Fulvia in the first place. Antony does not want to fight on their last night together before he leaves for Rome.*

*Cleo.*

Excellent falshood:  
Why did he marry *Fulvia*, and not love her?  
He seeme the Foole I am not. *Antony* will be himselfe.

*Ant.*

But stirr'd by *Cleopatra*.  
Now for the love of Love, and her soft houres,  
Let's not confound the time with Conference harsh;  
There's not a minute of our lives should stretch  
Without some pleasure now.  
What sport tonight?

*Cleo.*

Heare the Messenger.

*Ant.*

Fie wrangling Queene:  
Whom every thing becomes, to chide, to laugh,  
To weepe: who every passion fully strives  
To make it selfe (in Thee) faire, and admir'd.  
No Messenger but thine, Come my Queene,  
Last night you did desire it. Speake not to us.  
[*Exeunt*]

-----

*Charmian and the Soothsayer have an exchange.*

*Charmian*

Soothsayer.

*Sooth.*  
Your will?

*Char.*  
Is't you sir that know things?

*Sooth.*  
In Natures infinite booke of Secrecie, a little I can read.

*Char.*  
Good sir, give me good Fortune.

*Sooth.*  
I make not, but foresee.

*Char.*  
Pray then, foresee me one.

*Sooth.*  
You shall be yet far fairer then you are.

*Char.*  
Wrinkles forbid.

*Sooth.*  
You shall be more loving, then beloved.

*Char.*  
I had rather heate my Liver with drinking.  
Good now some excellent Fortune:  
Finde me to marrie me with *Octavius Caesar*, and companion me with my Mistris.

*Sooth.*  
You shall out-live the Lady whom you serve.

*Char.*  
Oh excellent, I love long life better then Figs.

*Sooth.*  
You have seen and lived a fairer former fortune  
Than that which is to approach

*Char.*  
Out, fool, I forgive thee for a witch.

-----

*Antony learns of Fulvia's death and decides he must leave Cleopatra.*

*Ant.*

There's a great Spirit gone, thus did I desire it:  
What our contempts doth often hurle from us,  
We wish it ours againe. She's good being gone,  
The hand could plucke her backe, that shou'd [shoved] her on.  
I must from this enchanting Queene breake off,  
Ten thousand harmes, more then the ills I know  
My idlenesse doth hatch.

-----

*Enobarbus and Antony discuss whether Cleopatra is sincere in her love, or merely manipulative.*

*Eno.*

What's your pleasure, Sir?

*Ant.*

I must with haste from hence.

*Eno.*

Why then we kill all our Women.  
*Cleopatra* catching but the least noise of this, dies instantly:  
I have seene her dye twenty times upon farre poorer moment:  
she hath such a celerity in dying.

*Ant.*

She is cunning past man's thought.

*Eno.*

Alacke Sir no, her passions are made of nothing but the finest part of pure Love.

*Ant.*

Would I had never seene her.

*Eno.*

Oh sir, you had then left unseene a wonderfull piece of worke.

*Ant.*

*Fulvia* is dead.

*Eno.*

Sir.

*Ant.*

*Fulvia* is dead.

*Eno.*  
*Fulvia?*

*Ant.*  
Dead.

*Eno.*  
Why sir, give the Gods a thankful Sacrifice:  
This grief is crown'd with Conso-lation,  
your old Smocke brings foorth a new Petticoate.

*Ant.*  
The businesse she hath broached in the State,  
Cannot endure my absence.

*Eno.*  
And the businesse you have broach'd heere can-not  
be without you, especially that of *Cleopatra's*,  
which wholly depends on your abode.

*Ant.*  
No more light Answeres:  
Let our Officers  
Have notice what we purpose. I shall breake  
The cause of our Expedience to the Queene,  
And get her leave to part.  
[*Exeunt*]

-----

*Cleopatra sends Charmian to spy on Antony.*

*Cleo.*  
See where he is,  
Whose with him, what he does:  
I did not send you.

*Char.*  
Madam!

*Cleo.*  
If you finde him sad,  
Say I am dancing: if in Myrth, report That I am sudden sicke.

*Char.*  
Me thinkes if you did love him deerly,  
You do not hold the method, to enforce The like from him.

*Cleo.*

What should I do, I do not?

*Char*

In each thing give him way, crosse him in nothing.

*Cleo.*

Thou teachest like a foole: the way to lose him.

[*She dismisses Charmian.*]

-----

*Antony and Cleopatra meet before he leaves for Rome. What starts as a lovers' quarrel turns into reaffirmation of their love.*

[*Enter Anthony.*]

*Ant.*

Now my deerest Queene.

*Cleo.*

Pray you stand farther from mee.

*Ant.*

What's the matter?

*Cleo.*

I know by that same eye ther's some good news.

What sayes the married woman you may goe?

Would she had never given you leave to come.

Let her not say 'tis I that keepe you heere,

I have no power upon you: Hers you are.

*Ant.*

Heare me Queene:

The strong necessity of Time, commands

Our Services a-while: but my full heart

Remaines in use with you. Our neglected Rome,

Shines o're with civill Swords; my more particular,

And that which most with you should safe my going,

Is *Fulvias* death.

*Cleo.*

Can *Fulvia* dye?

*Ant.*

She's dead my Queene.

*Cleo.*

O most false Love! Now I see, I see,

In *Fulvius* death, how mine received shall be.

*Ant.*

Quarrell no more. My precious Queene forbear.

*Cleo.*

I prythee turne aside, and weepe for her,  
Then bid adiew to me, and say the teares  
Belong to Egypt.  
Good now, play one Scene  
Of excellent dissembling, and let it looke  
Like perfect Honor.

*Ant.*

You'll heat my blood no more?

*Cleo.*

You can do better yet: but this is meetly.

*Ant.*

I'll leave you Lady.

*Cleo.*

Courteous Lord, one word:  
Sir, you and I must part, but that's not it:  
Sir, you and I have loved, but there's not it:  
That you know well. Something it is I would-  
Oh, my oblivion is a very Antony,  
And I am all forgotten, your Honor calles you hence,  
Therefore be deafe to my unpittied Folly,  
And all the Gods go with you.

*Ant.*

Come: Our separation so abides and flies,  
That thou reciding [residing]  
heere, goes yet with mee;  
And I hence fleeting, heere  
remaine with thee.  
[ *Exeunt.* ]

-----

*Lepidus and Caesar learn that Pompey is having success in the war, and they send word to Antony to join them against him.*

[Enter messenger with scroll, gives to Lepidus]

*Lep.*

Heere's more newes. *Pompey* is strong at Sea,



And it appeares, he is beloved of those  
That only have feard *Caesar*.

*Caes.*

*Anthony,*

Leave thy lascivious Wassails.

Let his shames quickly drive him to Rome- Tis time we twaine

Did show ourselves i'th' and Field, to that end

Assemble me immediate counsel,

Pompey Thrives in our Idleness.

*Lep.*

To morrow *Caesar*,

I shall be furnished to informe you rightly

Both what by Sea and Land I can muster

To meet this present time.

[*Exeunt*]

-----

*Cleopatra is thinking of Anthony when a Messenger arrives with a gift.*

*Cleo.* [to Charmian]

Where think'st thou he is now? Stands he, or sits he?

Or does he walke? Or is he on his Horse?

Oh happy horse to beare the weight of *Anthony*!

Do bravely Horse. Hee's speaking now,

Or murmuring, where's my Serpent of old Nyle,

(For so he cals me:)

[*Enter Messenger*]

*Mess.*

Soveraigne of Egypt, haile.

*Cleo.*

How goes it with my brave *Marke Antonie*?

*Mess.*

Last thing he did (deere Queene)

He kist the last of many doubled kisses

This Orient Pearle. His speech stickes in my heart.

*Cleo.*

Mine eare must plucke it thence.

*Mess.*

Good Friend, quoth he:

Say the firme Roman to great Egypt sends

This treasure of an Oyster: at whose foote

To mend the petty present, I will piece

Her opulent Throne, with Kingdomes.  
All the East, (Say thou) shall call her Mistris.

*Cleo.*

What was he sad, or merry?

*Mess.*

Like to the time o'th' yeare, between y extremes  
Of hot and cold, he was nor sad nor merrie.

*Cleo.*

Oh well divided disposition: Note him,  
Oh heavenly mingle!  
Bee'st thou sad, or merrie,  
The violence of either thee becomes,  
So do's it no mans else.  
Come, away, Get me Inke and Paper,  
he shall have every day a severall greeting,  
or Ile [I will] unpeople  
Egypt. [ *Exeunt* ]

-----

## **ACT II**

*With Lepidus as peace-maker between Caesar and Antony, the triumvirate is repaired. To strengthen the reunification, Lepidus proposes that Antony marry Caesar's sister, Octavia. Pompey continues to get stronger.*

*Caesar.*

You have broken the Article of your oath,

*Lep.*

Soft *Caesar*.

*Ant.*

No *Lepidus*, let him speake, on *Caesar*, The Article of my oath.

*Caesar.*

To lend me Armes, and aide when I requir'd them, the which you both denied.

*Ant.*

Neglected rather: Truth is, that *Fulvia*,  
To have me out of Egypt, made Warres heere,  
For which my selfe, the ignorant motive, do  
So farre aske pardon, as befits mine Honour  
To stoope in such a case.

*Lep.*

'Tis Noble spoken. Give me leave *Caesar*.

*Caesar.*

Speake *Lepidus*.

*Lep.*

Thou hast a Sister by the Mothers side, admir'd  
*Octavia*: Great *Mark Antony* is now a widdower.

*Caesar.*

Say not, so *Lepidus*; if *Cleopatra* heard you...

*Ant.*

I am not married

*Caesar.*

let me heere *Lepidus* further speake.

*Lep.*

To hold you in perpetuall amitie,  
To make you Brothers, and to knit your hearts  
With an un-slipping knot, take *Antony*,  
*Octavia* to his wife. By this marriage,  
All little Jelousies which now seeme great,  
Would then be nothing.

*Ant.*

Will *Caesar* speake?

*Caesar.*

Not till he heares how *Antony* is toucht,  
With what is spoke already.

*Ant.*

What power is in *Lepidus*,  
If I would say *Lepidus*, be it so,  
To make this good?

*Caesar.*

The power of *Caesar*,  
And his power, unto *Octavia*.

*Ant.*

Let me have thy hand and from this houre,  
The heart of Brothers governe in our Loves,  
And sway our great Designes.

*Caesar.*

There's my hand:

A Sister I bequeath you, whom no Brother  
Did ever love so deerely. Let her live  
To joine our kingdomes, and our hearts, and never  
Flie off our Loves againe.

*Lep.*

Happily, Amen  
Time calls upon's  
Of us must Pompey presently be sought,  
Or else he seeks out us.

*Ant.*

What is his strength?

*Caesar.*

Great and increasing.

*Ant.*

Haste we for it,  
Yet ere we put ourselves in arms, dispatch we  
The business we have talk'd of.

*Caesar.*

With most gladness,  
And do invite you to my sister's view,  
Whither straight I'll lead you.

[*Exeunt*]

-----

*A messenger arrives to bring news of Antony to Cleopatra. She sends him away to gather details about Octavia.*

[*Enter Cleopatra & Charmian, then a Messenger*]

*Cleo.*

O. news from Rome!  
Ramme thou thy fruitfull tidings in mine eares,  
That long time have bin barren.

*Mes.*

Madam...

*Cleo.*

*Antony's dead.*  
If thou say so Villaine, thou kil'st thy Mistris:

But well and free, if thou so yeild him.  
There is Gold.

*Mes.*  
First Madam, he is well.

*Cleo.*  
Well said.

*Mes.*  
And Friends with *Caesar*.

*Cleo.*  
Th'art an honest man.

*Mes.*  
*Caesar*, and he, are greater Friends then ever.

*Cleo.*  
Make thee a Fortune from me.

*Mes.*  
But yet Madam.

*Cleo.*  
I do not like but yet, it does allay  
The good precedence, fie upon but yet,  
Pour out the packe of matter to mine eare,  
The good and bad together: he's friends with *Caesar*,  
In state of health thou sayest, and thou sayest, fre. [free]

*Mes.*  
Free Madam, no:  
I made no such report,  
He's bound unto *Octavia*.

*Cleo.*  
For what good turne?

*Mes.*  
For the best turne- i'th' bed.

*Cleo.*  
The most infectious Pestilence upon thee.

*Mes.*  
Good Madam patience.

*Cleo*  
What say you?

*Mes.*  
Gratious Madam,  
I that do bring the newes, made not the match.

*Cleo*  
Is he married?

*Mes.*  
He's married madam.

*Cleo*  
The gods confound thee.

*Mes.*  
Should I lie Madam?

*Cleo*  
O I would though didst:  
He is married?

*Mes.*  
Take no offence, that I would not offend you.

*Cleo*  
Hence horrible Villaine, or Ile [I'll] spurne thine eyes  
Like balls before me: Ile unhaire thy head,  
[*She draws knife*]

*Mes.*  
I have made no fault  
[*He avoids and exits on his lines.*]

*Char.*  
Good Madam keepe your selfe within your selfe,  
The man is innocent.

*Cleo.*  
Go to the Fellow, good *Charmian* bid him  
Report the feature of *Octavia*: her yeares,  
Her inclination, let him not leave out  
The colour of her haire. Bring me word quickly.  
[*Exeunt.*]

-----

*The Messenger returns with the requested details.*

[*Enter the Messenger as before.*]

*Mes.*

Most gracious Majestie.

*Cleo.*

Did'st thou behold *Octavia*?

*Mes.*

Madam in Rome, I lookt her in the face:  
and saw her led betweene her  
Brother, and *Marke Anthony*.

*Cleo.*

Is she as tall as me?

*Mes.*

She is not Madam.

*Cleo.*

Didst heare her speake?  
Is she shrill tongu'd or low?

*Mes.*

Madam, I heard her speake, she is low voic'd.

*Cleo.*

That's not so good: he cannot like her long.

*Char.*

Like her?  
Oh *Isis*: 'tis impossible.

*Cleo.*

I thinke so *Charmian*: dull of tongue, & dwarfish  
Guesse at her yeares, I prythee.

*Mess.*

Madam, she was a widdow.

*Cleo.*

Widdow? *Charmian*, hearke.

*Mes.*

And I do thinke she's thirtie.

*Cleo.*

Bear'st thou her face in mind? is't long or round?

*Mess.*

Round, even to faultinesse.

*Cleo.*

For the most part too, they are foolish that are so.

There's Gold for thee,

Thou must not take my former sharpenesse ill,

I will emply [employ] thee back again:

[Messenger *Exeunt.*]

-----

### **ACT III**

*Antony questions the Soothsayer, then decides to return to Egypt.*

[*Enter Soothsayer.*]

*Ant.*

Now sirrah: you do wish your selfe in Egypt?

*Sooth.*

Would I had never come from thence, nor you gone thither.

*Ant.*

Say to me, whose Fortunes shall rise higher *Caesars* or mine?

*Sooth.*

*Caesars*. Therefore (oh *Antony*) stay not by his side

*Ant.*

Speak this no more.

*Sooth.*

To none but thee; If thou dost play with him at any game, thou art sure to lose.

*Ant.*

Get thee gone: [*Exit.*]

Be it skill or luck,

She hath spoken true. The very Dice *Caesar*, him, And in our sports  
my better cunning faints

Under his chance. I will to *Egypte*:

And though I made this marriage for my peace, I'th' East my pleasure lies.

-----



*Lepidus and Caesar are not pleased with Antony's latest actions, and they plan a response.*

[Enter *Lepidus and Caesar*.]

*Caes.*

Contemning Rome he ha's done all this, & more In Alexandria: heere's the manner of't:

I'th' Market-place on a Tribunall silver'd,  
*Cleopatra* and himselfe in Chaires of Gold Were publikely  
enthron'd: Unto her, He gave the stablishment of Egypt, made  
her  
Of lower Syria, Cyprus, Lydia, absolute Queene.

*Lep.*

This in the public eye?

*Caesar.*

I'th' common show-place, where they exercise!

*Lep.*

Let Rome be thus inform'd.  
Who queazie with his insolence already,  
Will their good thoughts call from him.

*Caes.*

I have eyes upon him,  
And his affaires come to me on the wind: *Cleopatra* hath nodded him to  
her.  
He hath given his  
Empire up to a Whore,  
Who now are levying the Kings o'th' earth for Warre.

*Lep.*

Sir, this should be answer'd.

*Caes.*

'Tis done already.

-----

*Against Enobarbus' advice, Antony decides to fight against Caesar at sea.*

*Ant.*

Is it not strange *Enobarbus*,  
Caesar could so quickly cut the Ionian Sea,  
And conquer Athens. You have heard on't (Sweet?)

*Cleo.*

Celerity is never more admir'd,  
Then by the negligent.

*Ant.*

A good rebuke,  
*Enobarbus*, wee will fight with him by Sea.

*Cleo.*

By Sea!

*Eno*

Why will my Lord, do so?

*Ant.*

For that he dares us too't.

*Enob.*

So hath my Lord, dar'd him to single fight.  
Your ships are not well manned-  
His ships are swift, your heavy.

*Ant.*

By Sea, by Sea.

*Eno.*

Most worthy Sir, you therein throw away  
The absolute Soldiership you have by Land,

*Ant.*

Ile fight at Sea.

*Cleo.*

I have sixty Sailes, *Caesar* none better.

*Ant.*

Our over-plus of shipping will we burne,  
And with the rest full mann'd, from th' port of Acteum  
Beate th' approaching *Caesar*.  
But if we faile,  
We then can doo't at Land.

*Eno.*

Oh Noble Emperor, do not fight by Sea, Trust not to rotten  
plankes:

*Ant.*

Well, well, away [*exit Antony & Cleopatra*]

*Eno.*

By Hercules, I think I am in the right.

-----

*Antony admits defeat, and sends Lepidus with a message for Caesar.*

[*Enter Caesar*]

*Caes.*

Let him appear that's come from *Antony*.

[*Enter Lepidus with letters from Antony.*]

*Lep.*

Such as this is, it comes from *Antony*:

He salutes thee, and

Requires to live in Egypt,

Which not granted, he lessons his request.

And to thee sues to let him breathe

Between the heavens and earth.

Next, *Cleopatra* does confesse thy Greatnesse,

Submits her to thy might, and of thee craves

The Circle of the *Ptolomies* for her heires,.

*Caes.*

For *Antony*,

I have no eares to his request.

The Queene,

Of Audience, nor Desire shall faile, so shee

From Egypt drive her all-disgraced Friend,

Or take his life there.

This if shee performe,

She shall not sue unheard.

So to them both.

*Lep.*

*Caesar*. I go.

*Caes.*

From *Antony* win *Cleopatra*

*Lep.*

*Caesar*, I shall. [*Caesar & Lepidus exeunt.*]

-----

*Lepidus tells Cleopatra what Caesar wants of her, and Cleopatra responds with a message for Caesar.*

*Lep.*

Shall I say to *Caesar*,  
What you require of him: for he partly begges  
To be desir'd to give. It much would please him,  
That of his Fortunes you should make a staffe  
To leane upon. But it would warme his spirits  
To heare from me you had left *Antony*,  
And put your selfe under his shrowd, the universal Landlord.

*Cleo.*

Most kinde Messenger,  
Say to great *Caesar* this in deputation,  
I kisse his conqu'ring hand: Tell him, I am prompt  
To lay my Crowne at's feete, and there to kneele.  
Tell him, from his all-obeying breath, I heare  
The doome of Egypt.

*Lep.*

'Tis your Noblest course: give me grace to lay  
My dutie on your hand.

-----

*Antony is not finished yet. He has a message for Enobarbus and Lepidus to take to Caesar.*

*Ant.*

You will be whipt.  
Ah you Kite. Now Gods & devils I am *Anthony* yet; get thee  
back to *Caesar*.  
Tell him thy entertainment. Look thou say  
He makes me angry with him, for he seems  
Proud and Disdainful, harping on what I am, Not what he knew I was.  
He makes me angry.  
And at this time most easy 'tis to do it.  
When my good stars, that were my former guides,  
Have empty left their orbs and shot their fires  
Into the abysm of hell.  
Take him hence, and whip him.  
[ *Exit Enobarbus & Lepidus* ]

-----

*Antony and Cleopatra fight as passionately as they love.*

*Ant.*

You have beene a boggeler ever,

*Cleo.*

Oh, is't come to this?

*Ant.*

I found you as a Morsel, cold vpon  
Dead *Caesars* dinner plate: Nay, you were a Fragment  
Of *Neius Pompeyes*, besides what hotter houres  
Unregistred in vulgar Fame, you have  
Luxuriously pickt out. For I am sure,  
Though you can guesse what Temperance should be,  
You know not what it is.

*Cleo.*

Have you done yet?

*Ant.*

To flatter *Caesar*, would you mingle eyes  
With one that tyes his points.

*Cleo.*

Not know me yet?

*Ant.*

Cold-hearted toward me? (she slaps him, he kisses her)

I am satisfied:

*Caesar* sets downe in Alexandria, where  
I will oppose his Fate. Our force by Land,  
Hath Nobly held, our sever'd Navy too  
Where hast thou bin my heart? Dost thou heare Lady?  
If from the field I shall return once more  
To kiss thy lips, I will appear in blood.  
There's hope in it yet.

*Cleo.*

That's my brave Lord.

*Ant.*

I will be trebble-sinewed, hearted, breath'd,  
And fight maliciously: Come,  
Let's haue [have] one other gawdy night:

*Cleo.*

It is my birthday, I had thought to have  
Held it poor,  
but since my Lord is  
Antony again, I shall be Cleoptra.

*Ant.*  
Come my queen. There's sap in it yet.  
[ *Exeunt.*]

-----

#### **ACT IV**

*Antony once again prepares to leave Cleopatra, while Caesar and Lepidus prepare for his arrival in Rome.*

[*Enter Antony and Cleopatra*]

*Ant.*  
*Enobarbus*, mine Armour.

*Cleo.*  
Sleepe a little.

*Ant.*  
No my Chucke. *Enobarbus*, come mine Armor.  
[*Enter Eno.*]

*Cleo.*  
Nay, Ile helpe too, *Antony*.  
What's this for?

*Ant.*  
Ah let be, let be, thou art  
The Armourer of my heart: False, false: This, this.

*Cleo.*  
Sooth-law Ile helpe: Thus it must bee.

*Ant.*  
Well, well, we shall thrive now.

*Cleo.*  
Is not this buckled well?

*Ant.*  
Rarely, rarely:  
He that vnbucks [unbucks] this, thall heare a storme.

[*Re-Enter Enobarbus.*]

*Eno.*

A thousand Sir, early though't be, have on their  
Readied at the gate expect you.

*Ant.*

Fare thee well Dame, what ere becomes of me,  
This is a Soldiers kisse. Adieu. [*Exeunt.*]

[*Flourish. Enter Caesar & Lepidus*]

*Caes.*

Go forth *Lepidus*, and begin the fight:  
Our will is *Anthony* be tooke alive:  
Make it so knowne.

*Lep.*

*Caesar*, I shall.

*Caesar.*

The time of universall peace is neere.

-----

*Antony believes he has been betrayed, and he confronts Cleopatra.*

*Ant.*

Thy witch shall die.  
This foul Egyptian hath betrayed me: To the young Roman boy  
she hath shold [shovelled] me,  
And I fall under this plot.

[*Enter Cleopatra*]

Triple-turn'd whore!

*Cleo.*

Why is my Lord enrag'd against his Love?

*Ant.*

Vanish, or I shall give thee thy deserving,  
And blemish *Caesars* Triumph. Let him take thee,  
And hoist thee up to the shouting Plebeians,  
Follow his Chariot, like the greatest spot  
Of all thy Sex. And let  
Patient *Octavia*, plough thy visage up  
With her prepared nailes.

[*Ant. exit.*]

-----

*Cleopatra wants to know how Antony will react if he believes she is dead.*

*Cleo.*

Helpe me Charmian: Oh hee's gone mad

*Char.*

To'th' Monument, there locke your selfe, And send him word you  
are dead:

*Cleo.*

To'th' Monument:

*Charmian*, go tell him I have slaine my selfe:

Say, that the last I spoke was *Antony*,

And word it (prythee) pitteously. Hence Charmian, And bring me how he takes  
my death.

[*Exeunt.*]

-----

*Antony has given up the empire for Cleopatra, and now Charmian tells him that she is dead. In  
response, Antony kills himself.*

*Ant.*

Off, plucke off, Oh cleave my sides.

No more a Soldier: bruised peeces go.

You have been nobly borne. From me awhile.

I will o'ertake thee Cleopatra and

Weep for my pardon. I come, my queen: stay for me; To do thus I learnt of thee.

How, not dead? Not dead?

My knave come? Oh dispatch me.

Let him that love me, strike me dead.

-----

*Cleopatra, with a change of heart, sends Enobarbus to find Antony and bring him to her. But it is  
too late to save him. However, Antony tells her to save herself.*

[*Enter Enobarbus.*]

*Eno.*

Most absolute Lord:

Cleopatra hath sent me back to thee.

*Ant.*

When did shee send thee?

*Charm.*

Now my Lord.



*Ant.*  
Where is she?

*Eno.*  
Lockt in her Monument.  
For when she saw you did suspect  
She had dispos'd with *Caesar*, and that your rage  
Would not be purg'd, she sent you word she was dead:  
But fearing since how it might worke, hath sent Me to proclaime the  
truth, and I am come I dread, too late.

*Ant.*  
To late good *Enobarbus*  
Bring me good Friend where *Cleopatra* bides,  
[*Exit bearing Anthony*]

[*Enter Cleopatra*]

*Cleo.*  
O, Charmian, I will never go from hence.

*Charm.*  
Be comforted, good madam.

[*Enter Enobarbus bearing Anthony.*]

*Cleo.*  
How now? is he dead?

*Eno.*  
His death's vpon him, but not dead.  
[*Exit Enobarbus*]

*Cleo.*  
O *Antony, Antony, Antony*

*Ant.*  
Peace,  
Not *Caesars* Valour hath o'rethrowne *Antony*,  
But *Antonie's* hath  
Triumpht on it selfe.

*Cleo.*  
So it should be,  
That none but *Antony* should conquer *Antony*,

*Ant.*  
I am dying *Egypt*, dying; only

I heere importune death a-while, until  
Of many thousand kisses, the poore last I lay upon thy  
lippes.

*Cleo.*

Heere's sport indeede:  
And welcome, welcome.  
Dye when thou hast lived,  
Quicken with kissing: had my lippes that power,  
Thus would I weare them out.

*Ant.*

One word (sweet Queene)  
Of *Caesar* seeke your Honour, with your safety.

*Cleo.*

They do not go together.

*Ant.*

Now my Spirit is going, I can no more.

*Cleo.*

Noblest of men, woo't dye?  
Hast thou no care of me, shall I abide  
In this dull world, which in thy absence is No better then a  
Stye? Look oh look, Our Lampe is spent, it's out. Charmian!  
Come we have no Friend  
But Resolution, and the briefest end.

-----

## **ACT V**

*Cleopatra is summoned by Caesar.*

[*Enter Caesar, Cleopatra kneels*]

*Caesar.*

Arise, you shall not kneele:  
I pray you rise, rise Egypt.

*Cleo.*

Sir, the Gods will have it thus,  
My Master and my Lord I must obey,

*Caesar.*

*Cleopatra* know,

We will extenuate rather than inforce:  
If you apply your selfe to our intents,  
Which towards you are most gentle, you shall finde  
A benefit in this change: but if you seeke  
To lay on me a Cruelty, by taking  
*Antony's* course, you shall bereave your selfe  
Of my good purposes, and put your children  
To that destruction which Ile guard them from,  
If thereon you relye [rely]. Ile take my leave.

*Cleo.*

And may through all the world: tis yours, & we  
Your Scutcheons, and your signes of Conquest shall  
Hang in what place you please.

*Caesar.*

Make not your thoughts your prisons. No dear Queen.  
Our care and pity are so much upon you that  
You remain our friend.

*Cleo.*

My Master, and my Lord.

*Caesar.*

Not so: Adieu. [*Exeunt Caesar*]

*Cleo.*

He words me friend, he words me.

*Charmian.*

Finish good Lady, the bright day is done,  
And we are for the darke.

*Cleo.*

I have spoken already and it is provided.  
Go fetch my best Attyres [attires]

-----

*Cleopatra has decided to die rather than to be ruled by Caesar. She has gotten a poisonous snake (from the Clown) and speaks her last words to Charmian.*

*Cleo.*

Give me my Robe, put on my Crowne, I have  
Immortall longings in me. Me thinkes I heare  
*Antony* call: I see him rowse himselfe  
To praise my Noble Act. I heare him mock  
The lucke of *Caesar*. Husband, I come.  
Farewell kinde *Charmian*, long farewell.

*Char.*  
Oh Eastern Starre.

*Cleo.*  
Come thou mortal wretch,  
With thy sharpe teeth this knot intrinsicate, Of life at once untie:  
Poore venomous Foole,  
Be angry, and dispatch.

*Cleo.*  
As sweet as Balme, as soft as air, as gentle.  
O *Antony!* Nay I will take thee too.  
What should I stay=== [ *Dyes.*]

- - - - -

*Caesar and Lepidus have the last words, and agree to bury the two lovers together.*

[*Enter Caesar*]

*Lep.*  
Brauest [bravest] at the last,  
She leuell'd at our purposes, and being Royall  
Tooke her owne way.

*Caes.*  
Her life in Rome would have eternal in her triumph.  
She shall be buried by her *Antony*.  
No Grave upon the earth shall clip in it  
A pair so famous.

## *Additional Activities*

One of the most difficult motifs of this play has to do with suicide. Some teachers and parents may shy away from the play because of this motif. However, in my opinion, it is important to approach this subject with teens, and *Antony and Cleopatra* gives us a chance to deal with this issue. It may be difficult to talk about, but the discussion may be especially helpful for some students. The Path Guy speaks directly to teenagers:

### **Teens:**

*Stay away from drugs, work yourself extremely hard in class or at your trade, play sports if and only if you like it, and get out of abusive relationships by any means. If the grown-ups who support you are "difficult", act like you love them even if you're not sure that you do. It'll help you and them. Antony and Cleopatra both commit suicide. As a physician, I would not presume to judge a choice made by someone living with extreme pain/disability. But a quarter-century in medicine has taught me that in today's world, if you are reasonably healthy and you are not a secret agent with information to protect, suicide is ALWAYS a BAD idea. In one series of people who had tried and failed, 99% were VERY glad they failed a year afterwards. You'll eventually be able to get out of whatever rotten situation you are presently in, and if you work hard and live clean, you'll find real love. In fact... better than "Tony and Cleo" ever did. The best thing anybody can say about you is, "That kid likes to work too hard and isn't taking it easy like other young people." Health and friendship. <http://www.pathguy.com/ac.htm>*

- Encourage students to create their own related “essential questions.”
- Create story boards for each act, using Shakespeare’s language for captions in each panel.
- Small groups can use Shakespeare’s language to create “previews” of two to three minutes for each of the five acts. They can perform them for the class in chronological order.
- Define “tragedy”. In what way/s does this play fit the definition?
- If your students have already studied *Romeo and Juliet* and/or *Othello*, you might discuss this play in relation to one or both.
- What are some examples of modern tragedies and melodramas? How does this play compare?
- Discuss Director Michelle Boulet’s casting of only four people for all the parts in the play. In what ways does this influence your experience with the play?
- What do you think of the director’s use of song to explain some of the action of the play?
- Write reviews for the theatre company. They *love* to receive feedback from students and their teachers. Address your letters to: Artistic Director, Shakespeare in the Ruins, Unit Y 300-393 Portage Ave., Winnipeg, MB, R3G 3H6. If you’d rather, send them by email to: [ad@sirmb.ca](mailto:ad@sirmb.ca)

# Write a Review

Here's a step-by-step guide for writing a theatre review of *Antony and Cleopatra*. Writing a review is a great way to analyze what you've experienced and share that experience with others.

The steps below are adapted from the online wiki, "How to Write a Play Review".

(wikihow, 2015)

1. Include the who, what, where and when.
2. Write about the casting. Why do you think the director cast it the way they did? How did the cast help your appreciation of the play?
3. Write about the plot. Was the plot easy to understand? Was the story interesting/boring/sad/funny/romantic/cheesy/unrealistic etc. and why?
4. Consider the theme of the show. What was it really about?
5. Think about the style and tone of the play? Was it traditionally Shakespearean? Was it serious or funny or both?
6. Comment on the costumes. Did they suit the characters? Was the design effective in projecting the characters? Did they contribute to the themes and ideas of the play?
7. Comment on the setting, in this case the show travelled to your school. Did the set aid the actors in the telling of the story, why or why not?
  - a. How effective was the *historical* setting (pre-confederation) of this piece?
8. Write about the direction. What was the director trying to accomplish with this production? Did she succeed?
9. Write about the acting. Which performers made an impact on the audience? What did those actors do that was effective or ineffective? Comment on the characterization. Were character choices clear and projected to the audience?
10. Discuss memorable moments and quotes. Why were those examples memorable?
11. Give your opinion. Comment on what you liked or did not like about the play; offer possible suggestions.

## *The Third Space – Food for Thought*

How does the concept of **The Third Space** apply to *Antony and Cleopatra*?

*The Third Space* is a postcolonial sociolinguistic theory of identity and community, attributed to Homi K. Bhabha, professor of English and American Literature and Language, and the Director of the Humanities Center at Harvard University.

According to Bhabha, two distinct cultures and societies combine and separate in shared spaces, ultimately creating new kinds of communities known as *Third Spaces*. Bhabha focuses on one culture's attempt to dominate the other in the name of cultural supremacy, but, he points out that it is the translation and negotiation of culture that gives culture its meaning. If both cultures are going to truly benefit, a third space of negotiated, inclusive, hybrid culture must result. (Elmborg, 2011)

So, in *Antony and Cleopatra* two distinct cultures are represented, the Romans and the Egyptians, each separate and distinct from the other, with the Romans highly suspicious of the Egyptians and showing little interest in negotiation. Antony and Cleopatra are the only connection between them, and their attempt at creating a *third space* of idyllic culture and romance is a major theme in the play. Because of their inability to reinvent themselves, both eventually commit suicide.

Extend the concept of **The Third Space** to this production of *Antony and Cleopatra*. Two distinct cultures: the European fur traders, and the First Nations exist separately, with the fur traders moving into the Indigenous culture's space. How successful are Antony and Cleopatra at creating a *third space* in the "New World"?

How long does it take to negotiate a truly inclusive hybrid culture? Is the third space still a work in progress today?

Elmborg, J. K. (2011, Summer). *American Library Association*. Retrieved May 8, 2015, from Reference & User Services Quarterly:  
<http://www.jstor.org/stable/20865425>

## *Additional Resources*

**The Pathology Guy** – Yes, I know, it seems very odd. But Ed Friedlander is not only a man of medicine, but he LOVES Shakespeare and lots of other literature (and about a million other things, as well.) Enter his site at your own risk. You can easily stay there for a very long time...

<http://www.pathguy.com/index.htm>

**PlayShakespeare.com** – “The Ultimate Free Shakespeare Resource”  
Just discovered this one, and it looks good!

<https://www.playshakespeare.com/antony-and-cleopatra>

**ROYAL SHAKESPEARE COMPANY (UK)** – Teacher Pack for Antony and Cleopatra  
A wealth of resources!

<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-antonyandcleopatra-teacherpack-2017.pdf?sfvrsn=2>

**Southwest Shakespeare Company** – A plethora of information, activities, and resources from the Education Department of this Arizona organization.

<http://swshakespeare.org/wp-content/uploads/2014/02/antonycleopatrastudyguide.pdf>

**THE WONDER OF WILL ~ 400 YEARS OF SHAKESPEARE.** The Folger Library’s website is overflowing with information and ideas about all things Shakespeare. And besides, this year they are performing *Antony and Cleopatra*, and the website includes some interesting related information.

<http://www.folger.edu/shakespeare>