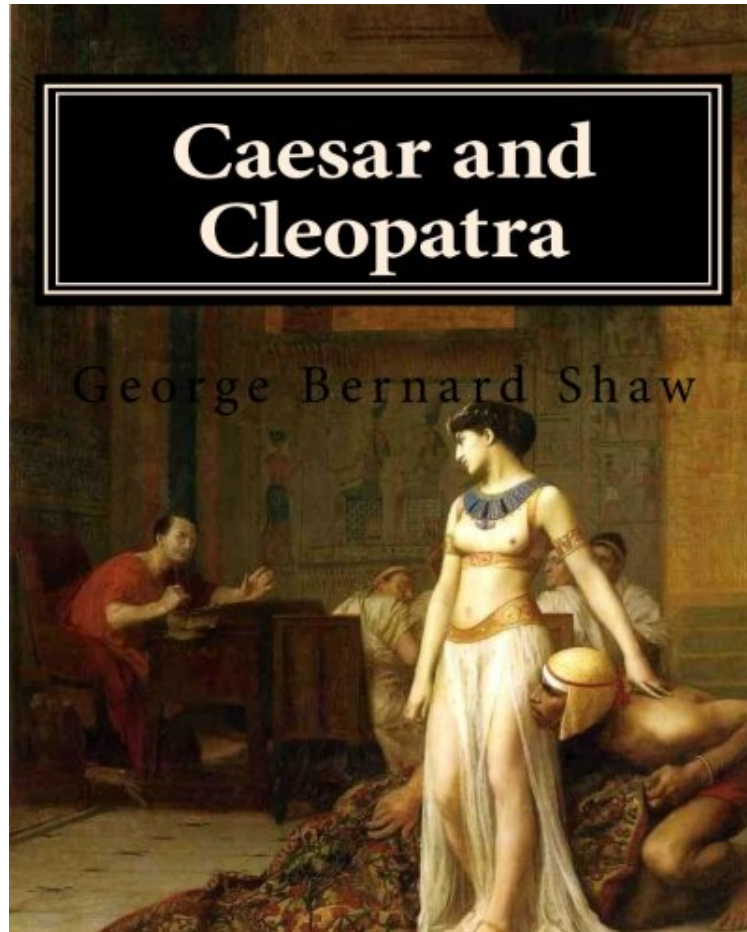


Caesar and Cleopatra

George Bernard Shaw

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



+

READ ONLINE

#13041170 in Books 2011-05-13Original language:EnglishPDF # 1 10.00 x .28 x 8.00l, .58 #File Name: 1461180465124 pages | File size: 70.Mb

George Bernard Shaw : Caesar and Cleopatra before purchasing it in order to gage whether or not it would be worth my time, and all praised Caesar and Cleopatra:

0 of 0 people found the following review helpful. Lightweight. I find greater fulfilment in Shakespeare's dramatisation of Roman history.By Delta D.I have no pretensions to expertise on Shaw, but I found this a bit lightweight. His notes at the end shed more light on his intentions than I found for myself in reading the play. I had already seen the 1945 movie version, which was very faithful to the play - to be expected as Shaw wrote the script for the movie as well. In short, whilst I'd certainly be up for seeing a staged performance of this, I find greater fulfilment in Shakespeare's dramatisation of Roman history.2 of 2 people found the following review helpful. Great play but buyer bewareBy RossharmonicsI first read this play almost fifty years ago. I wanted to study it once again and this was the cheapest edition. BUT there is a wonderful prologue to the play that often is not performed. It is a fantastic piece of writing. a long monologue spoken directly to the audience by an Egyptian god explaining the events that lead to the play. THIS edition deletes that prologue. Now I have to get another edition and carefully check if I am going to get the entire

play. Don't be penny smart and pound foolish. I don't know which edition is complete. This one isn't. When I was in junior high school, I had the Penguin edition. I don't know if they still publish it. I will look. Beware! 0 of 0 people found the following review helpful. I am old. By 2stents. When I was young, I remember, I saw this play on televisions with Rex Harrison as Caesar. It was wonderful. I never thought of reading it until recently. I loved it even more in print.

Caesar and Cleopatra, a play written in 1898 by George Bernard Shaw, was first staged in 1901 and first published with Captain Brassbound's Conversion and The Devil's Disciple in his 1901 collection, Three Plays for Puritans. It was first performed at Newcastle-on-Tyne on March 15, 1899. The first London production was at the Savoy Theatre in 1907. The famous scene in which Cleopatra, concealed in a rolled-up carpet, is smuggled into Caesar's presence was credited by Otto Skorzeny as the inspiration for his doing the same to his kidnapping victim Miklós Horthy, Jr. in 1944 during Operation Panzerfaust. Shaw wants to prove that it was not love but politics that drew Cleopatra to Julius Caesar. He sees the Roman occupation of ancient Egypt as similar to the British occupation that was occurring during his time. Caesar understands the importance of good government, and values these things above art and love. Shaw's philosophy has often been compared to that of Nietzsche. Their shared admiration for men of action shows itself in Shaw's description of Caesar's struggle with Pompey. In the prologue, the god Ra says, "the blood and iron ye pin your faith on fell before the spirit of man; for the spirit of man is the will of the gods." A second theme, apparent both from the text of the play itself and from Shaw's lengthy notes after the play, is Shaw's belief that people have not been morally improved by civilization and technology. A line from the prologue clearly illustrates this point. The god Ra addresses the audience and says, "ye shall marvel, after your ignorant manner, that men twenty centuries ago were already just such as you, and spoke and lived as ye speak and live, no worse and no better, no wiser and no sillier." Another theme is the value of clemency. Caesar remarks that he will not stoop to vengeance when confronted with Septimius, the murderer of Pompey. Caesar throws away letters that would have identified his enemies in Rome, instead choosing to try to win them to his side. Pothinus remarks that Caesar doesn't torture his captives. At several points in the play, Caesar lets his enemies go instead of killing them. The wisdom of this approach is revealed when Cleopatra orders her nurse to kill Pothinus because of his "treachery and disloyalty" (but really because of his insults to her). This probably contrasts with historical fact. The murder enrages the Egyptian crowd, and but for Mithridates' reinforcements would have meant the death of all the protagonists. Caesar only endorses the retaliatory murder of Cleopatra's nurse because it was necessary and humane.

About the Author George Bernard Shaw (26 July 1856 – 2 November 1950), known at his insistence simply as Bernard Shaw, was an Irish playwright, critic and polemicist whose influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as *Man and Superman* (1902), *Pygmalion* (1912) and *Saint Joan* (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature. Born in Dublin, Shaw moved to London in 1876, where he struggled to establish himself as a writer and novelist, and embarked on a rigorous process of self-education. By the mid-1880s he had become a respected theatre and music critic. Following a political awakening, he joined the gradualist Fabian Society and became its most prominent pamphleteer. Shaw had been writing plays for years before his first public success, *Arms and the Man* in 1894. Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social and religious ideas. By the early twentieth century his reputation as a dramatist was secured with a series of critical and popular successes that included *Major Barbara*, *The Doctor's Dilemma* and *Caesar and Cleopatra*. Shaw's expressed views were often contentious; he promoted eugenics and alphabet reform, and opposed vaccination and organised religion. He courted unpopularity by denouncing both sides in the First World War as equally culpable, and although not a republican, castigated British policy on Ireland in the postwar period. These stances had no lasting effect on his standing or productivity as a dramatist; the inter-war years saw a series of often ambitious plays, which achieved varying degrees of popular success. In 1938 he provided the screenplay for a filmed version of *Pygmalion*, for which he received an Academy Award. His appetite for politics and controversy remained undiminished; by the late 1920s he had largely renounced Fabian gradualism and often wrote and spoke favourably of dictatorships of the right and left, the expressed admiration for both Mussolini and Stalin. In the final decade of his life he made fewer public statements, but continued to write prolifically until shortly before his death, aged ninety-four, having refused all state honours including the Order of Merit in 1946.