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INTRODUCTION.

ANTONY AND CLEOPATRA was first published in the Folio Date of Play, of 1623, but was probably written in 1607 or 1608.

Throughout the play Shalcespeare has followed source of the Plutarch and the actual course of history with remarkable closeness. The period covered is something more than ten years; and dates from B.C. 40, when shortly after the defeat of Brutus and Cassius at Philippi the Roman Empire was partitioned among the triumvirs, Caesar, Antony, and Lepidus, to B.C. 30, when Antony's death left Caesar master of both East and West.

Cleopatra's palace at Alexandria is the scene upon outline of which the play opens. There, amidst all the pomp and splendour and feasting and love making so dear to Antony's nature, comes the unwelcome news of his wife's having made war upon Cæsar, unwelcome because it threatens to sever him from the enchantress whose slave he has become. This is quickly followed by the further news of his wife's death and of Pompey's outbreak against Cæsar. Antony's return to Rome cannot now be delayed, though Cleopatra employs all her wiles to keep him in his luxurious bondage. While he is on his way, we are shown Caesar's court, and obtain an insight into the feelings with which Antony's self-indulgence

and neglect of his imperial duties are regarded by his partner in empire. After a short scene at Messina, in which Pompey flatters himself that the unpopularity of Cæsar and the indolence of Antony augur well for his success, the second Act represents the meeting of Antony and Cæsar. Stormy at first, the meeting ends with a reconciliation, which is cemented, or sought to be cemented, by the marriage of Antony with Caesar's sister, Octavia; an arrangement that, as may be imagined, is passionately resented by Cleopatra. A further reconciliation shortly afterwards takes place between Pompey on the one side and the triumvirs on the other; and with the feasting to celebrate their union, the second Act comes to a close. Early in the third Act we have indications that the truce patched up between the brothers-in-law is not likely to be of long duration. Each has grievances against the other. Antony, now at Athens with Octavia, complains of the ungenerous language in which Cæsar has spoken of him in Rome, and of his having again made war upon Pompey. In the hope of healing their differences, Octavia obtains permission from Antony to repair to Rome; while he, glad to be rid of her, hastens to rejoin Cleopatra. Of this return to his former courses, of his behaviour at Alexandria, his gift of kingdoms to Cleopatra, his complaints of Cæsar's behaviour towards Lepidus, Cæsar, in his turn, makes capital; and before long, war is declared between these rivals for universal empire. Off the promontory of Actium they meet in a sea-fight, where Antony, deserted by the Egyptian contingent under Cleopatra, takes to flight, and leaves Caesar victorious. Antony and Cleopatra now endeavour

to make terms with their conqueror, and to Cleopatra Caesar is ready to listen provided she gives up Antony. This she refuses to do; and Antony again determines to try the fortune of war. Cæsar marches upon Alexandria, and in the first encounter Antony is successful, driving Caesar back into his camp. On the morrow they engage by sea, and Caesar's victory is complete. Cleopatra takes refuge in her monument, and bids her attendants carry word to Antony that she has put an end to herself. On hearing this, Antony stabs himself with his sword. As he is dying, word is brought that Cleopatra's death was merely a false rumour, and Antony is conveyed to the monument, where he soon expires. In the fifth Act Cleopatra is surprised in her retreat, and an interview takes place between her and Caesar, who, desirous of carrying her in triumph to Rome, promises her most generous treatment. Cleopatra, however, not to be deceived by his apparent good-will, determines to end her life rather than become his captive. This determination she effects by means of poisonous asps which she applies to her person. Cæsar returns only to find that he is too late; and the play ends with the funeral of Antony and Cleopatra.

Though historically connected, *Julius Cæsar* and character of *Antony and Cleopatra* are in every point of view as far removed from each other as is possible for two plays dealing with the same period and with personages of the same world. The transition from the one to the other "produces in us," says Dowden, "the change of pulse and temper experienced in passing from a gallery of antique sculpture to a room splendid with the colours of Titian and Paul Veronese."

In the characters of Julius Cæsar there is a severity of outline; they impose themselves with strict authority upon the imagination; subordinated to the great spirit of Cæsar, the conspirators appear as figures of life-size, but they impress us as no larger than life. The demand which they make is exact; such and such tribute must be rendered by the soul to each. The characters of Anton}' and Cleopatra insinuate themselves through the senses, trouble the blood, ensnare the imagination, invade our whole being like colour or like music. The figures dilate to proportions greater than human, and are seen through a golden haze of sensuous splendour. Julius Caesar and Antony and Cleopatra are related as works of art rather by points of contrast than by points of resemblance. In one an ideal of duty is dominant; the other is a divinization of pleasure, followed by the remorseless Nemesis of eternal law."* This contrast emphasizes itself in a variety of ways. For the high-strung idealism and lofty love of country which inspire Brutus, we have the over-weening ambition and concentrated selfishness of both Antony and Cæsar; for the pure, steadfast, and heroic love of Portia, the sensuous arid varying passion of Cleopatra; against the devotion which clung to Brutus and even to the less loveable Cassius are set off the perfidy of Enobarbus in Antony's fallen fortunes, the desertion of Menas because Pompey would not make himself master of the world by the massacre of the triumvirs, his guests; while the republican simplicity and absence of parade which sufficed the

* *Shakapere : His Mind and Art*, pp. 306, 7.

mighty Julius, enhance the more than Oriental profusion of luxury and scorn of all restraint without which life had no value to Antony and Cleopatra. The dominant feature of the play is, however, magnificence; magnificence of the interests concerned and of the agents by which those interests are upheld. For the world at large is the stake on the table; at the call of the gamesters are the veteran legions which have crushed out all nationalities in Europe and turned into petty tributaries the once mighty despots of Asia; fleets that can find no exercise for their prowess except in an internecine struggle; the wealth, resources, and organization of the Roman empire at its zenith of glory. And those gamesters are adequate to the game; Antony who, if not the greatest soldier of the world, as Cleopatra calls him, has in a hundred fights given proof of his courage, his endurance, his readiness of resource; Octavius, the far-seeing, deeply-calculating politician, whom no passion can blind, no quixotic generosity lead astray, no excess of sanguine hope intoxicate, to whom clemency and cruelty are alike considerations of statecraft, the very man to meet and foil his impetuous, outspoken, eager, careless rival. With such magnificence, such vastness and versatility of interests political and individual, passions so gigantic and actors of such mighty mould, nothing less supreme than Shakespeare's strength, nothing less gorgeous than his poetic colouring and audacity of imagination could pretend to cope. Fault has been found with the play, as by Gervinus, both on the score of imperfect dramatic clearness and of ethical

deficiency in the absence of any great or noble character among the personages. But, even if such objections can be maintained, we may, I think, agree with Coleridge when he says,* "Of all Shakspeare's historical plays, 'Antony and Cleopatra' is by far the most wonderful. There is not one in which he has followed history so minutely, and yet there are few in which he impresses the notion of angelic strength so much;—perhaps none in which he impresses it more strongly. ... The highest praise, or rather form of praise, of this* play, which I can offer in my own mind, is the doubt which the perusal always occasions in me, whether the 'Antony and Cleopatra' is not, in all exhibitions of a giant power in its strength and vigour of maturity, a formidable rival of 'Macbeth,' 'Lear,' 'Hamlet,' 'Othello.' *Feliciter audax* is the motto for its style comparatively with that of Shakspeare's other works, even as it is the general motto of all his works compared with those of other poets. Be it remembered, too, that his happy valiancy of style is but the representative and result of all the material excellencies so expressed"... To which Hudson adds,t "Nor is this 'happy valiancy' by any means confined to the matter of style. The drama is equally daring, equally audacious, in a moral sense. For, as regards the hero and heroine, it is a noteworthy point how little we feel or think of any moral or immoral quality in their doings. In their intoxication of empire, of self-aggrandizement, and of mutual passion, they fairly overshoot the whole region

* *Lectures on Shafatpere*, pp. 315, 6.

† *Shakespeare His Life, Art, and Characters*, pp. 367-9.

of duty and obligation. To themselves and to each other, they are simply gods: as such their freedom is absolute: they transcend all relative measures, and know no centre or source of law outside of their own personality: their own wills are their ultimate reason, their supreme law; the moral gravitation of the world having, as it were, no hold upon them, nor any right to control them, ... Thus their action leaves our moral feelings altogether behind, and indeed soars, or which comes to the same thing, sinks, quite beyond their ken. Nay, more; our thoughts and imaginations take with them, so to speak, a glail holiday in a strange country where the laws of duty undergo a willing suspension, and conscience temporarily abdicates her throne. Nor are we any wise damaged by the process ... The very extravagance of the leading characters causes their action to be felt by us as strictly exceptional... We merely enjoy the vision of its pranks, and take no license from them."...

In *Julius Caesar* we have a slight sketch of Antony in his earlier years. To people in general he is known chiefly for his frivolity and dissolute life. Even by the conspirators the force of his character is little perceived. Brutus looks upon him but as "a limb of Caesar," as one who when Caesar shall fall will be impotent for harm. Cassius, indeed, so much more keen-sighted in practical politics, prophesies (ii. 1. 157-60),

The main
characters
Antony.

" we shall find of him
A shrewd contriver; and you know his means,
If he improve them, may well stretch so far
As to annoy us all,"

and would therefore have him put to death with Cæsar.

But the rest of the conspirators are of Brutus's opinion, and his life is spared. How false their calculations are is proved almost immediately upon Cæsar's murder, and Antony not only shows himself nobly faithful to his dead master and friend, but by his energy and eloquence so rouses the Roman populace that the conspirators are driven from the city, and Antony, allying himself with Octavius and Lepidus, becomes a member of the second triumvirate. If in the proscriptions that follow, Antony appears as merciless and unscrupulous as his confederates, in the war which follows against Brutus and Cassius, he proves himself a wise general and a brave soldier. His course of life from the victory at Philippi to the time when he comes in contact with Cleopatra does not fall within the scope of Shakespeare's Roman plays; but it may be useful to fill in the gap by a brief narration of the intervening events. Leaving Octavius to return to Rome, Antony first visits Greece, where for some time, says Plutarch,* he "gave himself only to hear wise men dispute, to see plays, and also to note the ceremonies and sacrifices of Greece, ministering justice to every man; and it pleased him marvellously to hear them call him Philellen (as much as to say, a lover of the Grecians), and specially the Athenians, to whom he did many great pleasures." From Athens he passes into Asia, where becoming acquainted with the luxury and extravagance of Oriental habits, he returns to his former licentious life, laying heavy burdens of taxation upon the peoples to supply his lavish expenditure. Later on, when about to make war upon the Parthians, he summons Cleopatra to Cilicia "to answer unto such accusations as were laid

* *Shakespeare's Plutarch*, pp. 171, 174.

against her, being this: that she had aided Cassius and Brutus in their war against him." At their meeting, described in Act ii. Sc. 2, so far from going into these charges, Antony entirely surrenders himself to the fascinations of her grace and wit, and in the delight of her society, and an ever varied round of dissipation and wild frolic, neglects all cares of state, all warlike enterprise. This abandonment of all that was noble in him is theme of regret to two of his chief friends at the opening of our play" a regret only too well founded. For the influence which Cleopatra has now gained over him is supreme, and henceforward we are to see him gradually stripping himself of all claims to respect. On the news of his wife's death, and of the complications in which she has involved him, he for the moment regains something of his former energy. "These strong Egyptian fetters I must break, Or lose myself in bondage," he exclaims; and despite Cleopatra's efforts to detain him, hastens back to Rome. At his meeting with Octavius, there is a good deal of dignity in the frankness with which he admits the faults that can justly be imputed to him, and in the jealousy which he shows for his honour where the appearance of things is unjustly against him. But his readiness to heal the quarrel with Octavius by a marriage with his sister springs from no motive higher than a desire for his own peace; and his trusted follower, Enobarbus, reads his master well when shortly afterwards he predicts that the newly-formed tie is not one that will hold him long. Even in the early days of his marriage, Antony acknowledges this to himself; and ill at ease with his cold, deeply-calculating brother-in-law, he is glad enough to find

excuse in state affairs to betake himself to Athens. Before long his pride is sorely galled by the news that Octavius has spoken "scantly" of him; though his fretful complaints are probably as much the outcome of irritation at the restraint which his marriage has put upon his intercourse with Cleopatra, and he gladly accepts his wife's proffered embassy to Octavius, since it leaves him free to turn to Egypt. Once with Cleopatra, he casts to the winds all honour, prudence, statesmanship. A thrall to the witcheries of his "great fairy," he openly defies Csesar, and prepares for the struggle which must now decide the mastery of the world. So complete, indeed, is his subjugation that, in deference to a caprice of Cleopatra's to encounter Octavius by sea, he allows his own military knowledge and the earnest advice of his trusted soldiers to be over-ridden, with the result that she takes to flight while the battle is at its height and he in his infatuation follows her. Yet even the ruin of his fortunes and the cruel consciousness that for the first time in his life he has shown himself a coward, are not sufficient to cure him of his folly. A few tears from her in answer to his violent reproaches bring him back to his abject allegiance; and failing to obtain terms from Csesar, he makes one more despairing effort to retrieve his fortunes. Again worsted through her cowardice he is at his rival's mercy, and there remains nothing for him but to die by his own hand. A curiously-blended character, in which courage, generosity, frankness, a sparkling intellect, a winning address, alternate with insincerity, fickleness of purpose, and sensuality, or perhaps rather a sensuous love of enjoyment: a character whose noble qualities were neutralised by want of ballast,

whose evil qualities were stimulated into fierce activity by a career of almost unchequered good fortune.

Of Cleopatra we know that in her earlier youth she was mistress to Julius Crcsar and to Cneius Pompey, and that her life had been one of unbridled indulgence in every caprice that her sensuous nature could suggest and her unique position gratify. At the time when she first met Antony she was in her eight and twentieth year, and anything she had lost in mere freshness of beauty was amply compensated by the fascinations which her various experiences had taught her and the piquancy to which for a man like Antony mere girlish loveliness would be as nothing. Her personal grace had probably to him far less of magic power than the brilliancy of wit, the contradiction of qualities and multiplicity of mood which each hour revealed. A monotony of love, of high principle and sweetness of temper, palled upon his jaded fancy when his marriage with Octavia gave him these in lavish measure, and Cleopatra knew that no assumption of model virtues would be of efficacy to enchain his soul. Such as she was, such she instinctively felt was what Antony would wish her to be. Antony and Cleopatra, indeed, it has been remarked, seem made for each other; and this is true in the sense also that no pair could be more completely fitted each to ruin the other. Not that this fitness is a creation of Shakespeare's, for his picture is clearly a reproduction of history and nature. In her brilliant and searching analysis of Cleopatra's character, Mrs. Jameson observes,* " I have not the slightest doubt that Shakespeare's Cleopatra is the real historical Cleopatra—the 'rare Egyptian'—individualized and placed

* *Characteristic* of Women*, p. 285.

before us. Her mental accomplishments, her unequalled grace, her woman's wit and woman's wiles, her irresistible allurements, her starts of irregular grandeur, her bursts of ungovernable temper, her vivacity of imagination, her petulant caprice, her fickleness and her falsehood, her tenderness and her truth, her childish susceptibility to flattery, her magnificent spirit, her royal pride, the gorgeous eastern colouring of the character—all these contradictory elements has Shakespeare seized, mingled them in their extremes, and fused them into one brilliant impersonation of classical elegance, Oriental voluptuousness, and gipsy sorcery. What better proof can we have of the individual truth of the character than the admission that Shakespeare's Cleopatra produces exactly the same effect on us that is recorded of the real Cleopatra? She dazzles our faculties, perplexes our judgement, bewilders and bewitches our fancy; from the beginning to the end of the drama we are conscious of a kind of fascination against which our moral sense rebels, but from which there is no escape "... Of the power of this fascination over Antony and her consciousness of that power, the first Scene gives us evidence. Antony, with a presentiment, as it seems, that the news announced from Rome is not likely to be very palatable to his taste, refuses to listen to the messengers. Cleopatra, seizing the opportunity for banter, suggests that '• the scarce bearded Caesar,' of whose power he is evidently jealous, has sent him such and such commands, and mockingly prophesies a summons for his return from his shrewish wife, of whom she affects to believe that he, poor hen-pecked husband, stands in slavish awe. This confidence in the piquancy of irritation she again displays shortly

afterwards, when, vexed at his absence from her side, she sends her attendant to see where he is and what he is doing. If they find him sad, they are to say that she is dancing ; if in mirth, to report that sudden sickness has seized her. Her attendant remonstrates with her on the petulance by which she is risking Antony's love, and advises her to " cross him in nothing." Cleopatra, more deeply read in the human heart, replies that such spaniel-like affection is the very way to lose all hold upon him. At this moment Antony enters, and his first words being prophetic of his intention to leave Egypt, Cleopatra pretends to be about to swoon. Then recovering herself and breaking into sarcasm, she taunts him with his want of loyalty to Fulvia no less than his treachery towards herself. * When at last Antony, being allowed to speak, tells her of Fulvia's death, her gibes are turned upon him for the calmness with which he bears his loss, and with malicious glee she urges him to assume the virtue of remorse and sorrow even though he has it not. Her taunts lash Antony to wrath, but this only provokes her to further merriment; a mood quickly changing to tenderest regrets and fond farewells as she acknowledges the necessity of his leaving her for Rome. Antony has now gone, and we next see her bemoaning her loneliness, recalling the past delights of their love, and imagining to herself Antony's whereabouts, occupations, and thoughts; "O Charmian," she says to her attendant,

" Where think'st thou he is now ? Stands he, or sits he ?
 Or does he walk ? or is he on his horse ?
 O happy horse, to bear the weight of Antony !
 Do bravely, horse ! for wot'st thou whom thou movest ?

The demi-Atlas of this earth, the arm
 And Imrgonet of men. He 's speaking now,
 Or murmuring * Where 'a my serpent of old Nile?'
 For so he calls me : now I feed myself
 With most delicious poison."

Her reverie is interrupted by news from Antony, which she greets with rapturous welcome, finding in everything told her some pretext for an outpouring of her love. She is still feeding herself with the same "jleicious poison" of happy memories when later on less welcome tidings come,—the tidings of Antony's marriage with Octavia. The dreamy, restless, fitfulness which so possesses her that she cannot fix her mind upon anything, in a moment turns itself into concentrated fury. Hushing upon the messenger of evil she strikes him down, seizes him by the hair, hales him up and down the room, and finally draws a dagger to stab him. The poor wretch flees her presence, and she somewhat recovers her equanimity. He is recalled ; again she bursts out into execrations and drives^ him from her presence, but soon sends an attendant to inquire all particulars as to Octavia;

"(*o to the fellow, good Alexas ; bid him
 Report the feature of Octavia, her years,
 Her inclination ; let him not leave out
 The colour of her hair : bring me word quickly."

Finally she recalls the messenger, eagerly cross-examines him as to Octavia's looks, and finds some solace for her wounded pride in the belief that Antony cannot long continue to love one whose attractions are no greater than those described to her. A considerable interval elapses before we see her again. Antony has by this time

rejoined her, his devotion intensified by his temporary estrangement, and by the contrast of her ardent and vivacious passion with the chilling pudency of Octavia's pure love. . In the struggle with Octavius now imminent, Cleopatra is determined to take a personal part, and we find her rating Enobarbus, one of Antony's trustiest followers, for interfering to prevent her. Antony enters, and not only yields to her wish in this matter, but allows himself to be persuaded by her to meet Octavius by sea rather than by land. In vain Enobarbus and Canidius protest against his decision. Cleopatra's influence is paramount, and, as Canidius says, "so our leader's led, And we are women's men." The result of the fight has already been told; and for a moment it looks as though in the bitterness of his disgrace Antony would cease to be a woman's puppet. But Cleopatra knows when to play the penitent, and Antony is again a willing bondman;

*¹ Fall not a tear, I say ; one of them rates
All that is won and lost : give me a kiss ;
Even this repays me."

In the negotiations with Octavius that follow, Cleopatra, whether she is merely playing a part or that she sees that Antony's cause is hopeless, appears ready to accept the terms offered her. Antony bursts in upon the interview with the ambassador, violently reproaches Cleopatra for the encouragement she has given him, and has him thrust out of audience to be soundly whipped. Fearing that she has gone too far, Cleopatra assumes the rôle of injured innocence, and with tenderest protests of her unchanged love soothes Antony into a

renewed belief of her fidelity. In the final struggles upon which he resolves she cheers him with all encouragement, insists on helping him to don his armour when going forth to the fight, and welcomes him with fond joy when the first day's engagement augurs so well. But again she is fated to mar his fortunes, though her flight from the next day's battle is evidently due to mere cowardice, not to the treachery that Antony imputes to her. For this harsh construction, however, she seems prepared; and fearing to trust herself in his hands she shuts herself up in her monument, and has news of her death conveyed to him. At her last interview with the dying Antony, all the strength and reality of her love come out; and around the scene of her self-inflicted death, a death sought not merely as an escape from the ignominy of being led captive to Rome, but as the means of a reunion in the world of shades with her beloved "husband," as she hopes her courage may justify her in calling him—Shakespeare has thrown the witchery of such splendid verse as almost blinds us to her faults, almost explains the infatuation for which Antony made shipwreck of his life. "The death of Lucretia," says Mrs. Jameson, "of Portia, of Arria, and others who died 'after the high Roman fashion,' is sublime according to the Pagan ideas of virtue, arid yet none of them so powerfully affect the imagination as the catastrophe of Cleopatra. The idea of this frail, timid, wayward woman dying with heroism, from mere force of passion and will, takes us by surprise. The Attic elegance of her mind, her poetical imagination, the pride of beauty and royalty predominating to the last, and the sumptuous

and picturesque accompaniments with which she surrounds herself in death, carry to its extreme height that effect of contrast which prevails through her life and character. No arts, no invention, could add to the real circumstances of Cleopatra's closing scene. Shakespeare has shown profound judgment and feeling in adhering closely to the classical authorities; and to say that the language and sentiments worthily fill up the outline is the most magnificent praise that can be given. The magical play of fancy and the overpowering fascination of the character are kept up to the last: and when Cleopatra, on applying the asp, silences the lamentations of her women—

Peace, peace !

Dost thou not see my baby at my breast,
That sucks the nurse asleep ?—

these few words—the contrast between the tender beauty of the image and the horror of the situation—produce an effect more intensely mournful than all the ranting in the world. The generous devotion of her women adds the moral charm which alone was wanting: and when Octavius hurries in too late to save his victim, and exclaims when gazing on her—

She looks like sleep—

As she would catch another Antony
In her strong toil of grace—

the image of her beauty and her irresistible arts, triumphant even in death, is at once brought before us, and one masterly and comprehensive stroke consummates this most wonderful, most dazzling delineation."

Octavius. Had Shakespeare, instead of following history, created the plot of his play, he could hardly have imagined a more complete contrast to his Antony than was the actual Octavius. For the impetuosity of the former, we have the chill reserve of the latter; for a nature above all things sensuous, frivolous, in love with magnificence and splendour, we have one to which no outward shows of glory could suffice, no genial self-abandonment seem anything than a sin against the wofship of decorum; for open-hearted and open-handed generosity, a consistent policy of self-interest; for readiness to confess a fault, a discreet rectitude which should render it impossible to have any fault to confess; for fickleness of purpose, a tenacity that never relaxed its hold; for enthusiasm, the "dry light" of reasoned calculation; for outspoken impulse, the wiles of the diplomatist; for the spontaneousness which would have well become the nineteen years of Octavius, the caution which grey hairs could not teach Antony. In the first interview of the competitors in sway, there is in Octavius a mixture of the pedant rating a school-boy, and of the moralist supremely conscious of his unspotted morality; while his readiness to give in marriage to one for whose character he has such contempt a sister for whom he boasts such unbounded love, looks more like obedience to the dictates of self-interest than any great good-will to either of the parties. In the carouse on board Pompey's galley it is evident that Octavius does not share in the hilarity of the occasion; he is there because without giving offence he cannot absent himself, he drinks with the other three because he must drink; but almost his only words are

a protest against the general excess, and he is in haste to escape from a scene which threatens to compromise that dignity which he cherishes with the prudery of a maiden aunt in the company of frivolous youngsters. Antony's wild extravagances in Egypt on rejoining Cleopatra, and his disloyalty towards Octavia, give him good excuse for complaint, but his anger is manifestly sharpened by the disdain with which he has been treated; and when, on Octavia's return to Home, he inveighs against Antony for having allowed her to come so poorly attended, it is his own self-esteem quite as much as affection for his sister that prompts his indignation : " You come not," he says,

" Like Caesar's sister : the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear ; the trees by the way
Should have borne men ; and expectation fainted,
Longing for what it had not ; nay, the dust
Should have ascended to the roof of heaven,
Raised by your populous troops ; but you are come
A market-maid to Rome ; and have prevented
The ostentation of our love, which, left unshown,
Is often left unloved : we should have met you
By sea and land, supplying every stage
With an augmented greeting " :

and when he further pledges himself to avenge his sister's wrongs, in the words

" the high gods
To do you justice, make them ministers
Of us and those that love you,"

the opportunity thus given him of removing from his path the only obstacle now remaining in the way of

universal empire, appears to be gladly welcomed for itself. The victory at Actium which shortly follows enables him to dictate terms to Antony and Cleopatra. To the latter he is ready enough to show complacency if only she will make up her mind to the dastard act of taking the life of the former; and when, after the final combat, the news is brought him of Antony's end, his laments for his "brother," his "competitor In top of all design," "his mate in empire,"

" Friend and companion in the front of war,
The arm of mine own body and the heart
Where mine his thoughts did kindle,"—

these laments are not so inconsolably bitter as to prevent his immediate attention to the business of securing the person of Cleopatra, to whom he hurriedly bids a messenger

" give her what comforts
The quality of her passion shall require,
Lest in her greatness by some mortal stroke
She do defeat us ; *for her life in Rome*
Would be eternal in our triumph."

This he follows up by a visit in person to Cleopatra, in which he uses every argument of persuasion and promise to lull her fears as to his intentions regarding her, and departs in full assurance of the skilfulness of his policy, to have that assurance rudely shattered a few hours later by the news of her death. ;

Octavia. Of Octavia Plutarch speaks as "having an excellent grace, wisdom, and honesty, joined unto so rare a beauty." He also tells us of her loyalty to Antony even after his desertion of her, and how on her return to

Rome she, in spite of her brother's command laid upon her to "go out of Antonins' house and to dwell by herself became he had abused her," she "kept still in Antonius' house, as if he had been there, and very honestly and honourably kept his children, not only those she had by him, but the other which her husband had by Fulvia," a care which in her noble devotion she afterwards extended to the children of Antony and Cleopatra, treating them in every respect as if they were her own. But in the Play itself we see but little of her. She appears in fact but four times; first, for a few minutes shortly after the marriage, next when she is setting out for Athens in company with Antony, her heart too full for words;

" Her tongue will not obey her heart, nor can
Her heart inform her tongue, the swan's down-feather
That stands upon the swell at full of tide
And neither way inclines " ;

next in the short scene when she is preparing for her mission of mediation between her brother and her husband; and finally on her return to Rome when she endeavours to pacify the one and to defend the other. As beheld in these scenes, she fully acts up to the character ascribed to her by Mecsenas and Agrippa, and justifies the jealous awe felt by Cleopatra for her purity of life and love. Critics have complained that full justice is not done her in giving her so subordinate a part in the Play, but Shakespeare wisely saw that greater prominence would have fatally imperilled the interest he designed to throw over the story of the loves of his two principal personages.

Action. of The following is a summary of Daniel's "Time-Analysis" of the Play. "Time of the Play, twelve days represented on the stage; with intervals.

Day 1. Act i. sc. i.—iv.

Interred.

„ 2. Act i. sc. v. Act ii. sc. i.—iii.

„ 3. Act ii. sc. iv.

Interval.

„ 4. Act ii. sc. v.—vii.

Interval.

„ 5. Act iii. sc. i. ii.

Act iii. sc. iii.

Interval.

„ 6. Act iii. sc. iv. v.

Interval.

„ 7. Act iii. sc. vi.

Interval.

„ 8. Act iii. sc. vii.

„ 9. Act iii, sc. viii.—x.

Interval.

„ 10. Act iii. sc. xi.—xiii. Act iv. sc. i.—iii.

„ II. Act iv. sc. iv.—ix.

„ 12. Act iv. sc. x.—xv. Act v. sc. i. ii.

Historic time, about ten years: B.C. 40 to B.C. 30."

ANTONY AND CLEOPATRA.

DRAMATIS PERSONÆ.

MARK ANTONY,
 OCTAVIUS CÆSAR, } iumvirs.
 M. ÆMILIUS LEPIDUS, }
 SEXTUS POMPEIUS.
 DOMITIUS ENOBARBUS, }
 VENTIDIUS, EROS, } friends 'to Antony.
 SCARUS, DERCETAS, }
 DEMETRIUS, PHILO, }
 MECJENAS, AGRIPPA, }
 DOLABELLA, PROGULEiu: } friends to Caesar.
 THYREUS, GALLUS, }
 MENAS, }
 MENECRATE: } friends to Pompey.
 VARRIUS, }
 TAURUS, lieutenant-general to Caesar.
 CANIDIUS, lieutenant-general to Antony.
 SILIUS, an officer in Ventidius's army.
 EUPHRONIUS, an ambassador from Antony to Csesar.
 ALEXAS, }
 MARDIAN, a Eunuch, } a 'h t s o n Cleopatra.
 SELEUCUS, }
 DIOMEDES, }
 A Soothsayer.
 A Clown.
 CLEOPATRA, queen of Egypt.
 OCTAVIA, sister to Caesar and wife to Antony.
 CHARMIAN, j attendants on Cleopatra.
 IRAS,

Officers, Soldiers, Messengers, and other Attendants.

SCENE : *In several parts of the Roman empire.*

ANTONY AND CLEOPATRA.

ACT I.

SCENE I. *Alexandria. A room in Cleopatra's palace.*

Enter DEMETRIUS and PHILO.

Phi. Nay, but this dotage of our general's
O'erflows the measure—those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawdry front. his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gipsy's lust.

*Flourish. Enter ANTONY, CLEOPATRA, her Ladies, the Train,
with Eunuchs fanning her.*

Look, where they come : 10
Take but good note, and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool: behold and see.

Cleo. If it be love indeed, tell me how much.

Ant. There's beggary in the love that can be reckon'd

Cleo. I'll set a bourn how far to be beloved.

Ant. Then must thou needs find out new heaven, new earth.

Enter an Attendant.

Att. News, my good lord, from Rome.

Ant. Grates me : the sum.

Cleo. Nay, hear them, Antony :

Fulvia perchance is angry ; or, who knows 20
If the scarce-bearded Cæsar have not sent
His powerful mandate to you, ' Do this, or this ;
Take in that kingdom, and enfranchise that ;
Perform 't, or else we damn thee.'

Ant. How, my love !

Cleo. Perchance ! nay, and most like :

You must not stay here longer, your dismissal
Is come from Caesar ; therefore hear it, Antony.
Where's Fulvia's process ? Cæsar's I would say ? both ?
Call in the messengers. As I am Egypt's queen,
Thou blushest, Antony ; and that blood of thine
Is Cæsar's homager : else so thy cheek pays shame
When shrill-tongued Fulvia scolds. The messengers.!

Ant. Let Borne in Tiber melt, and the wide arch
Of the ranged empire fall ! Here is my space.

Kingdoms are clay : our dungy earth alike
Feeds beast as man : the nobleness of life
Is to do thus ; when such a mutual pair
And such a twain can do't, in which I bind,
On pain of punishment, the world to weet
We stand up peerless.

[Embracing.]

Cleo. Excellent falsehood! 40
Why did he marry Fulvia, and not love her?
I 'll seem the fool I am not; Antony
ill be himself.

'nt. But stirred by Cleopatra,
for the love of Love and her soft hours,
'ot confound the time with conference harsh :
t a minute of our lives should stretch

Without some pleasure now. What sport to-night ?

Cleo. Hear the ambassadors.

Ant. Fie, wrangling queen !

Whom every thing becomes, to chide, to laugh,
To weep ; whose every passion fully strives 50
To make itself, in thee, fair and admired !
No messenger, but thine ; and all alone
To-night we 'll wander through the streets arid note
The qualities of people. Come, my queen ;
Last night you did desire it: speak not to us.

[Exeunt Ant. and Cleo. with their train.]

Dem. Is Cesar with Antonius prized so slight ?

Phi. Sir, sometimes, when he is riot Antony,
He comes too short of that great property
Which still should go with Antony.

Dem. I am full sorry
That he approves the common liar, who 60
Thus speaks, of him at Borne : but I will hope
Of better deeds to-morrow. Rest you happy ! *[Exeunt.]*

SCENE II. *The same. Another room.*

Enter CIARMIAN, IRAS, ALEXAS, and a Soothsayer.

Char.' Lord Alexas, sweet Alexas, most any thing Alexas,
almost most absolute Alexas, where's the soothsayer that
you praised so to the queen ?

Alex. Soothsayer !

Sooth. Your will?

Char. Is this the man ? Is't you, sir, that know things ?

Sooth. In nature's infinite book of secrecy
A little I can read.

Alex. Show him your hand.

Enter ENOBARBUS.

Eno. Bring in the banquet quicklj ; wine enough
Cleopatra's health to drink. 10

Char. Good sir, give me good fortune.

Sooth. I make not, but foresee.

Char. Pray, tlien,* foresee me one.

Sooth. You shall be yet far fairer than you are.

Char. He means in flesh.

Iras. No, you shall paint when you are old.

Char. Wrinkles forbid !

Alex. Vex not his prescience ; be attentive.

Char. Hush !

Sooth. You shall be more loving than beloved. 20

Char. I had rather heat my liver with drinking.

Alex. Nay, hear him.

Char. Good now, some excellent fortune ! Let me be married to three kings in a forenoon, and widow them all : let me have a child at fifty, to whom Herod of Jewry may do homage : find me to marry me with Octavius Caesar, and companion me with my mistress.

Sooth. You shall outlive the lady whom you serve.

Char. O excellent ! I love long life better than figs.

Sooth. You have seen and proved a fairer former fortune
Than chat which is to approach. 31

Char. Then belike my children shall have no names :
prithee, how many boys and wenches must I have ?

Sooth. If every of your wishes had a womb,
And fertile every wish, a million.

Char. Out, fool ! I forgive thee for a witch. Nay, come,
tell *Iras* hers.

Alex. We 'll know all our fortunes.

Eno. Mine, and most of our fortunes, to-night, shall be—
drunk to bed. 40

Iras. There's a palm presages chastity, if nothing else.

Char. E'en as the o'erflowing Nilus presageth famine.

Iras. Go, you wild bedfellow, you cannot soothsay.

Char. Nay, if an oily palm be not a fru'tful prognostication, I cannot scratch mine ear. Prithee, tell her but a worky-day fortune.

SCENE II.] ANTONY AND CLEOP

Sooth. Your fortunes are alike.

Iras. But how, but how ? give me par.

Sooth. I have said.

Iras. Am I not an inch of fortune better

Char. Our worser thoughts heavens L
come, his fortune, his fortune ! O, let him
that cannot go, sweet Isis, I beseech thee !
too, and give him a worse ! and let worse f
the worst of all follow him laughing to his
Isis, hear me this prayer, though thou deny
more weight; good Isis, I beseech thee !

Iras. Amen. Dear goddess, hear that prayer

Char. Amen.

Eno. Hush ! here comes Antony.

Char. Not he ; that

Enter CLEOPATRA.

Cleo. Saw you my lord ?

Eno. No, lady.

Cleo. Was he not here

Char. No, madam.

Cleo. He was disposed to mirth ; but on the sudden
A Roman thought hath struck him. Enobarbus !

Eno. Madam.

Cleo. Seek him, and bring him hither. Where's Alexas ?

Alex. Here, at your service. My lord approaches.

Cleo. We will not look upon him : go with us. [*Kxeunt.*]

Enter ANTONY with a Messenger and Attendants.

Mess. Fulvia thy wife first came into the field.

Ant. Against my brother Lucius ?

70

Mess. Ay :

But soon that war had end, and the time's state
Made friends of them, jointing their force 'gainst Cæsar;
Whose better issue in the war, from Italy,
Upon the first encounter, drave them.

Well, what worst ?
of bad news infects the teller,
cerns the fool or coward. On:
t are done with me. 'Tis thus ;
, though in his tale lie death,
flatter'd.

Labienus— 80
—hath, with his Parthian force,
from Euphrates ;
banner shook from Syria
o Ionia;

;ony, thou wouldst say,—

O, my lord !
k to me home, mince not the general tongue :
patra as she is call'd in Rome ;
in Fulvia's phrase ; and taunt my faults
ti full license as both truth and malice
ower to utter. O, then we bring forth weeds, 90
our quick minds lie still; and our ills told us
..a our earing. Fare thee well awhile.

Mess. At your noble pleasure. [Exit.

Ant. From Sicyon, ho, the news ! Speak there !

First Att. The man from Sicyon,—is there such an one ?

' Sec. Att. He stays upon your will.

Ant. Let him appear,
hese strong Egyptian fetters I must break,
/r lose myself in ct\$\$age.

Enter another Messenger.

What are you ?

Sec. Mess. Fulvia thy wife is dead.

Ant. Where died she ?

Sec. Mess. In Sicyon : 100
Her length of sickness, with what else more serious
Importeth thee to know, this bears. [Gives a letter.

Ant.

Forbear me.

[Exit Sec. Messenger.]

There's a great spirit gone! Thus did I desire it:

What our contempt doth often hurl from us,

We wish it ours again ; the present pleasure,

By revolution lowering, does become

The opposite of itself : she's good, being gone;

The hand could pluck her back that shoved her on.

I must from this enchanting queen break off:

Ten thousand harms, more than the ills I know,

110

My idleness doth hatch. How now ! Enobarbus !

Re-enter ENOBARBUS.

Eno. What 'a your pleasure, sir ?

Ant. I must with haste from hence.

Eno. Why, then, we kill all our women : we see how mortal Jin unkindness is to them : if they suffer our departure, death's the word.

Ant. I must be gone.

Eno. Under a compelling occasion, let women die : it were pity to cast them away for nothing ; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly ; I have seen her die twenty times upon far poorer moment: I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.

Ant. She is cunning jmst man's thought.

Mio. Alack, sir, no ; her passions are made of nothing but the finest part of pure love : we cannot call her winds and waters signs and tears ; they are greater storms and tempests than almanacs can report : this cannot be cunning in her ; if it be, she makes a shower of rain as well as Jove.

130

Ant. Would I had never seen her !

Eno. O, sir, you had then left unseen a wonderful piece of work ; which not to have been blest withal would have discredited your travel.

Ant. Fulvia is dead.

Eno. Sir?

Ant. Fulvia is dead.

Eno. Fulvia !

Ant. Dead.

139

Eno. Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth ; comforting therein, that when old robes are worn out, there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented : this grief is crowned with consolation ; your old smock brings forth a new petticoat : and indeed the tears live in an onion that should water this sorrow.

Ant. The business she hath broached in the state
Cannot endure my absence.

150

Eno. And the business you have broached here cannot be without you ; especially that of Cleopatra's, which wholly depends on your abode.

Ant. No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the queen,
And get her leave to part. For not alone
The death of Fulvia, with more urgent touches,
Do strongly speak to us ; but the letters too
Of many our contriving friends in Rome
Petition us at home : Sextus Pompeius
Hath given the dare to Caesar, and commands
The empire of the sea : our slippery people,
Whose love is never link'd to the deserver
Till his deserts are past, begin to throw
Pompey the Great and all his dignities
Upon his son ; who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier : whose quality, going on,
The sides o' the world may danger : much is breeding,

160

170

Which, like the courser's hair, hath yet but life,
And not a serpent's poison. Say, our pleasure,
To such whose place is under us, requires
Our quick remove from hence.

Eno. I shall do't.

[Exeunt.

SCENE III. *The same. Another room.*

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Where is he ?

Char. I did not see him since.

Cleo. See where he is, who's with him, what he does :
I did not send you : if you find him sad,

Bay I am dancing ; if in mirth, report
That I am sudden sick : quick, and return. *[Exit Alexas.*

Char. Madam, methinks, if you did love him dearly,
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, cross him in nothing.

Cleo. Thou teachest like a fool ; the way to lose him. 10

Char. Tempt him not so too far ; I wish, forbear :
In time we hate that which we 'often fear.
But here comes Antony.

Enter ANTONY.

Cleo. I am sick and sullen.

Ant. I am sorry to give breathing to my purpose,—

Cleo. Help me away, dear Channian ; I shall fall:
It cannot be thus long, the sides of nature
Will not sustain it.

Ant. , Now, my dearest queen,—

Cleo. Pray you, stand farther from me.

Ant. What's the matter ?

Cleo. I know, by that same eye, there's some good news.

What says the married woman ? You may go : 20

Would she had never given you leave to come !

Let her not say 'tis I that keep you here :

I have no power upon you ; hers you are.

Ant. The gods best know,—

Cleo. O, never was there queen

So mightily betray'd ! yet at the first

I saw the treasons planted.

Ant. *CleoData.*—

Cleo. Why should I think you can be mine and true,

Though you in swearing shake the throned gods,

Who have been false to Fulvia ? Riotous madness,

To be entangled with those mouth-made vows, 30

Which break themselves in swearing !

Ant. Most sweet queen,—

Cleo. Nay, pray you, seek no colour for your going,

But bid farewell, and go : when you sued staying,

Then was the time for words : no going then ;

Eternity was in our lips and eyes,

Bliss in our brows' bent ; none our parts so poor,

But was a race of heaven : they are so still,

Or thou, the greatest soldier of the world,

Art turn'd the greatest liar.

Ant. How now, lady !

Cleo. I would I had thy inches ; thou shouldst know 40

There were a heart in Egypt.

Ant. Hear me, queen :

The strong¹ necessity of time commands

Our services awhile ; but my full heart

Remains in use with you. Our Italy

Shines o'er with civil swords : Sextus Pompeius

Makes his approaches to the port of Rome :

Equality of two domestic powers

Breed scrupulous faction : the hated, grown to strength,

Are newly grown to love : the condemn'd Pompey,

Rich in his father's honour, creeps apatfe

Into the hearts of such as have not thrived
 Upon the present state, whose numbers threaten;
 And quietness, grown sick of rest, would purge
 By any desperate change : my more particular,
 And that which most with you should save my going,
 Is Fulvia's death.

Cleo. Though age from folly could not give me freedom,
 It does from childishness : can Fulvia die ?

Ant. She's dead, my queen :
 Look here, and at thy sovereign leisure read 60
 The garbpils^she awaked ; at the last, best:
 See when and where she died.

Cleo. O most false love !
 Where be the sacred vials thou shouldst fill
 With sorrowful water ? Now I see, I see,
 In Fulvia's death, how mine received shall be.

Ant. Quarrel no more, but be prepared to know
 The purposes I bear ; which are, or cease,
 As you shall give the advice. By the fire
 That quickens Nilus' slime, I go from hence
 Thy soldier, servant; making peace or war 70
 As thou afflict'st.

Cleo. Cut my lace, Charmiau, come ;
 But let it be : I am quickly ill, and well,
 So Antony loves.

Ant. My precious queen, forbear ;
 And give true evidence to his love, which stands
 An honourable trial.

Cleo. So Fulvia told me.
 I prithee, turn aside and weep for her ;
 Then bid adieu to me, and say the tears
 Belong to Egypt: good now, play one scene
 Of excellent dissembling ; and let it look
 Like perfect honour.

Ant. You 'll heat my blood : ' no more. 80

Cleo. You can do better yet; but this is meetly.

Ant. Now, by my sword,—

Cleo. And target. Still he mends ;
But this is not the best. Look, prithee, Charmian,
How this Herculean Roman does become
The carriage of his chafe.

Ant. I'll leave you, lady.

Cleo. Courteous lord, one word.
Sir, you arid T 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,—
O, my oblivion is a very Antony, 90
And I am all forgotten.

Ant. But that your royalty
Holds idleness your subject, I should take you
For idleness itself.

Cleo. 'Tis sweating labour
To bear such idleness so near the heart
As Cleopatra this. But, sir, forgive me ;
Since my becoming kill me, when they do not
Eye well to you : your honour calls you hence ;
Therefore be deaf to my unpitied folly,
And all the gods go with you ! upon your sword
Sit laurel victory ! and smooth success 100
Be strew'd before your feet!

Ant. Let us go. Come ;
Our separation so abides, and flies,
That thou, residing here, go'st yet with me,
And I, hence fleeting, here remain with thee.
Away!

[*Exeunt.*

SCENE IV. *Rome. Cæsar's house.*

*Enter OCTAVIUS CÆSAR, reading a letter, LEPJDUS,
and their Train.*

Cæs. You may see, Lepidus, and henceforth know,
It is not Caesar's natural vice to hate

Our great competitor : from Alexandria
This is the news : he fishes, drinks, and wastes
The lamps of night in revel; is not more manlike
Than Cleopatra; nor the queen of Ptolemy
More womanly than he ; hardly gave audience, or
Vouchsafed to think he had partners : you shall find there
A man who is the abstract of all faults
That all men follow.

Lep. I must not think there are 10
Evils enow to flarken all his goodness :
His faults in him seem as the spots of heaven,
More fiery by night's blackness ; hereditary,
Rather than purchased ; what he cannot change,
Than what he chooses.

Ces. You are too indulgent. Let us grant, it is not
Amis to tumble on the bed of Ptolemy ;
To give a kingdom for a mirth ; to sit
And keep the turn of tippling with a slave;
To reel the streets at noon, and stand the buffet 20
With knaves that smell of sweat: say this becomes him,—
As his composure must be rare indeed
Whom these things cannot blemish,—yet must Antony
No way excuse his soils, when we do bear
So great weight in his lightness. If he fill'd
His vacancy with his voluptuousness,
Full surfeits, and the dryness of his bones,
Call on him for't: but to confound such time,
That drums him from his sport, and speaks as loud
As his own state and ours,—'tis to be chid
As we rate boys, who, being mature in knowledge,
Pawn their experience to their present pleasure,
And so rebel to judgement.

Enter a Messenger.

Lep. Here 's more news.

Mess. Thy biddings have been done ; and every hour,

Most noble Caesar, shalt thou have report
 How 'tis abroad. Pompey is strong at sea ;
 And it appears he is beloved of those
 That only have fear'd Cæsar : to the ports
 The discontents repair, and men's reports
 Give him much wrong'd.

Gees. *I should have known no less.* 40

It hath been taught us from the primal state.
 That he which is was wish'd until he were ;
 And the ebb'd man, ne'er loved till ne'er worth love,
 Conies dear'd by being lack'd. This common body,
 Like*to a vagabond flag upon the stream,
 Goes to and back, lackeying the varying tide,
 To rot itself with motion.

Mess. *Cæsar,* *I* *bring thee word,*
 Menecrates and Menas, famous pirates,
 Make the sea serve them, which they ear and wound
 With keels of every kind : many hot inroads 50
 They make in Italy ; the borders maritime
 Lack blood to think on't, and flush youth revolt:
 No vessel can peep forth, but 'tis as soon
 Taken as seen ; for Pompey's name strikes more
 Than could his war resisted.

Cves. *Antony*
 Leave thy lascivious wassails. When thou once
 Wast beaten from Modena, where thou slew'st
 Hirtius and Pansa, consuls, at thy heel
 Did famine follow ; whom thou fought'st against,
 Though daintily brought up, with patience more 60
 Than savages could suffer : thou didst drink
 The stale of horses, and the gilded puddle
 Which beasts would cough at: thy palate then did deign
 The roughest berry on the rudest hedge ;
 Yea, like the stag, when snow the pasture sheets,
 The barks of trees thou browsed'st; on the Alps
 It is reported thou didst eat strange flesh.

Which some did die to look on : and all this —
It wounds thine honour that I speak it now—
Was borne so like a soldier, that thy cheek 70
So much as kink'd not.

Lep. 'Tis pity of him.

Cces. Let his shames quickly
Drive him to Home : 'tis time we twain
Did show ourselves i* the field ; and to that end
Assemble we immediate council : Pompey
Thrives in our idleness.

Lep. To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able
To front this present time.

Cces. Till which encounter,
It is my business too. Farewell. 80

Lep. Farewell, my lord : what you shall know meantime
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.

Cæs. Doubt not, sir ;
I knew it for my bond. [Exeunt.

SCENE V. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN.

Cleo. Charmian !

Char. Madam ?

Cleo. Ha, ha !

Give me to drink mandragora.

Char. Why, madam ?

Cleo. That I might sleep out this great gap of time
My Antony is away.

Char. You think of him too much.

Cleo. O, 'tis treason !

Char. Madam, I trust, not so.

Cleo. Thou, eunuch Mardian !

Mar. What's your highness' pleasure

Cleo. Not now to hear thee sing. O Charnian,
Where think'st thou lie is now? Stands he, or sits he? 10
Or does he walk? or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse! for wot'st thou whom thou movest?
The demi-Atlas of this earth, the arm
And burgonet of men. He's speaking now,
Or murmuring 'Where's my serpent of old Nile?'
For so he calls me: now I feed myself
With most delicious poison. Think on me,
That am with Phoebus' amorous pinches black,
And wrinkled deep in time? Broad-fronted Coesar, 20
When thou wast here above the ground, I was
A morsel for a monarch: and great Pompey
Would stand and make his eyes grow in my brow;
There would he anchor his aspect and die
With looking on his life.

Enter ALEXAS.

Alex. Sovereign of Egypt, hail!

Cleo. How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinot gilded thee.
How goes it with my brave Mark Antony?

Alex. Last thing he did, dear queen, 30
He kiss'd,—the last of many doubled kisses,—
This orient pearl. His speech sticks in my heart.

Cleo. Mine ear must pluck it thence.

Alex. 'Good friend,' quoth he,
'Say, the firm Koman to great Egypt sends
This treasure of an oyster; at whose foot,
To mend the petty present, I will piece
Her opulent throne with kingdoms; all the east,
Say thou, shall call her mistress/ So he nodded,
And soberly did mount an arrogant steed,

Who neigh'd so high, that what I would have spoke 40
Was beastly dumb'd by him.

Cleo. What, was he sad or merry ?

Alex. Like to the time o' the year between the extremes
Of hot and cold, he was nor sad nor merry.

Cleo. O well-divided disposition ! Note him,
Note him, good Charmian, 'tis the man ; but note him :
He was not sad, for he would shine on those
That make their looks by his ; he was not merry,
Which seem'd to tell them his remembrance lay
In Egypt with his jo^uj but between both :
O heavenly mingle ! Be'st thou sad or merry, 50
The violence of either thee becomes,
So does it no man else. Met'st thou my postsj

Alex. Ay, madam, twenty several messengers :
Why do you send so thick ?

Cleo. Who's born that day
When I forget to send to Antony,
Shall die a beggar. Ink and paper, Charmian.
Welcome, my good Alexas. Did I, Charmian,
Ever love Cæsar so ?

Char. O that brave Caesar !

Cleo. Be choked with such another emphasis !
Say, the brave Antony.

Char. The valiant Caesar! 60

Cleo. By Isis, I will give thee bloody teeth,
If thou with Caesar paragon again
My man of men.

Char. By your most gracious pardon,
I sing but after you.

Cleo. My salad days,
When I was green in judgement: cold in blood,
To say as I said then ! But, come, away ;
Get me ink and paper :
He shall have every day a several greeting,
Or I'll unpeople Egypt.

[Exeunt.

ACT II.

SCENE I. *Messina. Pompey's house.**Enter POMPEY, MENECRATES, and MENAS, in warlike manner.*

Pom. If the great gods be just, they shall assist
The deeds of justest men.

Mene. Know, worthy Pompey,
That what they do delay, they not deny.

Pom. Whiles we are suitors to their throne, decays
The thing we sue for.

Mene. We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good ; so find we profit
By losing of our prayers.

Pom. I shall do well:
The people love me, and the sea is mine ;
My powers are crescent, and my auguring hope 10
Says it will come to the full. Mark Antony
In Egypt sits at dinner, and will make
No wars without doors : Caesar gets money where
He loses hearts : Lepidus flatters both,
Of both is flattered ; but he neither loves,
Nor either cares for him.

Men. Csesar and Lepidus
Are in the field : a mighty strength they carry.

Pom. Where have you this ? 'tis false.

Men. From Silvius, sir.

Pom. He dreams : I know they are in Rome together,
Looking for Antony. But all the charms of love, 20
Salt Cleopatra, soften thy waned lip !
Let witchcraft join with beauty, lust with both !
Tie up the libertine in a field of feasts,
Keep his brain fuming ; Epicurean cooks

'pen with cloyless sauce his appetite ;
sleep and feeding may prorogue his honour
'i till a Lethe'd dulness !

Enter VARRIUS.

How now, Varrius!

Var. This is most certain that I shall deliver :
Mark Antony is every hour in Rome
Expected : since he went from Egypt 'tis 30
A space for further travel.

Pom. I could have given less matter
A better ear. Menaa, I did not think
This amorous surfeiter would have donn'd his helm
For such a petty war : his soldiership
Is twice the other twain : but let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's widow pluck
The ne'er-lust-wearied Antony.

Men. I cannot hope
Caesar and Antony shall well greet together :
His wife that's dead did trespasses to Csesar ; 40
His brother warr'd upon him ; although, I think,
Not moved by Antony.

Pom. I know not, Menas,
How lesser enmities may give way to greater.
"Were 't not that we stand up against them all,
tTwere pregnant they should square between themselves ;
For they K\vre"entertained cause enough
To draw their swords : but how the fear of us
May cement their divisions and bind up
The petty difference, we yet not know.
Be't as our gods will have't! It only stands 50
Our lives upon to use our strongest hands.
Come, Menas,

[Exeunt.

SCENE II. *Rome. The house of Lepidm.*

Enter ENOBARBUS and LEPIDUS.

Lep. Good Enobarbus, 'tis a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.

Eno. I shall entreat him
To answer like himself : If Caesar move him,
Let Antony look over Cesar's head
And speak as loud as Mars. By Jupiter,
W^ere I the wearer of Antonius' beard,
I would not shave 't to-day.

Lep. 'Tis not a time
For private stomaching.

Eno. Every time
Serves for the matter that is then born in't. 10

Lep. But small to greater matters must give way.

Eno. Not if the small come first.

Lep. Your speech is passion :
But, pray you, stir no ^embers up. Here conies
The jnoble Antony.

Enter ANTONY and VENTIDIUS.

Eno. And yonder, Csesar.

Enter C.ESAR, MECJBNAS, and AGRIPPA.

Ant. If we compose well here, to Parthia :
Hark, Ventidius.

Cats. I do not know,
Mecsenas ; ask Agrippa.

Lep. Noble friends,
That which combined us was most great, and let not
A leaner action rend^us. What's amiss,
May it be gently heard : when we debate 20
Our trivial difference loud, we do commit

Murder in healing wounds : then, noble partners,
The rather, for I earnestly beseech,
'Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.

Ant. 'Tis spoken well.
Were we before our armies, and to fight,
I should do thus.

Cæs. Welcome to Rome.

Ant. Thank you.

Cæs. Sit.

Ant. Sit, sir.

Cæs. Nay, then.

Ant. I learn, you take things ill which are not so,
Or being, concern you not.

Cæs. I must be laugh'd at, 30
If, or for nothing or a little, I
Should say myself offended, and with you
Chiefly i' the world ; more laugh'd at, that I should
Once name you derogately, when to sound your name
It not concerii'd me.

Ant. My being in Egypt, Coesar,
What was't to you ?

Cæs. No more than my residing here at Rome
Might be to you in^Egypt: yet, if you there
Did practise on my state, your being in Egypt
Might be my question.

Ant. How intend you, practised ? 40

Cæs. You may be pleased to catch at mine intent
By what did here befall me. Your wife and brother
Made wars upon me ; and their contestation
Was theme for you, you were the word of war.

Ant. You do mistake your business \ my brother never
Did urge me in his act: I did inquire it;
And have my learning from some true reports,
That drew their swords with you. Did he not rather
Discredit my authority with yours ;

And make the wars alike against my stomach, 50
Having alike your cause ? Of this my letters
Before did satisfy you. If you 'll patch a quarrel,
As matter whole you've not to make it with,
It must not be with this.

OCRS. You praise yourself
By laying defects of judgement to me ; but
You patch'd up your excuses.

Ant. Not so, not so ;
I know you could not Jackal am certain on't,
Very necessity of this thought, that I,
Yotr partner in the cause 'gainst which we fought,
Could not with graceful eyes attend those wars 60
Which fronted mine own peace. As for my wife,
I would you had her spirit in such another :
The third o' the world is yours ; which with a snaffle
You may pace easy, but not such a wife.

Eno. Would we had all such wives, that the men might go
to wars with the women !

Ant. So much uncurbable, her garboilsj Caesar,
Made out of her impatience, which not wanted
Shrewdness of policy too, I grieving grant
Did you too much disquiet: for that you must 70
But say, I could not help it.

Cces. I wrote to you
When rioting in Alexandria ; you
Did pocket up my letters, and with taunts
'Did gibe my missive out of audience.

Ant. Sir,
He fell upon me ere admitted : then
Three kings I had newly feasted, and did want
Of what I was i' the morning : but next day
I told him of myself ; which was as much
As to have ask'd him pardon. Xet this fellow
Be nothing of our strife ; if we contend, 80
Out of our question wipe him.

Cæs. You have broken
The article of your oath ; which you shall never
Have tongue to charge me with.

Lep. Soft, Coesar!

Ant. No,

Lepidus, let him speak :
The honour is sacred which he talks on now,
Supposing that I lack'd it. But, on, Coesar ;
The article of my oath.

Cæs. To lend me arms and aid when I required them ;
The which you both denied.

Ant. Neglected, rather;
And then when poison'd hours had bound me up 90
From mine own knowledge. As nearly as I may,
I'll play the penitent to you : but mine honesty
Shall not make poor my greatness, nor my power
Work without it. Truth is, that Fulvia,
To have me out of Egypt, made wars here ;
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour
To stoop in such a case.

Lep. 'Tis noble spoken.

Mac. If it might please you, to enforce no further
The griefs between ye : to forget them quite 100
Were to remember that the present need
Speaks to atone you.

Lep. Worthily spoken, Meccenas.

Eno. Or, if you borrow one another's love for the instant,
you may, when you hear no more words of Pompey, return it
again : you shall have time to wrangle in when you have
nothing else to do.

Ant. Thou art a soldier only : speak no more.

Eno. That truth should be silent I had almost forgot.

Ant. You wrong this presence ; therefore speak no more.

Eno. Go to then ; your considerate stone. 110

Cass. I do not much dislike the matter, but

The manner of his speech ; for't cannot be
 We shall remain in friendship, our conditions
 So differing in their acts. Yet, if I knew
 What hoop should hold us stanch, from edge to edge
 O' the world I would pursue it.

Ayr. Give me leave, Coest^{lr}>—

Cæs. Speak, Agrippa.

Ayr. Thou hast a sister by the mother's side,
 Admired Octavia : great Mark Antony
 Is now a widower.

Gees. Say not so, Agrippa: 120
 If Cleopatra heard you, your reproof
 Were well deserved of rashness.

Ant. I am not married, Caesar: let me hear Agrippa
 further speak.

Ayr. To hold you in perpetual amity,___
 To make you brothers, and to kni^t your hearts
 With an unslipping knot, take Antony
 Octavia to his wife ; whose beauty claims
 No worse a husband than the best of men ;
 Whose virtue and whose general graces speak 130
 That which none else can utter. By this marriage,
 All little jealousies, which now seem great,
 And all great fears, which now import their dangers,
 Would then be nothing : truths would be tales,
 Where now half tales be truths : her love to both
 Would, each to other and all loves to both,
 Draw after her. Pardon what I have spoke •
 For 'tis a studied, not a present taugh.tr—
 By duty ruminated.

Ant. Will Csesar speak ?

Cæs. Not till he hears how Antony is touch'd 140
 With what is spoke already.

Ant. What power is in Agrippa,
 If I would say, ' Agrippa, be it so,'
 To make this good ?

Cæs. The power of Caesar, and
His power unto Octavia. *

Ant. May I never
To this good purpose, that so fairly shows,
Dream of impediment! Let me have thy hand :
Further this act of grace ; and from this hour
The heart of brothers govern in our loves
And sway our great designs !

Cæs. There is my hand.
A sister I bequeath you, whom no brother 150
Did ever love so dearly : let her live
To join our kingdoms and our hearts ; and never
Fly off our loves again !

Lpp. Happily, amen !

Ant. I did not think to draw my sword 'gainst Pompey ;
For he hath laid strange courtesies and great
Of late upon me : I must thank him only,
Lest my remembrance suffer ill report;
At heel of that, defy him.

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

Ant. Where lies he ? 160

Cæs. About the Mount Misenum.

Ant. What is his strength by land ?

Cæs. Great and increasing : but by sea
He is an absolute master.

Ant. So is the fame.
Would we had spoke together ! Haste we for it:
Yet, ere we put ourselves in arms, despatch we
The business we have talk'd of.

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

Ant. Let us, Lepidus,
Not lack your company.

Lep. Noble Antony, 170
Not sickness should detain me.

[*Flourish. Exeunt Cæsar, Antony, and Lepidus.*

Nee. Welcome from Egypt, sir.

Eno. Half the heart of Caesar, worthy Mecsenas ! My
honourable friend, Agrippa !

Agr. Good Enobarbus !

Mec. We have cause to be glad that matters are so well
digested. You stayed well by 't in Egypt.

Eno. Ay, sir ; we did sleep day out of countenance, and
made the night light with drinking.

Mec. Eight wild-boars, roasted whole at a breakfast, and
but twelve persons there ; is this true ? 181

Eno. This was but as a fly by an eagle: we had much
more monstrous matter of feast, which worthily deserved
noting.

Mec. She's a most triumphant lady, if report be square to
her.

Eno. When she first met Mark Antony, she pursed up his
heart, upon the river of Cydnus. ~~

Agr. There she appeared indeed; or my reporter devised
well for her. 190

Eno. I will tell you.
The barge she sat in, like a burnish'd throne,
Burn'd on the water : the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them ; the oars
Which to the tune of flutes kept stroke, and n. xie
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description : she did lie
In her pavilion—cloth-of-gold of tissue— 200
O'er-picturiug that Venus where we see
The fancy outwork nature : on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem

delicate cheeks which they did cool,
hey undid did.

O, rare for Antony !
gentlewomen, like the Nereides,
rmaids, tended her i' the eyes,
their bends adornings : at the helm
mermaid steers : the silken tackle 210
the touches of those flower-soft hands,
frame the office. From the barge
invisibleperfume hits the sense
acent wharfs. The city cast
e out upon her; and Antony,
I i' the market-place, did sit alone,
, to the air ; which, but for vacancy,
to gaze on Cleopatra too
de a gap in nature.

Rare Egyptian!
Uponher landing, Antony sent to her, 220
ler to supper : she replied,
I be better he became her guest;
he entreated : our courteous Antony,
ie'er the word of 'No' woman heard speak,
arber'd ten times o'er, goes to the feast,
ordinary pays his heart
.s eyes eat only.
r'al wench !

I saw her once
paces through the public street;
g lost her breath, she spoke, and panted, 230
id make defect perfection,
hless, power breathe forth.
w Antony must leave her utterly.
er ; he will not:
wither her, nor custom stale
variety : other women cloy
feed : but she makes hungry

Where most she satisfies : for vilest things
 Become themselves in her ; that the holy priests
 Bless her when she is riggish.

Mec. If beauty, wisdom, modesty, can settle
 The heart of Antony, Octavia is
 A blessed lottery to him.

Ayr. Let us go.
 Good Enobarbus, make yourself my guest
 "Whilst you abide here.

Eno. Humbly, sir, I thank you.

SCENE III. *The same. Cæsar's house.*

Enter ANTONY, CÆSAR, OCTAVIA *between th*
and Attendants.

Ant. The world and my great office will sometim?'
 Divide me from your bosom.

Octa. All which time
 Before the gods my knee shall bow my prayers
 To them for you.

Ant. Good night, sir. My Octavia,
 Read not my blemishes in the world's report:
I have not kept my square ; but that to come
 Shall all be done by the rule. Good night, dear
 Good night, sir.

Cæs. Good night. *[Exeunt Cæsar*

Enter Soothsayer.

Ant. Now, sirrah ; you do wish yourself in. Eg

Sooth. Would I had never come from thence, r
 Thither !

Ant. If you can, your reason ?

Sooth. I see it in
 My motipji, have it not in my tongue : but '

Hie you to Egypt again.

Ant. Say to me,
Whose fortunes shall rise higher, Cæsar's or mine ?

Sooth. Cæsar's.
Therefore, O Antony, stay not by his side :
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable, 20
Where Cæsar's is not; but, near him, thy angel
Becomes a fear, as being o'erpower'd : therefore
Make space enough between you.

Ant. Speak this no more.
Sooth. To none but thee ; no more, but when to thee.
If thou dost play with him at any game,
Thou art sure to lose ; and, of that natural luck,
He beats thee 'gainst the odds : thy lustre thickens.
When he shines by : I say again, thy spirit
Is all afraid to govern thee near him ;
But, he away, 'tis noble.

Ant Get thee gone : 30
Say to Ventidius I would speak with him : [*Exit Soothsayer.*]
He shall to Parthia. Be it art or hap,
He hath spoken true : the very dice obey him;
And in our sports my better cunning faints
Under his chance : if we draw lots, he speeds ;
His cocks do win the battle still of mine,
When it is all to nought; and his quails ever
Beat mine, inhoop'd, at odds. I will to Egypt:
And though I make this marriage for my peace,
I' the east my pleasure lies.

Enter VENTIDIUS.

O, come, Ventidius, 40
You must to Parthia : your commission's ready ;
Follow me, and receive't. [*Exeunt*]

SCENE IV. *The same. A street.**Enter* LEPIDUS, MECÆNAS, and AGRIPPA.

Lep. Trouble yourselves no further : pray you, hasten
Your generals after.

Agr. Sir, Mark Antony
Will e'en but kiss Octavia, and we'll follow.

Lep. Till I shall see you in your soldier's dress,
Which will become you both, farewell.

Mec. We shall,
As I conceive the journey, be at the Mount
Before you, Lepidus.

Lep. Your way is shorter ;
My purposes do draw me much about:
You 'll win two days upon me.

Mec. Sir, good success !

Agr.

Lep. Farewell. [Exeunt. 10

SCENE V. *Alexandria. Cleopatra's palace.**Enter* CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Give me some music ; muisic, moody food
Of us that trade in love.

Attend. The music, ho !

Enter MARDIAN the Eunuch.

Cleo. Let it alone ; let's to billiards : come, Charmiaii.

Char. My arm is sore ; best play with Mardian.

Cleo. As well a woman with an eunuch play'd
As with a woman. Come, you 'll play with me, sir ?

Mar. As well as I can, madam.

Cleo. And when good will is show'd, though 't come too short,
The actor may plead pardon. I 'll none now :
Give me mine angle ; we 'll to the river : there, 10

My music playing far off, I will betray
Tawny-finn'd fishes ; my bended hook shall pierce
Their slimy jaws ; and, as I draw them up,
I 'll think them every one an Antony,
And say ' Ah, ha ! you're caught.'

Char. 'Twas merry when
You wager'd on your angling ; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up.

Cleo'. That time,—O times !—
I laugh'd him out of patience , and that night
I laugh'd him into patience : and next morn,
Ere the ninth hour, I drunk him to his bed ;
Then put my tires and mantles on him, whilst
I wore his sword Philippan.

20

Enter a Messenger.

O, from Italy !

Ram thou thy fruitful tidings in mine ears,
That long time have been barren.

Mess.

Madam, madam,—

Cleo. Antonius dead !—If thou say so, villain,
Thou kill'st thy mistress : but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss ; a hand that kings
Have lipp'd, and trembled kissing.

30

Mess. First, madam, he is well.

Cleo.

Why, there's more gold.

But, sirrah, mark, we use
To say the dead are well: bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat.

Mess. Good madam, hear me.

Cleo.

Well, go to, I will;

But there's no goodness in thy face : if Antony

Be free and healthful,—so tart a favour
 To trumpet such good tidings ! If not well,
 Thou shouldst come like a Fury crown'd with shakes, 40
 Not like a formal man,

Mess. Will't please you hear me ?

Cleo. I have a mind to strike thee ere thou speak'st:
 Yet, if thou say Antony lives, is well,
 Or friends with Cæsar, or not captive to him,
 I 'll set thee in a shower of gold, and hail
 Rich pearls upon thee.

Mess. Madam, he 's well.

Cleo. Well said.

Mess. And friends with Caesar.

Cleo. Thou 'rt an honest man.

Mess. Cæsar and he are greater friends than ever.

Cleo. Make thee a fortune from me.

Mess. But yet, madam,—

Cleo. I do not like ' But yet,' it does allay 50

The good precedence ; fie upon ' But yet'!

' But yet' is a gaoler to bring forth

Some monstrous malefactor. Prithee, friend,

Pour out the pack of matter to mine ear,

The good and bad together : he's friends with Cæsar;

In state of health thou say'at; and thou say'st free.

Mess. Free, madam ! no ; I made no such report:
 He's bound unto Octavia.

Cleo. I am pale, Charmian.

Mess. Madam, he's married to Octavia.

Cleo. The most infectious pestilence upon thee ! 60

[*Strikes him down.*]

Mess. Good madam, patience.

Cleo. What say you ? Hence,

[*Strikes him again.*]

Horrible villain ! or I 'll spurn thine eyes

Like balls before me ; I 'll unhair thy head :

[*She hales him up and down.*]

Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle.

Mess. Gracious madam,
I that do bring the news made not the match.

Cleo. Say 'tis not so, a province I will give thee,
And make thy fortunes proud : the blow thou hadst
Shall make thy peace for moving me to rage ;
And I will boot thee with what gift beside 70
Thy modesty can beg.

Mess. lie's married, madam.

Cleo. Rogue, thou hast lived too long. [*Draws a knife.*

Mess. Nay, then I'll run.

What mean you, madam ? I have made no fault. [*Exit.*

Char. Good madam, keep yourself within yourself :
The man is innocent,

Cleo. Some innocents 'scape not the thunderbolt.
Melt Egypt into Nile ! and kindly creatures
Turn all to serpents ! Call the slave again :
Though I am inadj I will not bite him : call.

Char. He is afraid to come.

Cleo. I will not hurt him. 80

[*Exit Charmian.*

These hands do lack nobility, that they strike
A meaner than myself ; since I myself
Have given myself the cause.

Re-enter CHARMIAN and Messenger.

Come hither, sir.

Though it be honest, it is never good
To bring bad news : give to a gracious messenger
An host of tongues ; but let ill tidings tell
Themselves when they be felt.

Mess. I have done my duty.

Cleo. Is he married ?

I cannot hate thee worser than I do,

If thou again say ' Yes.'

Mess. He 's married, madam. 90

Cleo. The gods confound thee ! dost thou hold there still ?

Mess. Should I lie, madam ?

Cleo. O, I would thou didst,
So half my Egypt were submerged and made
A cistern for scaled snakes ! Go, get thee hence :
Hadst thou Narcissus in thy face, to me
Thou wouldst appear most ugly. He is married ?

Mess. I crave your highness* pardon.

Cleo. He is married ?

Mess. Take no offence that I would not offend you :
To punish me for what you make me do
Seems much unequal: he's married to Octavia. 100

Cleo. O, that his fault should make a knave of thee,
That art not; What ? thou 'rt sure of't ? Get thee hence :
The merchandise which thou hast brought from Rome
Are all too dear for me : lie they upon thy hand,
And be undone by 'em ! [Exit Messenger.

Char. Good your highness, patience.

Cleo. In praising Antony, I have dispraised Cæsar.

Char. Many times, madam.

Cleo. I am paid for't now.

Lead me from hence ;

I faint: O Iras, Charmian ! 'tis no matter.

Go to the fellow, good Alexas ; bid him 110

Report the feature of Octavia, her years,

Her inclination, let him not leave out

The colour of her hair : bring me word quickly.

[Exit Alexas.

Let him for ever go :—let him not—Charmian,

Though he be painted one way like a Gorgon,

The other way 's a Mars. Bid you Alexas [To Mardian.

Bring me word how tall she is. Pity me, Charmian,

But do not speak to me. Lead me to my chamber. [Exeunt.

SCENE VI. *Near Misenum.*

Flourish. Enter POMPEY and MENAS at one side, with drum and trumpet: at another, CÆSAR, ANTONY, LEPIDUS, ENOBARBUS, MECANAS, mth Soldiers marching.

Pom. Your hostages I have, so have you mine ;
And we shall talk before we fight.

Cæs. Most meet
That first we come- to words ; and therefore have we
Our written purposes before us sent ;
Which, if thou hast consider'd, let us know
If 'twill tie up thy discontented sword,
And carry back to Sicily much ja.ll youth.
That else must perish here.

Pom. To you all three,
The senators alone of this great world,
Chief factors for the gods, I do not know
Wherefore my father should revengers want,
Having a son and friends ; since Julius Caesar,
Who at Philippi the good Brutus ghosted,
There saw you labouring for him. What was't
That moved pale Cassius to conspire ; and what
Made the all-honour'd, honest Roman, Brutus,
(With the arm'd rest, courtiers of beauteous freedom,
To drench the Capitol; but that they would
Have one man but a man ? And that is it
Hath made me rig my navy ; at whose — buthen 20
The anger'd ocean foams ; with which I meant
To scourge the ingratitude that despiteful Home
Cast on my noble father.

Cæs. Take your time.

Ant. Thou canst not fear us, Pompey, with thy sails ;
We 'll speak with thee at sea : at land, thou know'st
How much we do o'er-count thee.

Pom. At land, indeed,

Thou dost o'er-count me of my father's house :
But, since the cuckoo builds not for himself,
Remain in't as thou mayst.

Lep. Be pleased to tell us—
For this is from the present—how you take
The offers we have sent you. 30

Cæs. There's the point.

Ant. Which do not be entreated to, but weigh
What it is worth embraced.

Cæs. And what may follow,
To try a larger fortune.

Pom. You have made me offer
Of Sicily, Sardinia ; and I must
Rid all the sea of pirates ; then, to send
Measures of wheat to Rome ; this 'greed upon,
To part with unhack'd edges, and bear back
Our targes undinted.

Cæs. Ant. Lep. That's our offer.

Pom. Know, then, 40
I came before you here a man prepared
To take this offer : but Mark Antony
Put me to some impatience : though I lose
The praise of it by telling, you must know,
When Caesar and your brother were at blows,
Your mother came to Sicily and did find
Her welcome friendly.

Ant. I have heard it, Pompey ;
And am well studied for a liberal thanks
Which I do owe you.

Pom. Let me have your hand :
I did not think, sir, to have met you here. 50

Ant. The beds i^j the east are soft ; and thanks to you,
That call'd me timelier than my purpose hither ;
For I have gain'd by't.

Cæs. Since I saw you last,
There is a change upon you.

Pom. Well, I know not
What counts harsh fortune casts upon my face ;
But in my bosom shall she never come,
To make my heart her vassal.

Lep. Well met here.

Pom. I hope so, Lepidus. Thus we are agreed :
I crave our composition may be written,
And seal'd between us.

Cæs. That 'a the next to do. 60

Pom. We 'll feast each other ere we part; and let's
Draw lots who shall begin.

Ant. That will I, Pompey.

Pom. No, Antony, take the lot: but, first
Or last, your fine Egyptian cookery
Shall have the fame. I have heard that Julius Caesar
Grew fat with feasting there.

Ant. You have heard much.

Pom. I have fair meanings, sir.

Ant. And fair words to them.

Pom. Then so much have I heard :
And I have heard, Apollodorus carried^—

Eno. No more of that: he did so.

Pom. What, I pray you ? 70

Eno. A certain queen to Csesar in a mattress.

Pom. I know thee now : how forest thou, soldier ?

Eno. Well;

And well am like to do ; for, I perceive,
Four feasts are toward.

Pom. Let me shake thy hand ;
I never hated thee : I have seen thee fight,
When I have envied thy behaviour.

Eno. Sir,
I never loved you much ; but I ha' praised ye,
When you have well deserved ten times as¹ much
As I have said you did.

Pom.,- Enjoy thy plainness,

It nothing ill becomes thee.

80

Aboard my galley I invite you all:

Will you lead, lords ?

Cces. Ant. Lep.

Show us the way, sir.

Pom.

Come.

[Exeunt all but Menas and Enobarbus.]

Men. [Aside] Thy father, Pompey, would ne'er have made this treaty.—You and I have known, sir.

Eno. At sea, I think.

Men. We have, sir.

Eno. You have done well by water.

Men. And you by land.

Eno. I will praise any man that will praise me ; though it cannot be denied what I have done by land. 90

Men. Nor what I have done by water.

Eno. Yes, something you can deny for your own safety : you have been a great thief by sea.

Men. And you by land.

Eno. There I deny my land service. But give me your hand, Menas : if our eyes had authority, here they might take two thieves kissing.

Men. All men's faces are true, whatsome'er their hands are.

Eno. Bijt there is never a fair woman has a true face.

Men. No slander ; they steal hearts. 100

Eno. We came hither to fight with you.

Men. For my part, I am sorry it is turned to a drinking. Pompey doth this day jaugh[^] away his fortune.

Eno. If he do, sure, h[^] cannot % weep 't back again.

Men. You've said, sir. We looked not for Mark Antony here : pray you, is he married to Cleopatra ?

Eno. Caesar's sister is called Octavia.

Men. True, sir ; she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius.

Men. Pray ye, sir? 110

Eno. 'Tistrue.

Men. Then is Csesar and he for ever knit together.

Eno. If I were bound to divine of this unity, I would not prophesy so.

Men. I think the policy of that purpose made more in the marriage than the love of the parties.

Eno. I think so too. But you shall find, the band that seems to tie their friendship together will be the very strangler of their amity : Octavia is of a holy, cold, and still conversation. 120

Men. Who would not have his wife so ?

Eno. Not he that himself is not so; which is Mark Antony. He will to his Egyptian dish again : then shall the sighs of Octavia blow the fire up in Caesar ; and, as I said before, that which is the strength of their amity shall prove the immediate author of their variance. Antony will use his affection where it is : he married but his occasion here.

Men. And thus it may be. Come, sir, will you aboard ? I have a health for you. 129

Eno. I shall take it, sir: we have used our throats in Egypt.

Men. Come, let's away. [Exeunt.

SCENE VII. *On board Pompey's galley, off Misenum.*

Music plays. Enter two or three Servants toith a banquet.

First Serv. Here they 'll be, man. Some o' their plants are ill-rooted already ; the least wind i' the world will blow them down.

Sec. Serv. Lepidus is high-coloured.

First Serv. They have made him drink alms-drink.

Sec. Serv. As they pinch one another by the disposition, he cries out ' No more;' reconciles them to his entreaty, and himself to the drink.

First Serv. But it raises the greater war between him and his discretion. 10

Sec. Serv. Why, this it is to have a name in great men's

fellowship: I had as lief have a reed that will do me no service as a partisan I could not heave.

First Serv. To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the cheeks.

A sennet sounded. Enter CAESAR, ANTONY, LEPIDUS, POMPEY, AGRIPPA, MECÆNAS, ENOBARBUS, MENAS, with other captains.

Ant. [To Cæsar] Thus do they, sir: they take the flow; p' the Nile

By certain scales i' the pyramid ; they know,
By the height, the lowness, or the mean, if dearth
Or foison follow : the higher Nilus swells, 20
The more it promises : as it [^]blis, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.

Lep. You 've strange serpents there.

Ant. Ay, Lepidus.

Lep. Your serpent of Egypt is bred now of your mud by the operation of your soil : so is your crocodile.

Ant. They are so.

Pom. Sit,—and some wine ! A health to Lepidus !

Lep. I am not so well as I should be, but I '11 ne'er out. 30

Eno. Not till you have slept; I fear me you 11 be in till then.

Lep. Nay, certainly, I have heard the Ptolemies' pyramises are very goodly things ; without contradiction, I have heard that.

Men. [Aside to Pom] Pompey, a word.

Pom. [Aside to Men.] Say in mine ear: what is't ?

Men. [Aside to Pom.] Forsake thy seat, I do beseech thee, captain,

And hear me speak a word.

Pom. "[Aside to Men.] Forbear me till anon.
This wine for Lepidus !

Lep. What manner o' thing is your crocodile ? 40

Ant. It is shaped, sir, like itself; and it is as broad as it hath breadth : it is just so high as it is, and moves with it own organs : it lives by that which nourisheth it; and the elements once out of it, it transmigrates.

Lep. What colour is it of ?

Ant. Of it own colour too.

Lep. 'Tis a strange serpent.

Ant. Tis so. And the tears of it are wet.

Cæs. Will this description satisfy him ?

Ant. With the health that Pornpey gives him, else he is a very epicure.

Pom. [*Aside to Men.*] Go hang, sir, hang! Tell me of that ?
away !

Do as I bid you. Where's this cup I call'd for ?

Men. [*Aside to Pom*] If for the sake of merit thou wilt hear me,

Rise from thy stool.

Pom. [*Aside to Men.*] I think thou 'rt mad. The master ?
[*Rises, and walks aside.*]

Men. I have ever held my cap off to thy fortunes.

Pom. Thou hast served me with much faith. What's else to say ?

Be jolly, lords.

Ant. These quick-sands, Lepidus,

Keep off them, for you sink.

Men. Wilt thou be lord of all the world ?

Pom. What say'st thou ?

Men. Wilt thou be lord of the whole world ? That's twice. 61

Pom. How should that be ?

Men. But entertain it,

And, though thou think me poor, I am the man

Will give thee all the world.

Pom. Hast thou drunk well ?

Men. No, Pompey, I have kept me from the cup.

Thou art, if thou darest be, the earthly Jove :
Whate'er the ocean pales, o* sky inclips,
Is thine, if thou wilt ha^Jt.

Pom. Show me which way.

Men. These three world-sharers, these competitors,
Are in thy vessel: let me cut the cable ; 70
And, when we are put off, fall to their throats :
All there is thine.

Pom. Ah, this thou shouldst have done.
And not have spoke on 't! In me 'tis villany ;
In thee 't had been good service. Thou must know,
'Tis not my profit that does lead mine honour ;
Mine honour, it. Repent that e'er thy tongue
Hath so betray'd thine act: being done unknown,
I should have found it afterwards well done ;
But must condemn it now. Desist, and drink.

Men. [*Aside*] For this, 80
I'll never follow thy pall'd fortunes more.
'Who seeks, and will not take when once 'tis offer'd,
Shall never find it more.

.Pom. This health to Lepidus !

Ant. Bear him ashore. I'll pledge it for him, Ponipey.

Eno. Here's to thee, Menas !

Men. Enobarbus, welcome!

Pom. Fill till the cup be hid.

Eno. There's a strong fellow, Menas.

[*Pointing to the Attendant who carries off Lepidus.*]

Men. Why?

Eno. A' bears the third part of the world, man ; see'st not?

Men. The third part, then, is drunk : would it were all, 90
That it might go on wheels !

Eno. Drink thou; increase the reels.

Men. Come.

Pom. This is not yet an Alexandrian 'feast.

Ant. It ripens towards it. Strike the vessels, ho !
Here is to Cæsar !

Cæs. I could well forbear't.
It's monstrous labour when I wash my brain,
And it grows fouler.

Ant. Be a child o' the time.

Cæs. Possess it, I'll make answer :
But I had rather fast from all four days 100
Than drink so much "in one.

Eno. Ha, my brave emperor ! *[To Antony.*
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink ?

Porn. Let 's ha't good soldier.

Ant. Come, let 's all take hands,
Till that the conquering wine hath steep'd our sense
In soft and delicate Lethe.

Eno. All take hands.
Make battery to our ears with the loud music :
The while I 'll place you : then the boy shall sing
The holding every man shall bear as loud
As his strong sides can volley. 110

[Mime plays. Enobarbus places them hand in hand

THE SONG.

Come, thou monarch of the vine,
Plumpy Bacchus with pink eyne !
In thy fats our cares be drown'd,
With thy grapes our hairs be crown'd :
Cup us, till the world go round,
Cup us, till the world go round !

Cæs. What would you more ? Pompey, good night. Good
brother,
Let me request you off: our graver business
Frowns at this levity. Gentle lords, let's part; 120
You see we have burnt our cheeks : strong Enobarb
Is weaker than the wine; and mine own tongue

Splits what it speaks : the wild ifeguise hath almost
Antick'd us all. What needs mofe words ? Good night.
Good Antony, your hand.

Pom. I 'll try you on the shore.

Ant. And shall, sir : give's your hand.

Pom. O Antony,
You have ray father's house,—But, what ? we are friends.
Come, down into the boat.

Eno. Take heed you fall not.

[Exeunt all but hno barbus and Menas.]

Menas, I 'll not on shore.

Men. No, to my cabin.

These drums ! these trumpets, flutes ! what! 130

Let Neptune hear we bid a loud farewell

To these great fellows : sound and be hang'd, sound out!

[Sound a flourish, with drums.]

Eno. Ho ! says a'. There 's my cap.

Men. Ho ! Noble captain, come. *[Exeunt.]*

ACT III.

SCENE I. *A plain in Syria.*

*Enter VENTIDIUS as it were in triumph, with SILIUS, and other
Romans, Officers, and Soldiers ; the dead body of PACORUS
borne before him.*

Ven. Now, darting Parthia, art thou struck ; and now
Pleased fortune does of Marcus Crassus' death
Make me revenger. Bear the king's son's body
Before our army. Thy Pacorus, Orodes,
Pays this for Marcus Crassus.

Sil. Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow ; spur through Media,

ACT III. sc. i.] ANTONY AND CLEOPATRA.

Mesopotamia, and the sheltoes whither
The i routed fly : so thy grane captain Antony
Sha}l set thee on triumphant chariots and 10
Put garlands on thy head.

Ven. *O* *Silius, Silius,*
I liave done enough ; a lower place, note well,
May make too great an act: for learn this, *Silius* ;
Better to leave undone, than by our deed
Acquire too high a fame when him we serve's away,
Ctpsar and Antony have ever won
More in their officer than person : *Sossius*
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achieved by the minute, lost his favour. 20
Who does i' the wars more than his captain can
Becomes his captain's captain : and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do *Antonius* good,
But 'twould offend him ; and in his offence
Should my performance perish.

Sil. Thou hast, *Ventidius*, that
Without the which a soldier, and his sword,
Grants scarce distinction. Thou wilt write to Antony ?

Ven. I 'll humbly signify what in his name, 30
That magical word of war, we have effected ;
How, with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded out o' the field.

Sil. Where is he now ?

Ven. He purposeth to Athens : whither, with what haste
The weight we must convey with's will permit,
We shall appear before him. On, there ; pass along !

[Exeunt.

SCENE ii. *Rome. An ante-chamber in Cæsars home*

Enter AGRIPPA at one door, ENOBARBUS at another.

Agr. What, are the brothers parted ?

Eno. They have despatch'd with Pompey, he is gone ;
The other three are sealing. Octavia weeps
To part from Rome ; Caesar is sad ; and Lepidus,
Since Poinpey's feast, as Menas says, is troubled
With tMe green sickness.

Agr. 'Tis a noble Lepidus.

Eno. A very fine one : O, how he loves Cæsar !

Agr. Nay, but how dearly he adores Mark 'Antony
Eno. Cæsar ? Why, he 's the Jupiter of men."

Agr. What 's Antony ? The god of Jupiter.

Eno. Spake you of Csesar ? How ! the nonpareil !

Agr. O Antony ! O thou Arabian bird !

Eno. Would you praise Cæsar, say ' Cæsar : ' go no further.

Agr. Indeed, he plied them both with excellent praises.

Eno. But he loves Caesar best ; yet he loves Antony :
Ho ! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number, ho !
His love to Antony. But as for Caesar,
Kneel down, kneel down, and wonder.

Agr. Both he loves.

Eno. They are his shards, and he their beetle.

[*Trumpets within*] So ; 20

This is to horse. Adieu, noble Agrippa.

Agr. Good fortune, worthy soldier ; and farewell.

Enter GaasAR, ANTONY, LEPIDUS, and OCTAVIA.

Ant. No further, sir.

Cæs. You take from me a great part of myself ;
Use me well in 't. Sister, prove such a wife
As my thoughts make thee, and as my farthest band
Shall pass on thy approof. Most noble Antony

Let not the piece of virtue, which is seto
Betwixt us as the cement of our love,
To keep it builded, be the^ram, to batter 30
The fortress of it; for better might we
Have loved without this mean, if on both parts
This be not cherish'd.

Ant. Make me not offended
In your distrust.

COBS. I have said.

Ant. You shall riot find,
Though you be therein curious, the least cause
For what you seem to fear so, the gods keep you,
And make the hearts of Romans serve your ends !
We will here part.

Cæs. Farewell, my dearest sister, fare thee well :
The elements be kind to thee, and make 40
Thy spirits all of comfort! fare thee well.

Oct. My noble brother !

Ant. The April's in her eyes : it is love's spring,
And these the showers to bring it on. Be cheerful.

Oct. Sir, look well to my husband's house ; and—

Cæs. What,
Octavia ?

Oct. I'll tell you in your ear.

Ant. Her tongue will not obey her heart, nor can
Her heart inform her tongue,—the swan's down-feather, **Sol**
That stands upon the swell at full tide,
And neither way inclines. 50

Eno. [*Aside to Agr.*] Will Cæsar weep ?

Agr. [*Aside to Eno.*] He has a cloud in's face.

Eno. [*Aside to Agr.*] He were the worse for that, were he
a horse;

So is he, being a man.

Agr. [*Aside to Eno.*] Why, Enobarbus,
When Antony found Julius Caesar dead,
He cried almost to roaring ; and he wept

When at Philippi he found Brutus slain.

Eno. [*Aside to Agr.*] That year, indeed, he was troubled
with a rheum ;

What willingly he did confound he wail'd,
Believe 't, till I wept too,

Cæs. No, sweet Octavia,
You shall hear from me still; the time shall not
Out-go my thinking on you. 60

Ant. Come, sir, come ;
I 'll wrestle with you in my Strength of love :
Look, here I have you ; thus I let you go,
And give you to the gods.

Cæs. Adieu ; be happy !

Lep. Let all the number of the stars give light
To thy fair way !

Cæs. Farewell, farewell ! [*Kisses Octavia.*

Ant. Farewell!
[*Trumpets sound. Exeunt.*

SCENE III. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Where is the fellow ?

Alex. Half afeard to come.

Cleo. Go to, go to.

Enter the Messenger as before.

Come hither, sir.

Alex. Good majesty,
Herod of Jewry dare not look upon you
But when yon are well pleased.

Cleo. That Herod's head
I 'll have : but how, when Antony is gone
Through whom I might command it ? Come thou near.

Mess. Most gracious majesty,—

Cleo. Didst thou behold Octavia ?

Mess. Ay, dread ijuccii.

Cleo. Where?

10

Mess. Madam, in Rome ;

I look'd her in the face, and saw her led

Between her brother and Mark Antony/

Cleo. Is she as tall as me ?

Mess. She is not, madam.

Cleo. Didst hear her speak ? is she shrill-tongtted or low ?

Mess. Madam, I heard her speak ; she is low-voiced.

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

Char. Like her ! O Isis ! 'tis impossible.

Cleo. I think so, Charmian : dull of tongue, and dwarfish !

What majesty is in her gait I Remember, 20

If e'er thou look'dst on majesty.

Mess. She creeps:

Her motion and her station are as one ;

She shows a body rather than a life,

A statue than a breather.

Cleo. Is this certain ?

Mess. Or I have no observance.

Char. Three in Egypt

Cannot make better note.

Cleo. He's very knowing ;

I do perceive't: there's nothing in her yet:

The fellow has good judgement.

Char. Excellent.

Cleo. Guess at her years, I prithee.

Mess. Madam,

She was a widow,—

Cleo. Widow ! Charmian, hark. 30

Mess. And I do think she's thirty.

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

Mess. Round even to faultiieess.

Cleo. For the most part, too, they are foolish that are so.
Her hair, what colour ?

Mess. Brown, madam : and her forehead
As low as she would wish it.

Cleo. There's gold for the? .
Thou must not take my former sharpness ill:
I will employ thee back again ; I find thee
Most fit for business : go make thee ready ; 40
Our letters are prepared. *[Exit Messenger.*

Char. A proper man.

Cleo. Indeed, he is so : I repent me much
That so I harried him. Why, methinks, by him
This creaturfiJs no such thing.

Char. Nothing, madam.

Cleo. The man hath seen some majesty, and should know.

Char. Hath he seen majesty ? Isis else defend,
And serving you so long !

Cleo. I have one thing more to ask him yet, good Charmian:
But 'tis no matter ; thou shalt bring him to me
Where I will write. All may be well enough. 5t

Char. I warrant you, madam. *[Exeunt.*

SCENE IV. *Athens. A room in Antony's house.*

Enter ANTONY and OCTAVIA.

Ant. Nay, nay, Octavia, not only that,—
That were excusable, that, and thousands more
Of semblablfi import,—but he hath waged
New wars 'gainst Pompey ; made his will, and read it
To public ear :
Spoke scantly of me : when perforce he could not
But pay me terms of honour, cold and sickly
He vented them ; most narrow measure lent me :
When the best hint was given him, he not took't,
Or did it from his teeth.

Oct. O my ' good lord, 10
Believe not all; or, if you must believe,

Stomach not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts :
The good gods will mock me presently,
When I shall pray, ' O, bless my lord and husband !'
Undo that prayer, by crying out as loud,
' O, bless my brother !' Husband win, win brother,
Prays, and destroys the prayer ; no midway
'Twixt these extremes at all.

Ant. Gentle Octavia, 20
Let your best love draw to that point, which seeks
Best to preserve it: if I lose mine honour.
I lose myself : better I were not yours
Than yours so branchless. But, as you requested,
Yourself shall go between's : the mean time, lady,
I 'll raise the preparation of a war
Shall stain your brother - ^make your soonest haste ;
So your desires are yours.

Oct. Thanks to my lord.
The Jove of power make me most weak, most weak,
'Your reconciler ! Wars 'twixt you twain would be 30
As if the world should cleave, and that slain men
Should solder up the rift

Ant. When it appears to you where this begins,
Turn your displeasure that way ; for our faults
Can never be so equal, that your love
Can equally move with them. Provide your going ;
Choose your own company, and command what cost
Your heart has mind to. [Exeunt.

SCENE V. *The same. Another room.*

Enter ENOBARBUS and EROS, meeting.

Eno. How now, friend Eros !

Eros. There's strange news come, sir.

Eno. What, man ?

Eros. Csesar and Lepidus have made wars upon Pompey.

Eno. This is old : what is the success'?

Eros. Caesar, having made use of him in the wars 'gainst Pompey, presently denied him rivalry; would not let him partake in the glory of the action : and not resting here, accuses him of letters he had formerly wrote to Pompey ; upon his own appeal, seizes him : so the poor third is up, till death enlarge his confine. 11

Eno. Then, world, them hast a pair of chaps, no more ; And throw between them all the food thou hast, They 'll grind the one the other. Where 's Antony ?

Eros. He's walking in the garden—thus ; and spurns The rush that lies before him ; cries, * Fool Lepidus !' And threats the throat of that his officer That murder'd Pompey.

Eno. Our great navy 's riggVl.

Eros. For Italy and Caesar. More, Domitius ; My lord desires you presently : my news 20 I might have told hereafter.

Eno. 'Twill be naught: But let it be. Bring me to Antony.

Eros. Come, sir. [Exeunt.

SCENE VI. *Rome. Ccesar's house.*

Enter CÆSAR, AGRIPPA, and MECÆXAS.

COBS. Contemning Borne, he has done all this, and more, In Alexandria : here *s the manner of't: I* the market place, on a tribunal silyerld, Cleopatra and himself in chairs of gold Were publicly enthroned : at the feet sat Cassation, whom they call my father's son, And all the unlawful issue that their lust Since then hath made between thorn. Unto her

He gave the stablishment of Egypt; made her
Of Lower Syria, Cyprus, Lydia, 10
Absolute queen.

Mec. This in the public eye ?

Cæs. I' the common show-place, where they exercise.
His sons he there proclaim'd the kings of kings
Great Media, Parthia, and Armenia,
He gave to Alexander ; to Ptolemy he assign'd
Syria, Cilicia, and Phoenicia : she
In the habiliments of the goddess Isis
That day appeared ; and oft before gave audie,
As 'tis reported, so.

Mec. Let Rome be thus
Inform'd.

Agr. Who, queasy with his insolence
Already, will their good thoughts call from b

Cæs. The people know it; and have now r
His accusations.

Agr. Who does he accuse ?

Cæs. Cæsar : and that, having in Sicily
Sextus Pompeius spoil'd, we had not rated him
His part o' the isle : then -does he say, he lent me
Some shipping unrestored : lastly, he frets
That Lepidus of the triumvirate
Should be deposed ; and, being, that we detain
All his revenue.

Agr. Sir, this should be answered. 30

Cæs. 'Tis done already, and the messenger gone.
I have told him, Lepidus was grown too cruel;
That he his high authority abused,
And did deserve his change : for what I have conquered,
I grant him part; but then, in his Armenia,
And other of his conquer'd kingdoms, I
Demand the like.

Mec. He 'll never yield to that.

Cæs. Nor must not then be yielded to in this.

Enter OCTAVIA with her train.

Oct. Hail, Cæsar, and my lord ! hail, most dear Caesar !

Cæs. That ever I should call thee castaway ! 40

Oct. You have not call'd me so, nor have you cause.

Cæs. Why have you stol'n upon us thus ? You come not
Like Caesar's sister : the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear ; the trees by the way
Should have borne men ; and expectation fainted,
Longing for what it had not ; nay, the dust
Should have ascended to the roof of heaven,
Raised by your populous troops : but you are come 50
A market-maid to Rome ; and have prevented
The ostentation of our love, which, left unshown,
Is often left unloved : we should have met you
By sea and land ; supplying every stage
"With an augmented greeting.

Oct. Good my lord,
To come thus was I not constraint, but did
On my free will. My lord, Mark Antony,
Hearing that you prepared for war, acquainted
My grieved ear withal ; whereon, I begg'd
His pardon for return.

Cæs. Which soon he granted, 60
Being an obstruct 'tween his lust and him.

Oct. Do not say so, my lord.

Cæs. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now ?

Oct. My lord, in Athens.

Cæs. No, my most wronged sister ; Cleopatra
Hath nodded him to her ; who now are levying
The kings o' the earth for war : he hath assembled
Bocchus, the king of Libya ; Archelaus,

Of Cappadocia ; Philadelphos, king
Of Paphlagonia ; the Thracian king, Adallas ; 70
King Malchus of Arabia ; King of Pont ;
Herod of Jewry ; Mithridates, king
Of Comagene ; Polemon and Amyntas,
The kings of Mede and Lycaonia,
With a more larger list of sceptres.

Oct. Ay me, most wretched,
That have my heart parted betwixt two friends
That do afflict each other !

Cæs. Welcome hither:
Your letters did withhold our breaking forth ;
Till we perceived, both how you were be-wronged,
And we in negligent danger. Cheer your heart: 80
Be you not troubled with the time, which drives
O'er your content these strong necessities ;
But let determined things to destiny
Hold unbewail'd their way. Welcome to Rome ;
Nothing more dear to me. You are abused
Beyond the mark of thought: and the high gods,
To do you justice, make them ministers
Of us and those that love you. Best of comfort;
And ever welcome to us.

Ayr. Welcome, lady.

Mec. Welcome, dear madam. 90
Each heart in Eome does love and pity you :
Only the adulterous Antony, most large
In his abominations, turns you off;
And gives his potent regiment to a trull,
That noises it against us.

Oct. Is it so, sir ?

Cæs. Most certain. Sister, welcome : pray you,
Be ever known to patience : my dear'st sister ! [Exeunt.

SCENE VII. *Near Actium. Antony's camp.**Enter CLEOPATRA and ENOBARBUS.**Cleo.* I will be even with thee, doubt it not.*Eno.* But why, why, why ?*Cleo.* Thou hast forspoke my being in these wars,
And say'st it is not fit.*Eno.* Well, is it, is it ?*Cleo.* If now denounced against us, why should not we
Be there in person ?*Eno.* [*Aside*] Well, I could reply.*Cleo.* What is 't you say ?*Eno.* Your presence needs must puzzle Antony ;
Take from his heart, take from his brain, from *s time,
What should not then be spared. He is already 10
Traduced for levity ; and 'tis said in Rome
That Photinus an eunuch and your maids
Manage this war.*Cleo.* Sink Rome, and their tongues rot
That speak against us ! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it;
I will not stay behind.*Eno.* Nay, I have done.
Here comes the emperor.*Enter ANTONY and CANIDIUS.**Ant.* Is it not strange, Canidius,
That from Tarentum and Brundisium
He could so quickly cut the Ionian sea, 20
And take in Toryne ? You have heard on % sweet ?*Cleo.* Celerity is never more admired
Than by the negligent.*Ant.* A good rebuke,
Which might have well becomeed the best of men,
To taunt at slackness. Canidius, we

Will fight with him by sea.

Cleo. By sea ! what else ?

Can. Why will my lord do so ?

Ant. For that he dares us to't.

Eno. So hath my lord dared him to single fight.

Can. Ay, and to wage this battle at Pharsalia,
Where Cæsar fought with Pompey : but these offers, 30
Which serve not for his vantage, he shakes off;
And so should you.

Eno. Your ships are not well mann'd ;
Your mariners are muleters, reapers, people
Ingross'd by swift impress ; in Cæsar's fleet
Are those that often have 'gainst Pompey fought:
Their ships are yare ; yours, heavy : no disgrace
Shall fall you for refusing him at sea,
Being prepared for land.

Ant. By sea, by sea.

Eno. Most worthy sir, you therein throw away
The absolute soldiership you have by land ; 40
Distract your army, which doth most consist
Of war-mark'd footmen ; leave unexecuted
Your own renowned knowledge ; quite forgo
The way which promises assurance ; and
Give up yourself merely to chance and hazard,
From firm security.

Ant. I'll fight at sea.

Cleo. I have sixty sails, Caesar none better.

Ant. Our overplus of shipping will we burn ;
And, with the rest full-mann'd, from the head of Actium
Beat the approaching Caesar. But if we fail, 50
We then can do't at land.

Ente? a Messenger.

Thy business ?

Mess. The news is true, my lord ; he is descried ;
Cæsar has taken Toryne.

Ant. Can he be there in person ? 'tis impossible ;
Strange that his power should be. Carridius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse. We 'll to our ship:
Away, my Thetis!

Enter a Soldier.

How now, worthy soldier !

Sold. O noble emperor, do not fight by sea;
Trust not to rotten planks : do you misdoubt
This sword and these my wounds ? Let the Egyptians
And the Phoenicians go a-ducking : we
Have used to conquer, standing on the earth,
And fighting foot to foot. 60

Ant. Well, well: away !

[Exeunt Antony) Cleopatra, and Enobarbus.]

Sold. By Hercules, I think I am i' the right.

Can. Soldier, thou art: but his whole action grows
Not in the power on't: so our leader's led,
And we are women's men.

Sold. You keep by land
The legions and the horse whole, do you not ?

Can. Marcus Octavius, Marcius Justei-
Publicola, and Coelius, are for sea :
But we keep whole by land. This speed of Caesar's
Carries beyond belief. 70

Sold. While he was yet in Rome,
His power went out in such distractions as
Beguiled all spies.

Can. Who's his lieutenant, hear you ?

Sold. They say, one Taurus.

Can. Well I know the man.

Enter a Messenger.

Mess. The emperor calls Canidius.

Can. With news the time's with labour, and throes forth,
Each minute, some. *[Exeunt.]*

SCENE VIII. *A plain near Actium.*

Enter CAESAR, and TAURUS, with his army, marching.

Cces. Taurus !

Tanr. My lord?

C&s. Strike not by land ; keep whole : provoke not battle,
Till we have done at sea. Do not exceed
The prescript of this scroll: our fortune lies
Upon this jump. *[Exeunt.*

SCENE IX. *Another part of the plain.*

Enter ANTONY and ENOBARBUS.

Ant. Set we our squadrons on yond side o' the hill,
In eye of Cesar's battle ; from which place
We may the number of the ships behold,
And so proceed accordingly. *[Exeunt.*

SCENE X. *Another part of the plain,.*

*CANIDIUS marcheth with his land army one way over the stage ;
and TAURUS, the lieutenant of CAESAR, the other way.
After their going in, is heard the noise of a sea-fight.*

Alarum. Enter ENOBARBUS.

Eno. Naught, naught, all naught! I can hold no longer:
The Antoniad, the Egyptian admiral,
With all their sixty, fly and turn the rudder :
To see't mine eyes are blasted.

Enter SCARUS.

Scar. Gods and goddesses,
All the whole synod of them !

Eno. What's thy passion ?

Scar. The greater cantle of the world is lost
With very ignorance ; we have kiss'd away
Kingdoms and provinces.

Eno. How appears the fight ?

Scar. On our side like the token'd pestilence,
Where death is sure. Yon ribaudred nag of Egypt,— 10
Whom leprosy overtake !—i' the midst o' the fight,
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder,
The breese upon her, like a cow in June,
Hoists sails and flies,

Eno. That I beheld :
Mine eyes did sicken at the sight, and could not
Endure a further view.

Scar. She once being loofM,
The noble ruin of her magic, Antony,
Claps on his sea-wing, and, like a doting mallard, 20
Leaving the fight in height, flies after her :
I never saw an action of such shame ;
Experience, manhood, honour, ne'er before
Did violate so itself.

Eno. Alack, alack !

Enter CANIDIUS.

Can. Our fortune on the sea is out of breath,
And sinks most lamentably. Had our general
Been what he knew himself, it had gone well:
O, lie has given example for onr flight,
Most grossly, by his own !

Eno. Ay, are you thereabouts ?
Why, then, good night indeed. 30

Can. Toward Peloponnesus are they fled.

Scar. 'Tis easy to 't; and there I will attend
What further comes.

Can. To Cæsar will I render
My legions and my horse : six kings already
Show me the way of yielding.

Eno. I 'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me. *[Exeunt.*

SCENE XI. *Alexandria. Cleopatra's palace.*

Enter ANTONY with Attendants.

Ant. Hark ! the land bids me tread no more upon't;
It is ashamed to bear rue ! Friends, come hither :
I am so lated in the world, that I
Have lost my way for ever : I have a ship
Laden with gold ; take that, divide it; fly,
And make your peace with Cæsar.

AIL Fly ! not we.

Ant. I have fled myself ; and have instructed cowards
To run and show their shoulders. Friends, be gone ;
I have myself resolved upon a course 10
Which has no need of you ; be gone :
My treasure's in the harbour, take it. O,
I follow'd that I blush to look upon :
My very hairs do mutiny ; for the white
Reprove the brown for rashness, and they them
For fear and doting. Friends, be gone : you shall
Have letters from me to some friends that will
Sweep your way for you. Pray you, look not sad,
itfor make replies of loathness : take the hint
Which my despair proclaims ; let that be left
Which leaves itself : to the sea-side straightway : 20
I will possess you of that ship and treasure.
Leave me, I pray, a little : pray you now :
Nay, do so ; for, indeed, I have lost command,
Therefore I pray you : 111 see you by and by. *[Sits down.*

*Enter CLEOPATRA led by CHARMIAN and IRAS ;
EROS following.*

Eros. Nay, gentle madam, to him, comfort him.

Iras. Do, most dear queen.

Char. Do ! why : what else ?

Cleo. Let me sit down. O Juno 1

Ant. No, no, no, no, no.

Eros. See you here, sir ?

30

Ant. O fie, fie, fie !

Char. Madam !

Iras. Madam, O good empress !

Eros. Sir, sir,—

Ant. Yes, my lord, yes ; he at Philippi kept

His sword e'en like a dancer ; while I struck

The lean and wrinkled Cassius ; and 'twas I

That the mad Brutus ended : he alone

Dealt on lieutenantry, and no practice had

In the brave squares of war : yet now—No matter.

40

Cleo. Ah, stand by.

Eros. The queen, my lord, the queen.

Iras. Go to him, madam, speak to him :
He is unqualitied with very shame.

Cleo. Well then, sustain me : O !

Eros. Most noble sir, arise ; the queen approaches :
Her head's declined, and death will seize her, but
Your comfort makes the rescue.

Ant. I have offended reputation,
A most unnoble swerving.

Eros. Sir, the queen.

50

Ant. O, whither hast thou led me, Egypt ? See,
How I convey my shame out of thine eyes
By looking back what I have left behind
'S'troy'd in dishonour.

Cleo. O my lord, my lord,
Forgive my fearful sails ! I little thought

You would have follow'd.

Ant. Egypt, thou knew'st too well
My heart was to thy rudder tied by the strings,
And thou shouldst tow me after : o'er my spirit
Thy full supremacy thou knew'st, and that
Thy beck might from the bidding of the gods
Command me. 60

Cleo. O, my pardon !

Ant. Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness ; who
With half the bulk o' the world play'd as I pleased,
Making and marring fortunes. You did know
How much you were my conqueror ; and that
My sword, made weak by my affection, would
Obey it on all cause.

Cleo. Pardon, pardon !

Ant. Fall not a tear, I say ; one of them rates
All that is won and lost: give me a kiss ; 70
Even this repays me. We sent our schoolmaster ;
Ts he come back ? Love, I am full of lead.
Some wine, within there, arid our viands ! Fortune knows
We scorn her most when most she offers blows. [*Exeunt.*]

SCENE XII. *Egypt. Caesar's camp.*

Enter G-ESAR, DOLABELLA, THYREUS, with others.

Cces. Let him appear that's come from Antony.
Know you him ?

Dol. Ciesar, 'tis his schoolmaster :
An argument that he is pluck'd, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings for messengers
Not many moons gone by.

Enter EUPHRONIUS, ambassador from Antony.

Cces. Approach, and speak.

Euph. Such as I am, I come from Antony :
I was of late as petty to his ends
As is the morn-dew on the myrtle-leaf
To his grand sea.

Cæs. Be't so : declare thine office. 10

Euph. Lord of his fortunes he salutes thee, and
Requires to live in Egypt: which not granted,
He lessens his requests ; and to thee sues
To let him breathe between the heavens and earth,
A private man in Athens : this for him.
Next, Cleopatra does confess thy greatness ;
Submits her to thy might; and of thee craves
The circle of the Ptolemies for her heirs,
Now hazarded to thy grace.

Cæs. For Antony,
I have no ears to his request. The queen 20
Of audience nor desire shall fail, so she
From Egypt drive her all-disgraced friend,
Or take his life there : this if she perform,
She shall not sue unheard. So to them both.

Euph. Fortune pursue thee !

Gees. Bring him through the bands.

[*Exit Euphroniuf.*

[*To Thyreus*] To try thy eloquence, now 'tis time : despatch;
From Antony win Cleopatra : promise,
And in our name, what she requires; add more,
From thine invention, offers : women are not
In their best fortunes strong ; but want will perjure 30
The ne'er-touch'd vestal: try thy cunning, Thyreus ;
Make thine own edict for thy pains, which we
Will answer as a law.

Thyr. Cæsar, I go.

Cæs. Observe how Antony becomes his flaw,
And what thou think'st his very action speaks
In every power that moves.

Thyr. Cæsar, I shall. [*Exeunt.*

SCENE XIII. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, ENOBARBUS, CHARMIAN, and IRAS.

Cleo. What shall we do, Enobarhus ?

Kno Think, and die.

Cleo. Is Antony or we in fault for this ?

Kno. Antony only, that would make his will
Lord of his reason. What though you fled
From that great face of war, whose several ranges
Frighted each other ? why should he follow ?
The itch of his affection should not then
Have nick'd his captainship ; at such a point,
When half to half the world opposed, he being
The meered question : 'twas a shame no less
Than was his loss, to course your flying flags,
And leave his navy gazing.

10

Cleo. Prithee, peace.

Enter ANTONY with EUPHRONIUS, the Ambassador.

Ant. Is that his answer ?

Knph. Ay, my lord.

Ant. The queen shall then have courtesy, so she
Will yield us up.

Knph. He says so.

Ant. Let her know't.
To the boy Cæsar send this grizzled head,
And he will fill thy wishes to the brim
With principalities.

Cleo. That head, my lord ?

Ant. To him again : tell him he wears the rose
Of youth upon him ; from which the world should note
Something particular : his coin, ships, legions,
May be a coward's ; whose ministers would prevail
Under the service of a child as soon
As i' the command of Cæsar : I dare him therefore

20

To lay his gay comparisons apart,
And answer me declined, sword against sword,
Ourselves alone. I'll write it : follow me.

[Exeunt Antony and Euphronius.]

Eno. [Aside] Yes, like enough, high-battled Caesar will
Unstate his happiness, and be staged to the show, 30
Against a sworder ! I see men's judgements are
A parcel of their fortunes ; and things outward
Do draw the inward quality after them,
To suffer all alike. That he should dream,
Knowing all measures, the full Caesar will
Answer his emptiness ! Caesar, thou hast subdued
His judgement too.

Enter an Attendant.

Att. A messenger from Caesar.

Cleo. What, no more ceremony ? See, my women !
Against the blown rose may they stop their nose
That kneef'd unto the buds. Admit him, sir. 40

[Exit Attendant.]

Eno. [Aside] Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly : yet he that can endure
To follow with allegiance a fall'n lord
Does conquer him that did his master conquer,
And earns a place i' the story.

Enter THTRBUS.

Cleo. Caesar's will ?

Thyr. Hear it apart.

Cleo. None but friends : say boldly.

Thyr. So, haply, are they friends to Antony.

Eno. He needs as many, sir, as Caesar has ;
Or needs not us. If Caesar please, our master 50
Will leap to be his friend : for us, you know
Whose he is we are, and that is, Caesar's.

Thyr. So.

Thus then, thou most renown'd : Cæsar entreats,
Not to consider in what case thou stand'st,
Further than he is Caesar.

Cleo. Go on : right royal.

Thyr. He knows that you embrace not Antony
As you did love, but as you fear'd him.

Cleo. O!

Thyr. The scars upon your honour, therefore, he
Does pity, as constrained blemishes,
Not as deserved.

Cleo. He is a god, and knows 60
What is most right: mine honour was not yielded,
But conquered merely.

Eno. [Aside] To be sure of that,
I will ask Antony. Sir, sir, thou art so leaky,
That we must leave thee to thy sinking, for
Thy dearest quit thee. [Exit.

Thyr. Shall I say to Cæsar
What you require of him ? for he partly begs
To be desired to give. It much would please him,
That of his fortunes you should make a staff
To lean upon : but it would warm his spirits,
To hear from me you had left Antony, 70
And put yourself under his shroud,
The universal landlord.

Cleo. What's your name ?

Thyr. My name is Thyreus.

Cleo. Most kind messenger,
Say to great Caesar this : in deputation
I kiss his conquering hand : tell him, I am prompt
To lay my crown at's feet, and there to kneel :
Tell him, from his all-obeying breath I hear
The doom of Egypt.

Thyr. 'Tis your noblest course.
Wisdom and fortune combating together,

If that the former dare but what it can, 80
No chance may shake it. > Give me grace to lay
My duty on your hand.

Cleo. Your Caesar's father oft,
When he hath mused of taking kingdoms in,
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

Re-enter ANTONY and ENOJBARBUS.

Ant. Favours, by Jove that thunders !
What art thou, fellow ?

Thyr. One that but performs
The bidding of the fullest man, anil worthiest
To have command obey'd.

Eno. [*Aside*] You will be whipp'd.

Ant...Approach there! Ah, you kite! Now, gods and
devils !

Authority melts from me : of late, when I cried ' Ho !' 90
Like boys unto a muss, kings would start forth,
And cry ' Your will *T* Have you no ears ? I am
Antony yet.

Enter Attendants.

Take hence this Jack, and whip him.

Eno. [*Aside*] 'Tis better playing with a lion's whelp
Than with an old one dying.

Ant. Moon and stars !
Whip him. Were 't twenty of the greatest tributaries
That do acknowledge Cæsar, should I find them
So saucy with the hand of she here,—what's her name,
Since she was Cleopatra ? Whip him, fellows,
Till, like a boy, you see him cringe his face, 100
And whine aloud for mercy : take him hence.

Thyr. Mark Antony !

Ant. Tug him away : being whipp'd,

Bring him again : this Jack of Caesar's shall
Bear us an errand to him. [*Exeunt Attendants with Thyreus.*
You were half blasted ere I knew you : ha !
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders ?

Cleo. Good my lord,—

Ant. You have been a boggier ever : 110
But when we in our viciousness grow hard—
O misery on't!—the wise gods seel our eyes ;
In our own filth drop our clear judgements ; make us
Adore our errors ; laugh at's, while we strut
To our confusion.

Cleo. O, is 't come to this ?

Ant. I found you as a morsel cold upon
Dead Caesar's trencher ; nay, you were a fragment
Of Cneius Pompey's ; besides what hotter hours,
Unregister'd in vulgar fame, you have 120
Luxuriously pick'd out: for, I am sure,
Though you can guess what temperance should be,
You know not what it is.

Cleo. Wherefore is this ?

Ant. To let a fellow that will take rewards
And say 'God quit you !' be familiar with
My playfellow, your hand ; this kingly seal
And plighter of high hearts ! O, that I were
Upon the hill of Basan, to outroar
The horned herd ! for I have savage cause ;
And to proclaim it civilly, were like
A halter'd neck which does the hangman thank 130
For being yare about him.

Re-enter Attendants with THYREUS.

Is he whipp'd ?

First Att. Soundly, my lord.

Ant., Cried he ? and begg'd a' pardon ?

First Att. He did ask favour.

Ant. If that thy father live, let him repent
Thou wast not made his daughter ; and be thou sorry
To follow Caesar in his triumph, since
Thou hast been whipp'd for following him : henceforth
The white hand of a lady fever thee,
Shake thou to look on't. Get thee back to Caesar.
Tell him thy entertainment: look, thou say 140
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't,
When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell. If he mislike
My speech and what is done, tell him he has
Hipparchus, my enfranchised bondman, whom
He may at pleasure whip, or hang, or torture, 150
As he shall like, to quit me : urge it thou :
Hence with thy stripes, begone ! \Exit *Thyreus*

Oleo. Have you done yet ?

Ant. Alack, our terrene moon
Is now eclipsed ; and it portends alone
The fall of Antony !

Cleo. I must stay his time.

Ant. To flatter Caesar, would you mingle eyes
With one that ties his points ?

Cleo. Not know me yet ?

Ant. Cold-hearted toward me ?

Cleo. Ab, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source ; and the first stone 160
Drop in my neck : as it determines, so
Dissolve my life ! The next Caesarion smite !
Till by degrees the memory of my womb,

Together with my brave Egyptians all,
By the discandying of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey !

Ant. *I am satisfied.*

Cæsar sits down in Alexandria ; where
I will oppose his fate. Our force by land
Hath nobly held ; our severe! navy too 170
Have knit again, and fleet, threatening most sea-like.
Where hast thou been, my heart ? Dost thou hear, lady ?
If from the field I shall return once more
To kiss these lips, I will appear in blood ;
I and my sword will earn our chronicle :
There 's hope in't yet.

Cleo. That's my brave lord !

Ant. I will be treble-sinew'd, hearted, breathed,
And fight maliciously : for when mine hours
Were nice and lucky, men did ransom lives 180
Of me for jests ; but now I 'll set my teeth,
And send to darkness all that stop me. Come,
Let's have one other gaudy night: call to me
All my sad captains ; fill our bowls once more ;
Let's mock the midnight bell.

Cleo. *It is my birth-day :*
I had thought to have held it poor ; but, since my lord
Is Antony again, I will be Cleopatra.

Ant. We will yet do well.

Cleo. Call all his noble captains to my lord. 189

Ant. Do so, we 'll speak to them ; and to-night I 'll force
The wine peep through their scars. Come on, my queen ;
There's sap in't yet. The next time I do fight,
I 'll make death love me ; for I will contend
Even with his pestilent scythe. [*Exeunt all but Enobarbus.*]

Eno. Now he 'll outstare the lightning. To be furious,
Is to be frightened out of fear ; and in that mood
The dove will peck the estridge ; and I see still,

A diminution in our captain's brain
 Restores his heart: when valour preys on reason,
 It eats the sword it fights with. I will seek 200
 Some way to leave him. [Exit.

ACT IV.

SCENE I. *Before Alexandria. Cæsar's Camp.*

*Enter CAESAR, AGRIPPA, and MECÆNAS, with his Army;
 C-SCSAK reading a letter.*

Cæs. He calls me boy; and chides, as he had power
 To beat me out of Egypt; my messenger
 He hath whipp'd with rods; dares me to personal combat,
 Caesar to Antony: let the old ruffian know
 I have many other ways to die; meantime
 Laugh at his challenge.

Mec. Csesar must think,
 When one so great begins to rage, he^l's hunted
 Even to falling. Give him no breath, but now
 Make boot of his distraction: never anger
 Made good guard for itself.

Cæs. Let our best heads 10
 Know, that, to-morrow the last of many battles
 We mean to fight: within our files there are,
 Of those that served Mark Antony but late,
 Enough to fetch him in. See it done:
 And feast the army; we have store to do^ft,
 And they have earn'd the waste. Poor Antony! [Fxeunt.

SCENE II. *Alexandria. Cleopatra's palace.*

*Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS,
 ALEXAS, with others.*

Ant. He will not fight with me, Domitius.

Eno.

No.

ACT iv. sc. II.] ANTONY AND CLEOPATRA

Ant. Why should he not ?

Eno. He thinks, being twenty times of better fortune, '9
He is twenty men to one.

Ant. To-morrow, soldier,
By sea and land I 'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?

Eno. I 'll strike, and cry 'Take all.'

Ant. Well said ; come on.
Call forth my household servants : let's to-night
Be bounteous at our meal.

Enter three or four Servitors.

Give me thy hand, 10
Thou hast been rightly honest;—so hast thou ;—
Thou,—and thou,—and thou :—you have served me well,
And kings have been your fellows.

Cleo. [Aside to Eno.] What means this ?

Eno. [Aside to Cleo.] Tis one of those odd tricks which
sorrow shoots
Out of the mind.

Ant. And thou art honest too.
I wish T could be made so many men,
And all of you clapp'd up together in
An Antony, that I might do you service
So good as you have done.

AH. The gods forbid !

Ant. Well, my good fellows, wait on me to-night: 20
Scant not my cups ; and make as much of me
As when mine empire was your fellow too,
And suffer'd my command.

Cleo. [Aside to Eno.] What does he mean ?

Eno. [Aside to Cleo.] To make his followers weep.

Ant. Tend me to-night;
May be it is the period of your duty :
Haply you shall not see me more ; or if,

mangled shadow : perchance to-morrow
 You 'll serve another master. I look on you
 As one that takes his leave. Mine honest friends,
 I turn you not away ; but, like a master 30
 Mairied to your good service, stay till death :
 Tend me to-night two hours, I ask no more,
 And the gods yield you for't!

Eno. What mean you, sir,
 To give them this discomfort ? Look, they weep ;
 And I, an ass, am onion-eyed : for shame,
 Transform us not to women.

Ant. Ho, ho, ho !
 Now the witch take me, if I meant it thus !
 Grace grow where those drops fall ! My hearty friends,
 You take me in too dolorous a sense ;
 For I spake to you for your comfort; did desire you 40
 To burn this night with torches : know, my hearts,
 I hope well of to-morrow ; anil will lead you
 Where rather I 'll expect victorious life
 Than death and honour. Let's to supper, come,
 And drown consideration. *[Exeunt.*

SCENE IIT. *The same. Before the palace.*

Enter two Soldiers to their guard.

First Sold. Brother, good night : to-morrow is the day.

Sec. Sold. It will determine one way : fare you well.
 Heard you of nothing strange about the streets ?

First Sold. Nothing. What news ?

Sec. Sold. Belike 'tis but a rumour. Good night to you.

First Sold. Well, sir, good night.

Enter two other Soldiers.

Sec. Sold. Soldiers, have careful watch.

Third Sold. And you. Good night, good night.

[They place themselves in every corner of the stage.

Fourth Sold. Here we : and if to-morrow
Our navy thrive, I have an absolute hope 10
Our lan<linen will stand up.

Third Sold. 'Tis a brave army,
And full of purpose.

[Music of the hautboys as under the stage.]

Fourth Sold. Peace ! what noise ?

First Sold. List, list!

Sec. Sold. Hark !

First Sold. Music i' the air.

Third Sold. Under the earth.

Fourth Sold. It signs well, does it not ?

Third Sold. No.

First Sold. Peace, I say !

What should this mean ?

Sec. Sold. 'Tis the god Hercules, whom Antony loved,
Now leaves him.

Fii'st Sold. Walk ; let's see if other watchmen
Do hear what we do. _ *They advance to another post.*

Sec. Sold. How now, masters !

All. *[Speaking together]* How now !

How now ! do you hear this ?

First Sold. Ay ; is't not strange ? 20

Third Sold. Do you hear, masters ? do you hear ?

First Sold. Follow the noise so far as we have quarter;
Let's see how it will give off.

All. Content. 'Tis strange. *[Exeunt.]*

SCENE IV. *The same. A room in the palace.*

Enter ANTONY and CLEOPATRA, CIIARMIAN, and others attending.

Ant. Eros ! mine armour, Eros !

Cleo. Sleep a little.

Ant. No, my chuck. Eros, come ; mine armour, Eros !

Enter EROS with armour.

Come, good fellow, put mine iron on :
If fortune be not ours to-day, it is
Because we brave her : come.

Cleo. Nay, I 'll help too.

What's this for?

Ant. Ah, let be, let be ! thou art
The armourer of my heart: false, false ; this, this.

Cleo. Sooth, la, I 'll help : thus it must be.

Ant. Well, well:

We shall thrive now. Seest thou, my good fellow \
Go put on thy defences.

Eros. Briefly, sir. 10

Cleo. Is not this buckled well ?

Ant. Rarely, rarely :
He that unbuckles this, till we do please
To daff't for our repose, shall hear a storm.
Thou fumblest, Eros ; and my queen 's a squire
More tight at this than thou : despatch. O love,
That thou couldst see my wars to-day, and knew'st
The royal occupation ! thou shouldst see
A workman in't.

Enter an armed Soldier.

Good morrow to thee ; welcome :
Thou look'st like him that knows a warlike charge :
To business that we love we rise betime, 20
And go to 't with delight.

Sold. A thousand, sir,
Early though't be, have on their riveted trim,
And at the port expect you. [*Shout. Trumpets flourish.*]

Enter Captains and Soldiers.

Capt. The morn is fair. Good morrow, general.

All. Good morrow, general.

Ant. 'Tis well blown, lads :
 This morning, like the spirit of a youth
 That means to be of note, begins betimes.
 So, so ; come, give me that: this way ; well said.
 Fare thee well, dame, whate'er becomes of me :
 This is a soldier's kiss : rebukeable [*Kisses her.* 30
 And worthy shameful check it were, to stand
 On more mechanic compliment; I'll leave thee
 Now, like a man of steel. You that will fight,
 Follow me close ; I'll bring you to't. Adieu.

[*Exeunt Antony, Eros, Captains, and Soldiers.*

Char. Please you, retire to your chamber.

Cleo. Lead me.

He goes forth gallantly. That he and Cæsar might
 Determine this great war in single fight!
 Then, Antony,—but now—Well, on. [*Exeunt.*

SCENE V. *Alexandria. Antony's camp.*

Trumpets sound. Enter ANTONY and EROS ; a Soldier meeting them.

Sold. The gods make this a happy day to Antony !

Ant. Would thou and those thy scars had once prevailed
 To make me fight at land !

Sold. Hadst thou done so,
 The kings that have revolted, and the soldier
 That has this morning left thee, would have still
 Follow'd thy heels.

Ant. Who's gone this morning ?

Sold. Who !

One ever near thee : call for Enobarbus,
 He shall not hear thee ; or from Caesar's camp
 Say ' I am none of thine.'

Ant. What say'st thou ?

Sold. Sir,

He is with Caesar.

Eros. Sir, his chests and treasure 10

He has not with him.

Ant. Is he gone ?

Sold. Most certain.

Ant. Go, Eros, send his treasure after ; do it ;
 Detain no jot, I charge thee : write to him—
 I will subscribe—gentle adieus and greetings ;
 Say that I wish he never find more cause
 To change a master. O, my fortunes have
 Corrupted honest men ! Despatch.—Enobarbus ! *[Exeunt.*

SCENE VI. *Alexandria. Caesar's camp.*

*Flourish. Enter CÆSAR, AGRIPPA, with ENOBARBUS,
 and others.*

Cæs. Go forth, Agrippa, and begin the fight:
 Our will is Antony be took alive ;
 Make it so known.

Agr. Caesar, I shall. *[Exit.*

Cæs. The time of universal peace is near :
 Prove this a prosperous day, the three-nook'd world
 Shall bear the olive freely.

Enter a Messenger.

Mess. Antony
 Is come into the field.

Cæs. Go charge Agrippa
 Plant those that have revolted in the van,
 That Antony may seem to spend his fury 10
 Upon himself. *[Exeunt all but Enobarbus.*

Eno. Alexas did revolt; and went to Jewry on
 Affairs of Antony ; there did persuade
 Great Herod to incline himself to Csesar,
 And leave his master Antony : for this pains

Cæsar hath hang'd him. Canidius and the rest
That fell away have entertainment, but
No honourable trust. I have done ill:
Of which I do accuse myself so sorely,
That I will joy no more.

Enter a Soldier of CAESAR'S.

Sold. Enobarbus, Antony 20
Hath after thee sent all thy treasure, with
His bounty overplus : the messenger
Came on my guard ; and at thy tent is now
Unloading of his mules.

Eno. I give it you.

Sold. Mock not, Enobarbus.
I tell you true : best you safed the bringer
Out of the host; I must attend mine office,
Or would have done't myself. Your emperor
Continues still a Jove. *[Exit.*

Eno. I am alone the villain of the earth, 30
And feel I am so most. O Antony,
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold T This blows my heart:
If swift thought break it not, a swifter mean
Shall outstrike thought: but thought will do't, I feel.
I fight against thee ! No : I will go seek
Some ditch wherein to die ; the foul'st best fits
My latter part of life. [Exit.

SCENE VII. *Field of battle between the camps.*

Alarum. Drums and Trumpets. Enter AQRIPPA and others.

Agr. Retire, we have engaged ourselves too far :
Caesar himself has work, and our oppression
Exceeds what we expected. [Exeunt.]

Alarums. Enter ANTONY, and SCARUS wounded.

Scar. O my brave emperor, this is fought indeed !
Had we done so at first, we had droveu them home
With clouts about their heads.

Ant. Thou bleed'st apace.

Scar. I had a wound here that was like a T,
But now 'tis made an H.

Ant. They do retire.

Enter EROS.

Eros. They are beaten, sir ; and our advantage serves
For a fair victory.

Scar. Let us score their backs, 10
And snatch 'em up, as we take hares, behind :
'Tis sport to maul a runner.

Ant. I will reward thee
Once for thy spritely comfort, and ten-fold
For thy good valour. Come thee on.

Scar. I 'll halt after. [*Exeunt.*]

SCENE VIII. *Under the walls of Alexandria.*

Alarum. Enter ANTONY, in a march; SCARUS, with others.

Ant. We have beat him to his camp : run one before,
And let the queen know of our gests. To-morrow,
Before the sun shall see's, we 'll spill the blood
That has to-day escaped. I thank you all ;
For doughty-handed are you, and have fought
Not as you served the cause, but as *t had been
Each man's like mine ; you have shown all Hectors.
Enter the city, clip your wives, your friends,
Tell them your feats ; whilst they with joyful tears
Wash the congealment from your wounds, and kiss 10
The honoured gashes whole. [*To Scarus*] Give me thy hand;

Enter CLEOPATRA, attended.

To this great fairy I'll commend thy acts,
Make her thanks bless thee. [*To Cleo.*] O thou day o' the
world,

Chain mine arrn'd neck ; leap thou, attire and all,
Through proof of harness to my heart, and there
Ride on the pants triumphing !

Cleo. Lord of lords !
O infinite virtue, comest thou smiling from
The world's great snare uncaught ?

Ant. My nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet ha* we 20
A brain that nourishes our nerves, and can
Get goal for goal of youth. Behold this man ;
Commend unto his lips thy favouring hand :
Kiss it, my warrior : he hath fought to-day
As if a god, in hate of mankind, had
Destroy'd in such a shape.

Cleo. I'll give thee, friend,
An armour all of gold ; it was a king's.

Ant. He has deserved it, were it carbuncled
Like holy Pha'bus' car. Give me thy hand :
Through Alexandria make a jolly march ; 30
Bear our hack'd targets like the men that owe them:
Had our great palace the capacity
To cainp this host, we all would sup together,
And drink carouses to the next day's fate,
Which promises royal peril. Trumpeters,
With brazen din blast you the city's ear ;
Make mingle with our rattling tabourines ;
That heaven and earth may strike their sounds together,
Applauding our approach. [*Exeunt.*

SCENE IX. *Caesar's camp.**Sentinels at their post.*

First Sold. If we be not relieved within this hour,
We must return to the court of guard : the night
Is shiny ; and they say we shall embattle
By the second hour i' the morn.

Sec. Sold. This last day was
A shrewd one to's.

Enter EXOBARBUS.

Eno. O, bear me witness, night,—

Third Sold. What man is this ?

Sec. Sold. Stand close, and list him.

Eno. Be witness to me, O thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent!

First Sold. Enobarbus !

Third Sold. Peace! 10
Hark further.

Eno. O sovereign mistress of true melancholy,
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me : throw my heart
Against the flint and hardness of my fault;
Which, being dried with grief, will break to powder,
And finish all foul thoughts. O Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular ; 20
But let the world rank me in register
A master-leaver and a fugitive :
O Antony ! O Antony !, [Dies.

Sec. Sold. Let's speak
To him.

First Sold. Let's hear him, for the things he speaks

May concern Cæsar.

Third Sold. Let's do so. But he sleeps.

First Sold. Swoons rather ; for so bad a prayer as his
Was never yet for sleep.

Sec. Sold. Go we to him.

Third Sold. Awake, sir, awake ; speak to us.

Sec. Sold. Hear you, sir ?

First Sold. The hand of death hath raught him.

[*Drums afar off.*] Hark ! the drums
Demurely wake the sleepers. Let us bear him 31
To the court of guard ; he is of note : our hour
Is fully out.

Third Sold. Come on, then ;
He may recover yet. {*Exeunt with the body.*

SCENE X. *Between the two camps.*

Enter ANTONY and SCARUS, with their Army.

Ant. Their preparation is to-day by sea ;
"We please them not by land.

Scar. For both, my lord.

Ant. I would they 'Id fight i' the fire or i' the air ;
We 'Id fight there too. But this it is ; our foot
Upòn the hills adjoining to the city
Shall stay with us : order for sea is given ;
They have put forth the haven—forward then,
Where their appointment we may best discover
And look on their endeavour. [Exeunt.

SCENE XI. *Another part of the same.*

Enter G#SAR and his Army.

Cces. But being charged, we will be still by land,
Which, as I take't, we shall ; for his best force
Is forth to man his galleys. To the vales,
And hold our best advantage. [Exeunt.

SCENE XII. *Another part of the same.**Enter* ANTONY *and* SCARUS.

Ant. Yet they are not join'd : where yond pine does stand,
I shall discover all: I 'll bring thee word
Straight, how 'tis like to go. *[Exit.*

Scar. Swallows have built
In Cleopatra's sails their nests : the augurers
Say they know not, they cannot tell ; look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected ; and, by starts,
His fretted fortunes give him hope, and fear,
Of what he has, and has not.

*[Alarum afar off^ as at a sea fight.**Re-enter* ANTONY.

Ant. All is lost;
This foul Egyptian hath betrayed me : 10
My fleet hath yielded to the foe ; and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turn'd whore ! 'tis thou
Hast sold me to this novice ; anTTmyTjeaTi
Makes only wars on thee. Bid them all fly ;
For'wTT*eiTT*am^revengeduponmycharm,
I have done all. Bid them all fly ; begone. *[Exit Scarus.*
O sun, thy uprise shall I see no more :
Fortune and Antony part here ; even here
Do we shake hands. All come to this ? The hearts 20
That spaniel'd me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar ; and this pine is bark'd,
That overtopp'd them all. Betray'd I am :
O this false soul of Egypt! this grave charm,—
Whose eye beck'd forth my wars, and call'd them home;
Whose bosom was my crownet, my chief end,—

Like a right gipsy, hath, at fast and loose,
 Beguiled me to the very heart of loss.
 What, Eros, Eros!

Enter CLEOPATRA.

Ah, thou spell! Avaunt! 30

Cleo. Why is my lord enraged against his love?

Ant. Vanish, or I shall give thee thy deserving,
And blemish Csesar's triumph. Let him take thee,
And hoist thee up to the shouting plebeians :
Follow his chariot, like the greatest spot
Of all thy sex ; most monster-like, be shown
For poor'st diminutives, for doits : and let
Patient Octavia plough thy visage up
With her prepared nails. [Exit C]

'Tis well thou 'rt gone,

If it be well to live ; but better 'twere
 Thou fell'st into my fury, for one death
 Might have prevented many. Eros, ho !
 The shirt of Nessus is upon me : teach me,
 Alcides, thou mine ancestor, thy rage :
 Let me lodge Lichas on the horns o' the moon ;
 And with those hands, that grasp'd the heaviest club,
 Subdue my worthiest self. The witch shall die :
 To the young Roman boy she hath sold me, and I fall
 Under this plot; she dies for't. Eros, ho ! [Exit.

SCENE XIII. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN.

Cleo. Help me, my women ! O, he is more mad
Than Telamon for his shield ; the boar of Thessaly
Was never so emboss'd.

Char. To the monument!
There lock yourself, and send him word you are dead.

The soul and body rive not more in parting
Than greatness going off.

Cleo.

To the monument!

Mardian, go tell him I have slain myself ;
Say, that the last I spoke was * Antony,'
And word it, prithee, piteously : hence, Mardian,
And bring me how he takes my death. To the monument !
[Exeunt.

SCENE XIV. *The same. Another room.*

Enter ANTONY and EROS.

Ant. Eros, thou yet behold'st me ?

Eros.

Ay, noble lord.

Ant. Sometime we see a cloud that's dragonish ;
A vapour sometime like a bear or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't, that nod unto the world,
And mock our eyes with air : thou hast seen tfiese signs;
They are black vesper's pageants.

Eros.

Ay, my lord.

Ant. That which is now a horse, even with a thought
The rack dislimns, and makes it indistinct, 10
As water is in water.

Eros.,

It does, my lord.

Ant. My good knave Eros, now thy captain is
Even such a body : here I am Antony ;
Yet cannot hold this visible shape, my knave.
I made these wars for Egypt: and the queen,—
Whose heart I thought I had, for she had mine ;
Which whilst it was mine had annexed unto't
A million more, now lost,—she, Eros, has
Pack'd cards with Caesar, and false-play'd my glory
Unto an enemy's triumph.

Nay, weep not, gentle Eros ; there is left us
Ourselves to end ourselves.

Enter MARDIAN.

O, thy vile lady !
She has robb'd me of my sword.

Mar. No, Antony;
My mistress loved thee, and her fortunes mingled
With thine entirely.

Ant. Hence, saucy eunuch ; peace !
She hath betray'd me and shall die the death.

Mar. Death of one person can be paid but once,
And that she has discharged : what thou wouldst do
Is done unto thy hand : the last she spake
Was ' Antony ! most noble Antony !' 30
Then in the midst a tearing groan did break
The name of Antony ; it was divided
Between her heart and lips : she rendered life,
Thy name so buried in her.

Ant. Dead, then?

Mar. Dead.

Ant. Unarm, Eros; the long day's task is done,
And we must sleep. [*To Mar.*] That thou depart'st hence
safe,

Does pay thy labour richly ; go. [*Exit Mardian.*

Off, pluck off:

The seven-fold shield of Ajax cannot keep
The battery from my heart. O, cleave, my sides !
Heart, once be stronger than thy continent, 40
Crack thy frail case ! Apace, Eros, apace.
No more a soldier : bruised pieces, go ;
You have been nobly borne. From me awhile. [*Exit Eros.*
I will overtake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture : since the torch is out,
Lie down, and stray no farther : now all labour

Mars what it does ; yea, very force entangles
 Itself with strength : seal then, and all is done.
 Eros !—I come, my queen :—Eros !—Stay for me : 50
 Where souls do couch on flowers, we 'll hand in hand,
 And with our sprightly port make the ghosts gaze :
 Dido and her -^Eneas shall want troops,
 And ail the haunt be ours. Come, Eros, Eros !

Re-enter EROS.

Eros. What would my lord ?

Ant. Since Cleopatra died,
 I have lived in such dishonour, that the gods
 Detest my baseness. I, that with my sword
 Quarter'd the world, and o'er green Neptune's back
 With ships made cities, condemn myself to lack 60
 The courage of a woman ; less noble mind
 Than she which by her death our Caesar tells
 *I am conqueror of myself.' Thou art sworn, Eros,
 That, when the exigent should come, which now
 Is come indeed, when I should see behind me
 The inevitable prosecution of
 Disgrace and horror, that, on my command,
 Thou then wouldst kill me : do't; the time is come :
 Thou strikest not me, 'tis Caesar thou defeat'st.
 Put colour in thy cheek.

Eros. The gods withhold me !
 Shall I do that which all the Parthian darts, 70
 Though enemy, lost aim, and could not ?

Ant. Eros,
 Wouldst thou be window'd in great Rome and see
 Thy master thus with pleach'd arms, bending down
 His corrigible neck, his face subdued
 To penetrative shame, whilst the wheel'd seat
 Of fortunate Caesar, drawn before him, branded
 His baseness that ensued ?

Eros. I would not see't.

Ant. Come, then ; for with a wound I must be cured.
Draw that thy honest sword, which thou hast worn
Most useful for thy country.

Eros. O, sir, pardon me! 80

Ant. When I did make thee free, swore'st thou not then
To do this when I bade thee ? Do it at once ;
Or thy precedent services are all
But accidents uiipurposed. Draw, and come.

Eros. Turn from me, then, that noble countenance,
Wherein the worship of the whole world lies.

Ant. Lo thee ! \Turning from him.

Eros. My sword is drawn.

Ant. Then let it do at once
The tiling why thou hast drawn it.

Eros. My dear master,
My captain, and my emperor, let me say, 90
Before I strike this bloody stroke, farewell.

Ant. 'Tis said, man ; and farewell.

Eros. Farewell, great chief. Shall I strike now ?

Ant. Now, Eros.

Eros. Why, there then : thus I do escape the sorrow
Of Antony's death. [Kills himself.

Atit. Thrice-nobler than myself !

Thou teachest me, O valiant Eros, what
I should, and thou couldst not. My queen and Eros
Have by their brave instruction got upon me
A nobleness in record : but I will be
A bridegroom in my death, and run into't 100
As to a lover's bed. Come, then ; and, Eros,
Thy master dies thy scholar : to do thus

[Falling on ms sword.
I learn'd of thee. How ! not dead ? not dead ?
The guard, ho ! O, despatch me !

Enter DERCETAS and Guard.

First Guard.

What's the noise ?

Ant. I have done my work ill, friends : O, make an end
Of what I have begun.

Sec. Guard. The star is fall'n.

First Guard. And time is at his period.

All. Alas, and woe !

Ant. Let him that loves me strike me dead.

First Guard. Not I.

Sec. Guard. Nor I.

Third Guard. Nor any one. [Exeunt Guard. 110

Der. Thy death and fortunes bid thy followers fly.

This sword but shown to Csesar, with this tidings,
Shall enter me with him.

Enter DIOMEDES.

Dio. Where's Antony?

Der. There, Diomed, there.

Dio. Lives he ?

Wilt thou not answer, man ? [Exit Dercetas.

Ant. Art thou there, Diomed ? Draw thy sword, and
give me

Sufficing strokes for death.

Dio. Most absolute lord,
My mistress Cleopatra sent me to thee.

Ant. When did she send thee ?

Dio. Now, my lord.

Ant. Where is she ?

Dio. Lock'd in her monument. She had a prophesying fear
Of what hath come to pass : for when she saw— 121

Which never shall be found—you did suspect

•She had disposed with Caesar, and that your rage

•Would not be purged, she sent you word she was dead ;

But, fearing since how it might work, hath sent

Me to proclaim the truth ; and I am come,

I dread, too late.

Ant. Too late, good Diomed : call my guard, I prithee.

Dio. What, ho, the emperor's guard ! The guard, what, ho!
Come, your lord calls ! 130

Enter four or five of the Guard of ANTONY.

Ant. Bear me, good friends, where Cleopatra bides ;
'Tis the last service that I shall command you.

First Guard. Woe, woe are we, sir, you may not live to wear
All your true followers out.

All. Most heavy day !

Ant. Nay, good my fellows, do not please sharp fate
To grace it with your sorrows : bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up :
I have led you oft: carry me now, good friends,
And have my thanks for all. [*Exeunt, bearing Antony.* 140

SCENE XV. *The same. A monument*

*Enter CLEOPATRA, and her maids aloft, with CHARMIAX
and IRAS.*

Cleo. O Charmian, T will never go from hence.

Char. Be comforted, dear madam.

Cleo. No, I will not:

All strange and terrible events are welcome,
But comforts we despise ; our size of sorrow,
Proportioned to our cause, must be as great
As that which makes it.

Enter, below, DIOMEDES.

How now ! is he dead ?

Dio. His death 's upon him, but not dead.
Look out o' the other side your monument;
His guard have brought him thither.

Enter, below, ANTONY, borne by the Guard.

Cleo. O sun,

Burn the great sphere thou movest in ! darkling stand 10
The varying shore o' the world. O Antony,
Antony, Antony ! Help, Charmian, help, Iras, help ;
Help, friends below ; let's draw him hither.

Ant.

Peace!

Not Caesar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.

Cleo. So it should be, that none but Antony
Should conquer Antony ; but woe 'tis so !

Ant. I am dying, Egypt, dying ; only
I here importune death awhile, until
Of many thousand kisses the poor last 20
I lay upon thy lips.

Cleo. I dare not, dear,—

Dear my lord, pardon,—I dare not,
Lest I be taken : not the imperious show
Of the full-fortuned Caesar ever shall
Be brooch'd with me ; if knife, drugs, serpents, have
Edge, sting, or operation, I am safe :
Your wife Octavia, with her modest eyes
And still conclusion, shall acquire no honour
Dernuring upon me. But come, come, Antony,—
Help me, my women,—we must draw thee up : 30
Assist, good friends.

Ant. O, quick, or I am gone.

Cleo. Here's sport indeed! How heavy weighs my
lord!

Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,—
Wishers were ever fools,—O, come, come, come ;

[They heave Antony aloft to Cleopatra.]

And welcome, welcome ! die where thou hast lived :
Quicken with kissing : had my lips that power,
Thus would I wear them out.

Iraq. Madam I

Char. O madam, madam, madam i

Iras.

Royal srypt,

70

Empress !

Char. Peace, peace, *Iras* !

Cleo. No more, but e'en a woman, and commanded
 By such poor passion as the maid that milks
 And does the meanest chares. It were for me
 To throw my sceptre at the injurious gods;
 To tell them that this world did equal theirs
 Till they had stol'n our jewel. All's but naught;
 Patience is sottish, and impatiencē does
 Become a dog that's mad : then is it sin 80
 To rush into the secret house of death,
 Ere death dare come to us ? How do you, women ?
 What, what! good cheer ! Why, how now, Charmian !
 My noble girls ! Ah, women, women, look,
 Our lanrpjs spent, it's out! Good sirs, take heart:
 We'll bury him ; ancfthen, what's brave, what's noble,
 Let's do it after the high Roman fashion,
 And make death proud to take us. Come, away :
 This case of that huge spirit now is cold :
 Ah, women, women ! come ; we have no friend 90
 But resolution, and the briefest end.

[Exeunt; those above bearing off Antony's body.]

ACT V.

SCENE I. *Alexandria. Caesars camp.*

Enter CAESAR, AGBIPPA, DOLABELLA, MECÆNAS, GALLUS,
 PROCULEIUS, and others, his council[^] of war.

Cats. Go to him, Dolabella, bid him yield :
 Being so frustrate, tell him he mocks
 The pauses that he makes.

Dol.

Cesar,,! shall.

[Exit.]

Enter DERCETAS, with the sword of ANTONY.

Cæs. Wherefore is that ? and what art thou that darest
Appear thus to us ?

Der. I am call'd Dercetas :
Mark Antony I served, who best was worthy
Best to be served : whilst he stood up and spoke,
He was my master ; and I wore my life
To spend upon his haters. If thou please
To take me to thee, as I was to him 10
I 'll be to Cyesar ; if thou pleasest not,
I yield thee up my life.

Ctes. What is 't thou say'st ?

Der. I say, O Caesar, Antony is dead.

Cæs. The breaking of so great a thing should make
A greater crack : the round world
Should have shook lions into civil streets,
And citizens to their dens : the death of Antony
Is not a single doom ; in the name lay
A moiety of the world.

Der. He is dead, Cæsar ;
Not by a public minister of justice, 20
Nor by a hired knife ; but that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Splitted the heart. This is his sword ;
I robb'd his wound of it ; behold it stain'd
With his most noble blood.

Cæs. Look you sad, friends ?
The gods rebuke me, but it is tidings
To wash the eyes of kings.

Ayr. And strange it is,
That nature must compel us to lament
Our most persisted deeds.

Mec. His taints and honours 30
Waged equal with him.

Agr. A rarer spirit never
Did steer humanity : but you, gods, will give us
Some faults to make us men. Csesar is touched.
Mec. When such a spacious mirror's set before him
He needs must see himself.

Cæs. O Antony !
I have follow'd thee to this ; but we do lance
Diseases in our bodies : I must perforce
Have shown to thee such a declining day,
Or look on thine ; we could not stall together
In the whole world : but yet let me lament, 40
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor
In top of all design, my mate in empire.
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle,—that our stars,
Unreconcilable, should divide
Our equalness to this. Hear me, good friends,—
But I will tell you at some meeter season :

Enter an Egyptian.

The business of this man looks out of him ; 50
We 'll hear him what he says. Whence are you ?

Egyp. A poor Egyptian yet. The queen my mistress,
Confined in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To the way she's forced to.

Cæs. Bid her have good heart:
She soon shall know of us, by some of ours,
How honourable and how kindly we
Determine for her ; for Caesar cannot live
To be ungentle.

Egyp. So the gods preserve thee ! [Exit. 60

Cæs. Come hither, Proculeius. Go and say,

We purpose her no shame : give her what comforts
The quality of her passion shall require,
Lest, in her greatness, by some mortal stroke
She do defeat us ; for her life in Rome
Would be eternal in our triumph : go,
And with your speediest bring us what she says,
And how you find of her.

Pro. Caesar, I shall. [Exit.

Cæs. Gallus, go you along. [Exit Gallus.] Where's
Dolabella,

To second Proculeius ?

All. Dolabella! 70

Cces. Let him alone, for I remember now
How he's employ'd : he shall in time be ready.
Go with me to my tent; where you shall see
How hardly I was drawn into this war ;
How calm and gentle I proceeded still
In all my writings : go with me, and see
What I can show in this. [Exeunt.

SCENE II. *Alexandria. A room in the monument.*

Enter CLEOPATRA, CHARMIAN, and IRAS.

Cleo. My desolation does begin to make
A better life. 'Tis paltry to be Caesar ;
Not being Fortune, he's but Fortune's knave,*
A minister of her will : and it is great
To do that thing that ends all other deeds;
Which shackles accidents and bolts up change ;
Which sleeps, and never palates more the dug,
The beggar's nurse and Caesar's.

*Enter, to the gates of the monument, PROCULEIUS, GALLUS,
and Soldiers.*

Pro. Cæsar sends greeting to the Queen of Egypt;
And bids thee study on what fair demands 10

Thou mean'st to have him grant thee.,

Cleo. What's thy name ?

Pro. My name is Proculeius.

Cleo. Antony

Did tell me of you, bade me trust you ; but

I do not greatly care to be deceived,

That have no use for trusting. If your master

Would have a queen his beggar, you must tell him,

That majesty, to keep decorum, must

No less beg than a kingdom : if he please

To give me conquer'd Egypt for my son,

He gives me so much of mine own, as I 20

Will kneel to him with thanks.

Pro. Be of good cheer ;

You're fallen into a princely hand, fear nothing :

Make your full reference freely to my lord,

Who is so full of grace, that it flows over

On all that need : let me report to him

Your sweet dependency ; and you shall find

A conqueror that will pray in aid for kindness,

Where he for grace is kneel'd to.

Cleo. Pray you, tell him

I am his fortune's vassal, and I send him

The greatness he has got. I hourly learn 30

A doctrine of obedience ; and would gladly

Look him in the face.

Pro. This I'll report, dear lady.

Have comfort, for I know your plight is pitied

Of him that caused it.

Ual. You see how easily she may be surprised :

[Here Proculeius and two of the Guard ascend the monument by a ladder placed against a window, and, having descended, come behind Cleopatra. Some of the Guard unbar and open the gates.]

[To Proculeius and the Guard] Guard her till Caesar come.

[Exit.]

Iras. Royal queen!

Char. O Cleopatra ! thou art taken, queen.

Cleo. Quick, quick, good hands. *[Drawing a dagger.*

Pro. Hold, worthy lady, hold :

[Seizes and disarms her.

Do not yourself such wrong, who are in this 40
Relieved, but not betray'd.

Cleo. What, of death too,
That rids our dogs of languish ?

Pro. Cleopatra,
Do not abuse my master's bounty by
The undoing of yourself : let the world see
His nobleness well acted, which your death
Will never let come forth.

Cleo. Where art thou, death ?
Come hither, come ! come, come, and take a queen
Worth many babes and beggars !

Pro. O, temperance, lady !

Cleo. Sir, I will eat no meat, I'll not drink, sir ;
If idle talk will once be necessary, 50
I'll not sleep neither : this mortal house I'll ruin,
Do Cæsar what he can. Know, sir, that I
Will not wait pini^nd at your master's court;
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up
And show me to the shouting varletry
Of censuring Rome ? Rather a ditch in Egypt
Be gentle grave unto me ! rather on Nilus' mud
Lay me stark-nak'd, and let the water-flies
Blow me into abhorring ! rather make 60
My country's high pyramides my gibbet,
And hang me up in chains !

Pro. You do extend
These thoughts of horror further than you shall
Find cause in Caesar.

90

Walk'd crowns and crownets ; realms and islands were
As plates dropp'd from his pocket.

Dol. Cleopatra!

Cleo. Think you there was, or might be, such a man
As this I dream'd of V

Dol. Gentle madam, no.

Cleo. You lie, up to the hearing of the gods.
But, if there be, or ever were, one such,
It's past the size of dreaming : nature wants stuff
To vie strange forms with fancy ; yet, to imagine
An Antony, were nature's piece 'gainst fancy,
Condemning shadows quite.

Dol. Hear me, good madam. 100
Your loss is as yourself, great; and you bear it
As answering to the weight: would I might never
O'ertake pursued success, but I do feel,
By the rebound of yours, a grief that smites
My very heart at root.

Cleo. I thank you, sir.
Know you what Caesar means to do with me ?

Dol. I am loath to tell you what I would you knew.

Cleo. Nay, pray you, sir,—

Dol. Though he be honourable,—

Cleo. He'll lead me, then, in triumph ?

Dol. Madam, he will; I know't. 110

[*Flourish and shout within,* 'Make way there : Caesar !'

Enter CÆSAR, GALLUS, PROCULEIUS, MEOÆNAS, SELEUCUS,
and others of his Train.

Cæs. Which is the Queen of Egypt ?

Dol. It is the emperor, madam. [*Cleopatra kneels.*

Cæs. Arise, you shall not kneel:

I pray you, rise ; rise, Egypt.

Cleo. Sir, the gods
Will have it thus ; my master and my lord
I must obey.

Cæs. Take to you no hard thoughts :
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.

Cleo. Sole sir o' the world, 120
I cannot project mine own cause so well
To make it clear ; but do confess I have
Been laden with like frailties which before
Have often shamed our sex.

Cces. Cleopatra, know,
We will extenuate rather than enforce :
If you apply yourself to our intents,
Which towards you are most gentle, you shall find
A benefit in this change ; but if you seek
To lay on me a cruelty, by taking
Antony's course, you shall bereave yourself 130
Of my good purposes, and put your children
To that destruction which I 'll guard them from,
If thereon you rely. I 'll take my leave.

Cleo. And may, through all the world : 'tis yours ; and we,
Your scutcheons and your signs of conquest, shall
Hang in what place you please. Here, my good lord.

Cces. You shall advise me in all for Cleopatra.

Cleo. This is the brief of money, plate, and jewels,
I am possess'd of : 'tis exactly valued ;
Not petty things admitted. Where's Seleucus ? 140

Sel Here, madam.

Cleo. This is my treasurer : let him speak, my lord,
Upon his peril, that I have reserved
To myself nothing. Speak the truth, Seleucus.

Sel Madam,
I had rather seal my lips, than, to my peril,
Speak that which is not.

Cleo. What have I kept back ?

Sel. Enough to purchase what you have made known.

Cæs. Nay, blush not, Cleopatra ; I approve

Your wisdom in the deed.

Cleo. See, Cæsar! O. behold, 150
How pomp is follow'd ! mine will now be yours;
And, should we shift estates, yours would be mine.
The ingratitude of this Seleucus does
Even make me wild : O slave, of no more trust
Than love that's hired ! What, goest thou back ? thou shalt
Go back, I warrant thee ; but I 'll catch thine eyes,
Though they had wings : slave, soulless villain, dog!
O rarely base !

Cæs. Good queen, let us entreat you.

Cleo. O Caesar, what a wounding shame is this, 160
That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum of my disgraces by
Addition of his envy ! Say, good Caesar,
That I some lady trifles have reserved,
Immomeut toys, things of such dignity
As we greet modern friends withal; and say,
Some nobler token I have kept apart
For Livia and Octavia, to induce
Their mediation ; must I be unfolded 170
With one that I have bred ? The gods ! it smites me
Beneath the fall I have. [*To Seleucus*] Prithee, go hence ;
Or I shall show the cinders of my spirits
Through the ashes of my chance : wert thou a man,
Thou wouldst have mercy on me.

Cces. Forbear, Seleucus.

[*Exit Seleucus.*]

Cleo. Be it known, that we, the greatest, are misthought
For things that others do ; and, when we fall,
We answer others' merits in our name,
Are therefore to be pitied.

Cces. Cleopatra, 180
Not what you have reserved, nor what acknowledged,

Put we i⁷ the roll of conquest: still be't yours,
 Bestow it at your pleasure ; and believe,
 Coesar's no merchant, to make prize with you
 Of tilings that merchants sold. Therefore be cheer'd ;
 Make not your thoughts your prisons : no, dear queen;
 For we intend so to dispose you as
 Yourself shall give us counsel. Feed, and sleep :
 Our care and pity is so much upon you,
 That we remain your friend ; and so, adieu.

Cleo. My master, and my lord !

Cces. Not so. Adieu. 190

[Flourish. Exeunt Ccesar and his train.

Cleo. He words me, girls, he words me, that I should not
 Be noble to myself : but, hark thee, Charmian.

[Whispers Charmian.

Iras. Finish, good lady ; the bright day is done,
 Arid we are for the dark.

Cleo. Hie thee again :
 I have spoke already, and it is provided ;
 Go put it to the haste.

Char. Madam, I will.

Re-enter DOLABELLA.

Dol. Where is the queen ?

Char. Behold, sir. *[Exit.*

Cleo. Dolabella!

Dol. Madam, as thereto sworn by your command,
 Which my love makes religion to obey,
 I tell you this : Cæsar through Syria 200
 Intends his journey ; and within three days
 You with your children will he send before :
 Make your best use of this : I have perform'd
 Your pleasure and my promise.

Cleo. Dolabella,
 I shall remain your debtor.

Dol. I your servant.

Adieu, good queen ; I must attend on Cæsar.

Cleo. Farewell, and thanks. *[Exit Dolabella.*

Now, Iras, what think'st thou ?

Thou, an Egyptian puppet, shalt be shown

In Rome, as well as I: mechanic slaves

With greasy aprons, rules, and hammers, shall 210

Uplift us to the view ; in their thick breaths,

Rank of gross diet, shall we be enclouded,

And forced to drink their vapour.

Iras The gods forbid !

Cleo. Nay, 'tis most certain, Iras : saucy lictors
Will catch at us, like strumpets ; and scald rhymers

Ballad us out o' tune : the quick comedians

Extemporally will stage us, and present

Our Alexandrian revels ; Antony

Shall be brought drunken forth, and I shall see

Some squeaking Cleopatra boy my greatness. 220

Iras. O the good gods !

Cleo. Nay, that's certain.

Iras. I'll never see't; for, I am sure, my nails
Are stronger than mine eyes.

Cleo. Why, that's the way
To fool their preparation, and to conquer
Their most absurd intents.

Re-enter CHARMIAN.

Now, Charmian !

Show me, my women, like a queen : go fetch

My best attires : I am again for Cydnus,

To meet Mark Antony : sirrah Iras, go.

Now, noble Charmian, we 'll despatch indeed ; 230

And, when thou hast done this chare, I'll give thee leave

To play till doomsday. Bring our crown and all.

Wherefore's this noise ? *[Exit Iras. A noise within.*

Enter a Guardsman.

Guard.

Here is a rural fellow

That will not be denied your highness' presence :
He brings you figs.

Cleo. Let him come in.

[Exit Guardsman.

What poor an instrument

May do a noble deed ! he brings me liberty.

My resolution's placed, and T have nothing

Of woman in me : now from head to foot

I am marble-constant; now the fleeting moon

240

No planet is of mine.

Re-enter Guardsman, with Clown bringing in a basket.

Guard.

This is the man,

Cleo. Avoid, and leave him.

[Exit Guardsman.

Hast thou the pretty worm of Nilus there,

That kills and pains not ?

Clown. Truly, T have him : but I would not be the party
that should desire you to touch him, for his biting is
immortal; those that do die of it do seldom or never
recover.

Cleo. Kememberest thou any that have died on't? 249

Cloivn. Very many, men and women too. I heard of one
of them no longer than yesterday : a very honest woman,
but something given to lie ; as a woman should not do, but
in the way of honesty : how she 'died of the biting of it, what
pain she felt: truly, she makes a very good report o' the
worm; but he that will believe all that they say, shall never
be saved by half that they do : but this is most fallible, the
worm's an odd worm.

Cleo. Get thee hence ; farewell.

Clown. I wish you all joy of the worm.

[Setting down his basket.

Cleo. Farewell.

260

Clown. You must think this, look you, that the worm will
do his kind.

Cleo. Ay, ay ; farewell

Clown. Look you, the worm is not to be trusted but in the

keeping of wise people ; for, indeed, there is no goodness in the worm.

(leo. Take thou no care ; it shall be heeded.

Clown. Very good. Give it nothing, I pray you, for it is not worth the feeding.

Cleo. Will it eat me ? 270

Clomi. You must not think I am so simple but I know the devil himself will not eat a woman : I know that a woman is a dish for the gods, if the devil dress her not. But, truly, these same devils do the gods great harm in their women ; for in every ten that they make, the devils mar live.

Cleo. Well, get thee gone ; farewell.

Clown. Yes, forsooth : I wish you joy o' the worm. [*Exit.*

Re-enter IRAS with a robe, crown, &c.

Cleo. Give me my robe, put on my crown ; I have
Immortal longings in me : now no more 280
The juice of Egypt's grape shall moist this lip :
Yare, yare, good Iras ; quick. Metllinks I hear
Antony call ; I see him rouse himself
To praise my noble act ; T hear him mock
The luck of Gwsar, which the gods give men
To excuse their after wrath : husband, I come :
Now to that name my courage prove my title !
I am fire and air ; my other elements
I give to baser life. So ; have you done ?
Come then, and take the last warmth of my lips. 290
Farewell, kind Charmian ; Iras, long farewell.

[Kisses them. 'Iras falls and dies.

Have I the aspic in my lips ? Dost fall ?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desired. Dost thou lie still ?
Tf thus thou vanishest, them teli'st the world
It is not worth leave-taking.

Char. Dissolve, thick cloud, and rain ; that I may say,
The gods themselves do weep !

Cleo. This proves me base :
If she first meet the curled Antony, 300
He 'll make demand of her, and spend that kiss
Which is my heaven to have. Come, thou mortal wretch,
[To an asp, which she applies to her breast.

With thy sharp teeth this knot intricate
Of life at once untie : poor venomous fool,
Be angry, and despatch. O, couldst thou speak,
That I might hear thee call great Caesar ass
Unpolicied !

Char. O eastern star !

Cleo. Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep ?

Char. O, break ! O, break !

Cleo. As sweet as balm, as soft as air, as gentle,— 310
O Antony !—Nay, I will take thee too :

[Applying another asp to her arm.
What should I stay— *[Dies.*

Char. In this vile world ? So, fare thee well.
Now boast thee, death, in thy possession lies
A lass unparallel'd. Downy windows, close ;
And golden Phoebus never be behold
Of eyes again so royal ! Your crown 's awry ;
I'll mend it, and then play.

Enter the Guard, rushing in.

First Guard. Where is the queen ?

Char. Speak softly, wake her not.

First Guard. Caesar hath sent—

Char. Too slow a messenger. 320

[Applies an asp.

O, come apace, despatch ! I partly feel thee.

SCENE II

First

Se

Ft,

€

Des

Ah, s

Dol.

Sec.

Dol.

Touch

Tos.

Sos

Dou

Thatyou

Cæs.

She levelPd at

Took her own w\

I do not see them

Dol

First Guard. A .

figs:

This was his basket

Cæs.

Pois

First Guard.

This Charmian lived but nc

I found her trimming up t

On her dead mistress; tr

And on the sudden dropp'

Cæs.

V. SC. II.

aves
350

360

[Exeunt.

ACT I. SCENE I.

1, 2. Nay, ...measure, Philo and Demetrius are continuing conversation already begun, and the former, replying to son thing the latter had said, possibly in excuse of Antony's waste time at Cleopatra's court, says, Well, but this foolish pass" our general exceeds all bounds. For the double r general's, cp. *K. J.* ii. 1. 65, "With them a bastard of deceased."

2-4. those his ... Mars, those fine eyes of his that, sc troops drawn up in battle array, have been wont t* brilliantly as the god of war when habited in his armour: plated, wearing plate armour, i.e.. armour plates of steel; cp. *JR. II.* i. 3. 28, "Thus *plated* in habii* of war."

5. The office ... view, the devoted service of their looks ; their looks in devoted homage ; a heiidiadys.

6. tawny, Cleopatra was of pure Greek descent, but it has been customary with poets and painters to represent her as though of Eastern origin ; and It is possible that during the three hundred years since the first Ptolemy came to Egypt the climate may have told upon the complexion of his descendants ; tawny is merely the F. *tanne* tanned or browned by the sun : his captain's heart, his warlike heart ; such a heart as the leader of armies should have.

8. buckles, sc. by which his armour was fastened ; reneges all temper, renounces all moderation ; for reneges, to be pronounced with the g hard, cp. *Lear*, ii. 2. 84, "*Renège*, affirm, and turn their halcyon beaks " ; for temper = equanimity, *Lear*, i. 5. 51.

9, 10. and is .. lust, is now nothing more than the slave of Cleopatra's passion ; for bellows, used for the purpose of cooling, not that of blowing up a fire, Malone quotes *Faery Queen*, ii. 9. 30, "A huge great payre of *bellows*, which did styre Continually,

[ACT I.

on of M. E.
came from
isly, as in
-wench ; .

He bade me
Compares *Pkotmti*,
iereof are dissolved :
..r, and Lepidus formed

, . ; which you boast you feel for me be
, tell me what its extent is

There's beggary ..reckoned, love, the amount of which
,e reckoned, is but bankruptcy; cp. *M. A.* ii. 1. 318, "T
but little Iwippy, if I could say how much " ; *R. J.* ii. 6. 32,
hey are but beggars that can count their worth."

6. 111 set . beloved, I will fix a limit up to which your love
"o ; for bourn, cp. *W. T. i.* 2 134, "As dice are to be
v one that fixes No *bourne* 'twixt his and mine."

i must them .. earth, then must you discover a new
a new earth, for the present heaven and earth are not
h to measure the extent of my love.

ss me, it vexes, annoys me ; cp. *Haml* iii. 1. 3,
so harshly all his days of quiet " ; the curt form of ex-
is intended to indicate his frame of mind : the sum, let
.e . aow as briefly as possible what is the sum and substance of
your tidings.

19. them, xc. the news ; the word being used in Shakespeare's
day both as a singular and a plural noun.

20. 1. Fulvia . angry, taunting him with mischievous glee :
who knows If, very possibly.

21. scarce-bearded, making her gibe the more bitter by con-
trasting the youth of Cresar with the riper years of him who will
have to obey.

22. powerful, *i.e.* which you will not venture to neglect.

23. Take in, conquer, bring into subjection ; as below, iii. 7.
21, iii. 13. 83, and frequently elsewhere : enfranchise, set free ;
O. T? franc, free.

24. damn, condemn; cp. *J. C.* iv. 1. 6, "He shall not live;
look, with a spot I *damn* him," *i.e.* by putting a mark against
his name: How, my love ! *i.e.* what makes you speak in this
taunting way?

25. nay, ...like, nay, not merely 'perchance/ but most
probably.

26, 7. your dismissal ... Caesar, probably Caesar has sent orders that you shall quit Egypt.

28. process, summons ; used in its legal sense, and taunting Antony with being hen-pecked by his wife, whom Plutarch describes as being "somewhat sour and crooked of condition," and again as "of a peevish, crooked, and troublesome nature" (Skeat, *Shakespeare's Plutarch*, pp. 162, 179): Caesar's both, pretending to correct herself, she says, ought I to say Caesar's summons ? or perhaps the summons of both together ?

29. As I am ... queen, assuredly as I am, etc.

31. Is Caesar's homager, by coming into your checks offers homage to Caesar ; shows your awe of Caesar ; homager, homage was the service of a vassal or man (*homo*): pays shame, pays the tribute of fear.

33, 4. the wide ... fall! may the whole edifice of the vast Roman empire, now so well-ordered, fall into ruins ! arch indicates the firmness and loftiness of the structure, and the ruin which follows upon that support giving way ; for ranged, cp. *Cor.* iii. 1. 206, "That is the way to lay the city flat ; . And bury all, which yet distinctly *ranr/ex*, In heaps arid piles of ruin." Steevens says that what in masonry is now called a *course*, was formerly called a *raiue*. Here is my space, I want nothing beyond my life in Egypt ; that is all-sufficing to me.

35. Kingdoms are clay, *i.e.* not worth the trouble of conquering.

35, 6. our dungy . beast, this filthy earth of ours, which gives sustenance to beasts no less than to men, is not worth one's thoughts ; for dungy, cp. *W. T.* ii. j. 157, "There's not a grain of it (honesty) the face to sweeten Of the whole *duitty* earth."

36, 7. the nobleness ... thus, what is really noble in life (/ *e.* as opposed to the mere sordid acquisition of wealth and sway) is the reciprocation of love.

37-40. when such ... peerless, when it can be thus shown by a pair in such complete accord, and a pair so noble in themselves, in which respects I call upon the whole world, on the penalty of punishment for denial, to acknowledge that we have no equals ; for twain, used substantively, cp. *Temp.* iv. 1. 104, "Go with me To bless this *twain* ; weet, is only a corruption of *wit*, as in the *Faery Queene*, i. 3. 6, "As he her wronged innocence did *weet*" ; though there were two verbs in A. S., *witan*, to know, and *witan*, to see, with the *i* long.

40. Excellent falsehood! the abstract for the concrete, as in *K. J.* iii. 4. 36, "O fair *affliction*, peace!" ; *Temp.* v. 1. 218, "Now, *blasphemy*, That swear'st grace o'erboard, not an oath on shore ?"

42. 3. Antony ... himself, Antony will show himself in his own noble character'.

43. But ... Cleopatra, yes, replies Antony, I shall show myself worthy of what I am, but only if prompted, inspired, thereto by Cleopatra.

44. for the ... Love, out of the love we bear to the goddess of love: soft, luxurious.

4~>. confound, waste; cp. *Cor.* i. 6. 17, "How could'st thou in a mile *confound* an hour And bring thy news so late? "

46. should stretch, ought to be spent.

49. becomes, suits, sets off; cp. *W. T.* iv. 4. 143-6, "each your doing, ... Crowns what you are doing in the present deed, That all your acts are queens."

50. 1. whose every ... admired, each of whose impulses strives with all its power to show itself, as manifested by you, in a lovely guise.

54. qualities, characters. "And sometimes also, when he would go up and down the city disguised like a slave in the night, and would peer into poor men's windows and their shops, and scold and brawl with them within the house, Cleopatra would be also in a chamber-maid's array, and amble up and down the streets with him, so that oftentimes Antonius bare away both mocks and blows" (Skeat, *Shakes/tear v?* *Plutarch*, p. 177).

55. speak .. us, said to the attendant who had brought the news from Rome.

56. Is Caesar slight? Does Antony venture to treat Caesar with such disdain that he will not even hear his message? It is doubtful whether here with = *ax regards*, or merely = *by*; see Abb. § 193.

57. when ... Antony, when he is not himself; not in his right frame of mind.

58. 9. He comes ... Antony, he shows himself wanting in that nobility of character which should ever be his; cp. *Lear*, i. 1. 74, "I find she names the very deed of love Only she *comes* too *xhort*"; i. 3. 9, "If you row *dock* of former services"; property, that which peculiarly belongs to him; Lat. *proprius*, own.

60. approves the common liar, proves that those who thus represent him in Rome, and who have been looked upon as liars, only speak the truth; cp. *H. VIII.* ii. 3. 74, "I shall not fail to *approve* the fair conceit The king hath of you."

61. 2. I will . to-morrow, I will hope that he may show himself in a better light to-morrow; Of, as regards; cp. *M. M. Hi.* 1. 1. "So then you *hope of* pardon from Lord Angelo?"

62. Rest you happy! a courteous form of farewell.

SCENE II.

2. absolute, complete in everything that becomes a man ; free from all defects; cp. *Cor.* iv. 5. 142, "most *absolute*, sir"; and below, iii. 7. 40, " The *absolute* soldiership you have by land."

5. Your will ? what is your pleasure ? what do you desire ?

6. know things, are skilled in the knowledge of the future.

15. He means in fle,sh, he means in looks, not in the matter of fortune.

16. paint, heighten your beauty with rouge.

17. Wrinkles forbid! instead of saying 'Heaven forbid!' she says, ' may wrinkles not come to make that necessary !'

18. his prescience, used jocularly as a title; as we say ' his worship,' *his lordship.'

21. I had rather .. drinking, T would rather do anything than meet with such a fate as that; though to her probably to heat her liver with drinking would not be a very terrible affliction. Cp. *M. V. i.* 1. 81, " And let my *liver rather heat with wine.*"

23. Good now, now, my good fellow; cp. *Temp.* i. 1. 16, " Nay, *good*, be patient."

24. widow them all, outlive them all.

25. Herod of Jewry, commonly represented in the old mystery plays as a blustering tyrant, with especial reference to his slaughter of children in the endeavour, to make away with the predicted Messiah; cp. *//.* V. iii. 3. 41, "as did the wives of Jewry At *Herod's* bloody-hunting slaughtermen"; and below, iii. 3. 3, 4.

26. find me to marry, discover for me by your foresight that it is my destiny to marry.

27. companion .. mistress, place me upon an equality with, etc.

29. I love .. figs, Steevens says that this was a proverbial phrase.

30, 1. You have seen ... approach, the fortune which awaits you is less fair than that you have already experienced.

32. belike, probably; literally, by like, *i.e.* likelihood: shall ...names, will be illegitimate; cp. *T. O.* iii. 1. 323, "That'a as much as to say bastard virtues; that, indeed, know net their fathers and therefore *haw no names.*"

34. every, each one; a pronoun here, as in *A. Y. L.* v. 4. 178, "*every* of this happy number."

35. And... wish, and if every wish were fertile; cp. *Tim.* iv. 3.187.

36. Out, fool! away with you, you fool! I forgive ... witch, if

you can prophesy 110 better than this, you need not be afraid of typing burnt as a witch.

40. drunk to bed, *i.e.* to go drunk, etc.

42. E'en as . . . famine, *ac.* not at all; the higher the Nile rose, the richer was the crop, owing to the deposit of alluvial mud ; see below, ii. 7. 21, 2.

43. wild, mad, extravagant in your merry jests.

44. an oily palm, *cp.* *Olh.* iii. 4. 36-8, " this hand is *moist*, my lady . This argues *fruitfultnext* and liberal heart."

45. I cannot... ear, I cannot do any action however trifling; *i.e.* it is assuredly a fruitful, etc.

46. worky-day, plain, common ; *cp.* *A. Y. L.* i. 3. 12, "how full of briers is this *wkijw-day* world !" and contrast i. // . IV. i. 3. 46, "With many *holiday* and lady *terms*"; iii. 1. 261, "*Sunday* citizens," *i.e.* dressed in their best clothes ; worky-day is the M. E. *werkedai*, — work-day, pronounced as a trisylliaise.

49. I have said, I have given my answer and you will get nothing more from me.

51, 2. Alexas ... fortune ! come, tell us what fortune is in store for Alexas.

53. Isis, one of the principal Egyptian deities, the goddess of the earth and fertility.

01. Saw you my lord? we should now say, have you seen my lord ; but the action is here regarded simply as past without any reference to completion.

64. A Roman thought, a thought about affairs in Rome.

67. at your service, ready to wait upon you.

68. We will... him, I will pretend not to see him.

69. first... field, first appeared in arms.

72, 3. the time's . . . Caesar, the state of affairs then rendered it necessary for them to lay aside their ill-will and to make common cause against Ctesar; jointing, here only and in *Cymb.* v. 4. 142, v. 5. 440.

74, 5. whose better... them, whose success in the war drove them at the first encounter out of Italy ; drave, the older preterite, used elsewhere by Shakespeare, though *drove* is more common with him: what worst ? what news worse than this and worst of all have you to tell me? As in i. 1. 18, Antony is impatient to get at what is important.

76. The nature ... teller, the^{fc}bringer of evil tidings shares in the displeasure with which they are received ; *cp.* below, ii. 5. 84, 5, "Though it be honest, it is never good To bring bad news."

77. When it... coward, that is so only when the evil tidings concern, etc.: On, go off with what you have to tell.

78. are done with me, no longer affect me.

79. 80. Who tells ... flatter'd, I listen as readily to one who tells me the truth, though his news be of the most fatal character, as I should to one who had a flattering tale to tell.

81. stiff news, news hard to digest.

82. Extended, seized upon ; to *extend*, or make an *extent* of, "lands is a legal phrase, from the words of a writ—*exfendi facias*—whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognisance, etc., in order that it may be certainly known how soon the debt will be paid" (Malone); cp. A. Y. L. iii. 1. 17, "let my officers of such a nature *Make an extent* upon his house and lands": Euphrates, with the *a* short, as frequently in old writers.

83. 4. His conquering Ionia, his banner waved triumphantly through all the regions from Syria, etc., *i.e.* his inarch was one of easy conquest from, etc.

86. Speak home, speak to me with the greatest plainness: home, used adverbially, as frequently in Shakespeare, of any thorough or energetic action ; mince .. tongue, do not soften down, qualify, what is generally said of me ; cp. *Oth.* ii. 3. 247, "Thy honesty and love doth *mince* this matter, Making it light to Cassio."

88. in Fulvia's phrase, in the terms which Fulvia uses : taunt my faults, more commonly it is the person not the thing that is taunted ; in iii. 7. 25 we have " To *taunt at* slackness."

90-2. O, then ... earing, it is when our active minds are allowed to lie untill'd by wholesome truths that they shoot up noxious growths, and the telling us of our faults is as the ploughing of the soil which roots up such growths. A similar metaphor occurs in *Oth.* i. 3. 323-30, "Our bodies are our gardens, to the which our wills are gardeners ; so that if we will. supply it with one gender of herbs, or distract it with many, either to have it sterile with idleness, or manured with industry, why the power and corrigible authority of this lies in our wills." Knight, who retains the reading of the folios, *urinds*, remarks, "When do we *bring forth weeds'? In a heavy and moist season, when there are no *quick winds' to mellow the earth, to dry up the exuberant moisture, to fit it for the plough... The quick winds, then, are the voices which bring us true reports to put an end to our inaction. When these winds lie still we bring forth weeds. But the metaphor is carried farther; the winds have rendered the soil fit for the plough ; but the knowledge of our own faults—ills

—is as the ploughing itself—the *earing.' " quick, living, lively, as in " the *quick* and the dead " ; almost = pregnant, our ills ... earing, the nominative here is the noun clause, our-iUs-told-us, as in *HamL* iii. 1. 182, " Whereon his-brains-still-beating puts him thus From fashion of himself"; for earing, cp. *A. W.* i. 3. 47, " He that *ears* my land spares my team and gives me leave to in the crop ; " and below, i. 4. 49.

93. At your noble pleasure, *i. e.* I shall be ready to attend your lordship whenever you are pleased to send for me.

94. Sicyon, one of the most ancient cities in Greece, the capital of Sicyonia, a small district in the north-east of Peloponnesus.

96. upon your will, till such time as you may send for him ; cp. *Ma<b.* i. 3. 148, " Worthy Macbeth, we *stay upon* your leisure " and see Abb. § 191.

98. Or love ... dotage, or my foolish love for her will be my ruin; the figure is from losing oneself in a wilderness, forest, maze.

102. Importeth . know, it is of importance to you to know; cp. *T. O.* iv. 2. 52, " It doth *import* him much to speak with me."

103. a great spirit, a lofty mind.

104. 5. What our . again, that which in our disdain we would cast away from us, when we have lost it we would fain recover ; cp. *M. A.* iv. 1. 216-24, " She dying, ... Shall be lamented, ... for it so falls out That what we have we prize not to the worth Whiles we enjoy it, but being lack'd and lost Why ... then we find The virtue that possession would not show us Whiles it was ours." For What, thus placed at the beginning of a sentence, see Abb. § 252.

105-7. the present ...itself, "the pleasure of to-day, by revolution of events and change of circumstances, often loses all its value to us, and becomes to-morrow a pain " (Steevens); *i. e.* the pleasure which I expected in hearing of her death now that her death has come, turns into a pain. The figure is probably that of the turn of Fortune's wheel.

107. she's good, being gone, now that she is dead, her merits are evident to me.

108. could, would willingly: shoved her on, in imagination hastened her death ; gladly anticipated her death.

110. the ills I know, so. those which had just been told him.

113. I must... hence, I must hasten hence ; the verb omitted, as frequently with a preposition of motion.

114. Why then ... women, why then all our women are sure to die of grief. 115. if they suffer, if they have to undergo.

116. death 'B the word, death will be the certain result; word, watch-word on every lip; cp. *J. C.* v. 5. 4, *Cor.* iii. 2. 142.

118. Unde'r ... occasion, when the occasion is of sufficient importance to demand such a sacrifice.

119. 20. though, between .. nothing, though when they and a matter of importance come into conflict, they should be put aside as not worthy of any consideration.

121. noise, rumour; cp. *T. C.* i. 2. 12, "The *noise* goes, this."

122. upon ... moment, on a matter of far less importance; when the impulse given her was much less urgent; cp. *Ifami.* iii. 1. 86, "enterprises of great pitch and *moment*."

122-4. I do think ... dying, I can't help thinking that there must be in death some strong spirit of love towards her, so readily does she yield to its influence; mettle and *metal* are only different spellings of the same word, the former being used figuratively, the latter literally, though the two meanings often run so much into one another that it is not easy to distinguish them. In this passage of course dies, die, and dying, mean merely the pretence, simulation, not the reality.

125. past man's thoughts, beyond anything man can conceive.

120. Alack, alas; according to Skeat, probably from M. E. *all! lak! ah! a loss, ah! misfortune, passions, ruling feelings.*

127. the finest., love, of love sifted of all impurities; the figure being that of separating the bran from the meal, as in *Cor.* i. 1. 149, 50.

127, 8. we cannot. tears, what in others would be called mere sighs and tears, are in her to be described as winds and waves.

129. report, chronicle as likely to happen; one of the features of the old almanacs being the prediction of -changes in the weather: this cannot ... her, such storms of passion cannot in her be mere skilful imitations of the reality.

133, 4. which not.. travel, and not to have had the good fortune to witness such a wonder would have been a slur upon you as a world-wide traveller.

140-4. When it pleaseth . new, when their godships think fit to take a man's wife from him, they show themselves as the tailors of the earth, affording us this comforting assurance that when the garments they have made (here the wives) are worn out, there are still materials out of which others may be made; deities, used as a title; members, probably with an allusion to the scriptural narrative of Eve being made out of one of Adam's ribs.

145. a cut, a blow, stroke; cp. *J. C.* iii. 2. 187, "This was the

most unkindest *cut* of all" : and the case to be lamented, and the case would be one that might well be lamented.

146, 7. your old ... petticoat, the death of one w[>]fe gives you the opportunity of wedding another ; smock and petticoat, both articles of women's dress ; the latter literally meaning a small coat, though in fact an under-skirt.

147, 8. the tears ... sorrow, *i.e.* you have no real cause for sorrow at this event; an onion smelt making the eyes water ; cp. below, iv. 2. 35, "And I, an ass, am *onion-eyed*" ; *T. S.*, *Induction*, i. 126, "And if the boy have not a woman's gift To rain a shower of commanded tears, An *onion* will do well for such :t shift, Which in a napkin (*i.e.* handkerchief) being close conveyed Shall in despite *enforce a watery rye*."

149. business, troublesome complications; broached, set in motion ; the figure is that of tapping a cask and setting the liquor a running ; *F. broche*, a spigot, tap. Cp. i. ff. IV. v. 1. 21, "a portent Of *broached* mischief to the unborn times."

150. Cannot... absence, need my presence to set them right.

152. of Cleopatra's, for the double genitive, cp. above, i. 1. 1.

153. your abode, your remaining here ; cp. *Cymb.* i. 6. 53, "desire My man's *abode* where I did leave him."

154. light, frivolous.

155. Have notice, be warned : break, make known, but with the idea of doing so in a way that shall not startle ; cp. *K. J.* iv. 2. 227, "I faintly *broke* with thee of Arthur's death" ; *Macb.* i. 7. 48, "What beast was't, then, That made you *break* this enterprise to me ?"

156. expedience, generally explained as *expedition*, *enterprise*, though it seems doubtful whether it is not used for *haste in leaving*, as for *haste in coming*, *K. II.* iii. 287, "Are making hither with all due *expedience*" ; *H.* V. iv. 370, "And will with all *expedience* charge on us."

157. part, depart; as frequently.

158. with more urgent touches, as well as other matters which affect us in a more pressing manner ; cp. *T. C.* ii. 2. 115, "Some *touches* of remorse."

159. strongly ... us, urgently call upon us for action; cp. below, i. 4. 29, "to confound the time That .. *speaks as hud* As his own state and ours" ; *Temp.* ii. 1. 207, "the occasion *speaks thee*."

160. many ... friends, many of our confederates ; many of our friends who are interesting themselves in our behalf ; to *contrive* is more commonly used in Shakespeare with a bad sense For many before the pronoun, cp. *Tim.* iii. 6. 11, "which *many my* near occasions did urge me to put off" ; and see Abb. § 85-

161. Petition ... home, call for our presence in Rome.

162. Hath... dare, has thrown down the gauntlet to; his challenged to a trial of strength; for dare, as a substantive, cp. i. H. IV. iv. I. 78, *'It lends . A larger *dare* to our great enterprise," though there the word means *boldness*.

162, 3. commands ... sea, is all powerful at sea; the expression is somewhat redundant: slippery, fickle.

164. link'd, firmly bound; cp. A. J. iii. 1. 228, "coupled and *linked* together with all religious strength of sacred vows"; *Hamlet*. i. 3. 63, "Those friends thou hast, ... Grapple them to thy soul with hoops of steel."

165. are past, no longer call for recognition.

165-7. begin ... son, are showing a disposition to invest the son of Pompey the Great with all the dignities which once belonged to him (t^he father); Pompey ... dignities, a hendiadys for *all the dignities of Pompey.'

167. name, reputation.

168. blood and life, courage and high spirit, vital energy.

168, 9. stands up .. soldier, asserts himself before the world as its greatest soldier; cp. above, i. 1. 40, and *Cymb.* v. 4. 54, *'In Britain where was he That could *stand up his parallel*?' For the, expressing notoriety, see Abb. § 92.

169, 170. whose quality ... danger, and unless this claim of his to be the world's greatest soldier receive a check, the whole empire will be imperilled; world, used here, as in i. 1. above, of the Konian empire as conterminous with the world. For sides o' the world, to express immensity of extension, cp. *Cymb.* iii. 1. 51, "Caesar's ambition, Which swell'd so much that it did almost stretch *The sides o' the world*."

170-2. much .. poison, much is being engendered by the time which, like a horsehair, though endowed with vitality, is not really dangerous, i.e. the danger needs only to be promptly met to be checked in its evil consequences; cp. iii. H. VI. v. 3. 13, "For every cloud engenders not a storm." The allusion is to the old belief that a horsehair thrown into water will turn into a snake; Steevens quotes Holinshed's *England*, "A horse-hair laid in a pale full of the like water will in a short time stirre and become a living creature."

172-4. Say, ...hence, make it known to those subordinate to us that we are pleased to determine that it is necessary for us to quit Egypt without delay. For such with whose as its correlative, see Abb. § 279.

175. I shall, with the first person, shall indicates what is inevitable, certain, as being fixed by the speaker himself.

SCENE III.

I. I did ... since, see note on i. 2. 61.

3. I did .. you, you must not let him know that I sent you. Malone compares *T. C.* iv. 2. 72, "I will go meet them: and, my Lord /Eneas, We met by chance ; you did not find me here."

5. sudden sick, suddenly taken ill.

6-8. if you did ... him, if, as you pretend, you really loved him dearly, you are not taking the right way to excite in him a like passion ; the irregular sequence of tenses here is due to the stress which Charmian wishes to lay upon the fact that Cleopatra could not possibly love Antony ; * if you *do* love' would have meant ' if you love, which is possible, though doubtful' ; if you did love means * if you loved, which is evidently not the case.'

8. What . not ? what is there that I ought to do, which I do not do ? for the omission of the relative, see Abb. §. 214.

9. give him way, yield to him ; cp. *Temp.* i. 2. 186, "'tis a good dulness, And *tjive* it way."

10. the way, *i.e.* that is the way : to lose him, to lose my hold upon his affections.

II. Tempt, provoke, defy ; cp. *If. J.* v. 3. 59, "*tempt* not a desperate man" : so, by following out your line of policy. Abbott (§ 434) treats *too far* as a single term, *too-far*, and as combined with *so* in the sense of *so excessively* ; I wish, forbear, an elliptical expression for * I should like to see you forbear to try him so far. * Nicholson conjectures * *the wish*,' or * *your wish*, forbear' ; which seems tame.

12. In time . fear, that which we have frequent reason to fear, we in time come to hate ; cp. *Cor.* iv. 7. 45-8, "but one of these ... made him fear'd, So hated, and so banish'd."

13. I am .. sullen, said to Charmian, the part I mean to play is that of being sick and morose in temper.

14. to give .. purpose, to put my intentions into words.

16, 7. It cannot... it, it is impossible that this agony should be lasting ; nature will assuredly give wa# before it. Cp. *T. N.* ii. 4. 96» " There is no woman's *side** Can bide the beating of so strong a passion As love doth give my heart."

19. that same eye, your very looks.

20. the married woman, *i.e.* Fulvia ; said with scornful irony against herself who could not claim that tie to Antony.

25, 6. yet at .. planted, yet from the very first I was conscious of the treachery that was intended against me.

27. Why should I think, etc., a question of appeal equivalent to 'it is impossible for me to think,' etc.

28. shake; should shake ; subjunctive. For the thought, Steevens compares *Tim.* iv. 3. 136-8, "Although, I know, you'll swear, terribly swear, Into strong shudders and to heavenly agues The immortal gods that hear you."

20. Who, seeing that you.

29-31. Riotous madness ... swearing, it would be the very frenzy of madness to allow oneself to be ensnared by those empty oaths which break themselves even as they are uttered; cp. *Macb.* v. 3. 27, "*mouth-honour*, breath, Which the poor heart would fain deny, and dare not."

32. colour, pretext, excuse.

33, 4. when you .. then, when your prayer was that you might be allowed to stay, then was the time for speeches; then there was no talk of going, which is your theme now.

30-7. Eternity .. heaven, then you were full of oaths that eternal life was in our lips and eyes, that bliss dwelt in our arched eyebrows, that there was nothing belonging to us, however trivial, but partook of a heavenly origin. Warburton explains race as *tmac*, flavour. For the transposition in none our parts, see Abb. § 12.

37. they are so still, *i. e.* of heavenly origin.

40, 1. I would.. Egypt, I wish I had your height and strength, for then you would find my courage such as would bring you to your knees in submission ; Egypt, speaking of herself as sovereign of the country. For the subjunctive were, see Abb. §§ 301, 368.

43, 4. but my .. you, but my heart in all its fulness of love remains in trust with you ; use, usufruct, a legal term; cp. *M. V.* iv. 1. 383, "I am content, so he will let me have The other half *in use* "

45. Shines ... swords, is ablaze with arms wielded in civil warfare.

46. port, it is doubtful whether the word is here used literally of the harbour of Rome, *i. e.* Ostia, or figuratively, meaning to the very gates.

47, 8. Equality... faction, the existence of two powers so evenly balanced gives birth to factions that narrowly scan the strength of each to see which it will be most advantageous to side with ; an instance of what Abbott calls 'the confusion of proximity,' the plural Breed being duo to powers intervening between the subject and its verb.

48, 9. the hated... love, those (*i. e.* Pompey and his party) who

were hated when they were weak (and when, therefore, it was safe to exhibit hatred), having now become strong, find themselves suddenly the objects of love.

49. the condemn'd Pompey, Pompey who but a short time ago was in disgrace ; condemn'd, with the first syllable accented.

50-2. Rich... threaten, now dignified with the honours that were once his father's, is quickly finding his way into the affections of those who have not prospered under the existing rule, and who, from their number, are now dangerous.

53. 4. And quietness .. change, and tranquillity, sinking into a state or disease and weariness from very stagnation, would gladly be cured by any change however violent; in plain language, men tired of continued quiet would willingly exchange their state for any other in which there was more excitement, however dangerous the consequences might be ; sick is used in the double sense of *diseased* and *weary*. For the figure, cp. *Macb.* v. 3. 52, "If thou couldst, doctor, ...find her *disease* (*i.e.* of his country), And /*mn*/e it to a sound and pristine health" ; *Cor.* iii. 1. 154, 5, "To jump a body with a dangerous physic That's sure of death without it," where Stiumton conjectures [*nirye for jump*].

54-6. my more . death, that which more especially concerns me (as contrasted with the affairs of the empire in general), and which should be an assurance to you that my going need not cause you any anxiety, is the fact of Fulvia's death ; for particular, cp. below, iv. 9. 20, and *A. W.* ii. 5. 66, "my course, Which holds not colour with the time, nor does The ministration, and required office On *my particular*"; safe, render safe. *i.e.* from all danger of my proving disloyal to you ; used again iv. 6. 26 below, in a literal sense.

57, 8. Though age ... childishness, though the years of discretion which I have reached could not teach me to abandon my levity of life, they do teach me not to be so childish as to believe w^hat you say of Fulvia's being dead.

60. here, pointing to the letter he has received: at thy... leisure, whenever you in your royal pleasure may find time to do so.

61. gurboils, commotion, disturbance; the word, which is from the P. (*garbonil*, a stir, commotion, and of uncertain origin, occurs again ii. 2. 67 : awaked, set in motion : at the last, best, probably means that the best turn that Fulvia ever did him was to die. Steevens, comparing *Macb.* i. 4. 7, 8, "nothing in his life Became him like the leaving it," looks upon the words as tribute paid by Antony to his wife's memory. Such an explanation would, no doubt, be in keeping with Antony's words in i. 2. 104-8 ; but he would not be likely to utter such a sentiment in the presence of the jealous queen, nor does she appear to take

them in that sense. Staunton considers best as a vocative addressed to Cleopatra, which seems a very forced interpretation.

C3. the sacred vials, "alluding to the lachrymatory vials, or bottles of tears, which the Romans sometimes put into the urn of a friend" (Johnson); Steevens compares *T. N. A.*, i. 5. 4, 5, "Balms, and gums, and heavy cheers, *Sacred rials fill'd with tears.*"

64, 5. Now I see, ... be, I perceive from the way in which you have taken the news of Fulvia's death, how you would take the news of mine.

66. Quarrel no more, forbear your reproaches.

67. The purposes I bear, the intentions which I have come to disclose to you

67,8. which are ... advice, regarding which the advice you shall give will determine whether I carry them out or abandon them.

68. 0. By the fire, slime, I swear by the sun whose rays make fertile the slime deposited by the Nile upon the fields.

71. As thou affect'st, according as you prefer the one or the other; for affect'st, op. *T. C.* iv.5. 178, "Mock not, that I *affect* the untraded oath": *lace*, i.e. of her stays, so as to allow her to breathe more freely, she pretending that she is about to faint. Of course an anachronism.

72. let it be, never mind, do not cut it.

73. So, provided that; the indicative loves indicates her belief that he does love; tins subjunctive *tore* would indicate her doubt whether lie did or did not love; cp. i. *H. IT.* ii. 4. 312, "Ah, no more of that, Hal, *an* thou lovest me !"

74. f>. give true ... trial, bear honest evidence to the truth of his love, which is capable of enduring any trial it can honourably be put to.

75. So Fulvia told me, said of course with mischievous irony.

77. S. say the tears .. Egypt, pretend that the tears you shed are meant for me.

78-80. good now .. honour, my good fellow, let me see you play one scene with such perfect imitation as to look like genuine truth; for good now, cp. *Tewp.* i. 1. 16, "Nay, *flood*, be patient."*

80. You'll heat my blood, you will drive me into a furious passion.

81. You can meetly, that's not at all a bad effort, but you are capable of still better things; though *meet* is very common in Shakespeare, the adverb does not occur elsewhere.

82. And target . mends, oh, but you must add target also;

then turning to Charmian, she says banteringly, he is improving, is he not ?

83. The best, sc. that he is capable of, if he will only exert his powers.

83-5. Look ... chafe, see what full justice he does to the part he has to play of being in a rage; how well he carries out his assumed rôle. Herculean, " Now it had been a speech of old time, that the family of the Antonii were descended from one Anton the son of Hercules, whereof the family took name. This opinion did Antonius seek to confirm in all his doings ; not only resembling him in the likeness of his body, as we have said before, but also in the wearing of his garments " (Skeat, *Shakespeare's Plutarch*, p. 156).

87. but that's not it, but that is not what I wanted to say.

88. but there's not it, but there's not the subject of my thought.

89. something ... would,—it is something of real importance I wished to say.

90. 1. O, my ... forgotten, "O, this oblivious memory of mine is as false and treacherous to me as Antony is, and I forget everything" (Steevens); for oblivion = forgetfulness, cp. *A*, *Y. L.* ii. 7. 165, "Last scene of all ... Is second childishness and mere *oblivion* "; in all forgotten, = utterly oblivious, the termination of the passive participle " is loosely employed for *-fid*, *-ing*, or some other affix expressing connection " (Abb. § 374).

91-3. But that... itself, if it were not that you as sovereign necessarily hold idleness as your subject, I should mistake you for that weakness personified.

93-5. 'Tis sweating ... this, you may jest at me as you like, but what you are pleased to call idleness is a burden to bear which so near the heart as it is to mine is well nigh too much for me ; *i. e.* what you take for mere levity, is in reality a grief that almost crushes me, though I affect to trifle with it.

96. 7. Since ... you, since even those graces on which I pride myself are the very instruments of my torture when in your eyes they appear unbecoming. Steevens thinks she is perhaps alluding to what Antony had said in i. 1. 48, 9, "Fie, wrangling queen! *Whom everything becomes* "; Eye, properly a transitive verb, but here used intransitively.

97. your ... hence, to uphold your honour it is necessary that you should leave Egypt.

98. Therefore ... folly, therefore show yourself deaf and pitiless to my foolish complaints; unpitied, proleptic, my folly which will be unpitied by your turning a deaf ear to it.

100. laurel victory, victory crowned with laurel; for the noun

pu for a passive participle, or adjective (*laurelled*), cp. *Hand*. iii. ... 164, "And I ... That suck'd the honey of his *music* vows."

102-4. Our separation ... thee, we, though separated, thus abide with one another, and thus fly from each other, that you, though in body remaining here, accompany me in spirit ; and I, though in body going hence, in spirit remain with you ; Steevens thinks the conceit may have been suggested by Sydney's *Arcadia*, " She went, they staid ; or, rightly for to say, She staid with them, they went in thought with her."

SCENE IV.

I. see, *i.e.* from the contents of the letter he holds in his hand.

3. competitor, partner, associate in empire; cp. below, ii. 7. 69, and *R. III.* iv. 4. 506, " My liege, in Kent the Guildfords are in arms ; And every hour more *competitors* Flock to their aid."

4. fishes, see note on ii. 5. 17.

4, 5. wastes ... revel, spends the whole night in carousing.

6. of Ptolemy, her brother, to whom she was nominally married.

7. hardly gave audience, would scarcely condescend to listen to our envoys.

8. Vouchsafed . partners, deigned to behave as though we had any share with him in the empire of the world.

9. abstract, epitome.

10. follow, are prone to.

II. enow, among the O. E. forms of the word which we now write *enough*, were *yennh*, *ynonyh*, *ynoiv*, *enow*, and *annw*, and of these the second, fourth, and fifth are found in Elizabethan English ; *inowe*, *anowe*, and other forms ending in *e* were plural, as *enow* is here, and *M.* V. iii. 5. 24, etc. : darken, obscure ; cp. *Cor.* ii. 1. 275, " their blaze Shall *darken* him for ever."

12. the spots of heaven, the stars; here likened to the stains on Antony's character by the vivid contrast they make with the darkness of the night, as those stains make vivid contrast with the general background of Antony's excellence. Malone compares *Hamlet*. v. 2. 267, 8, "Your skill shall, like a star P the darkest nif/ht, Stick fiery off indeed."

13,4. hereditary... purchased, derived from his forefathers rather than acquired by himself ; for a similar contrast, cp. ii. *H.* IV. iv. 5. 200, " for what in me was *purchased* (acquired by my own exertions, *sc.* the crown), Falls upon thee in a more fairer sort," *i.e.* by hereditary descent.

14, 5. what he .chooses, cp. *Hamlet* i. 4. 23-6, "So, oft it chances, in particular men, That for *some vicious mole of nature* in t' Lem, As, in their birth—wherein they are not guilty, Since *nature cannot choose his origin*"; with perhaps an allusion to *Jeremiah*, xiii. 23, "Can the Ethiopian change his skin, or the leopard his spots?" as in *R. II.* i. 1. 174, 5.

17. Amiss, properly an adverb, standing for "M. E. *on misse*, literally in error, where *on* .. has the usual sense of *in' and passes into the form *a-*, as in ... *abed, afoot, axleep*" .. (Skeat, *Ety. Diet.*)

18. or a mirth, in exchange for a debauch, revel; though it seems doubtful whether *To give a kingdom* means to bestow a kingdom on his entertainer, or to squander the wealth of a kingdom in a single feast.

18, 9. to sit... slave, to sit at the same table, and go shares in drinking, with some low wretch.

20. To reel the streets, to go staggering down the streets with drunken gait; for reel, used transitively, cp. *Hamlet* i. 4. 9, "Keeps wassail, and the swaggering upspring *reels*" if *upspring* there means a dance, which is doubtful.

20, 1. stand ...sweat, see note on i. 1. 54: becomes, is suitable in a man of his rank.

22, 3. As his ... blemish, *which is an admission that can hardly be made*, for a man must be of an extraordinarily noble nature not to be affected by such excesses as these. As is here what Ingleby calls "the *conjunction of reminder*, being employed by Shakespeare and his contemporaries to introduce a subsidiary statement, qualifying, or even contradicting, what goes before, which the person addressed is required to take for granted, *e.g.*, * Though you have no beauty, As by my faith I see no more in you,' etc., *A. Y. L.* iii. 5. 37, S; 'Admit no other way to save his life, As I subscribe not that nor any other,' etc., *M. M.* ii. 4. 88, 9" (*Shakespeare, The Man and the Book*, Pt. i. p. 147). For his standing as the antecedent of a relative, and, = of that man, cp. *J. C.* i. 1. 55, "And do you now strew flowers in *his way* That comes in triumph over Caesar's blood?" and for composure, = materials of a man's composition, cp. *T. C.* ii. 3. 251, "Thank the heavens, lord, thou art of sweet *composure*."

23, 5. yet must. . lightness, yet it is quite impossible for Antony to excuse his faults, seeing how great is the burden which his levity casts upon us; for soils, Malone's correction of *foils*, cp. *L. L. L.* ii. 1. 47, 8, "The only *soil* of his fair virtue's gloss, If virtue's gloss will stain with any *soil*."

25-8. If he fill'd... fort, if he merely wasted his leisure in excess, he would pay a sufficient' penalty for it in the satiety

and the aches which are the natural consequences; whether Call on him for 't means 'call him to account for it,' or merely 'visit him,' seems doubtful; for dryness of his bone», cp. *Temp.* iv. 1. 260, "Go charge my goblins that they grind their joints with *dry convulsions*"; *T. C.* ii. 3. 81, "Now, the *dry serpigo* on the subject!" In this irregular sequence of tenses, the consequent clause in the present tense gives vividness to the picture and implies certainty, as in ii. // *IV.* i. 3. 78, 9, "If he *should do so*, He *leaves* his back unarin'd."

28-31. but to ..boys, but his waste of such a time as this which loudly warns him to forsake his revelry, that warning being emphasized by his condition and ours, deserves such rebuke as we administer to boys; for confound, see note on i. 1. 45, and for such followed by That, see Abb. § 279; 'tis to be chid, such conduct is a thing to be chidden, though 't is used indefinitely; for rate, = chide, cp. *M.* V. i. 3. 108, "In the Rialto you have *rated* me About my moneys and my usances."

31-3. who ..judgement, who, though they are old enough to know better, are ready to sacrifice the experience they have gained to the enjoyment of the moment, and so revolt against the dictates of discretion.

33. Here's more news, Shakespeare uses news both as a singular and a plural noun, though here the singular verb might be accounted for as preceding the subject.

36. How 'tis abroad, how things are going on at a distance.

38. That... Caesar, who have been loyal to Caesar merely out of fear; cp. *Mad*), v. 4. 13, 4, "And none serve with him but constrained things Whose hearts are absent too"; Caesar, addressed in the third person out of respect.

39. The discontents repair, all dissatisfied spirits make their way to the sea ports in order to join him; discontents, the abstract for the concrete, as in *K. J.* v. 4. 7, "Lead me to the *revolts* of England here"; repair, in this sense, is from the Lat. *repatriate*, to return to one's country.

40. Give . . wrong'd, speak of him as one who has been shamefully ill treated: I should ... less, I ought to have known well that this would be the case.

41. from the primal state, from the earliest times; cp. *Hamlet*. iii. 3. 37, "It hath the *primed* eldest curse upon it," i.e. the curse pronounced upon Cain at the beginning of the world.

42. That he... were, that he who is in power and authority was desired until such time as he acquired power, etc.; the future in the direct narration here becomes the subjunctive in

the indirect, 'he is wished until he shall be* passing into 'he was wished until he were.'

43, 4. And the .. lack'd, and the man whose fortunes are at the lowest ebb, whose claim to men's love is never recognized till that claim has lost all strength, comes to be beloved when his want is felt; ebb'd, the passive participle *in form*, but in reality an adjective, derived from the noun by the addition of *-ed*; for the figure, cp. *Temp.* ii. 1. 221-3, "*Seb.* Well, I am *standing water*. *Ant.* I'll teach you how to *flow*. *Seb.* Do so : *to ebb* Hereditary sloth instructs me"; dear'd, Warburton's correction of the folio reading *fear'd*; for lack'd, = missed, cp. *A. W.* i. 2. 68, "They that least lend it you shall lack you first"; *Cor.* iv. 1. 15.

45-7. Like to ... motion, like a flag (*i.e.* the water-plant, Iris) that, after the manner of a vagabond having no permanent abode, is borne forwards and backwards by each flow and ebb of the tide, following it with the servility of a lackey, till at last it is rotted away by its constant action.

49. ear, plough; see note on i. 2. 105, above: wound, as though the waters were pained by being put to such a lawless purpose; for the opposite idea, cp. *Haml.* iv. 1. 44, "Whose whisper ... may miss our name And hit the *woundless* air."

50. hot, furious.

51. 2. the borders . revolt, the dwellers on the coast are frightened out of their senses by the danger which threatens them, and the hot-blooded youth of the country go over to these pirates to take service with them; borders, *i.e.* borderers, the abstract for the concrete; for flush, Lat. *fluxus* a flowing, *i.e.* in whose veins the blood flows swiftly, cp. *Haml.* iii. 3. 81, "With all his crime broad blown, *faafaish* as May," *i.e.* when the sap in the trees is in full activity; and for flush youth, *Haml.* i. 1. 98, "a list of lawless resolute."

53. peep forth, show itself, however cautiously, outside the ports.

54, 5. for Pompey's ... resisted, I say 'taken as soon as seen,' for the fact is that Pompey's name inspires greater awe than could possibly be felt if he were met and resisted.

56. wassails, revels; *wees heel*, *i.e.* be of good health! a phrase used at a drinking-bout.

58. at thy heel, closely.

59. whom, for *who* personifying irrational antecedents, see Abb. § 264.

60. daintily, with every indulgence: patience, fortitude.

61. Than ... suffer, than that with which savages could suffer.

62. gilded puddle, puddle covered with a yellow film, not "the green mantle of the standing pool" that Poor Tom drinks in *Lear*, *Hi.* 4. 138, 9, which was the scum formed by duckweed.

63. cough at, reject as undrinkable : did deign, thought worth eating.

65. the pasture sheets, covers the meadow as with a sheet.

66. browsed'st, fed upon ; a word properly used of cattle, from O. P. *brousty* a sprig, bud, a young branch or shoot, and here chosen because of the simile.

68. Which... on, the very sight of which, without its being tasted, was enough to kill some of those with you.

69. It wounds .. now, the comparison which I draw between yourself then and yourself now casts a slur upon your honour.

71. So much ... not, did not even lose its fulness : of him, as regards him ; so, again in *M. M.* ii. 3. 42, and " 'twere pity *of my life*"; *M. N. D.* iii. 1. 44. This description closely follows Plutarch.

75. Assemble ... council, let us order a council to assemble.

76. in, by, as a consequence of.

77. to inform, with the means of informing.

78. 9. Both what., time, with what preparation both by sea and land I shall be able to face the present occasion ; for front, cp. ii. *H. IV.* iv. 1. 25, "What well-appointed leader *front** us here?" *Cor.* v. 2. 44, "to *front* his revenges with the easy groans of old women" : encounter, meeting.

80. It is .. too, it will be my occupation to ascertain the like particulars of my resources.

81. know, learn.

82. stirs, commotions, outbreaks : I shall beseech you, a more courteous expression than * I beseech you.'

84. I knew ... bond, I always knew and still acknowledge that I am bound to do so.

SCENE V.

4. Give... mandragora, not 'give me mandragora to drink,' but * enable me, put it in my power, to drink mandragora/ as in *Oth.* ii. 3. 209, "*Give me to know* How this foul rout began"; mandragora, a narcotic plant, originally from the south of Europe, but grown in England. Ellacombe, *Plant Lore of Shakespeare*, mentions two varieties, the Spring Mandrake, which bears an apple-like fruit, and the Autumn Mandrake, an ornamental plant, with pale blue flowers ; cp. *Oth.* iii. 3. 330, "Not

poppy, nor *mandragora*, Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sound sleep Which thou owedst
yesterday."

5. might, *sc.* if it were possible.

6. My Antony is away, during which my Antony is necessarily
absent.

13 Do bravely, horse ! show yourself at your best: wot'st,
properly the past tense of to *wit*, used by Shakespeare as a pre-
sent : mo vest, carry along.

14. The demi-Atlas, *i.e.* who bears up half the world ; Atlas,
one of the Titans who made war against Zeus, was condemned as
punishment to bear heaven on his head and hands, or, according to
Homer, to bear the columns which kept heaven and earth asunder.

15. burgonet, a morion or helmet, so called from being first
worn by the Burgundians. Cp. ii. H VI. v. 1. 204.

17, 8. now I feed .. poison, *if.* to dwell upon him and his per-
fections, sweet as it is, is to cause me bitterest pain by making
me more conscious than ever of his absence.

18-20. Think on me... time? is he thinking of me who am
tanned by the loving rays of the sun, and in whose face time has
planted such deep wrinkles? Cp. *M.* V. ii. 1. 1-3, "Mislike me
not for my complexion, The shadow'd livery of the burning sun,
To whom I am a neighbour and near bred " : Broad-fronted, with
a wide forehead.

21. above the ground, on earth, alive.

23. make his eyes ... brow, fix his eyes upon my face as though
he could not tear them away.

24. anchor his aspect, cp. *f'onn.* cxxxvii. 6, "If eyes corrupt
by over-partial looks Be *anchored* in the bay where all men ride."

25. his life, *i.e.* herself.

27, 8. Yet coming ... thee, an allusion to the 'grand elixir'
which turned base metal into gold; cp. *K. J.* iii. 1. 78, "To
solemn/e this day the glorious sun Stays in his course and *play**
the alchemist, Turning with splendour of his precious eye The
meagre cloddy earth to glittering gold."

29. How goes ... Antony? how does Antony fare?

31. the last... kisses, that being the last of many kisses re-
peated over and over again.

32. orient, bright; as in *M. N. D.* iv. 1. 59, "like round and
orient pearls " : sticks in my heart, is riveted in my memory.

34. firm, *sc.* in his allegiance to her, constant.

35. This treasure of an oyster, this precious pearl, the plunder
of an oyster: at whose foot, in addition to which.

36. To mend, to make it more worthy of accepting: piece, make complete, enlarge, with a play upon mend; cp. *W. T.* v. 2. 117, "Shall we thither and with our company *piece* the rejoicing?"

37. opulent, it is perhaps doubtful whether this means *already opulent,' or 'which shall thereby be made opulent.'

39. soberly, in serious mood; "with dignity" (Schmidt); arrogant, Boaden's conjecture for *arm-yaiwit*, the reading of the folios, which has been explained as 'lean for want of food,' or as 'so slender that a man might clasp him,' which seem strange qualifications for a horse that Antony would ride. Other conjectures are 'termagant,' 'arm-girt' (*i.e.* enveloped in armour), 'rampant,' 'war-gaunt'; arrogant, which is very close to the folio reading, well expresses the character which the speaker goes on to give the horse, and is antithetical to soberly.

40. high, loudly.

41. dumb'd, silenced, made inaudible : beastly, an adverb.

43. nor . nor, neither ... nor.

44. well divided, well balanced between excessive mirth and excessive sadness.

45. 'tis the man, it is Antony all over, exactly : but, only.

46. for he would shine, for he wished to show the light of his countenance.

47. That make ... his, whose looks are moulded upon his ; cp. *Cymb.* i. 1. 1-3, "our bloods No more obey the heavens than our courtiers Still seem as does the king."

49. his joy, the object of his joy, *i.e.* herself.

50. mingle, admixture.

51. 2. The violence . else, whatever passion you give way to, that passion becomes you in a way that it would become no one else.

52. posts, messengers.

53. several, separate.

54. so thick, one after another in such rapid succession ; cp. *Mach.* i. 3. 97, "As *thick* as hail Came *post with post*."

54-6. Who's born ... beggar, so ill-fated will be the day on which I forget to send greetings to Antony, if ever such a day should come, that any one born that day may expect to die a beggar.

58. brave, noble.

59. Be choked .. emphasis, may you be choked if you dare to repeat such an emphatic eulogy !

62. 3. If thou...men, if you should again venture to draw such a comparison to the advantage of Caesar over him who is to

me above all men in the world ; paragon (substantive) a model of excellence ... — F. *paragon*^ — Span, *paragon* ... A singular word, o'ving its origin to two prepositions united in a phrase. — Span. *para con*, in comparison with . — Span, *para*, for, to, towards, which is itself a compound preposition answering to O. Span. *pōra*, from Lat. *pro ad*; and *crum*, with, from Lat. *cum*, with. Thus it is really equivalent to the three Lat. prepositions *pro*, *ad*, and *cum*" ... (Skeat, *Ety. Diet.*).

63, 4. By your you, if you will graciously pardon my saying so, I, in thus praising Caesar, am only echoing your own words.

64-6 My salad ... then ! such words were used by me only when in the freshness of youth and when my judgement was still unripe: you must be cold in blood to say as I said then. The punctuation in the text is Warburton's, which is generally adopted : the folios give * When I was green in judgement, cold in blood to say,' etc., i.e. when I showed myself green in judgement and cold in blood to use such words. I do not feel sure that anything is gained by the change.

69. Or I'll... Egypt, or I will empty my kingdom of inhabitants ; I would rather empty my kingdom of inhabitants than that he should not every day receive a fresh greeting from me.

ACT II. SCENE I.

1. snail assist, will necessarily assist ; cannot help assisting. For the notion of necessity, compulsion, in *shall*, see Abb. § 315.

3. That what... deny, that they do not necessarily refuse a thing merely because they delay granting it. On the position of not, see Abb § 305,

4, 5. Whiles ... for, while we are engaged in offering up our prayers, the thing which we desire is losing its value ; i.e. its value to us consists in its being granted at once; Whiles, the genitive case of *while*, time, used adverbially, as *needs*, *twi-es* (twice), etc.: of ourselves, of what is really best for us.

6. our own harms, things which, if granted, would harm us.

7. for our good, with the object and the result of our being the better for the refusal.

8. By losing ... prayers, we should now say either * by *the* losing o/our prayers/ or ' by losing our prayers'; for *of*, following a verbal noun, see Abb. § 178 : I shall do well, I am sure to prosper.

9. the sea is mine, I am master of the sea.

10. 1. My powers ... full, my power is on the increase, and my hopes prophetically tell me that it will before long reach its ful-

ness. Though the metaphor is evidently that of the crescent moon growing to the full orb, as Theobald points out, it is perhaps hardly necessary to alter the reading, as he does, to 'My power to a crescent.'

12. sits at dinner, is engaged in carousing.

13. without doors, abroad, out of Egypt.

13. 4. Cæsar ... hearts, Cæsar, while amassing money, is only losing the affection of those from whom lie wrings it.

15. Of, by : neither, i.e. Cæsar or Antony.

17. carry, have with them.

20: Looking for Antony, waiting for Antony to join them.

21. Salt, wanton ; cp. *Oth.* ii. 1. 244, "for the better compassing of his salt and most hidden loose affection?" soften thy •waned lip, give freshness to your lip which has lost its early beauty ; cp. *Sonn.* cxxxvi. 3, "O thou, my lovely boy, ... Who hast by waning grown, and therein show'st Thy lovers withering as thy sweet self grow'st" ; the folios give *wand*, and an anonymous conjecture *wann'd*, i.e. grown wan, is recorded in the *Camb. Shakespeare*.

23. Tie up, entangle by the delights of feasting: In a field of feasts, where he may have full opportunity for indulging himself, and forget all thoughts of the field of battle.

24. fuming, muddled with the fumes of wine ; cp. *Temp.* v. 1. 67, "their rising senses Begin to chase the ignorant fumes (i.e. the fumes of ignorance) that mantle their clearer reason" : Epicurean, accented on the antepenultimate. The modern notion of epicureanism, i.e. delight in the pleasures of the sense, especially of eating and drinking, is a burlesque of the doctrines of Epicurus. That philosopher taught that pleasure was the highest good, but by pleasure he meant pure and noble mental enjoyments such as bring freedom from all influences which disturb the peace of our mind, not sensual indulgences.

25. cloyless sauce, piquant enjoyments which bring no satiety with them; for other adjectives in -less, having both an active and a passive sense, see Abb. § 3.

26. prorogue his honour, put off the exercise of his honour, prevent his honour from asserting itself. To *prorogue*, from Lat. *pro*, publicly, and *rogare*, to ask (the technical term for proposing a measure to a legislative body), properly means to propose a further extension of office, thence to carry forward from one meeting to another, and so to defer. A somewhat similar metaphor occurs in *Sonn.* xxx. 1. 2, "When to the sessions of sweet silent thought I *summon* up remembrance of things past"; prorogue is used metaphorically again in *Per.* v. 1. 26, "nor taken sustenance But to *prorogue* his grief."

27. Even... dulness, even till it is wrapped in a Lethe-like drowsiness ; till, originally a preposition, = to : How now, what's the matter ?

28. deliver, announce.

31. A space . . . travel, a sufficient space of time for a longer journey than that which he had to make; for space, used of time, cp. *Lear*, v. 3. 53, "To-morrow, or at further *space*,"; *Temp.* i. 2 270, "A do/en years ; within which *xpace* she died " : less matter, matter of less importance.

32. A better ear, a more willing hearing.

33. donn'd, put on; don, = do on; so *doff*, =do off; *dup*, do up; *dout*, do out.

34. such a petty war, sc. that against himself: soldiership, knowledge of warfare ; and therefore importance as an antagonist.

35. Is twice . . . twain, is twice as great as that of the other two.

35-8. But let us ... Antony, but I may justly pride myself upon the fact that my revolt has been regarded by Antony as of sufficient importance to tear him from indulgence in those delights of which he is never weary ; widow, the brother to whom she was nominally married having died.

38, 9. I cannot... together, it is not to be expected that Cæsar and Antony will meet on good terms ; for hope, = expect, cp. *H. V. iii.* 7. 77, " Some of them will fall to-morrow, I *hope*."

40. did ... Cæsar, committed offences against Cæsar.

42. moved, incited.

42, 3. I know not... greater, I cannot tell how far the smaller enmities between them may give way in the presence of the mightier enmity they feel towards me.

44. stand up against, are in insurrection against.

45. 'Twere ... themselves, they would very probably fall out among themselves ; for pregnant, = very probable, clear, cp. *Oth. ii.* 1. 239, " as it is a most *pregnant* and unforced position " ; for square, = quarrel, cp. *M. N. D.* ii. 1. 30, "But now they never meet in grove or green .. But they do *square*, that all their elves for fear Creep into acorn-cups and hide them there."

40, 7. For they . . . swords, for each has received from the other plenty of provocation to make war ; for entertained, = harboured in their minds, *R. J. Hi.* 1. 176, " Who had but newly *entertained* revenge."

48. cement, with the accent on the former syllable.

49. yet, so far ; as yet.

50. will have 't, are determined that it shall be.

50, 1. It only . hands, the one thing necessary if we wish to preserve our lives is that we should turn to the best use all the strength we possess; cp. R. II. ii. 3. 138, "It *stands* your *grace* upon to do him right," where *grace*, as lives here, is the object of upon, though more correctly upon in this phrase would be an adverb ; see Abb. § 204.

SCeNe II.

2, 3. to entreat.. speech, to beg your captain to use soft, etc.

3, 4. I shall .. himself, I cannot promise to do that, but I shall urge him to answer in a way worthy of himself: move, exasperate, provoke.

5. Let Antony... head, I trust Antony will treat Caesar with the utmost disdain.

8. I would .. to-day, I would not show him even so much deference as to take the trouble to shave before meeting him ; though the words need not be taken literally.

9. stomaching, pride, resentment; the substantive in this sense is frequent in Shakespeare.

10. Serves for, is proper, fitting, for.

12. passion, mere anger.

13. stir no embers up, do not rake up any old quarrels.

15. If we ... here, if we come to a satisfactory agreement; the only instance of the verb in this sense, though *composition*, = agreement, is not uncommon : to Parthia, we will set out for Parthia.

16, 7. I do not... Agrippa, said in answer to some question put by Mecoenas as they enter.

18, 9. That which ... rend us, the reasons which led us to combine were weighty ones, and nothing trivial should be allowed to sever us.

19, 20. What's amiss . heard, let our grievances be stated in moderate language; for amiss, see note on i. 4. 17.

20-2. when we debate .. wounds, when the causes of a quarrel are discussed in angry language, the wounds sought to be healed are only made mortal; the proposition is a general one.

23. The rather, for, all the more because; The, ablative of the demonstrative pronoun ; see Abb. § 94.

24, 5. Touch you .. matter, deal in gentle terms with those points about which we feel most bitterly, and " let not ill-humour be added to the real subject of our difference " (Johnson); curstness, shrewishness of language.

26. and to fight, and about to engage.

27. I should do thus, said as he grasps Cesar's hand, or embraces him.

28. Nay, then, very good, if you will have it so. At Osar's invitation to Antony to be seated, Antony courteously wishes that Caesar should seat himself first, and Ciesar yields to his request.

29. 30. I learn, .. not, I am told that you are vexed at certain proceedings of mine that do not deserve reproach, or which, if they do deserve reproach, do not in any way concern you, are matters of a private nature : I must be laugh'd at, I deserve to be wel^l laugh'd at.

31. or ... or, either ... or.

34. derogately, in unworthy terms.

36. What was't to you ? in what way did it concern you ?

39. Did ... state, plotted against me : the verb to *practise*, and the substantive *practice*, are more often used by Shakespeare in this bad sense than in any other.

40. Might be my question, might very properly be a matter for my discussion : How practised ? what do you mean by 'practised' ? 41. to catch at, to make a guess at.

43. wars, Shakespeare uses the singular and the plural of *war* indifferently.

43, 4. and their ... war, apparently means, their quarrel with me had you as its subject, your name was their watchword in the struggle ; but we should have expected ' Had you for theme,' as Staunton conjectures ; other conjectures are * you were theme for' (Johnson), 'For theme was you' (Collier), 'for contestation Their theme was you' (Raim). Schmidt explains, was "an enterprise undertaken in your interest," which is excellent, if only it can be got from the words. Cp. *Cor. i. 1. 224*, " it will in time Win upon power and throw forth greater *themes* For insurrection's arguing." Possibly the spelling of the first and second folios, 'theame' is nothing more than a misprint for 'thenne' (then).

45, 6. You do ... act, you misapprehend the matter you have taken up ; my brother never put me forward as the subject of his enterprise : inquire it, make my inquiries about the matter.

47. learning, information: reports, the abstract for the concrete.

48. That drew ... you, who fought on your side in the quarrel.

48-51. Did he not... cause, should it not rather be said that in casting discredit upon your authority, he also cast discredit upon mine, and in making war upon you did so contrary to my inclination, since your cause and mine was the same, since our interests were identical ? for stomach, = inclination, disposition, cp. *T. C.*

iv. 5. 264, " You may have every day enough of Hector, If you have *stomach*."

51, "2. Of this .. you, in my letters you have already had *saristactory* proof.

52-4. If you 'll... this, if you wish to make a quarrel out of mere odds and ends of grievances,—for you have no whole material out of which to construct it,—you must look for something else than this behaviour of my brother ; the folios read either * you have to make,' or ' you have to take ' ; not was inserted by Rowe. For As, see note on L 4. 22.

56. You patch'd... excuses, you talk of my making a quarrel out of mere odds and ends of grievances, but your excuses were made out of mere odds and ends of facts, and had nothing whole about them.

57-61. I know., peace, I am certain that you could not help feeling how impossible it was for me, whose interests were the same as yours, to regard with favourable eyes those wars which were so opposed to my own peace ; Very, thorough, an adjective; attend, in this sense, more commonly of the ears than of the eyes ; fronted, cp. i. *H. IV.* ii. 2. 62, "you four shall *front* them (*i.e.* set upon, attack, them) in the narrow lane."

62. her spirit, *i.e.* such a masterful spirit

63, 4. which with .. easy, which you may teach to go quietly with a single light rein; a snaffle, is properly a bridle with a nose-piece, from Du.*snavel*, a horse's muzzle, and its lightness is due to the fact of the rein passing through the upper ring of the bit and so affording less leverage ; pace, cp. *Per.* iv. 6. 68, " My lord, she is not *paced* yet: you must take some pains to work her to your manage," where *manage* carries on the metaphor; also // *VIII.* v. 3. 22.

67-70. So much .. disquiet, I sorrowfully admit that the commotions which she, ungovernable as she was, raised up,—commotions which had their origin entirely in her headstrong temper, though there was a good deal of shrewd cunning about them,—give you good reason to complain of the disquiet they caused you; *Delius* points that *she* is inherent in her garboils; see note on 1. 3. 61.

70, 1. for that... it, as regards that matter you cannot but allow that it was impossible for me to prevent it.

73. pocket up, put up in your pocket without taking the trouble to read them; so *Temp.* ii. 1. 67, "Ay, or very falsely *pocket up* his report," *i.e.* hide the truth by taking no notice of it; and *A.* *./.* iii. 1. 200, "Well, ruffian, I must *pocket up* these wrongs," *i.e.* endure them without taking any practical notice of them, without resenting them.

74. Bid gibe ... audience, drove my messenger out of your presence with bitter taunts; for missive, more commonly used for a letter, literally a thing sent, cp. *Macb.* i. 5. 7, "While I stood rapt in the wonder of it, came *missives* from the king, who all-hailed me 'Thane of Cawdor.' "

75. He fell. . admitted, he came suddenly upon me before leave had been granted for his admission ; elsewhere *fall upon* is used by Shakespeare in the more literal sense of *attack bodily*, e.g. *O. E.* v. 1. 246, *M. M.* i. 2. 3.

76. 7. did want... morning, was not so sober as I had been earlier In the day.

78. I told .. myself, I told him what my state then was, admitted that I was not master of myself when I treated him with such scorn.

79. As to . pardon, the complete present infinitive to imply an unfulfilled action ; see Abb. § 360.

80. Be nothing ... strife, have no part in our quarrel.

80, 1. if we ... Mm, if we must quarrel, let him, and the treatment he received at my hands, be left out of the question.

81-3. You have ..with, you have disregarded the stipulation to which you were bound by oath, and of such disloyalty you certainly will never be able to accuse me; article, properly a single clause or item in a stipulation : Soft, gently !

85, 6. The honour .. it, the honour of which he now speaks in the supposition that I showed myself wanting in it, is a sacred matter, and therefore I wish to hear all he has to say as to my shortcomings; the matter concerns me too nearly to be slurred over without an explicit statement of the points in which I am supposed by him to have acted unworthily of myself: on, go on with your charge.

87. The article of my oath, let me hear what you have to say as to this article to which I was pledged.

H9. The which, *which* being less definite than *who* is often qualified in Shakespeare by the definite article.

89-91. Neglected ... knowledge, rather you should say that I failed to lend you arms and aid, and should admit that I failed to do so only when the intoxication of pleasure had so enslaved me that I had become a complete stranger to my nobler nature ; for poison'd, cp. *Cor.* i. 10. 17, " My valour's *poison'd* With only suffering stain by him "; and for bound me up, *Temp.* i. 2. 486, "My spirits, as in a dream, are all *bound up*."

91. As nearly as I may, as far as it is possible for me to do so consistently with my honour.

92-4. but mine ... it, but while my greatness shall not assert

itself without candour, the candid admission of my shortcomings shall not be such as to humiliate my greatness.

95. To have me out of Egypt, in order to get me away from Egypt («vc. by the news of what she was doing); for have, cp. *M. N.D.* iii. 1. 174, "To *have* my love to bed and to arise"; *C. E.* ii. 2. 10, "Your mistress sent to *have* me home to dinner."

96. For which ... motive, for which I, who was unconsciously the motive; for motive,—occasion, author, applied to a person, cp. *Ofh.* iv. 2. 43, "** Am I the *motive* of these tears, my lord?"

98. noble, nobly; for adjectives used as adverbs, see Abb. § 1.

99. If it... further, be pleased to lay no further stress upon; cp. *Cor.* ii. 3, 227, "*enforce* his pride, And his old hate unto you."

100. griefs, grievances; as very frequently in Shakespeare.

100-2. to forget... you, by entirely forgetting them you would show yourselves mindful of the fact that the necessity of the time urgently calls upon you to be reconciled with one another; cp. *Lear*, i. 4. 267, "The shame itself doth *apeak* For instant remedy"; and above, i. 4. 29; atone, to make *at one*, to reconcile; used also intransitively, *Cor.* iv. 6. 72, "He and Aufidiua can no more *atone* Than violeiiitest contrariety."

103-5. Or, if., again, or, if for the moment you agree to be friends, you can resume your hostility when you have settled the business about Pompey, *i.e.* when Poinpey, by being overthrown, shall be out of the way.

107. Thou... only, *i.e.* you know nothing about matters of policy, and had much better hold your tongue.

108. forgot, for the curtailed form of participles, see Abb. § 343.

109. wrong this presence, offer an indignity to this noble company; cp. *HamL* v. 2. 239, "This *jrrexence* knows," *i.e.* the king, queen, and assembled nobles.

110. your considerate stone, for the future you will find me as silent and discreet as a stone; cp. *T. A.* iii. 1. 46, "A stone is silent and offendeth not."

111. 2. I do not... speech, it is not so much the matter of Enobarbus's speech as its manner that I object to; he talks flippantly of a matter (sc. a fresh rupture between us as soon as, by getting rid of Pompey, we no longer have need to act as friends) which is serious enough, but at the same time he is not far wrong as to what may happen, 'for 't cannot.. friendship.'

113. 4. our conditions ...acts, our dispositions showing themselves in such different ways; for conditions, cp. *M.* V. i. 2. 143, "if lie have the *condition* of a saint, and the complexion of a devil"; *A. Y.L.i.2.276.*

115. What hoop... stanch, what bond would hold our friendship firmly together ; the figure is that of a cask held together by bands so as not to leak ; cp. ii. H. IV. iv. 4. 43-7, "*A hoop of gold to bind thy brothers in, That the united vessel of their blood ... shall never leak*"; *Iliad*. i. 3. 63, "Those friends thou hast, and their adoption tried, Grapple them to thy soul with *hoops of steel*": from edge to edge, from one end of the world to the other.

116. Give me leave, allow me to make a suggestion.

118. by the mother's side, Octavia was the daughter of Caius Octavius by his second wife Atia, as also was the emperor ; but Shakespeare here follows Plutarch who says, "There was Octavia, the eldest sister of Cæsar, not by one mother, for she came of Ancharia, and Cæsar himself afterwards of Accia" (Skeat, *Shakespeare's Plutarch*, p. 179).

121. 2. your reproof... rashness, you might well expect to be scolded for your rash words ; your reproof, the reproof of which you would be the object ; your, used objectively.

127. an unslipping knot, a knot which would not give way when any strain was put upon it ; a *Klip-knot*, in modern usage, is one that comes untied if one of its ends is pulled : take Antony, let Antony take ; the subjunctive used optatively.

128. to, for : whose beauty, for her beauty.

130. 1. Whose virtue ... utter, one whose nobility of character and general excellence are such as no one else could boast.

133. import their dangers, carry with them their own peculiar dangers ; cp. *Lear*, iv. 3. 5, "Something he left imperfect in the state, ...which *imports* to the kingdom so much fear and *danger*."

134. truths ... tales, actual facts would be of no more importance than mere idle rumours ; to mend the metre, *but, as, half, mere*, have been conjecturally inserted before tales.

135. Where... truths, instead of mere idle rumours being regarded, as now, for truths.

135-7. her love... her, her love to both would, as a magnet, draw each closely to the other, and the love of the people in general to both.

138,9. For'tis... ruminated, for my ting
of the moment, but one well the my
sense of duty to you has caus'd
my mind.

140. touch'd, affected, str

143. To make this good,

144. His...Octavia, his

145. *so* fairly shows, is so plausible, has such an appearance of solving all difficulties.

146. Dream of Impediment, think for a moment of offering any obstacle.

147. Further .. grace, give your help to bring about this pleasing settlement of affairs.

148. The heart... loves, may brotherly love ever rule in our hearts.

150. bequeath, give ; more commonly used of leaving property by will, but not originally having that sense, the derivation, being from A.S. *be-cwethan*, to say, declare.

153. Fly ... again, may our affection for each other fall off, revolt; cp. *Lear*, ii. 4. 91, "The images of revolt and *fly iny off*" : Happily, amen, this is a happy conclusion, and so may it be !

155. strange, extraordinary.

156. I must only, I must gi\ve him thanks, though I cannot do more than that.

157. Lest . . report, lest I bring upon myself the reproach of forgetting kindnesses done to me.

158. At heel... him, and then at once challenge him to meet me with his army; for the definite article omitted in adverbial sentences, see Abb. § 89.

159. Of, by : presently, at once.

160. Or else ... us, or else he is certain to seek us out (*i.e.* with a view to fighting with us) ; the present tense gives vividness: lies, is encamped.

161. About, in the neighbourhood of : Misenum, a promontory in Campania, the bay of which had been made by Augustus into an excellent harbour.

162. strength, amount of his forces.

164. fame, report.

165. Would ... together ! I wish we could have met in battle; cp. below, ii. 6. 25, and *Cor.* i. 4. 4, "*Mar.* Say, has our general met the enemy ? *Menu.* They lie in view ; but have not *spoke* as yet." Haste we for it, let us hasten our preparations for the encounter : it, used indefinitely.

166. 7. despatch we ... of, let us settle the business of which we were just now talking, *i.e.* the marriage with Octavia.

167. With most gladness, with the greatest gladness; cp. *Ifami.* i. 5. 180, "So grace and mercy at your *most* need help you."

168. And do ... view, and I invite you to come to see my sister ; the ellipsis of the nominative, more especially of the first

person, is not Infrequent in Shakespeare when there can be no doubt as to what the nominative is.

* 173. Half the heart of Caesar, *i.e.* who are very dear to Caesar ; the translation of a Latin poetical phrase used by Horace of Vergil, *Odes*, i. 3. 8, "*animæ dimidium mecæ*" : Meceenas, the great patron of literature in the Augustan age.

177. digested, carried through, settled : You stayed ... Egypt, you had a fine time of it in Egypt.

178, 9. we did sleep ... drinking, with a pun upon out of countenance in the sense of a person put to shame by being stared hard at, and of the daylight put to shame by being of no use to them ; and a second pun upon light in the sense of *merry* and of *bright*.

180, 1. Eight ..there, "When he [Philotus] was in the kitchen, and saw ... eight wild boars roasted whole, he began to wonder at it, and said : ' Sure you have a great number of guests to supper* ... 'No,' quoth he [the cook], 'not many guests, not above twelve in all' " ; the reason given for such prodigality being that Antony having drunk well that day, or having had matters of importance to attend to, it was impossible to say at what time he might order supper, *i.e.* dinner.

182. by, by the side of, and so in comparison with

183. more ... feast, more prodigal feasts.

185. triumphant, "of supreme magnificence and beauty" (Schmidt): square, just; cp. *Tim.* v. 4. 36, "For those that were, it is not *squarr* to take Of those that are, revenges." So we still speak colloquially of '*square* dealing.'

187, 8. pursed up his heart, made it completely her own, so to speak, put it in her purse as she would a coin belonging to her : upon ... Cydnus, Shakespeare has been charged with inattention here, because when Cleopatra was on the river, Antony was seated in the market place ; but Clarke points out that the phrase includes the neighbourhood of the river, just as we speak of London being *on* the Thames; Cydnus, a river of Cilicia Campestris, rising in Mount Taurus, and flowing through the city of Tarsus ; of, appositional, now considered redundant, though we still speak of 'the city of London,' 'the county of Kent,' etc.

189-90. There she ... her, there she was seen in all her magnificence, or my informant's imagination was a fertile one.

192. burnish'd, polished ; literally *embrowned*, and used chiefly of metals.

193. Burn'd, shone with the brilliancy of flame; the close collocation of burnish'd and Burn'd is strange, and Seymour conjectures *Flarrid* or *Blaz'd* for the latter word: the poop ... gold, the stern was made of plates of hammered gold.

195. love-sick, faint with excess of love.

198. As amorous ... strokes, as though in love with the strokes they received : For, as regards. *

199. It... description, it made all description utterly inadequate; cp. *T. C. ii. 2. 91*, "Beggars the estimation which you prized Richer than sea and land."

200. pavilion, tent; "so called because spread out like the wings of a butterfly. — Lat. *papilionem*, accusative of *papilio*, (1) a butterfly, (2) a tent" (Skeat, *Ety. Dict.*) : cloth-of-gold of tissue, "i.e. cloth of gold on a ground of tissue" (Staunton).

201. O'erpicturing that Venus, outdoing in bodily reality that picture of Venus. According to Warlrmrton, this was the Venus of Protogenes, a celebrated Greek painter, B.C. 332-300.

202. The fancy .. nature, the imagination of the artist exceeds in beauty the work of nature; cp. *Cymb. v. 5. 163-5*, "for feature, laming The shrine of Venus, or straight-pight Minerva, Postures beyond brief nature."

204-6. whose wind... did, "the wind of the fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool; and 'what they undid,' i.e. that warmth which they were intended to diminish or allay, *they did*, i.e. they seemed to produce" (Malone).

206. O, rare for Antony ! what a glorious sight to greet Antony's eyes !

207. Nereides, the fifty daughters of Nereus, a marine divinity who ruled over the Ægean Sea. Plutarch says, "Her ladies and gentlewomen also, the fairest of them, were apparelled like the nymphs Nereids (which are the mermaids of the waters) and like the Graces ; some steering the helm, others tending the tackle and the ropes of her barge, out of which there came a wonderful passing sweet savour of perfumes, that perfumed the wharf's side" (Skeat, *Shakespeare's Plutarch*, p. 175).

208. So many mermaids, each a veritable mermaid in beauty : the mermaids of fable were not the same as the Nereides, but answer more to the sirens of ancient mythology, and were represented as women to the hips and fish downwards: tended eyes, probably means, waited upon her, ever observant of her wishes as shown by her looks.

209. And made... adornings, and lent fresh beauty to the picture by the grace with which they paid their homage. Such seems to be the meaning if the text is genuine. Schmidt explains, "regarded her with such veneration as to reflect beauty on her, to make her more beautiful, by their looks." Of the various conjectures made, the more probable seem 'adoring' for adornings (Hanmer), 'bends adoring' (Grant White).

211. Swell... hands, swell with pride at being handled by such delicate hands ; swell, plural because tackle includes ropes, sails, etc.

212. That... office, which so nimbly perform the duties of navigation ; for frame, = manage, cp. *Lear*, i. 2. 107, "frame the business after your own wisdom" ; yare and yarely, = nimble, brisk, and nimbly, briskly, are frequent in Shakespeare, and North's *Plutarch, Life of Antony*, p 208, ed. Skeat, has "Cæsar's ships ...were light of yaraye," i.e. easy to handle.

213. 4. A strange . wharfs, a strange perfume, inexplicable in its origin, strikes the sense (of smell) of those on the neighbouring banks ; for invisible, used without reference to sight, cp. *Cymb.* iv. 2. 177, "'Tis wonder That an *invisible* instinct should frame them To royalty unlearn'd" ; for wharfs, in the sense of banks, not as usually for a place on the shore for lading and un-lading the goods of vessels, cp. *Ham.* i. 5. 33, "the fat weed That roots itself in ease on Lethe wharf" ; in using the plural instead of North's singular (see note on 1. 210, above), Shakespeare was perhaps thinking of the numerous wharves on the shore of his own Thames : cast, indicating the eugeniess with which the people rushed forth to greet Cleopatra's approach.

217. the air, i.e. his only audience, there being no one to talk to : but for vacancy, if it had not been for fear of creating a vacuum ; " alluding to an axiom in the peripatetic philosophy then in vogue, that *Nature abhors a vacuum*" (Warburton).

218. Had gone, would have gone.

220, 1. sent... supper, sent messengers inviting her to dinner ; supper, the Lat. *ccena*, the principal meal of the day, in earlier times usually eaten about three o'clock in the afternoon, though in the Augustan age often as late as sunset.

222, 3. It should ... entreated, it would be better that he should be her guest, and this she begged him to become ; should " was used in a subordinate sentence after a simple past tense, when *shall* was used in the subordinate sentence after a simple present, a complete present, or a future. Hence we may expect to find *should* more common in Elizabethan writers than with us, in proportion as *shall* was also more common "... (Abb. § 326).

224. the word of 'No,' here again the preposition of used appositionally would now be considered redundant.

226. for his ordinary, as the price of his dinner ; ordinary, " a public dinner, where each person pays his share ... ordinaries were long the universal resort of gentlemen, particularly in the reign of James 1." They were, as a modern writer well observes, " The lounging-places of the men of the town and the fantastic gallants who herded together ... these resorts were attended also

to save charges of housekeeping" .. [Disraeli] *Curiosities of Literature* (Nares, *Glossary*). Cp. A. W. ii. 3. 211, "I did think thee, for two *ordinaries*, to be a pretty wise fellow."

227. For what ..only, *i.e.* his admiration being so great that he could do nothing but gaze upon her beauty, and left the feast untasted: wench, in Shakespeare's day "used as a general familiar expression, in any variation of tone between tenderness and contempt" (Schmidt); nowadays usually in a slighting sense.

231, 2. That she ... forth, so that her inability to speak without panting only made her seem more charming, and her breathlessly-spoken words breathed fascination; perfection, a quadrisyllable.

235. stale, make vapid, insipid; cp. J. C. i. 2. 73, "To *stale* with ordinary oaths my love To every new protester."

236. cloy, satiate; Malonc compares *Per.* v. 1. 113, 4, "Who starves the ears she feeds, and makes them hungry The more she gives them speech"; and V. A. 19, "And yet not *cloy* thy lips with loathed satiety."

238, 9. for vilest.. her, for things which in themselves are of the vilest nature, in her use become charming: that, so that.

240. riggish, wanton; from *rig*, a frolic.

241. settle, make constant.

243. A blessed lottery, a precious prize that he has drawn in the lottery of marriage; lottery, properly a game of chance in which lots are drawn, here the lot, portion, which has fallen to Antony. Cp. A. Y. L. i. 1. 77.

244. make ... guest, consider yourself my guest.

245. abide here, remain in Rome.

SCENE III.

1. The world. . office, affairs of empire and the heavy duties that my position involves.

3. my., prayers, I, on my knees, shall humbly offer up my prayers. Collier would prosaically transpose knee and prayers.

5. Read ... report, do not accept the world's report of my faults.

6, 7. I have .. rule, hitherto I have not adjusted my life to decorum, but the rest of it shall be well regulated; cp. W. T. v. 1. 52, "O, that ever I Had *squared* me to thy counsel!" and T. C. v. 2. 132, "to *square* the general sex By Cressid's *rule*," though there meaning to measure by her standard; that to come, that portion which is to come, is in the future.

10. sirrah, sir; generally used towards inferiors, or inferring disrespect or unbecoming familiarity towards superiors; sometimes, as in v. 2. 229, below, in addressing a woman: you do... Egypt? you evidently wish yourself back in Egypt.

11. from thence, strictly speaking, redundant, thence, meaning from that place: Thither, to that place; Mason would read *hither*.

13. If you ... reason, if you are able to do so, let me hear your reason; if you have any reason for your words, which I doubt, let me know it.

13, 4. I see it in My motion, I am conscious of it in my mental sight; for motion, in this sense, cp. A. W. iii. 1. 13, "like a common and an outward man That the great figure of a council frames By self-unable *motion*," *i.e.* guesses at by a sort of instinct: have ... tongue, am unable to give distinct shape in words.

19. Thy demon, ... thee, your demon, that is the spirit which keeps watch over you; the first folio reads 'that thy spirit,' *i.e.* that spirit of yours, but Shakespeare seems to have taken the very words of Plutarch, "' For thy demon,' said he, (*that, is to tiay*, the good angel and spirit that keepeth thee) 'is afraid of his: and being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other'" [*i.e.* Cjular's demon] (Skeat, *Shakespeare's Plutarch*, p. 181). The idea of a spirit, or spirits, attending a man through life is frequently alluded, to in Shakespeare; cp. *e.g.* *Mad*), iii. 1. 56, / . C. ii. 1. 66, *T. Q.* iv. 4. 52.

21. Where ... not, when Csesar's demon is not present to overawe it: angel, *i.e.* demon, genius.

22. Becomes a fear, becomes the impersonation of fear; is utterly cowed; Thirlby conjectures *afear'd*; Walker, *afear*.

23. Make ... you, put as great a distance as you can between Caesar and yourself.

24. no more ... thee, never except when I say it to you.

26. of ... luck, out of, owing to, that luck which belongs to him by nature: cp. *R. III.* i. 3. 63, "The king, o/his own royal disposition."

27. 'g-ainst the odds, even though the odds are in your favour.

27, 8. thy lustre... by, the brilliancy of your character and exploits is dimmed by the greater splendour of his when he shows himself; for thickens, cp. *Macb.* iii. 2. 50, "Light thickens."

29. Is all... him, in his presence is completely afraid to exercise its ennobling influence over you.

30. he away, he being no longer present: Get thee gone, an idiom; that is to say, a peculiar form of expression, the principle

of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He, got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds" ... (Craik, on *J. C.* ii. 4. 2).

31. I would, I desire.

32. shall to, the verb omitted with a preposition of motion, as frequently: Be it... hap, whether he (the Soothsayer) really is skilled in the future or that it is mere accident.

33. the very ... him, even the dice when thrown turn up as he (Caesar) desires; he throws whatever numbers he wishes.

34. 5. my better ... chance, my superior skill gives way before his better luck: speeds, is successful; the radical meaning of the substantive *speed* is *success*.

36. cocks, fighting cocks: still, ever: of, from.

37. When ... nought, when the odds in my favour are as everything to nothing; to, as against; cp. *Hamlet* i. 2. 139, 40, "So excellent a king; that was, to this, Hyperion to a satyr."

38. inhoop'd, confined within a hoop, so that neither might take to flight; Farmer points out that this was the practice in Shakespeare's day with fighting cocks: at odds, though the odds (in point of breeding, strength, etc.), were in favour of my birds; though his birds were at a disadvantage.

39. 40. And though... lies, and though I complete this marriage with Octavia in order that I may not be troubled by Cajsar, it is in Egypt that my happiness is.

41. commission, the papers giving you authority to settle the business in Parthia.

SCENE IV.

2. after, on the transposition of prepositions in Elizabethan English, see Abb. § 203.

3. Will e'en but kiss, will just give a farewell kiss; e'en, emphasizing but.

5. **become**, suit.

6. As ... journey, according to my calculations of the time the journey will take us: the Mount, *tsc.* Misenum; see note on ii. 2. 163.

8. draw ... about, oblige me to take a circuitous route.

9. You 'll... me, you 'll gain two days over me; be there two days before me: success, meaning nothing more than that

which follows, the consequence of an action, was in Shakespeare's day qualified by various adjectives ; and we still speak of 'ill success,' 'fair success,' 'moderate success,' though not of 'good success,' the word by itself generally implying that idea.

SCENE V.

I. moody food, melancholy food for the thoughts; cp. *T. N.* i. 1. 1, "If *music be the food of love*, play on ;" and for moody, iii. // . VI. iv. 6. 13, "such a pleasure as incaged birds Conceive when after many *moody* thoughts At last by notes of household harmony They quite forget their loss of liberty."

2. trade in love, engage in such business as love.

3. let's to, let us go to : billiards, of course an anachronism.

4. best play, you had better play ; a shortened form of 'you were best play,' on which ungrammatical remnant of ancient usage, see Abb. § 230.

5. As well... play'd, a woman might just as well play with, etc.

8. though ... short, though the result be poor, the will is taken for the deed; cp. *M. N. D.* v. 1. 83, "For never anything can be amiss When simpleness and duty tender it:" show'd, Shakespeare uses *shown* also as the participle.

9. I 'll none now, I've changed my mind »and have no longer any desire to play.

10. angle, rod and line ; Lat. *angul'iis*, that which is bent.

11. betray, snare; cp. *J. C.* ii. 1. 204, "for he loves to hear That unicorns may be *betrayed* with trees."

16. wager'd... angling, laid a wager on your catching more fish than he did.

18. With fervency, with joyous eagerness. Plutarch relates that Antony, being vexed with his want of success when fishing with Cleopatra, ordered his divers on the next occasion to dive under water and fasten a live fish on his hook. Cleopatra, detecting the trick, told her divers, when next she and Antony went fishing, to be beforehand with those employed by Antony, and to fasten a *salt* fish to his hook; and on his triumphantly drawing this up, she and her attendants "all fell *alaughing*."

20. I laugh'd ... patience, put him into good humour by her jests, as in the morning she had put him out of humour by jests aimed against him.

21. Ere ... bed, before nine o'clock in the morning I so plied him with wine, that he was obliged to sleep off his carouse; the

ninth hour according to Roman reckoning would mean three o'clock in the afternoon, their day being computed from six in the morning ; but probably Shakespeare is here reckoning according to English time; drunk, for this form of the past indicative, see Abb. § 339.

22. tires, head-dress; the word is merely an abbreviation of *attire*, and was used both in that general sense as well as in the more limited one it has here. For the variety of tires, cp. *M. W. Hi.* 3. 60, 1, "thou hast the right arched beauty of the brow that becomes the *fthip-tire*, the *tire-valiant*, or any *tire* of Venetian admittance," i.e. fashionable in Venice.

23. Philippan, Theobald points out that the custom of giving the name of some victory to a sword worn in it, common in the romances of later days, is not one for which we have any warrant in ancient history. He also notes that the battle of Philippi being the greatest action of Antony's life, to call his sword Philippan was a skilful piece of flattery on Cleopatra's part.

24. Ram... ears, hasten to pour the harvest of your tidings into my cars; Hanmer would read *Rain* for Ram, and Delius, *Cram*; but in *J. C.* v. 3. 74, 5, we have, as Malone points out, the very similar expression "*thrusting* his report *Into his ears*," though there the tidings are evil.

25. barren, without any news; carrying on the metaphor in fruitful.

26. If thou say so, if you should possibly say so ; the subjunctive indicating uncertainty as to what his report was likely to be.

27. mistress, a trisyllable.

27. 8. but well him, but if you should be able to announce that he is well and his own master; for yield, cp. *A. W.* iii. 1. 10, "The reasons of our state I cannot *yield*."

30. lipp'd, touched with their lips; cp. *Oth.* iv. 1. 72 : trembled kissing, trembled as they kissed.

32. we use, we are accustomed ; in this sense we use the word only in its past tense.

33. are well, cp. ii. *Henry IV.* v. 2. 3, "*Ch. Just.* How doth the king? *War.* Exceedingly *well*; his cares are now all ended," i.e. he is dead : bring it to that, if that is what you have tell; it, indefinite.

36. *go* to, used here as an encouragement; more frequently with angry or scornful emphasis.

37. goodness, well-omened look.

38. 9. so tart... tidings ! so sour an expression is a strange one for proclaiming such good news ; favour, as frequently in shake-

speare for the look of the face, but also used for the appearance generally.

39-41. If not... man, if you have to report that things do not fare well with him, you ought, in order to be in keeping with your news, to appear in a form as terrible as that of the Furies, not in that of a man. The Erinyes, or Eumenides as they were euphemistically called (*i.e.* the well-meaning goddesses), are represented by Æschylus as having bodies all black, snakes twined in their hair, and blood dripping from their eyes; for a formal man, a man in his ordinary appearance, cp. *O. E.* v. l. 105, "To make of him a *formal man* again," *i.e.* to restore him to his ordinary condition of a sensible being.

44. friends, friendly, on good terms ; see Abb. § 25 : or not... him, or *at all events* not in his power.

45. I'll set... gold, shower down gold upon you.

46. Well said, that is good.

49. Make ... me, ask of me any reward you choose, however great.

50, 1. it does ... precedence, it takes away from the good news that had gone before; so, in *L. L.* iii. 1. 83, precedence, is used of what had been said before.

52, 3. 'But yet'... malefactor, such an expression comes forth like a gaoler bringing with him some, etc.

54, 5. Pour out... together, let me have the whole of your news, good and bad, at once; in pack the allusion is to the pack of a peddler, the whole contents of which she wishes to have displayed at once; cp. *Ifami.* ii. 2. 614, "That I ... Must ...*unpack* my heart with words*"; cp. also *A. Y. L.* iii. 2. 211-3, "I prithee, take the cork out of thy mouth that I may drink your tidings."

58. I am pale, Charmian, don't you see how pale I have become at the news, Charmian ?

63. unhalr thy head, tear every hair out of your head.

65. Smarting ... pickle, your torture as thus pickled (*sc.* in brine) being a lingering one.

66. made not the match, did not bring about the marriage.

68. And make ... proud, and raise you to the highest good fortune : thou hadst, you received from me.

69. Shall make...rage, shall be considered to atone for your offence in exciting my anger.

70. 1. And I... beg, and I will in addition present you with whatever gift you may in moderation ask ; boot, substantive, from *A. S.* *bot*, advantage, profit, means something given into the bargain, something over and above what has already been mentioned, as in *T. C.* iv. 5. 40, "I'll, give you *boot*, I'll give you

three for one," and is most common in the phrase *to boot*, *i.e.* for something in addition ; the verb in this sense is not elsewhere used by Shakespeare; for modesty, = moderation, op. *J. C.* iii. 1. 213, "The enemies of Caesar shall say this, Then, in a friend, it is cold *modesty*."

73. made no fault, we now say to *commit a fault*, to *make a mistake*.

74 keep... yourself, keep yourself within the limits of such behaviour as becomes you ; cp. *Hamlet*. i. 3. 34, "And *keep you* in the rear of your affection."

76. Some... thunderbolt, *i.e.* all innocents do not escape the wrath of heaven, and therefore there is no reason why he should escape my wrath; you cannot expect me to be more merciful than heaven.

77. Melt... Nile, let Egypt, etc.; cp. above, i. 1. 33, "Let Rome in Tiber *melt*!": kindly, of gentle nature.

78. slave, wretch.

81, 2. These hands... myself, these hands demean themselves in striking, etc.; it is unworthy of me to strike, etc.

83. Have ... cause, *sc.* by allowing myself to be such a slave to love for Antony.

85. gracious, pleasing, welcome.

86, 7. but let... felt, but leave ill tidings to make themselves known by being felt.

89. worser, for the double comparative, see Abb. § 11.

91. dost... still ? do you still stick to that story ?

93. So, even though the result were that, etc.

94. scaled, scaly, covered with scales.

95. Narcissus, the beauty of Narcissus; a beautiful youth, son of the river god Cephissus, for love of whom the nymph Echo pined away and died.

96. Thou... ugly, Steevens compares *K. J.* iii. 1. 37, "This news has made thee a *most ugly man*."

98. Take ... you, do not take any offence at that which is not intended to offend you; offend is here used as with a cognate accusative.

99. what... do, *sc.* report his being married.

100. much unequal, very unjust; cp. ii. // IV. iv. 1. 102, "To lay a heavy and *unequal* hand Upon our honours ?"

101. 2. 0, that ...of! to think that his faults should make a knave you who are not naturally one! What ? you are certain of his being married? The folios give 'That art not what th* (or, thou) art sure of' ; I have adopted Mason's conjecture.

Dyce says that the reading of the folios may mean "That art not the evil tidings of which thou givest me such assurance," and various other explanations have been offered, and conjectures made, none of which seem to me to account for the words should make a knave of thee.

103. merchandise, followed by a plural verb, as being a collective noun = goods, as *tackle* in ii. 2. 210, above. Conversely in *M. V. i. 3. 97*, we have "I make *it* breed as fast," referring to "your gold and silver" in th3 preceding line used as = money.

104. lie ...hand, with the double sense of lying heavy and of remaining unsold.

105. Good your highness, for the transposition see Abb. § 13.

109. 'tis no matter, but never mind, it is a matter of no importance.

111. feature, personal appearance ; not limited in Shakespeare as nowadays to parts of the face; cp. *Lear. iv. 2. 63*, "Be-moaster not *thy feature*"; *Cymb. v. 5. 163*, "*to? feature*, laming The shrine of Venus, or straight-pight Minerva."

112. inclination, disposition ; cp. *Cor. ii. 3. 200*, "Thus to have said ... had touch'd his spirit And tried his *inclination*."

114. Let him ...go, I do not care if I never see him (sc. Antony) again.

115. 6. Though ... Mars, though looked upon from one point of view he is as horrible as a Gorgon, from another he is as grand as Mars; the Gorgon here is Medusa whose head was so terrible that it turned every one who looked at it into stone. Staunton points out that the allusion is to the "double" pictures formerly in vogue, in which, says Burton, if you stand before them "you see a fair maid, on the one side an ape, on the other an owl"; cp. *ff. V. v. 2. 347*, "Yes, my lord, you see them perspectively, the cities turned into a maid"; The other way's, the other way *he is*.

SCENE VI.

2. we shall, it is settled that we shall, etc. ; we are to, etc. : meet, fitting.

4. Our written... sent, we have sent you beforehand in writing what our determination in this matter is, what terms we are prepared to make.

6. If 'twill ...sword, whether a knowledge of those purposes will induce you to sheathe the sword which you have drawn in rebellion against us.

7. tall, stout, sturdy, spirited; as very frequently in Shakespeare.

9. The senators ... world, by whose wisdom alone the world is governed.

10. factors, agents, vicegerents on earth : I do not know, / say that I do not know.

11,2. Wherefore ... friends, why my father should be without those to avenge his death (as you avenged Cassar's death), seeing that I his son am still alive, and with me friends ready to aid in such a cause.

13. ghosted, haunted as a spirit; see *J. C.* iv. 3. 275-37 ; for ghosted, Steevens compares Burton, *Anatomy of Melancholy*, Preface, "What madness ghosts this old man? but what madness ghosts us all ? "

14. labouring for him, striving to avenge his murder.

15. pale, his pallor being symptomatic of his envious nature.

16. honest, honourable ; Lat. *honeUus*.

17. With the arm'd rest, with the rest of those who took up arms in the same cause : courtiers ... freedom, in love with the beauty of freedom.

IS, 9. but that ..man? except that they were determined that one man (sc. Julius Ciesar) should be no more than a man, should not enjoy the despotic power of a god: And that is it, and it is the same determination that.

23. Take your time, speak on freely.

24. fear, frighten; as very frequently.

25. We 'll speak ... sea, we will meet, encounter, you at sea; cp. above, ii. 2. 167.

26. o'ercount thee, outnumber you in our forces.

27. Thou dost... house, Plutarch relates that when the elder Pompey's house was put up for sale, it was bought by Antony, who however refused to pay for it; and the insinuation here, as Malone observes, is to this circumstance; o'ercount me of, o'ercount me in the matter of, = of expressing the amount of the excess.

28. 9. since ...may'at, since, like the cuckoo, that builds no nest of its own, but takes possession of that of another bird (generally the hedge-sparrow's), you have seized upon my father's house, keep it as long as you may ; cp. *Lear*, v. 1. 59-61, "And being fed by us you used us so As that ungentle gull, the cuckoo's bird, Useth the sparrow ; did oppress our nest," i.e. seized upon it as the cuckoo hatched in the sparrow's nest does when it comes to maturity.

30. is **from** the present, has nothing to do with the matter in hand; for other instances of *from*, - away from, see Abb. § 158.

32, 3. Which... embraced, into accepting which do not be led by mere entreaties, but by a consideration of the advantages resulting from your doing so.

34, 5. To try... fortune, if you aim at, by aiming at, greater things, such as you imagine may be gained by opposing us ; the infinitive used indefinitely : made me offer Of, offered me.

35. I must, one of the conditions is that I am to.

37-9. Measures, certain amounts, supplies; this 'greed . undinted, and that if we agree upon these terms, we are to separate without exchange of blows; targes, shields; here a monosyllable, the *g* being pronounced hard, as in *reneyes*, i. 1.8, above.

43. Put... impatience, irritated me a good deal.

44. you must know, I must tell you ; not, you must already be aware.

46, 7. did find... friendly, the welcome she received was a friendly one ; friendly, a tertiary predicate.

48. And am...thanks, and am prepared, by constantly thinking on the debt I owe you, for a liberal repayment of thanks ; for studied, cp. *M. V. ii. 2.* 205, "Like one *well studied* in a sad ostent."

51. and thanks to you, and my thanks are due to you.

52. That call'd . hither, whose outbreak hurried me here more quickly than I had any intention of coming.

55. What counts ... face, what marks, lines, fortune may have scored upon my countenance; as, though the face were a memorandum book in which fortune cast up her accounts.

56, 7. But In ... vassal, but she shall never force her way into my bosom so as to enslave my courage; vassal, "the original sense is * servant"; and the word is of Celtic origin, Latinised (in Low Lat.) as *vasallu** ... — Bret, *ywaz*, a servant" (Skeat, *Ety. Diet.*).

59. composition, agreement; cp. *M. M. i. 2.* 2, " If the duke ... come not to *composition* with the king of Hungary, why then all the dukes fall upon the king."

60. the next to do, the next thing to be done.

63. take the lot, let the order in which we are to feast each other be decided by lot.

63, 4. first Or last, sooner or later.

65. Shall have the fame, shall have that praise from us which it deserves ; for fame, in this sense, cp. *Ifami. iv. 7.* 133, " And set a double varnish on the *fame* The Frenchman gave you."

68. so much, sc. " that Julius Cæsar Grew fat with feasting there.'

73. And well.. do, and am likely still to fare well.

74. toward, in preparation ; cp. *Hand.* v. 2. 376, " O proud death, What feast is *toward* in thine eternal cell... ? "

79. plainness, sc. of speech.

80. nothing-, in no way.

82. lead, sc. the way ; *i.e.* precede me.

84. have known, have met before, been acquainted ; cp. *Cymb.* i. 4. 36, " Sir, we have *known* together in Orleans." ,

92. for your own safety, if you value your safety; said of course in jest.

95. There, in that matter.

97. take, with a play on the word in the sense of *catch* and that of *taking prisoner* as a constable would : kissing, making great friends.

100. No slander, that is no slander.

102. For my... drinking, Menas will not be outdone by Enobarbus in boasting.

103. doth ... fortune, is throwing away the fortune that was in store for him by being on friendly terms with the triumvirs.

105. You've said, sir, quite true.

110. Pray ye, sir ? Pardon me, I don't understand you ; an expression of incredulity.

112. is, for the singular verb preceding two singular subjects, see Abb. § 336.

113. 4. If I... so, if I were called upon to prophesy in the matter of their unity, that is not the prediction I should make.

115. I think ... more, I think that considerations of policy had more to do with, etc. ; that purpose, of making Cæsar and Antony friends.

117. band and *bond* were only different spellings of the same word.

120. conversation, manner of life, behaviour; in this larger sense and in that of *intercourse*, more common in Shakespeare than in the limited modern sense of familiar discourse.

121. would not have, does not desire to have.

122. which, and that.

123. will to, will return to.

125. author, cause.

126. 7. Antony ... here, Antony will gratify his love in Egypt; his marriage here was one dictated by politic considerations.

128, 9. I have ... you, I wish to propose a toast to you.

130. take, accept; drink the toast.

130, 1. we have... Egypt, we have had plenty of practice in drinking during our stay in Egypt.

SCENE VII.

STAGE DIRECTION, a banquet, *i.e.*, a dessert; cp. *T. S. v. 2. 9.*

1. plants, a pun upon the word in the sense of things planted, and in that of the soles of the feet, Lat. *planta*; Steevens compares Chapman's translation of the *Iliad*, xvi., "Even to the low plants of his feete, his form was altered."

4. high-coloured, flushed with the wino ho has drunk ; cp. 1.121.

5. alms-drink, according to Warburton, "a phrase, amongst good fellows, to signify that liquor of another's share which his companions drink to ease him"; explained in Murray's *Eny. Diet.* as "the remains of liquor reserved for alms-people."

6. As they... disposition, seems to mean, as they ply each other hard with the mischievous desire of seeing one another under the table, Lepidus, affecting to have had as much as he can carry, cries out 'enough'; yet all the same, while getting them to accept his excuses, finds it possible to quiet his scruples against further indulgence; though perhaps "twere to consider too curiously to consider" the servant's speech as having any very exact sense. Clarke explains "as they try each other's temper," "as they gall or plague each other's sensitiveness by their mutual taunts," but we have no reason for thinking that they were quarrelsome in their cups; cp. 'disposed,' used absolutely as = inclined to merriment, *L.L.L.* ii. 250, "Boyet is *disposed*."

9, 10. But it... discretion, but this self-reconciliation to further drinking stirs up a greater conflict between himself and his discretion, *i.e.* only increases his drunkenness.

II, 2. this ... fellowship, this is what comes of being ambitious to be known as the associate of great men: lief, gladly; *A. S. liof, leof*, dear.

13. partisan, a kind of halberd; "etymology doubtful; but the word must be almost certainly extended from *O. H. G. partd*, *M. H. G. barte*, a battle-axe, which occurs in *E. hal-berd*" ... (Skeat, *Ely. Diet.*).

12-6. To toe called ... cheeks, to be summoned to occupy a high position (such as that of Lepidus in the triumvirate) and to be a mere cipher in it (as Lepidus was) is to be nothing better than the empty sockets of the eyes, the absence of which from those sockets renders the face so painfully hideous. The construction is a confusion between 'those who are called ... are as the holes,'

and ' to be called ... is to be as the holes.' In the Ptolemaic system of astronomy, round the earth, which was the centre of the system, were nine hollow crystalline spheres consisting of the seven planets (1-7) including the sun and moon, the fixed stars or firmament (8), and the *Primum Mobile* (9); and in or 011 each of the seven lower spheres (1-7) was a planet fixed, which was whirled by that sphere right round the earth in twenty-four hours, the driving power being the *Primum Mobile*; here Lepidus is represented as one of these planets, but as giving out no light. Rolfe well remarks that disaster, an astrological term, was probably suggested by the figure that precedes.

17, 8. they take ... pyramid, they measure the rise of the Nile by certain marks in the pyramid set up for that purpose. Malone quotes from Pory's translation of Leo's *History of Africa*, " Upon another side of the island standeth an house alone by itselfe, in the midst whereof there is a four-square cisterne or channel of eighteen cubits deep, whereinto the water of Nilus is conveyed by a certaine sluice under ground. And in the midst of the cisterne there is erected a certaine pillar, which is marked and divided into so many cubits as the ciferne containeth in depth" ... To Indian students this provision for registering the rise of rivers in 'the rains' will be familiar.

19. mean, sc. between a great and a small rise.

20. foison, plenty; *fwrionem*, accusative of Lat. *fuio*, a pouring forth; cp. *Temp.* ii. 1. 163, "but nature should bring forth All foifion, all abundance"; *Macb.* iv. 3. 88, "Scotland hath foisons to fill up your will."

21. The more it promises, the greater is the indication of an abundant harvest.

22. the slime and ooze, the alluvial deposit left by the Nile as it ebbs.

23. comes to harvest, is rewarded by a harvest without having any further labour; with them there is no ploughing and harrowing of the ground as in other countries.

26. your, for this colloquial use of your, in appropriating an object to a person addressed, cp. *Haml.* iv. :3. 24, 5, "Your worm is your only emperor for diet; your fat king and your lean beggar is but variable service, two dishes, but to one table."*

29. A health, let us drink a toast to the health.

30. 111 ne'er out, I'll never shirk a toast.

31. 2. Not till ... then, Enobarbus, playing upon Lepidus's use of out, says, you certainly will be in the same state of drunkenness till you have slept off your debauch.

33. pyramisea, the singular *pyramis*, which is the Greek form of the word, was in common use in Shakespeare's day, and v. 2.

61, below, we have the correct plural *pyramides*; here, as Malone points out, *pyramises* is "to mark the indistinct pronunciation of a man nearly intoxicated, whose tongue is now beginning to 'split what it speaks.'"

36. Say in mine ear, whisper to me.

38. Forbear .. anon, *i.e.* I will attend to you in a moment.

42. It, an early provincial form of the old genitive, used in Shakespeare "especially when a child is mentioned, as in *W. T.* iii. 2. 109, *Lear*, i. 4. 235, or when one is contemptuously spoken of as a child" (Abb. § 228); here probably marking Antony's contempt for the half-drunken Lepidus.

43, 4. the elements, the constituent parts of life ; cp. below, v. 2. 288, "I am fire and air; my other *elements* I give to baser life" : it transmigrates, that which really constitutes it, the vital principle, passes into some other body.

50, 1. With the health ... epicure, if the description does not satisfy him, at all events the toast of his own health which Antony makes him drink, ought to be enough for him, if anything can be enough.

52. Tell me of that ? do you bother me about that subject ?

54. for the sake of merit, out of regard to my faithful services.

56. held ... fortunes, been your most faithful follower ; cp. *Cor.* ii. 3. 107, "I will practise the insinuating nod, and *be off* to them most counterfeitly," *i.e.* pretend the greatest deference to them ; *Oth.* i. 1. 10, "These great ones of the city, In personal suit to make me his lieutenant, *Off-capped* to him."

58. Be Jolly, lords, continue your revels while I leave you for a minute : quick-sands, shifting sands, most dangerous to vessels ; *quick*, alive, moving; here of course the danger of drunkenness.

62. How should that be ? how can that possibly be ? see Abb. § 325: But entertain it, you have only to entertain the idea, admit the idea to your mind; cp. *G. E.* ii. 2. 188, "I 'll *entertain* the offer'd fallacy."

64. Hast... well? you surely must be thoroughly drunk.

66. the earthly Jove, the sole ruler of the earth, as Jove is of the sky.

67. pales, encloses, limits as with pales, or stakes : inclips, embraces ; *dip* in this sense is frequent in Shakespeare.

69. competitors, associates in power, partners; cp. above, i. 4. 3.

71. are put off, *are* with the past participle expressing the present state; *have*, the activity necessary to cause the present state : fall... throats, cut their throats.

72. there, by that act.

73. spoke, for the curtailed form of the participle, see Abb. § 343 : on, of: In me 'tis villany, for me to do such a deed would be villany.

74. Thou must know, let me tell you.

75. 6. 'Tis not... it, my honour does not accommodate itself to what is profitable, but makes what is profitable accommodate itself to it; i.e. my guiding motive is not profit, but honour; cp. *Hamlet*. iii. 2. 212, 3, "For 'tis a question left us yet to prove Whether love lead fortune, or else fortune love."

77. Hath ... act, has led you to be so foolish as to speak of your intended deed instead of doing it.

77, 8. being done., done, if you had done the deed without telling me of your idea, I should afterwards (i.e. when it was done) have praised it.

79. Desist, give up the idea.

81. pall'd fortunes, fortunes that have waned, decayed. Skeat traces the origin of *pall* from the same root SPAL, to fall, totter, as the words *fall* and *fail*.

82, 3. Who seeks... more, Steevens refers to the ancient proverbial rhyme, "He who will not when he may, When he will, he shall have nay."

84. I 'll pledge ... him, I'll drink it in his stead, i. e. he being no longer in a condition to drink more.

86. till the cup be hid, i.e. to the very brim.

89. A', he; used formerly for *he*, *fthe*, *it*, *they*.

91. That it ..wheels, so that it might run the moi-e easily. Malone points out that "The World goes upon Wheels" was the title of a pamphlet written by Taylor the water-poet.

92. increase the reels, help to make the world go the more merrily; cp. 1. 116, "Cup us, till the world go round."

94. an Alexandrian feast, anything at all equal to the feasts to which you are accustomed at Alexandria, i.e. M'hén living with Cleopatra.

95. It ripens towards it, it is fast getting like them: Strike the vessels, broach the casks; Weber compares Fletcher *Monsieur Thomas*, v. 10. 42, "Home, Launce, and strike a fresh piece (i.e. cask) of wine."

97, 8. when I wash .. fouler, when the only result of my washing my brain is that it grows fouler.

98. Be ... time, accommodate yourself to the occasion; 'do at Home as the Romans do,' as we say.

99. Possess it ...answer, Delius explains, "to Antony's challenge to be a child of the time, to allow oneself to be guided by

the moment, Octavius makes answer that one must rather be master of the time, get it into his own hands." The word But, however, in the next line looks as if Caesar was accepting Antony's challenge to drink ; and *Profits* and *Propone* have been conjectured in place of Possess, i.e. give the toast and I will accept it, do justice to it.

100. from all, i.e. drinking.

102, 3. Shall we ... drink? shall we now imitate the dance of the Bacchic revels as they do in Egypt, and give that solemnity to our feast?

104 take, join.

105. Till that, for the conjunctional affix, see Abb. § 287.

106. Lethe, oblivion of all cares.

107. Make ... music, sound the instruments loudly.

108. The while, during the time that I am placing you in the proper order.

109. The holding, the burden, refrain ; Malone compares an old pamphlet called *The Serving Man's Comfort*, 1598, "where a song is to be sung the under-song or *holding* whereof is, 'It is merrie in haul where beards wag all.'"

109, 10. shall bear .. volley, shall shout the refrain with all the strength of their lungs; the folios have *beate*, or *beat*, for which Theobald substituted bear, the usual word with burden in the sense of refrain ; cp. *Temp.* i. 2. 381, "And, fairy sprites, the burden *bear*."

113. pink, explained by some as small, half-closed, in which sense it was certainly used formerly ; by others, as inflamed with wine ; probably the two senses are here combined ; for *eyne*, i.e. *eyen*, the old plural, cp. *M. N. D.* i. 1. 242.

114. fats, vats ; a mere variety of dialect, the former being the Northern, the latter the Southern form.

116. Cup us, ..., round, ply us with liquor till the world itself seems to reel.

119. Let me ... off, let me beg you to leave the vessel and come on shore.

119, 20. our graver ...levity, this levity is a disgrace to the weightier business we have in hand.

121. have burnt our cheeks, cp. above, 1. 4, "Lepidus is high-coloured.

121, 2. strong ...wine, Enobarbus, strong as he is, has found the wine more than a match for him.

123. Splits what it speaks, is no longer distinct in its utterance;

we talk of a drunken man as 'seeing double/ and Shakespeare here makes him speak double.

123. 4. the wild ... all, this motley of drunkenness in which we have dressed ourselves has made us little better than buffoons ; for disguise, as a euphemism, cp. *The Garland of Delight* (apud Nares, *Gloss.*), "The sailors and the shipmen all, Through foul excess of wine, Were so *disfuis'd* that on the sea They show'd themselves like swine " ; ' disguised in liquor ' is still a slang term for *drunk* ; Shakespeare also uses ' distemper,' subs, and verb, in the same euphemistic way, *H. V. ii. 2. 54*, *Ham. iii. 2. 313*, *Oth. i. 1. 99* ; Antick'd, ' antic ' and ' antique ' are the same word, meaning first 'ancient,' then 'old fashioned,' then 'quaint,' 'ludicrous.'

124. What needs more words ? *i.e.* there is no good in further words.

125. I 'll try . shore, I will make trial of your feasting on shore (as you have of mine on board ship).

126. And shall, and so you shall ; said emphatically ; see Abb. §97.

127. But, what ...Mends, but never mind that ; we are now good friends ; said with the drunkard's maudlin sentimentality.

130. what ! an exclamation of impatience at "these great fellows " being allowed to depart without the accompaniment of music.

132. and be hang'd, curse you for being so long about it.

133. There 's my cap, said as he joyfully throws up his cap ; cp. *Cor. ii. 1. 115*, " *Take my cap*, Jupiter, and I thank thee."

ACT. III. SCENE I.

1. darting Parthia, a reference, carried on in struck, to the Parthian method of fighting, their horsemen pouring in a shower of darts as they swarmed round the enemy, and then, as they fled to avoid close combat, turning in their saddles and discharging flights of arrows.

2. Crassus and his army were utterly defeated by the Parthians under Surenas, the general of their King Orodes, on the plains of Mesopotamia, B.C. 53, and Crassus himself put to death at a meeting to which he was treacherously lured by Surenas.

4. Pacorus, Pac5rus, son of Orodes.

5. Pays this, *sc.* the penalty of death.

10. chariots, according to Clarke, the plural here and in garlands gives "the effect of amplitude and generalization" Walker and Dyce would read *chariot*.

14. Better to leave, an ellipsis of 'it is.'

15. when Mm ... away, when he whom we serve is not present (i.o claim the credit) ; for this attraction of him to *whom* understood, cp. *Cor.* v. 6. 5, "*Him* I accuse the city ports hath enter'd "; *Ham.* ii. 1. 42, "Your party in converse, *him* you would sound, ... He closes with you in this consequence.'

17. More ... person, more through the agency of their officers than by personal achievement.

18. of my place, holding the same position as I do now: his, sc. Antony's.

20. toy the minute, each minute.

24. darkens him, obscures his fame ; cp. *Cor.* ii. 1. 275, " their blaze Shall *darken* him for ever."

26, 7. in his.. perish, in consequence of offending him, my great deeds would go unrewarded ; his, used objectively.

27-9. Thou hast... distinction, you possess that (sc. intelligence) without which there is little difference between a soldier and his sword ; a confusion of thought between *Thou hast that the absence of which scarce grants distinction between a soldier and his sword 'and ' Thou hast that without which a soldier and his sword have scarcely any distinction'; for the thought, cp. *Cor.* i. 4. 52-4, "O noble fellow! Who sensibly outdares his senseless sword, And, when it bows, stands up."

30, 1. I'll humbly . effected, I will humbly inform him what by the terror of his name, that name which in war acts like magic, we have managed to do ; Ventidius sarcastically says, I do not presume to use such a familiar term as 'write to him,' but I will, etc.

32. his ... his, i.e. emphasizing the fact that our success is entirely due to the fact that it was *his* banners we were carrying, *his* well-paid ranks that we were commanding.

34. jaded... field, driven from the field of battle like sorry nags ; *a, jade* is a worn or worthless horse.

35. He ... Athens, his intention is to make for Athens.

35-7. whither ... him, and there we must present ourselves before him with such haste as is possible, considering what we have to carry with us: On, there, go forward, you there.

SCENE II.

1. are, see note on ii. 7. 71; the brothers, sc. by marriage.

2. despatched, settled, arranged.

3. The other three, i.e. of the four that were here, sc. Caesar,

Antony, and Lepidus : sealing, attaching their seals to the agreement into which they have entered.

4. To part, at parting; the indefinite infinitive.

5 as Menas says, so Menas tells me.

6. the green sickness, an anaemic disorder of early maidenhood. "Its... Lepidus, said contemptuously. 7. loves, pretends to love.

9. he's the Jupiter of men, *i.e.* Lepidus will tell him so to his face : so in 11. 10-3, 15-9, they are mimicking the flattery used by Lepidus to Caesar and Antony.

11. the nonpareil, the unequalled one ; cp. *Cymb.* ii. 5. 8, "yet my mother seem'd The Dian of that time : so doth my wife The *nonpareil* of this."

12. Arabian bird, the phoenix, which according to fable existed single, and after death rose again from its own ashes; cp. *Cymb.* i. 6. 17, *Temp.* iii. 3. 23, *Salmon Arjonistes*, 1703-5, " Like that self-begotten bird In the Arabian woods embost, That no second knows nor third."

14. plied them ... praises, laboured hard to praise them adequately ; to *ply* "to bend, work at steadily ... M. E. *plien*, to bend .. to mould, as wax, ... Since moulding wax, etc., requires constant and continued application of the fingers, we hence get the metaphor of toiling at" ... (Skeat, *Ety. Diet.*).

16, 7. Ho, hearts,... number, a hit at a puerile arrangement of words much in vogue in Shakespeare's day ; hearts going with Think, tongues with speak, etc., etc. Steevens points out that bards sang their verses to the harp, poets only commit them to paper, and that as verses are often called *numbers*, the verb to number here means to make verses.

20. They are ... beetle, they are the wings on which he, the dull beetle, rises aloft; shards, the horny wing-cases of the beetle; in reality only the same word as *sherd*, *i.e.* something *shred* or broken off; cp. *Macb.* iii. 2. 42, " The *shard-borne beetle* with his drowsy hums Hath rung night's yawning peal": So, very good.

21. This is to horse, this blast of the trumpet is a summons to me to mount and be *off*.

22. Good fortune, *i.e.* go with you.

23. No further, sir, you must not trouble yourself to accompany me any further.

25. Use... in't, show your regard for me by your love to her who is a great part of me, *i.e.* very dear to me; cp. above, ii. 2. 173, " Half the heart of Csesar, worthy Mecamas !"

26, 7. As my ...approof, as I conceive you to be, and as one fully justifying the pledges I am ready to give of your so proving

yourself; for approval, cp. A. W. ii. 5. 3, "of very valiant *approval*," i.e. of approved valour.

28. piece of virtue, here piece is used both of a constituent part of a building, and of something of supreme excellence, as in *Temp.* i. 2. 56, "Thy mother was a *piece of virtue*"; we have a similar metaphor from building in //. *VIII.* v. 5. 27, "all princely graces That *mould up* such a mighty *piece*, as this is."

29. cement, accented on the former syllable, as both substantive and verb always are in Shakespeare.

30. To keep it builded, to preserve it whole. Malone compares *Sonn.* cxix. 11, 2, "And ruin'd love, when it is *built* anew, Grows fairer than at first, more strong, far greater."

32. without this mean, without having entered into this alliance in order to strengthen our friendship; without employing Octavia as a means to, etc.

33. 4. Make ... distrust, do not offend me by doubting my love to her: I have said, i.e. I have said what I had to say and am not going to add to it.

35. Though you., curious, however anxious you may be on that point; cp. *Cymb.* i. 6. 191, "I am something *curious*, being strange, To have them in safe stowage."

37. ends, objects, 'purposes.

40. The elements, sc. air and water, on her voyage; cp. *Oth.* ii. 1. 45, "O, let the heavens Give him defence against the *elements*, For I have lost him on a dangerous sea."

40, 1. and make ... comfort, and give you the best of spirits.

43. The April's ... eyes, the tears are ready to fall from her eyes, like showers in April; the figure being continued in spring.

44. And these .. on, cp. the old nursery rhyme, "March winds and April showers Help to bring May flowers"; it, love's spring-time.

47, 8. Her tongue ... tongue, her tongue refuses utterance to the feelings of her heart, and her heart is too full to convey its feelings to her tongue.

48-50. the swan's ... inclines, her emotions (in leaving her brother and going with her husband) are like the down on the swan's feathers, which when the tide is full (as her heart now is) moves in neither direction; Shakespeare again refers to swan's-down, i.e. the soft, filmy, plumage at the extremity of the feathers, in *T. C.* i. 1. 58, "her hand ... to whose soft seizure The *cygnet's* *doton* is harsh."

51. cloud, sorrowful look, portending tears as a cloud in the sky portends rain.

52. were lie a horse, a *cloud*, i.e. a dark spot between the eyes is regarded as a blemish in a horse, it being fancifully supposed to indicate bad temper. Steevens compares Burton, *Anatomy of Melancholy*, "Every lover admires his mistress, though she... have *clouds in her face*, be crooked," etc.

57. troubled with a rheum, much given to weeping; Shakespeare uses *rheum* of humid secretion from the eyes, mouth, nose; most frequently the first.

58. What willingly ... wail'd, i.e. he would intentionally destroy and then bewail the destruction; for confound, cp. ii. 5. 91, above.

59. No, sweet Octavia, said in answer to her whisper; d fears that he would forget her.

60. still, constantly.

60, 1. the time ...you, "life shall not last longer than my thinking of you" (Schmidt).

62. I'll wrestle ... love, my contest with you shall be one as to which of us has the greater strength of love; said as he embraces Caesar as wrestlers embrace when beginning their struggle.

63. have you, hold you in my arms.

66. fair, used proleptically; which will thus be rendered fair.

SCENE III.

1. afeard, a- here is a corruption of the A.S. intensive prefix *of-*, the early English form of the verb being 'o/feren.'

2. Go to, go to, nonsense, nonsense; said encouragingly.

3. Herod of Jewry, see note on i. 2. 25, above.

14. as me, cp. *J. O.* i. 3. 76, "No mightier than thyself or *me*." Abbott (§ 210) says that *than* and *us* were probably used with a quasi-prepositional force.

17. That's not so good, since Cleopatra immediately afterwards speaks of dulness of tongue and a dwarfish stature as being defects, these words must mean *that is no great commendation'; though when in i. 1. 32 she speaks of "*shrill-tongued Fulvia*," it is not a compliment she is paying; while we know that to Shakespeare a low voice was "an excellent thing in woman," as he says in *Lear*, v. 3. 273. Probably Cleopatra is thinking rather of the ready, sprightly, flow of language which was one of her own greatest charms. Steevens and Malone think that Shakespeare had Queen Elizabeth in his thoughts, she being *tall of stature* and her *voice loud and shrill*, as the Continuator of Stowe's *Chronicle* says.

20. What... gait! is she at all majestic in her walk !

21. If e'er ...majesty, if you have ever had any experience of in jesty that enables you to judge ; no doubt thinking of her own majesty, on which Charmian compliments her in 11. 46, 7.

22. station, posture in standing; cp. *Hand.* iii. 4. 58, "A station like the herald Mercury."

23. shows, appears as.

24. a breather, one endowed with life.

25. Or I... observance, if it is not so, you may say that I am utterly wanting in observation; cp. *Oth.* iii. 3. 151, "Out of his scathing and unsure observance."

25, 6. Three ... note, you could not find three men in all Egypt better qualified for observation : knowing, intelligent.

27. yet, so far as she has been described to me, so far as I can judge from the particulars given me.

30. Charmian, hark, i.e. that is something favourable ; Cleopatra, a widow herself, would have found more reason for jealousy if she had been told that Antony's bride was a fresh young girl.

34. For the most part, generally speaking : they are . so, Stevens says that such was the opinion of the old writers upon physiognomy.

37. As low ... it, a cant phrase for 'as low as it could possibly be/; cp. Fletcher, *The Nice Valour*, ii. 1, "At some other time He'll go as slovenly as heart can wish."

39. I will... again, I will employ you to carry back letters to Antony.

41. A proper man, a fine looking fellow; proper, frequently used of personal appearance.

43. harried, used so roughly ; to *harry*, ** to ravage, plunder, lay waste., — A.S. *hergian*, to lay waste. Literally to over-run with an army ... — A.S. *herg-*, which appears in *herg-es*, genitive case of *here*, an army, a word particularly used in the sense of 'destroying host'...(Skeat, *Ety. Diet.*).

44. no such thing, nothing much, nothing that I need be jealous of on account of her fascinations. 45. should, ought to.

46, 7. Isis...long, a modern equivalent for Charmion's somewhat slangy form of expression would be, I should rather think so, considering how long he "has been in your service; defend, forbid that it should be otherwise ; cp. *R. II.* i. 3. 18, "Which God defend a knight should violate !"

51. I warrant you, of course it will be well.

SCENE IV.

2. were, would be.

3. Of semblable import, of like tenour ; cp. *Haml.* v. 2. 214, " his *fenibla* Me is his mirror."

4. New . Pompey, *i.e.* contrary to the agreement between us, and without asking my assent.

5. To public ear, *i.e.* in order to win their good-will.

6. scanty, grudgingly.

6-8. when perforce . them, when the circumstances were such that he could not help speaking of me in honourable terms, he did so with a very bad grace, as if it went against him to do me any justice ; vented, breathed, uttered.

9, 10. When ... teeth, when he had the best possible occasion for praising me, he refused to take it, or took it only in a half-hearted way; for hint, cp. *Temp.* i. 2. 134, " it is a *hint* That wrings mine eyes to't," [^].e. to weeping; from his teeth, outwardly, not from his heart.

12. Stomach, resent; cp. above, ii. 2. 9.

17. Undo, and then shall undo.

18, 9. Husband. . prayer, to pray that my husband may win, and then that my brother may win is to utter a prayer and immediately to cancel it. For Octavia's position, cp. *A'. J.* iii. 1. 331-6, *Cor.* v. 3. 106-9, where Blanche and Volunmia are respectively in the same dilemma.

21, 2. Let your... it, let your precious love address itself to that which is best calculated to preserve it, viz. to what is honourable ; consider my honour before all things, and let your love be guided by that consideration.

24. branchless, bare of all that is worth having.

25. go between's, act as mediator between Caesar and myself.

26. the preparation of a war, a force ready for war ; cp. *Oth.* i. 3. 14, " The Turkish *preparation* makes for Rhodes."

27. stain, eclipse ; cp. *??.* II. iii. 3. 66, " To dim his glory, and to *stain* the track Of his bright passage to the Occident" ; *Sonn.* xxxv. 3, "Clouds and eclipses *stain* both moon and sun." Various conjectures have been made in the place of stain, such as *strain* (Theobald), *stay* (Boswell), which Dyce adopts.

28. So ... yours, in this way you have what you desire, viz. the office of mediator between us.

29. The Jove of power, the all-powerful Jove.

32. Should... rift, should be used to close up the rift; *i.e.* if you two should go to war, peace could only be purchased by an

amount of bloodshed too horrible to contemplate; to solder, ultimately from Lat. *solidare*, to make firm.

3J. where this begins, which of us two was originally in the wrong.

34-6. for our faults... them, for one of us must be so much more to blame than the other that it is impossible for you to love both equally.

36-8. Provide... to, arrange for your departure, choose such attendants as you please, and give orders for any expenditure that you may desire.

SCENE V.

5. success, issue, result; see note on ii. 4. 9.

7. presently... rivalry, shortly afterwards refused to allow him partnership in the result; in *Hand.* i. 1. 13, we have, "If you do meet Horatio and Marcellus, The *rivals* of my watch," and in i. // IV. iv. 4. 31, "And many moe *corrivals* and dear men Of estimation and command in arms," in both of which cases the word means *associates*. Elsewhere Shakespeare uses *rivals* in its ordinary sense, and rivalry does not occur again.

8. and not resting¹ here, and not satisfied with doing this.

9. wrote, the past participle in Shakespeare is more commonly *writ* or *written*.

10. upon his own appeal, he himself being the accuser; an appeal was a criminal charge made by one who undertook under penalty to prove it: up, shut up; somewhat similarly we have in *Lear*, iv. 6. 281, "Here in the sands Thee I'll *rake up*."

11. enlarge his confine, set him free; the subjunctive indicating the doubtfulness of that happening.

12-4. Then, world... other, in plain language, then is the world divided between Caesar and Antony, and no obstacle will prevent those two from fighting till one or other is destroyed.

15. thus, imitating his manner of walk.

15. 6. and spurns ... him, and in his irritability kicks at everything however trifling that comes in his way; cp. *Hand.* iv. 4. 6, "*Spurns* enviously at *straws*."

17. threatens the throat, threatens to take the life: that his officer, that officer of his.

19. For Italy and Cæsar, its destination being Italy to meet Caesar.

19, 20. More, ...presently, I have more to tell you, viz. that Antony desires your immediate attendance.

20, 1. my news ... hereafter, I ought to have told you this first and let my news wait.

21, 2. 'Twill be... be, he can have nothing to say to me taat will be of any importance ; but never mind : Bring, conduct.

SCENE VI.

1. Contemning Rome, to show how he despises us here, he, etc.

2. here's ... oft, I will give you a specimen of his behaviour.

3. on a tribunal silver'd, on a platform plated with s'lver ; a tribunal was properly a raised platform on which the tribunes had their seats when transacting public business, hence a platform generally.

9. He gave Egypt, "he did establish Cleopatra a queen of Egypt," as it runs in North's *Plutarch*, whose language is very closely followed throughout this description.

12. I' the common exercise, in the public arena where the athletic exercises take place ; " where young men do exercise themselves " (North's *Plutarch*).

18. gave audience, received petitions, reports, despatches, etc.

ID. so, in that guise ; personating the goddess Isis.

20. Who ... insolence, and they (sc. the people of Rome) sick of his arrogance.

21. will ... him, will withdraw from him any good opinion that may still remain in their minds.

22. now, just now.

23. Who, for this neglect of inflection, see Abb. § 274.

25. spoil'd, despoiled, plundered : we had... him, we had not calculated and assigned to him his fair share.

27. unrestored, which I have failed to return to him.

28. of, from.

29. and, being, and he being thus deposed ; or, and it being so.

34. his change, sc. from being one of the triumvirate to being shut up in prison : for, as regards.

36. other, used as a plural pronoun ; cp. *J. C.* i. 3. 91, " In noble eminence enthroned and sph'rd Amidst the *other*."

38. Nor must... this, nor then must he be yielded to in this matter : the emphatic double negative.

39. Cæsar, and my lord, *i. e.* her salutation is to him not only as Cæsar, ruler of Rome, but as one to whom as the head of her family she owes allegiance.

40. That ever ... castaway! to think that I should ever have

to address you as one who had been scornfully thrown aside as worthless (which he supposes Antony to have done)!

42. stol'n . . thus ? come upon us in this stealthy way, *i.e.* not, as he goes on to say, with the pomp that befitted her birth and rank.

44. for an usher, to herald her approach; usher, properly a door-keeper, Lat. *ostiariuu*, from *ostium*, a door.

47. Should ... men, should have been crowded by men who had climbed up to witness her entry.

47, 8, and expectation .. not, and those looking out for her should have become faint from their long watching for a sight which did not gratify their desire; expectation, abstract for concrete.

50. populous, numerous ; generally used of a country or place.

51. A market-maid to Rome, as though you were a village maid on your way to market in Rome : prevented, forestalled.

52. ostentation, manifestation ; more commonly used in the sense of excessive display ; for the sake of the metre Theobald conjectures *ostent*; Walker, *ostention*.

52, 3. which, left .. unloved, for it, (sc. love) when denied the opportunity of showing itself, oftentimes ceases to be felt. For the construction, Schmidt compares *G. E.* ii. 1. 96, "What *ruins* are in me that can be found By him not *ruin'd?*"; *Lear*, i. 1. 282, " You have obedience scanted, And well are worth the *want* that you have *wanted*." For unloved, Staunton conjectures *unprized*, but Cesar is evidently complaining of not being given the occasion of manifesting his love, not of that love being insufficiently valued : should, ought to have.

54, 5. supplying .. greeting, each stage in your progress home being greeted by increasing numbers: Good my lord, for the transposition, see Abb. § 13.

57. On, of, by.

58. prepared, were making preparations, raising forces.

58, 9. acquainted ... withal, told it to me who was thereby grieved ; grieved, used proleptically ; withal, when used as a preposition, always in Shakespeare at the end of the sentence.

60. pardon, permission, excusing myself for wishing to leave him.

60, 1. Which ... him, which he no doubt was only too ready to grant, you being an obstacle to the indulgence of his lust. The folios give *abstract*, which Schmidt retains, characterizing Theobald's conjecture, obstruct, as " idle"; and explaining, that being "the shortest way for him and his desires, the readiest opportunity to encompass his wishes," which seems a very forced interpretation.

62. I have ... him, I keep a watch upon his actions, have those who report to me everything he does; as Macbeth says, *Macb.* iii. 4. 131, 2, "There's not a one of them but in his house I keep a servant fee'd."

63. come ... the wind, are brought to me by every wind, *i.e.* by every vessel coming from where he is.

66. Hath.. her, has summoned him to her, he obeying the slightest hint from her; a mere nod from her being a command to him. who, and they two.

75. more larger, for the double comparative, see Abb. § 11: sceptres, by metonymy for *kings*.

77. afflict, injure in every possible way.

78. Your letters .. forth, your letters prevented my giving vent to my anger by an attack upon him.

79. 80. Till we .. danger, till I saw clearly how you had been deceived by him, and that I myself was inviting danger by being negligent: 'be-wronged is my own conjecture for *wrung led* of the folios. For negligent danger, Delius compares *Macb.* i. 5. 58, "this ignorant present."

81,2. Be you not necessities, do not allow yourself to fret at the circumstances of the time which mar the peace of your life by the necessity of taking such strong measures; the figure is that of a tempest driving clouds across the serene face of the heaven.

83. 4. But let.. way, but let things that are fated go on their way to destiny without your mourning them. It is possible, however, that the construction may be 'things determined to destiny,' *i.e.* on which destiny has resolved.

85. Nothing . me, than whom nothing can be dearer to me : abused, ill used.

86. Beyond ... thought, beyond anything that could have been conceived ; the metaphor is from archery.

87. make them, make for themselves.

88. Best of comfort, Steevens and Delius take this as = "May the best of comfort be yours !" It seems to me to go rather with the following words and to mean 'My best comforter,' ' my greatest comfort.'

92. large, licentious ; cp. *M. A.* iv. 1. 53, "I never tempted her with word too *large*"; there may also be a play upon the word in the sense of *spacious, extravagant*.

94. 5. And gives .. us, and makes over his power and rule to an infamous woman who raises a tumult against us; for regiment, Steevens compares *Faerie Queen*, ii. x. 30, 3, "So when he had resign'd his *regiment*": it, used indefinitely.

97. Be ever . patience, let patience ever be your companion.

SCENE VII.

3. *forspoke*, spoken against; *for-* being = badly, as *+n forspent*, *forshamed*; *my* being in, *my* taking part in.

5, 6. If now... person? if these wars are now declared against me, why, etc. The *lolios* give '*not* denounced,* and with that reading the only sense possible would be 'if there is no special injunction against my taking part in these wars,' etc.; but, as Antony alone could object, and he shows no inclination to do so, such sense seems very unsatisfactory; see iii. 6. 65-7, and below, ii. 11-13.

6. Well, I could reply, I could answer that question, if I chose.

8. needs, necessarily; the old genitive used adverbially.

10. What .. spared, what ought not then to be spared; what he will not then be able to spare; *i.e.* he will have plenty of things to occupy his feelings, his thoughts, and his time without their being diverted, as they would be, by your presence.

11. Traduced for levity, scandalously accused of treating matters with levity.

12. an eunuch, *HC*. Mardian.

14. A charge ...war, I bear part of the expenses of the war; cp. *K. J. v. 2. 100*, "Is 't not I That *undergo* thin charge?"

16. Appear ... man, show myself there in the capacity of a man, as I should do if I were king instead of queen.

17. will not, am determined not to.

20 cut, sc. with his vessels; cross.

21. take in, capture; the idea being that of enclosing within the limits of his possession; cp. above, i. I. 23.

24, 5. Which might .. slackness, such as the worthiest of men might have aimed against sloth; *becomed*, the same form of the participle occurs in *Cymh. v. 5. 40*(5, '* He would have well *becomed* this place"; taunt at, cast as a taunt at; taunt, " — 0. F. *tanter*, occasional form of *tenter*, to tempt, prove, try ...also to suggest, provoke .Lat. *tentare*, to try, prove...assail, agitate"... (*Skeat, Kty. Diet.*).

26. what else? of course.

27. For that, because; for the conjunctive affix, see Abb. § 287: dares, challenges.

31. which ... vantage, which are not to his advantage: shakes off, contemptuously declines.

33. are muleters, consists of mule-drivers; for the form of the word, cp. *ingenier*, *pioiier*, *mutiner*, all found in Shakespeare.

34. Ingross'd ..impress, hurriedly got together without any regard to their fitness for service. Wedgwood (*Dict.*) has shown

that to be *pressed*, in the sense of compelled to serve, has nothing to do with *prexs* in the sense of *crush*, *squeeze*, but is a corruption of *prest*, ready, *prest-money* being ready money advanced when a man was hired for service, the shilling now given to recruits. "At a later period," he says, "the practice of taking men for the public service by *compulsion* made the word to be understood as if it signified to *force* men into the service, and the original reference to earnest-money was quite lost sight of."

35. that often ... fought, *i.e.* and are therefore experienced seamen.

36. yare, see note on ii. 2. 212, above.

37. fall, befall; cp. *L. L. L.* ii. 1. 125, "Fair/o/Z the ^ace it (AC.the mask) covers!"

38. Being "... land, your preparations having been made for an engagement on land.

40. The absolute .. land, the unchallenged supremacy you have in fighting by land; cp. *JJaml.* v. 2. III, "**believe me, an *absolute* gentleman."

41. Distract, weaken by dividing.

41,2. which doth... footmen, which for the most part consists of veteran infantry, whose scars testify to experience in their own kind of warfare, but who are ill adapted for fighting by sea; for war-mark'd, cp. *H. V.* iv. *Chor.* 26, *'war-worn coats"; Ford, *The Lady's Trial*, ii. 1, "war-overworn habiliments."*

42. 3. leave ... knowledge, forgo the opportunity of putting into execution that military knowledge for which you are so justly famed.

44. assurance, certainty of success; cp. *K. J.* ii. 1. 471, "For by this knot thou shalt so surely tie Thy now unsured *assurance* to the crown."

45. merely, entirely; in this sense *mere* and *merely* are frequent in Shakespeare.

46. From firm security, as opposed to that certain safety which would be yours if you fought on dry ground; for From, = away from, opposed to, see Abb. § 158.

49. head, promontory.

52. he is descried, his approach has been espied by those sent to keep a look-out.

55. power, forces; as frequently both in the singular and the plural.

56. hold, take command of.

58. Away, my Thetis! let us be off, my nymph of the sea! said in allusion to her offer of ships. Thetis, one of the Nereides; see note on ii. 2. 207. How now, what is it you have to say?

60. rotten, the landsman's view.

60, 1. do you ... wounds ? have you lost confidence in men like
ir whose courage has so often been tried ?

62. go a-ducking, take to the water like ducks.

64. foot to foot, in close combat.

66, 7. his...on't, "his whole conduct in the war is not founded
upon that which is his greatest strength (namely, his *land force*),
but on the caprice of a woman, who wishes that he should fight
by sea " (Malorie).

68. women's men, the servants, slaves, of a woman.

71. are for sea, are to take part in the naval engagement.

72. we keep whole, our forces remain undivided on land.

73. Carries beyond belief, goes beyond all belief; the figure is
from archery or gunnery.

74. 5. His power ... spies, his forces marched in so many
separate bodies that our spies were completely deceived as to
their whereabouts; for distractions, cp. 1. 41, above; Beguiled,
cp. K. J. iii. 1. 99, "You have *bryniled* me with a counterfeit."

78, 9. With news., some, the time is pregnant with strange
tidings, and each minute it brings some to the birth.

SCENE VIII.

3. keep whole, do not divide your forces.

5. The prescript .. scroll, the instructions laid down in this
paper; cp. *Hand.* ii. 2. 142, "and then I *prescripts* gave her."

6. jump, hazard, chance; not elsewhere used by Shakespeare
as a substantive, though we have the verb in the corresponding
sense in *Macb.* i. 7. 7, " We '*Id jump* the world to come," i.e. risk
what might happen to us in the next world ; *Cynib.* v. 4. 188,
" or *jump* the after inquiry on your own peril."

SCENE IX.

1. yond, properly an adverb, *yon* being the adjective.

2. In eye ... battle, face to face with Caesar's troops drawn
up in battle array ; battle in this sense is very common in
Shakespeare.

SCENE X.

1. Naught, ... naught! all is lost!

2. The *Antoniad*, the name given by Cleopatra to her own

vessel out of compliment to Antony : admiral, chief vessel, vessel carrying the admiral; cp. i. H. IV. iii. 3. 28, "thou art our *admiral*, them bearest the lantern in the poop." So Milton, *P. L.* i. 296, "His spear—to equal which the tallest pine Hewn on Norwegian hills, to be the mast Of some great *ammiral*, were but a wand."

3. their sixty, the sixty vessels comprising the Egyptian fleet.

5. synod, assemblage ; formerly used chiefly of the gods ; now-a-days in an ecclesiastical sense; from Ok. <rw/o\$os, a coming together; cp. *Cor.* v. 2. 74, "the glorious gods sit in hourly *synod* about thy particular prosperity" : passion, the feeling that disturbs you so violently.

6. 7. The greater . ignorance, we have thrown away the larger half of the world through sheer folly; cantle, from "Old Norman French *cantel*... med. Lat. *cantellus*, diminutive of *cant*, *canto*, *cantus*, corner.. (1) a nook or corner... (2) a corner or other portion cut or sliced off (3) a section, or segment ... (4) a part, a portion"... (Murray, *Eny. Diet.*)} now in use only as the projecting back part of a cavalry saddle; cp. i. H. IV. iii. 1. 100, "See how this river comes me cranking in, And cuts me, from the best of all my land, A huge half-moon, a monstrous *cantle* out" ; there, as here, a segment of a circle.

7. have kiss'd away, have lost by mere indulgence of passion.

9. the token'd pestilence, the plague manifested by its sores; which were called 'God's tokens'; cp. *L. L. L.* v. 2 423, "They have the plague (sr. of love), ... you are not free, For the Lord's *token** on you do I see."

10. ribaudred nag, lewd jade ; Grant White quotes *ribaudrou**, and *ribaudrie*, Baret's *Alvearie*, formations from O. F. *riband*, from which we have *ribald* ; ribaudred is probably a creation of Shakespeare's own ; for nag, in this sense, cp. ii. H. IV. ii. 4. 205.

11. Whom ... o'ertake, who I trust may be seized with leprosy.

12. When vantage ... appear'd, when both sides appeared to be equally matched and neither to have the advantage.

13. or rather... elder, or, if either side could be said to have the better of the struggle, the advantage being ours. Steevens compares /. (7. ii. 2. 46, " We are two lions litter'd in one day, And I the elder and more terrible."

14. The breese upon her, as though stung by the gad-fly.

18. Endure a further view, bear to look any longer at what happened : She ... loof'd, she having turned her vessel towards the wind in order to flee. Shakespeare seems to have taken the word from North's *Plutarch*, where, just before Cleopatra's flight is mentioned, we have, " Now Publicola seeing Agrippa put forth

his left wing of Cæsar's army, to compass in Antonius' ships that fought, he was driven also to *loof* on to have more room " (ed. S^{eat}, p. 212).

19. magic, fascinations.

20. Claps on his sea-wing, hastily sets sail for flight; so to *dap to*, to shut hastily, *Cor.* i. 4. 51 ; to *dap up*, to arrange hastily, *K. J.* iii. 1. 235 : mallard, the male wild-duck ; literally nothing more than the O. P. *male*, male, with "the suffix *-nrd* (=Goth. *hardus*, G..*hart*, hard) . much used in forming masculine proper names, to give the idea of force or strength ; hence it was readily added to the O. P. *male*, producing a word *mal-ard*, in which the notion of * male' is practically reduplicated "... (Skeat, *Ely. Dict.*).

21. in height, at its full height.

25. out of breath, exhausted.

27. Been .. himself, acted with the noble courage he is conscious of possessing.

29. are you thereabouts ? is that the way of your thoughts ?

30. Why, then, .. indeed, if so, if you are meditating a surrender to Ciusar, it is all over with us ; cp. *Temp.* iv. 1. 54, " be more abstemious, Or else, *good night* your vow," i.e. or there will be an end to your keeping your vow ; *M. M.* v. 1. 301, " *Good night* to your redress !" / .e. you need never hope for the redress you seek.

32. 'Tis easy to 't, it will be easy enough to make our way there ; the promontory of Actium being not very far to the north-west of the Peloponnesus : attend, wait to see.

36. The wounded chance, " the broken fortune ; so in v. 2. 173, 4, ' Or I shall show the cinders of my spirit Through the ashes of my *chance* ' " (Malone).

37. Sits ... me, is entirely opposed to such a thing ; cp. *Haml.* i. 3. 56, " *The wind sits* in the shoulder of your sail."

SCENE XL

3. lated, belated, benighted, overtaken by darkness (figuratively) ; for its literal use, cp. *Mach.* iii. 3. 6, "the *lated* traveller."

8. show their shoulders, turn their back to the enemy.

12. I follow'd ... upon, I followed her whom, for my cowardice in doing so, I am now ashamed to face.

17. Sweep ... you, make your path easy for you, enable you to find safety till you are able to make your peace with Cæsar ; cp. *Haml.* iii. 4. 204, " they must *sweep my way*, And marshal me to knavery."

18. replies of loathness, replies that you are unwilling to do so; cp. *Cymb.* i. 1. 108, "The *loathness* to depart would grow."

19, 20. let that... itself, that which abandons itself (as I have abandoned myself) deserves to be abandoned by others.

21. possess you, put you in possession of.

23. for Indeed ... command, I say 'pray you,'⁵ for I am no longer in a position to command.

24. by and by, presently.

30. See you here, sir ? do you see that Cleopatra has taken her seat by you.

35. Yes, my lord, yes ; said impatiently, and as hardly conscious of whom he is addressing, his thoughts being far off from his surroundings.

35, 6. he at Philippi .. dancer, he at the battle of Philippi never drew his sword, but wore it at his side like one used for ornament at dances ; cp. *A. JF.* ii. 1. 30-3, "I shall stay here... Creaking my shoes on the plain masonry, Till honour be bought up, and *no sword worn* But one to *dance* with," said by Bertram who is not allowed to go to the war ; *T. A.* ii. 1. 38, "Why, boy, although our mother, unadvised, Gave you a *danciny-rapier* by your side."

37. The lean ... Cassius, cp. *J. C.* i. 2. 194, "Yond Cassius has a *lean* and hungry look."

38. mad, from Antony's point of view in slaying Cajsar for his country's sake.

39. 40. Dealt on ...war, fought but by the persons of those under him, and took no part in the noble strife of clashing squadrons ; cp. above, iii. 1. 15, 6; for squares, cp. *H. V.* iv. 2. 28, "our peasants, Who ... swarm About our *squares* of battle " : No matter, never mind.

41. stand toy, help me ; pretending that she is about to faint.

44. is unqualified, has lost all self-possession ; is completely unmanned.

45. Well then, sustain me, if I am to go to him, you must support me, for I cannot stand by myself.

47, 8. tout... rescue, unless you come to the rescue by comforting her.

49. I have offended reputation, I have sinned against the noble reputation which once was mine ; cp. *Oth.* ii. 3. 263-5, "O, I have lost my reputation ! I have lost the immortal part of myself, and what remains is bestial."

50. unnotole, ignoble, but with a stronger, more active, force.

51. Egypt, as above, i. 3. 41, 78, etc., for its queen.

51, 4. See .. dishonour, explained by Johnson to mean, " How, by looking another way, I withdraw my ignominy from your sight " ; which seems a very prosaic sentiment. Antony, I think, means, * How I am trying to hide my shame from you by holding myself aloof and bitterly meditating on the ruin of my power and reputation ' For the omission of the preposition after looking back, see Abb. § 200.

55. my fearful sails, my fleeing from the battle in so cowardly a way.

58. And thou... after, and that I should necessarily follow you ; ior shouldst, see Abb. § 326.

GO, 1. Thy beck ... me, the slightest sign from you would make me neglect the bidding even of the gods ; from, away from, in opposition to.

02. treaties, proposals for peace ; cp. K. J. ii. 1. 481, " This friendly *treaty* of our threatened town."

62, 3. dodge ..lowness, use every kind of trick and shift such as those employ whose fortune is at the lowest ebb ; for palter (probably meaning to haggle over worthless trash, from an obsolete noun *paller*, rags, and then to shuffle, equivocate), cp. *Jlfab.* v. 8. 20, "And be these juggling fiends no more believed That *palter* with us in a double sense."

64. bulk, literally trunk, body, then used of anything large and solid.

69. Fall, let fall; frequently used by Shakespeare as a transitive verb : rates, equals in rate, value.

71. our schoolmaster, Euphronius, the tutor of his children by Cleopatra.

72. full of lead, as heavy in spirit as though made of lead.

73. viands, " the same as Ital. *vivanda*., victuals, food, eatables. — Lat. *uiuenda*, neuter plural .. considered as a feminine singular, by a change common in Low Latin — from Lat. *uiuendus*, future participle passive of *uiuere*, to live" (Skeat. *Ely. Diet.*) ; more commonly used of delicate eatables : within there, you who are within there ; calling out to the servants.

SCENE XII.

3-6. An argument... by, a proof that he is pretty well stripped of his glory, seeing that he who a few months ago had any number of kings to employ as his messengers can now find no one better than his schoolmaster for such a purpose ; for argument, cp. *T. N.* iii. 2. 12, "This was a great *argument* of love in her toward you."

8-10. I was ... sea, I was only a short time ago of as little importance in serving his purpose as is the dew-drop in comparison with the mighty ocean from which it rises. Shakespeare seems; to have supposed that dew, like rain, was caused by evaporation from the sea. his, its : thine office, the duty with which you are entrusted.

11, 2. Lord ... Egypt, he salutes you as the disposer of his fortune, arid asks permission to live in Egypt; Requires, seldom in Shakespeare in the peremptory sense the word would now have in such a context; cp. *H. VIII.* ii. 4. 144, "Most gracious sir, In humblest manner I *require* your highness, That, it shall please you to declare," etc., said by Wolsey to the king": which not granted, but if you refuse this; for this conditional sense of the participle, cp. *W. T.* v. 1.2.30, "Your honour not o'erthrown by your desires, I am friend to them and you."

15. A private man, as a private person : this for him, so much I have to deliver on his account.

17-9. and of thee . grace, and bogs that to her heirs may be granted the crown, hereditary to their race, which she has forfeited, and which can only be theirs by your favour; for circle, cp. *Mad*), iv. 1. 88, "And wears upon his baby-brow the *round* And top of sovereignty"; ii. II. IV. iv. 5. 36, "this is a sleep That from this *golden riyol* hath divorced So many English kings."

21. Of audience ... fail, shall not be denied either a hearing before us or the request she makes; for the ellipsis of neither, see Abb. § 396 : so, provided that.

24. unheard, without being favourably listened to : So ... both,, this much in answer to both of them.

25. Bring ... bands, conduct him through the troops.

27. From, away from.

28. And in our name, pledging my word.

29. 30. add more .. offers, besides what she asks, make her offers of other things which may suggest themselves to you; Grant White conjectures * add more Offers from thine invention'; Walker, 'and more From thine invention offer *; but the position of offers seems to be intentionally emphatic.

30. In... fortunes, when their fortunes are at the highest point: perjure, tempt to treachery, cause to forswear.

31. vestal, vestals were the virgin priestesses of the goddess Vesta, vowed to a life of chastity and celibacy : cunning, skill.

32. 3. Make ... law, fix your own reward, if you succeed, and I will consider its payment as binding upon me as a law. Edicts at Rome were rules promulgated by magistrates upon entry into office; and when the practice became common of magistrates

adopting the edicts of their predecessors, these edicts practically had the force of ordinary laws.

34. becomes his flaw, adapts himself to his broken fortunes; in flaw there is perhaps an allusion to another meaning of the word, common in Shakespeare, viz. sudden bursts of wind.

35, 6. And what... moves, and that which you suppose to be the case as indicated by every exercise of his bodily and mental faculties ; for powers, cp. *Hamlet*. iii. 2. 184, "My operant *powers* their functions leave to do," said by the Player King when dying. Steevens compares *T. C.* iv. 5. 55-7, "There's language in her eye, he.' cheek, her lip, Nay, her foot *speaks* ; her wanton spirits look out At every joint and *motion* of her body ": I shall, for *shall* with the first person, see Abb. § 315.

SCENE XIII.

1. Think, and die, despair and die; cp. *J. C.* ii. 1. 187, "all that he can do is to himself; *take thought and die* for Cæsar."

3, 4. that would ... reason, who was willing to subordinate his reason to his will: What though, even though it was the case that.

5, 6. whose several... other, whose various ranks struck terror into each other: ranges are the separate battalions which together made up the whole face presented by the assembled hosts. See note on i. 1. 38.

7, 8. The itch . captainship, he could not have chosen a more unfortunate moment for allowing his passion for Cleopatra to mar his generalship; to *nick*, to cut in notches, and so to disfigure Steevens, quoting *C. K.* v. 1. 175, "His man with scissors *nicks* him like a fool," explains "set the mark of folly on it"; but it is only because Pinch's hair was cut in this disfiguring way that he is made to look like a fool, and the word *nicks* does not in itself imply setting the mark of folly.

8-10. at such ... question, at a crisis like this when half the world was at blows with the other half, he being the main subject of the contest; meered, a verb apparently coined by Shakespeare from the adjective mere, entire : for opposed, used intransitively, cp. *Lear*, v. 1. 27, "with others, whom, I fear Most just and heavy causes make *oppos* " : for question, cp. *Hamlet*. i. 1. Ill, "so like the king That was and is the *question* of these wars."

10-2. 'twas ... gazing, for him to follow you in your flight and leave his fleet aghast at his desertion was as shameful as it was ruinous to his hopes.

15. courtesy, kind treatment; so, provided that.

17. grizzled, streaked with grey ; *F. gris*, grey.

18. wishes, as though they were a vessel.

20-2. tell him., particular, say that from him in the flower and glory of youth the world may well expect some exploit of no ordinary nature; for rose, cp. *Hamlet*. iii. 1. 160, "The expectancy and rose of the fair state."

23. ministers, agents of his will: prevail, be victorious.

25-7. I dare... sword, I therefore challenge him to set aside those adventitious 'braveries' of fortune in which the comparison is all in his favour, and, sword to sword, *i.e.* in single combat, to meet me who have fallen from my high estate; for C. declined, *T.C.* iv. 5. 189, "When thou hast hung thy advanced sword i' the air Not letting it decline on *the declined*"; though there is probably a special allusion to Antony's declining years as compared with Caesar's youth. Grant White adopts Malone's conjecture *caparisons*.

29-31. Yes, like ... sworder? Yes, it is highly probable that Ccesar, the proud lord of mighty armies, will divest himself of his lofty estate, and endure to exhibit his prowess in a hand to hand combat before the eyes of the public. The allusion is, as Henley points out, to the gladiatorial combats; for staged, cp. below, v. 2. 217, and *M. M.* i. 1. 69, "I love the people, But do not like to *stage me* to their eyes"; for sworder, = gladiator, ii. *H.* VI. iv. i. 135, "A Roman *sworder* and banditto slave Murder'd sweet Tally."

31, 2. I see ..fortunes, I see that men's judgments are part and parcel with, of a piece with, their fortunes; *i.e.* clear-sighted or obscured according as their fortunes are brilliant or gloomy.

32-4. and things... alike, and external circumstances compel the mental powers to follow their downward course to ruin.

34-6. That he... emptiness! to think that he, so capable of gauging capacities, should for a moment imagine that Caesar now at the height of his fortune would meet in combat one who has fallen so low as he has! For full, cp. below, iv. 15. 24, "not the imperious show Of the *full-fortuned* Ceesar."

39, 40. Against... buds, those that were so ready to enjoy the fragrance of the rose when budding, do not hesitate to hold their noses against it when that fragrance has become rank; the full-blown rose losing the delicacy of scent which it had when in the bud; in plain language, those who in the first bloom of my fortunes thought no worship too fervent, now that those fortunes are decaying treat me with the scantest courtesy.

41. Mine honesty ... square, my feelings of honour and my inclinations are beginning to be at variance with each other; cp. *Cor.* v. 3. 200,1, "I am glad thou hast set thy mercy and thy

honour At difference in thee "; and for square, = quarrel, see note on ii. 1. 45, above.

x2, 3. The loyalty ... folly, to persist in loyalty to those whose sense has left them is to convert that loyalty into mere folly ; cp. *Cor.* iv. 6. 103-5, " who resist Are mock'il for valiant ignorance And perish constant fools."

45. Does conquer, shows his superiority to.

46. And earns ... story, and wins honourable mention when the story is told : Cæsar's will ? what is Camr's determination in answer to my request ?

47. Tone but friends, *i.e.* are present here.

48. So, ... Antony, if they are friends to you, they may be friends to Antony also (and if so, my message is not for their ears).

50. Or needs not us, or has no need for any friends, *i.e.* his case is beyond hope.

51. will leap .. friend, will joyfully welcome his friendship.

52. Whose ... Cæsar, we are the creatures of him whose creature Antony is, I mean, Cjesar: So, very good.

53-5. Cæsar entreats... Csesar, Caesar begs you not to think of your position except so far as to rely upon the well known magnanimity of his character.

55. right royal, cp. *Haml.* iii. 1. 43, "*Gracious*, so please you We will bestow ourselves," said to the king.

56, 7. He knows ... him, he is aware that your friendliness to Antony is due to fear, not to love; cp. *Macb.* v. 4. 13, "And none serve with him but constrained things Whose hearts are absent too."

59. constrained blemishes, blemishes forced upon you.

61. yielded, willingly surrendered.

62. But conquer'd merely, but wrested from me by pure force.

62, 3. To be ...Antony, Antony would, I fancy, give a very different version of the story.

64. That we ... sinking, *i.e.* like rats quitting a drowning vessel: cp. *Temp.*, "A rotten carcase of a boat, ... the very rats Instinctively have quit it."

66. require, desire ; see note on iii. 12. 12, above.

66, 7. for he ... give, for he almost begs you to make trial of his generosity; is not only ready to be generous, but is anxious to have the opportunity given him of being so.

69. would warm his spirits, would make his heart glow with joy ; give him more than ordinary pleasure.

71. shrowd, protection; cp. the verb, *Temp.* ii. 2. 42, "I will here *shrou*'d till the dregs of the storm be past." A *shrewd*, or *ahrowl*, now used only of the garment in which a dead body is dressed, originally meant a garment or covering generally, and is closely connected with *shred*.

72. The universal landlord, now lord of the whole world.

74. in deputation, by proxy.

77, 8. from his ... Egypt, I wait to hear from him whose commands all men obey what doom he pronounces upon Egypt; for the participle in *-ing* used in a passive sense, see Abb. § 372.

79-81. Wisdom... it, when prudence and fortune are at Variance (*i.e.* when prudence dictates a course that is opposed to the risks which fortune would run), if the former exerts itself to the utmost, no mischance has power to paralyse it. On may, with a negative, see Abb. § 310.

81. 2. Give me .. hand, permit me to express my homage by touching your hand with my lips.

82. Your Caesar's father, Octavius was in reality the grandson of Julius Cæsar's sister, but was adopted by Julius Cæsar.

83. When he .. in, when his thoughts were upon conquest; for taking in, cp. i. I. 23, above.

85. As it rain'd kisses, as though a shower of kisses were falling; cp. above, i. 2. 130: Favours, *i.e.* she is bestowing favours.

87. fullest, most richly endowed with everything that becomes a man; cp. above, 1. 35.

89. Approach, there, calling out to his attendants: kite, foul creature; as in *Lear*, i. 4. 284, from the kite's fondness for carrion.

91. a muss, a scramble; Cotgrave gives "*A la groee*. The boyish scrambling for nuts, etc., cast on the ground; a *Musse*"; a word common in the old dramatists, and said to be from F. *niousche*, a fly.

93. this Jack, this impudent rascal; in which sense the word is very frequent in Shakespeare.

94. better, safer.

98, 9. of she here ... Cleopatra? of her who was once Cleopatra, but whom I do not know how to name now, for she is evidently not the same person she was; for she, in place of *her*, cp. *Oth.* iv. 2. 3, "you have seen Cassio and *she* together."

100. cringe his face, distort his face with grins of agony; to cringe is now used intransitively only, in the sense of bending low, fawning.

105. blasted, *sc.* in reputation.

109. looks on feeders, shows favour to mere menials ; there seems no necessity to take feeders either here or in *Tim.* ii. 2. 168, for *parasites*, as Schmidt does.

110. boggier, blunderer.

111. when we ... hard, when we become hardened in our faults.

112. O misery on't, O, the misery of such a state ! seel, close up ; to *seel* a hawk's eyes was to pass a thread through the lids so as to obscure its sight for the time and accustom it to the hood. Sir Emerson Tennant speaks of the practice as still in vogue in Ceylon, and as being iised in place of a hood. Cp. *Olh.* i. 3. 270.

113. In our own ..judgements, another metaphor from hawking, in which the hawk after long confinement was subjected to a course of scouring diet; the technical term for which was to *enseam*.

114. 5. while we strut... confusion, while we strut about so proudly with the only result of marching to our ruin; To, marking the result; confusion and *confound* in this sense are frequent in Shakespeare.

115. O, ... this ? sc. that you believe so badly of me.

117. trencher, literally a plate on which to cut up things ; F. *trencher*, to cut.

118. hotter, more sensual.

119. Unregister'd ... fame, not commonly known.

120. Luxuriously, lustfully ; with which the substantive, adjective, and adverb are always used by Shakespeare.

121. temperance, chastity; in *Macb.* iv. 3. 92 used of abstinence from drinking ; should be, ought to be.

123,4. that will...you I that is ready enough to take any small gratuities that may be offered him, and to thank the giver with the common thanks of beggars, ' God requite you !' quit, frequently in the sense of *repay*, whether the repayment be good or evil; from the adjective *quit*, released, set free.

125. 6. this kingly ... hearts, this hand worthy to receive the seal and pledge of the love of monarchs ; see what she herself says of her hand, ii. 5. 29, 30.

127. 8. Upon the hill .. herd ! See *Psalms*, Ixviii. 15, xxii. 12, " As the hill of Basan, so is God's hill : even an high hill, as the hill of Basan " ; " Many oxen have come about me : fat bulls of Basan close me in on every side."

128. savage, bitter, such as to drive me mad.

129. civilly, with moderation.

129-31. were like... him, would be as though one led to execu-

tion should thank the hangman for his adroitness in fixing the halter round his neck ; for yare, see note on iii. 7. 35, above.

135. Thou wast... daughter, that a daughter was not then born to him instead of a son destined to such disgrace.

137. for following him, for being ready to obey his behests.

138. fever, give you the ague.

140. thy entertainment, the manner in which you have been welcomed here : look, thou say, take care to tell him.

142. harping on, dwelling upon ; constantly sounding the same note ; cp. *Cor.* ii. 3. 260, *Ham.* ii. 2. 189.

146. orbs, spheres ; see note on ii. 7. 14, above.

147. abysm, abyss; literally that which has no bottom. The form here is from "O. F. *ahisme* ; from Low Lat. *abyrmus*, a superlative form, denoting the lowest depth " (Skeat, *Ety. Diet.*) : xnislike, be incensed at.

149. enfranched, enfranchised, set free ; O. P. *franc*, free.

151. to quit me, to pay me out, to be on a level with me ; see note on 1. 123, above.

153. 5. Alack,... Antony, alas, our earthly moon is eclipsed and her eclipse foretells my ruin and nothing else ; *i. e.* Cleopatra no longer shines upon me, and from this it is plain that my downfall is at hand. For the notion that eclipses were ominous of evil, cp. *Lear*, i. 2. 112, " These late *eclipse** in the sun and moon portend no good to us."

155. I must... time, I must wait till his passion subsides; it is no use my saying anything while he is still in such a state of frenzy.

156. mingle eyes, exchange loving looks.

157. ties his points, is a mere menial; the points are the strings or laces used in tying parts of the dress, especially the hose : Not... yet ? do you not yet know me well enough to be sure of my constancy ?

160. poison . source, poison it at the very spring from which it issues, sc. my heart.

161. in, on ; determines, dissolves ; literally comes to an end.

162. Csesarion, her son by Julius Cæsar.

163. the memory, all that is a memorial; cp. *Lear*, iv. 7. 7, " These weeds are *memories* of those worse hours " ; *Cor.* iv. 5. 77, " a good *memory*, And witness of the malice and displeasure Which thou shouldst bear me."

165. discandyng, melting; cp. below iv. 12. 22, and for *candy*, = congeal, *Temp.* ii. 1. 279, " twenty consciences, That stand 'twixt me and Milan, *candied* be they And melt ere they molest."

Candy is crystalized sugar, from Arabic *qand*, sugar: tills pelleted storm, this storm of pellets, hail-stones.

166, 7. till .. prey, till they have found a grave in the stomachs of the flies and gnats of the Nile; cp. *Macb.* iii. 4. 72, 3, "If charnel-houses and our graves must send Those that we bury back, *our monuments* (i.e. tombs) *Shall be the maws of kites*" (said of Banquo's ghost appearing at the feast).

168. sits down, is certain to encamp; to begin his siege; cp. *Oor.* iv. 7. 28, "All places yield to him ere he *situ doiun*."

169. oppose his fate, meet and curb the good fortune to which he seeing destined; cp. *H.* V. ii. 4. 64, "and let us fear The native mightiness and *fate* of him."

170. held, sc. together.

171. knit, united again: fleet, Steevens shows by numerous examples that fleet and *float* were formerly synonymous: most sea-like, in thoroughly sea-like trim; thoroughly sea-worthy.

172. heart, courage.

174. in blood, covered with the blood of my enemies; but with an allusion to the phrase as used of a stag when in full vigour; cp. i. // VI. iv. 2. 48, "If we be English deer, be then *in blood*; Not rascal-like, to fall down with a pinch, But rather, moody-mad and desperate stags"; *Cor.* iv. 5. 225, "But when they shall see, sir, his crest up again, and the man *in Wood*, they will," etc.

175. *I* and . chronicle, *I* and my sword will deserve a glorious fame; cp. above, 1. 46.

176. There's .. yet, there is not the least reason to despair; it, used indefinitely; cp. below, 1. 192.

177. That's . lord! bravely said, my lord! Cp. *Temp.* i. 2. 299, *Cor.* v. 3. 76.

178. *I* will . . breathed, the treble- in treble-sinewed belongs equally to hearted and breathed; for breathed, endowed with breath, the opposite of *short-winded*, cp. *L. L. L.* v. 2. 659, "A man so *breathed* that certain he would fight; yea From morn till night."

179. maliciously, sparing no one.

179, 80 when mine . lucky, when prosperity made me careless; when good fortune made things seem trivial to me; cp. *R. J.* v. 2. 18, "The letter was not *nice*, but full of charge"; *P.* // iii. 7. 175, "My lord, this argues conscience in your grace, But the respects thereof are *nice* and trivial." Warburton explains *nice*, as *delicate*, *courtly*; Schmidt, as *tender*, *delicate*, *dainty*.

181. set my teeth, i.e. with vicious determination.

183. gaudy, joyous ; from Lat. *gaudium*, joy; the term *gaudy day* is still in use at Oxford for a feast day.

185. Let's mock ... "bell, let us keep up our revels pacing no heed to the flight of time.

186. I had ... poor, I had intended to keep it, not with rejoicing and mirth, but in sorrow and gloom.

190, 1. and to-night. scars, and to-night I'll make them drink till the wine shows itself through their scars.

192. There's sap in't yet, cp. *Lea*r. iv. 6. 266, "Then there's life in't" ; and 1. 176, above.

193, 4. for I will .. scythe, *i.e.* as to which of us shall reap the greater slaughter; the scythe more commonly ascribed to Time is here put into the hand of Death.

195. Now . lightning, now he will give way to any extravagance of madness.

196. out of fear, so that fear is no longer felt; out of, beyond.

197. estridge, ostrich ; a form found again in i. *H.* 1*K.* iv. 1. 98. The word *ostrich* is from Lat. *avis strouthio*, *i.e.* ostrich-bird, from Gk. *στρουθιον*, an ostrich, f r *στρουθις*, a bird.

197-9. and I see . heart, and I see moreover that as Antony's intellect grows weaker, his courage comes back to him ; the idea seems to be taken from the increase of fever as the bodily strength diminishes.

200. It eats... with, it destroys that which was its trustiest weapon.

ACT IV. SCENE I.

1 as he had power, as he would do if he had power ; see Abb. §107.

4. Cæsar to Antony, said with scorn at the idea of one like himself deigning to fight with one like Antony.

5. I have . die, if I wish to die there are plenty of ways of doing so without demeaning myself to single combat with him. As this might imply that in such a combat he would be sure to be worsted, Hamner and Upton would read *He hath* for I have, inserting I before Laugh. Farmer thinks that Shakespeare was misled by the translation of Plutarch in which the passage is as follows : " Antonius sent again to challenge Caesar to fight him ; Cæsar answered that he had many other ways to die than so," where *he* is ambiguous. But it seems to be rather forcing the words in the text to make them imply more than the risk there would necessarily be in such a combat.

6. must think, cannot help seeing.
8. Give him no breath, give him no breathing time; allow him no Despite by which he may recover strength.
9. Make ... distraction, take advantage of the distracted state in which he now is ; for boot, see note on ii. 5. 70.
- 9, 10. never ... itself, men carried away with passionate anger, as he is now, ever neglect the precautions necessary to safety.
10. our best heads, our ablest generals.
14. to fetch him in, to capture him ; cp. *Cymb.* iv. 2. 141, " The which he hearing— ... might break out and swear He'ld *fetch iia in.*"
15. store, abundance.
16. have earn'd the waste, have well deserved that we should be lavish in feasting them.

SCENE II.

3. twenty times, for this transposition of the adverbial phrase, see Abb. § 420.
4. He is... one, he is so immeasurably your superior that it would be unworthy of him to fight with you.
5. 6. or ... Or, either ... or.
7. Shall, **, which shall; for the omission of the relative, see Abb. § 244 : Woo't, wouldst, or wilt; a provincial form.
8. 'Take all,' "let the survivor take all. No composition; victory or death " (Johnson); cp. *Lear*, *Hi.* 1. 15, "unbonneted he rims, And bids what will *take all.*"
10. bounteous, lavish in our enjoyment; cp. *Tim.* i. 1. 263, "we'll share a *bounteow** time In different pleasures."
11. rightly honest, thoroughly loyal.
13. have ... fellows, have shared your duties as servants.
14. tricks, caprices, fancies.
- 16-9. I wish ... done, I wish that I could be made into so many persons, while you were all together made into my single self, so that I might repay you by loyalty as devoted as yours has been to me.
- 22, 3. As when ... command, as when I was lord of an empire as obedient to my commands as you have been.
25. period, end.
- 26, 7. or if, ... shadow, or if you do see me again, it may be as but a shadow of my former glory, and a mangled shadow too; i.e. as a corpse mangled with wounds.

31. Married ... death, an allusion to the words of the Marriage Service, "I *M.* take thee *N.* to my wedded wife [or husband], to have and to hold from this day forward ... till death us do part"...

33. yield, reward; cp. *Macb.* i. 6. 13, "Herein I teach you How you shall bid God 'ild us for your pains."

34. To give ... discomfort, by making them so sad ; the infinitive used indefinitely.

35. am onion-eyed, have tears in my eyes; see note on i. 2. 147, above.

36. Ho, ho, ho ! a mocking laugh at Enobarbus's doleful words.

37. take, blast by her malignant powers; cp. *Plam.* i. 1. 163, "The nights are wholesome ; then no planets strike, No fairy takes"; *Lear*, ii. 4. 166, "Strike her young bones, You taking airs."

39. take me, interpret my words.

41. To burn .. torches, to keep up your revelry all night long.

42. of, as regards.

44. death and honour, a hendiadys for 'an honourable death.'

45. consideration, all serious thoughts.

SCENE III.

1. Brother, *i.e.* in arms : the day, the decisive day.

5. Belike, probably; literally, by like, *i.e.* likelihood.

9. Here we, *i.e.* will keep watch.

10. an absolute hope, a certain hope ; a hope free from all doubts.

12. full of purpose, resolutely determined.

STAGE DIRECTION. Hautboys, *F. haut*, high, and *bois*, wood; a wooden instrument of high tone.

14. signs well, is a good omen.

15. What... mean? what can this possibly mean?

16. 7. 'Tis ... him; see note on i. 3. 84.

22. so far ... quarter, so far as the limits of our watch extend ; cp. *K. J.* v. 5. 20, "Well; keep good *quarter* and good care to-night."

23. give off, cease : Content, very good.

SCENE IV.

2. chuck, a term of endearment; literally, chicken.
3. mine iron, my armour of mail.
5. brave, defy.
6. let be, let it alone ; *i.e.* this is not work for you ; your work is to steel my heart with courage, not to arm my body with iron.
7. false, false, that is all wrong.
8. Sooth, in truth, assuredly.
9. Seebt... fellow ? do you see how completely I am armed ?
10. Briefly, quickly.
13. daff, put off; a weakened form of *doff*, *i.e.* do off: shall... storm, may expect a rough handling.
15. tight, adroit, handy; cp. *M. W. i. 3. 38*, "bear you these letters *tightly*"; despatch, make haste.
16. my wars, the wars I shall make; the manner in which I shall fight; Shakespeare uses the singular and the plural indifferently.
17. The royal occupation, the noble way in which I shall occupy myself.
18. A workman, one who does not play at fighting.
19. That... charge, well skilled in the onset.
20. betime, early; literally, by (the) time, in good time ; the form *betimes* is more common, the final -*s* being due to the habit of adding -*s* or -*es* to form adverbs, as in *whiles*, *besides*, etc.
22. have on ...trim, are clad in full armour; cp. *//. V. iv. Chor. 13*, "The armourers, accomplishing the knights, With busy hammers *closing rivets up*."
23. port, gate of the city : expect, are waiting for.
25. morrow, morning; *M. E. morwe*, by change of final -*we* into -*ow*: 'Tie well blown, is in full blossom, *i.e.* the sun is shining brightly in the sky; cp. *Hand. iii. 1. 81*, "With all his crimes *broad blown*, as flush as May." Delius takes blown as referring to the trumpets.
27. means, is determined.
28. well said, well done; as frequently in Shakespeare.
- 30-2. rebukeable ... compliment, one who should be so ceremonious as to pay any less courtly compliment than this would deserve that people should cry shame upon him; for check, = reproof, cp. *M. W. iii. 4. 84*, "against all *checks*, rebukes and manners, I must advance the colours of my love "; and for stand

On, *J. C.* ii. 2, 13, "*Cæsar*, I never *stood on* ceremonies"; *Maeb.* iii. 4. 119, "*Stand not upon* the order of your going."

34. I 'll bring you to't, I 'll lead you into the thick of the fight.

35. Please you, if it please you.

37. Determine, bring to a conclusion.

38. Then, Antony,— *sc.* would he sure of victory: on, go forward.

SCENE V.

2, 3. Would thou... land, see above, iii. 7. 60, 1, where the soldier, begging Antony to fight by land, says, "do you mis-doubt This sword and *these my wounds?*" once, on a former occasion.

9. * I am ... thine, I am no longer a follower of yours.

13. jot, tittle, smallest portion; from *Gk. iota*, the smallest letter of the alphabet.

14. subscribe, sign.

17. Enobarbus ! *I.e.* to think that one ever so loyal should have deserted me !

SCENE VI.

2. took, taken; see *Abb.* § 343.

6, 7. Prove... freely, if this prove a prosperous day to us, the world throughout its length and breadth shall bring forth the olive in abundance, *i.e.* shall enjoy the blessings of peace, the olive being its symbol; Schmidt takes bear as = wear; but cp. ii. *H. IV.* iv. 4. 87, "There is not now a rebel sword unsheathed? But Peace *puts forth* her olive every where." For the three-nook'd world it is usual to compare *K. J.* v. 7. 116, 7, "Come the *three corners of the world* in arms, And we shall shock them"; but there "the three corners of the world" means the rest of the world outside England, which the Bastard considers as the fourth corner; while here the allusion seems to be to the fact of the world having been divided among Caesar, Antony, and Lepidus.

9. Plant, that he place; or, to place: revolted, *i.e.* from Antony.

11. Upon himself, *i.e.* those who are properly his.

12, 3. went... Antony, went to Judaea on the pretext of negotiating on Antony's affairs; "him [Alexas] Antonius had sent unto Herodes, King of Jurie, hoping still to keep him his friend, that he should not revolt from him. But he remained there,

and betrayed Antonius. For where he should have kept Herodes from revolting from him, he persuaded him to turn to Caesar " (Ske?t, *Shakespeare's Plutarch*, p. 218).

15. for this pains, for the trouble he took in this matter.

17. have entertainment, have been taken into service; cp. *Cor.* iv. 3. 49, "the centurions and their charges... already in the *entertainment*"; and *A. W.* iv. 1. 17, "He must think us some band of strangers i' the adversary's *entertainment*."

20. Joy, rejoice, be happy.

21, 2. with ... overplus, with gifts from himself in addition.

23. on ~iy guard, to the place where I was on guard.

26, 7. "best... host, it would be well you should see him out of the army ; safed, cp. above, i. 3. 55 : I must... office, I cannot do so, for I must go about my own duties.

29. a Jove, as great and noble as Jove himself.

30. I am ... earth, I am pre-eminently the villain of the earth ; for alone, cp. *T. N.* i. 1. 15, " That it *alow*, is high fantastical "; and for the, denoting notoriety, see Abb. § 92.

31. And feel ...most, and no one could feel it as bitterly as I do.

33. better, more loyal.

33, 4. when ... gold ! seeing how generously he rewards my base desertion : blows, makes it full almost to bursting ; cp. in a literal sense " something *blown*," v. 2. 347.

35, 6. If swift... thought, if the swift throbs of sorrow do not break it, I will use means which shall finish the business more swiftly than sorrow ; for thought, cp. iii. 13. 1, above.

39. My ... life, *i.e.* the latter part of iny life; for the transposition, see Abb. § 423.

SCENE VII.

1. we have .far, we have ventured too far; allowed our eagerness to outstrip our discretion.

2. has work, is hard pressed; has as much as he can do to hold his own, to maintain his position.

2, 3. and our ...expected, and they press us more vigorously than we imagined possible ; our, used objectively ; cp. *H. VIII.* ii. 4. 208, " you remember How under *my oppression* I did reek."

4 this is fought indeed ! this is real fighting !

5. droven, for other instances of irregular participial formations, see Abb. § 344.

6. With ... heads, with their heads bound up with cloths ; cr *Hamlet*. ii. 2. 529, "a *clout* upon that head Where late the diadem stood." It has been suggested that clouts may here mean *cuffs*, *blows* ; but Shakespeare does not elsewhere use the word in this sense, nor would about be so well in keeping with it as with cloths : apace, rapidly ; literally *on pace*.

7. like a T, shaped like a T.

8. But now ..., H, a play upon the word *ache*, formerly as a substantive pronounced like the letter; so in *M. A.* iii. 4. 56, "*Beat*. I am exceeding ill: heigh-ho ! *Marg.* For a hawk, a horse, or a husband ? *Beat.* For the letter that begins them all, //."

9. 10. and our... victory, and our advantage is sufficient to give us a glorious victory : score, mark, brand.

11. And snatch . behind, catch them by the neck, as dogs snap up (* pinch,' in the old technical language) hares.

13. thy spritely comfort, the spirited encouragement you gave me.

14. Come thee, see Abb. § 212: I 'll halt after, I will limp after you as well as I can.

SCENE VIII.

2. gestic, exploits; Lat. *gesta*, things carried out; neuter plural passive participle of *gero*, to carry, bear.

5. For doughty-handed are you, for brave warriors have you shown yourselves ; *doughty*, from A.8. *dugan*, to be strong.

6, 7. Not as .. mine, not like mere hired servants, but as if the cause was as much yours as mine: shown, *sc.* yourselves.

8. clip, embrace.

10. the congealment, the clotted blood.

10, 1. kiss ... whole, make whole your gashes by kissing them.

12. fairy, enchantress.

13. day o' the world, sunshine, glory, of the world.

14. Chain, *sc.* with her embrace : attire and all, dressed as you stand.

15. proof of harness, armour of proof; weapons and armour are 'proved' by being subjected to a more violent test of their strength than they will have to endure when in use; harness, now used only of the equipment of a horse, originally meant armour of iron.

16. triumphing, with the accent on the penultimate.

17. O infinite virtue, O, thou hero of unbounded valour ; virtue, the Lat. *virtm*, that which especially becomes P man sc. courage; cp. *Cor.* i. 1. 41, "proud; which he is even to the altitude of his *virtue*."

18. The world's great snare, *i.e.* war : nightingale, a compliment to the fascination of her voice.

19,20. though grey ...brown, though threads of silver are beginning to mix with the brown of my youth.

22. Get goal . youth, win as many goals as younger men ; for every goal they get of us, can get one of them ; not get the better of youth, out prove their equals ; goal, in such games as football, hockey, etc., the space between two uprights through which it is the object to force the ball; in racing, the winning post; F. *yaille*, a pole.

23. Commend .. hand, deign to allow him to kiss your hand in token of your favour.

26. Destroy'd shape, assumed his shape to work destruction ; cp. *Cor.* ii. 1. 236, "As if that whatsoever god who leads him *Were slily crept into his human powers* And gave him graceful posture."

28, 9. carbuncled ... car, set with carbuncles like the wheels of Phcebus's chariot; cp. *Cymb.* v. 5. 189-90, "had it been a *carbuncle of Phmbus* wheel" ; an allusion to Ovid's description of Phoebus's chariot, *Meta.* Bk. ii.

31. like ... them, with such proud step as becomes those who own them (and have used them so valiantly); owe, for *own*, the final *-n* being dropped.

33. camp, to furnish quarters, room, for.

34. And drink ... fate, and drink toasts to our success in to-morrow's battle ; carouse, "a drinking-bout. Originally an adverb meaning 'completely' or 'all out,'*i.e.* 'to the bottom,' used of drinking. Whence the phrase 'to quaff *carouse*,' to drink deeply ... Also spelt *Carouse* ... — F. *carouse*, ... — G. *garaus*, adverb... [which] signifies literally 'right out,' and was especially used of emptying a bumper to any one's health ... Similarly the phrase *allaus* was sometimes used, from the G. *all aus*, all out, in exactly the same connection ... It even found its way into English. Thus Beaumont and Fletcher: 'Why, give's some wine then, this will fit us all; Here's to you, still my captain's friend! *All outf* Beggar's Bush, ii. 3. 58 "... (Skeat, *Ety. Diet.*).

35. Which ... peril, in which we may expect right glorious hazard.

36. blast... ear, split the ear of the city, *i.e.* send forth an ear-splitting blast.

37. Make... tabourines, let the blast of the trumpets mix in

confusion of sound with the rattle of the drums ; tabourines, properly a diminutive of *tabor*, which was itself a small drum.

38. That heaven ... together, that the sounds of the drum" and trumpets may be mingled with their echoes; cp. *HamL* v. 2. 86-9, "And let the kettle (*i.e.* the kettle-drum) to the trumpet speak, The trumpet to the canoieer without, The cannons to the heavens, *the heavens to earth.*"

SCENE IX.

1. relieved, *i.e.* by the sentinels whose watch it will then be.

2. court of guard, the place where the guard musters for sentinel duty; cp. *Oth.* ii. 1. 220, "The lieutenant to-night watches on *the court of guard.*"

3. embattle, parade for the battle; cp. *K. J.* iv. 2. 200, "a many thousand warlike French That were *embattailed* and raik'd in Kent."

5. A shrewd one to's, one that cost us dear in the number slain ; shrewd, literally accursed.

6. Stand close, keep where we shall not be seen.

8-10. When men ..t repent, when men who were traitors to their cause are remembered with scorn and hatred, bear witness that wretched Enobarbus, traitor though he was, confessed to you contrition for his treachery ; record, here accented on the latter syllable.

12. O sovereign ... melancholy, O, moon to whose influence the deepest melancholy is due; an allusion to lunacy, madness caused by the moon.

13. disponge, pour down as from a sponge.

14. a very ...will, which, if it were not utterly rebellious to my will would leave me.

18. finish, put an end to.

20. in thine own particular, as far as you individually are concerned ; for particular, = personal relation, cp. above, i. 3. 54, and *Lear*, ii. 4 295.

21. in register, in its record of such criminals.

22. fugitive, deserter.

27. Swoons, is in a fainting fit.

28. for, in behalf of, in request for. Collier's MS. Corrector gives *'fore*, which seems tempting.

30. raught, reached.

31. Demurely, Clarke remarks that this word "seems not inaptly to express the solemnly measured beat, the gravely

regulated sound of drums that summon sleeping soldiers to wake, and prepare themselves for a second day's fighting after a first that has just been described by the listeners as * a shiewd one to us' ; and by those who have heard the sound at the first streak of dawn as it rouses a sleeping camp, this explanation will probably be accepted. Of the various conjectures perhaps Dyce's 'Do merrily' is the best.

32. of note, of mark, of rank.

33. Is fully out, has expired.

SCENE X.

6. order for sea is given, orders have been given by me to prepare to engage by sea.

7. They ... haven, they have already sailed out of the harbour; for forth, as a preposition = out from, cp. *M. N. D.* i. 1. 164, '* If thou lov'st me then, Steal *forth* thy father's house to-morrow night." In the folios the line is left incomplete at haven; the conjecture in the text, which is Staunton's, seems to be more simple and satisfactory than any of those recorded.

8. appointment, equipment.

9. And look... endeavour, and watch their attack upon our fleet.

SCENE XI.

1, 2. But.. shall, unless we are attacked, we will remain inactive by land, and this I fancy we shall be allowed to do.

3. Is forth, has gone forth.

3, 4. To the ... advantage, inarch forward to the valleys and there let us post ourselves to the best advantage.

SCENE XII.

1. Yet, so far.

3. Straight, straightway, immediately: how.. go, how matters are likely to fare.

4. augurers, the form always used by Shakespeare, except in *Sonn.* cvii. 6, *Phcen.* 7, where he has the more common form, *augur*. The anecdote of the swallows is from Plutarch.

5. grimly, gloomily.

7. Is ... dejected, is at one moment full of sanguine courage, at the next downcast: by starts, by rapid alternation.

8, 9. His fretted ... not, his fortunes of mingled good and evil alternately elate him with the hope of retaining what he has and

depress him with the fear of disaster befalling him; in fretted the figure is that of lines interlacing or crossing each other, as in *J. C.* ii. 1. 104, "yon gray lines That fret the clouds are mesJengers of day"; *fret* being a term in heraldry meaning a bearing composed of bars crossed and interlaced, though Shakespeare may have also had in his mind the idea of 'to fret' in the sense of to vex, harass, literally to eat into, to corrode. In the former sense the word is from *O. F. frete*, an iron band, in the later from *A. S. fretan*, contracted from *for-etan*, *for-* intensive, and *etan*, to eat.

12. cast... up, *i.e.* in their joy : carouse, see note on iv. 8. 34.

13. long lost, long parted from each other: Triple turn'd, "from Julius Ca?sar to Cneius Pompey, from Pompey to Antony, and, as he suspects now, from him to Octavius Civrar" (Staunton).

14. novice, youth; from *nouicius*, extended from *nouns*, new; a term specially used of those who have recently taken the vows of a religious life. Antony's jealousy of Caesar's youth is repeatedly manifested in the play.

15. Makes ... thee, makes war upon thee alone ; you are now the one object of my hatred ; for the transposition of only, see Abb. § 420.

16. upon my charm, upon her who has bewitched me with her fascinations ; abstract for concrete.

20. shake hands, *i.e.* in parting; cp. *Mad.* i. 2. 21, "Till he faced the slave : Which ne'er *shook hands*, nor bade farewell to him, Till he unseam'd him from the nave to the chaps."

21. That... heels, that followed me so lovingly and closely; cp. *M. N. D.* ii. 1. 203, 4, "I am your *spaniel*; and, Demetrius, The more you beat me, I will fawn on you : Use me but as your *spaniel*, spurn me, strike me, Neglect me, lose me; only give me leave Unworthy as I am, *to follow you*."

22. Their wishes, all they desired: discandy, melt away from me; cp. above, iii. 13. 165.

23. is bark'd, is stripped bare; an allusion to the stripping the bark off a tree which thereby quickly dies.

25. this grave charm, if the reading is genuine, probably means, as Steevens says, this deadly, or destructive, piece of witchcraft; *j/oy*, *great*, and *grand* have been conjectured in place of grave; possibly the word was *brave*, in the sense of showy, magnificent.

26. Whose eye ... home, a glance of whose eye was sufficient to send me forth to make war, or to recall me home from doing so.

27. Whose ... crownet, whose love was the highest glory of my life ; crownet, *i.e.* *coronet*, literally a small crown; cp. *Cymb.* i. 6. 4, " O, that husband ! My supreme crown of grief ! "

28. right, true, very : at fast and loose, by her trickery ; an allusion to a game called pricking at the belt or girdle, often employed at fairs and such gatherings to cheat the credulous out of their superfluous pence, and also to the cajolery of gipsies.

29. to the ... loss, to utter ruin.

30. What, an exclamation of impatience in summoning an attendant: A vaunt! out of my sight! begone ! from the F. phrase *en avant*, forward ! march ! *avant* being from the Lat. *ab*, from, and *ante*, before.

33. blemish Caesar's triumph, by killing you, rob Cesar of the glory of carrying you in his train as he enters Rome in triumph.

34. hoist thee up, *i.e.* as a spectacle : plebeians, accented on the first syllable, as in *Cor.* i. 9. 7, v. 4. 39.

35. spot, blemish, disgrace.

37. For poor'st... doits, for a few farthings; doits, a small Dutch coin worth half a farthing; Thirlby's correction of *dott* which some editors retain, taking diminutives in the sense of diminutive persons, as in *T. C.* v. 1. 38. But with this reading for could only have the sense of 'for the gratification of,' a very forced one ; while Malone's objection that Cleopatra would be shown for nothing is of little value, since Shakespeare was evidently thinking of the exhibition of monsters, strange fishes, etc., at fairs, etc., in his own country. Cp. *Temp.* ii. 2. 28-34, ** A strange fish ! Were I in England now, ... and had but this fish painted, not a holiday fool there but would give a piece of silver : there would this *monster* make a man ; any strange beast there makes a man : when they will not give a *doit* to relieve a lame beggar, they will lay out ten to see a dead Indian."

38. Patient, long-suffering ; who has had to endure so much at Antony's hands.

39. With ... nails, " *i.e.* with nails which she suffered to grow for this purpose " (Warburton).

39-42. 'Tis well... many, it is as well you have gone, or I should have killed you ; I say * well,' if it be well to live ; though in truth it would have been better for you to die by my fury than to suffer death many times, as you will in the terrors to which your cowardice will be exposed ; cp. *J. G.* ii. 2. 32, 3, " Cowards die many times before their deaths ; The valiant never taste of death but once."

43. Nessus, a Centaur slain by Hercules with a poisoned arrow. On Hercules sending to his wife for a garment to be used in offering sacrifice, she, jealous of a rival, dipped it in the blood of Nessus, and sent it by the hands of his attendant Lichas, whom Hercules, in the agony caused by the poison of the garment, seized and threw into the sea.

44. Alcides, a patronymic from Alceus, the father of Hercules.
45. on the ... moon, referring to the great height to which Lichas was thrown before falling into the sea; an expression used again in *Cor.* i. 1. 217, "they threw their caps As they would hang them on *the horns o' the moon.*"
46. those hands, hands *like* those.
47. Subdue ... self, destroy myself, your right noble descendant.
48. 9. and I... plot, and I fall a victim to the plot between them.

SCENE XIII.

2. Than ... shield, than the Telamonian Ajax was for the shield of Achilles, promised by his mother Thetis to the bravest among the Greeks. In the contest which arose for its possession Ajax was defeated by Ulysses, and, going mad from his disappointment, slew himself; Telamon, really the name of his father, after whom he was called Telamonius, to distinguish him from Ajax, son of Oileus.

3 emboss'd, when a hound, or the animal hunted, foamed at the mouth from exhaustion, it was said to be *embossed*, from the resemblance of the foam globules to bosses; cp. *T. S. Ind.* i. 17, "the poor cur is *emboau'd*," said of a hound returning from the chase. The word in this sense is from the F. *embosser*, to swell or arise in bunches; as used in *A. W.* iii. 6. 107, "we have almost *embossed* him," it is from the F. *embosquer*, to shroud in a wood.

5, 6. The soul... off, not more terrible is the disruption of body and soul than the departure of greatness from one who has long enjoyed it; Malone compares // *VIII.* ii. 3. 15, 6, "'tis a sufferance panging As soul and body 's severing."

9. 'And word... piteously, and let your description be full of pathos.

10. bring me, sc. word.

SCENE XIV.

1. Eros ... me, are you sure that it is I whom you behold, not some illusion? *i.e.* can I possibly be the Antony I was?

2. dragonish, shaped like a dragon; for the whole description, cp. *ffaml.* iii. 2. 393-9.

5. forked, with two or more peaks.

6. nod, seem to bow themselves, as trees in a wind.

7. And mock... air, though they are but an illusion of the atmosphere.

8. pageants, an allusion to the theatrical spectacles so common at festivals in Shakespeare's day, in which events, exploits, etc., ere symbolized by animals and scenery constructed of wood.

9. even with a thought, with the swiftness of thought.

10. 1. The rack . water, the floating vapour blots out so that it can no more be distinguished than the different particles of water in its mass ; The rack, *' the winds in the upper region, which move the clouds above (which, s.c. clouds, we call the *rack*)," Bacon, *Sylva Nylvarum* ; to *limn* is to paint, literally to illuminate, and to *dislimn* to efface, blot out what had been paint-d.

12. knave, originally meaning *boy* ; then, as here, *servant*.

14. Yet cannot... shape, yet cannot continue in this shape in which you now behold me ; i.e. my glory having now departed, I must cease to be the Antony you knew.

15. Egypt, Cleopatra ; as in i. 3. 41, 78, etc.

17, 8. Which, ...lost, and to that heart of mine, until I had lost it by being enslaved to Cleopatra, a million other hearts, now lost, were bound by strongest ties of love.

19,20. Pack'd cards... triumph, entered into a plot with Caesar, and cheated me out of my glory with the result that my enemy has triumphed over me ; or, perhaps, with the object, intention, that my enemy should triumph over me ; to *pack the cards* is to shuffle them (of course unfairly) that the higher ones may fall to the dealer himself or to his partner ; in triumph, Warburton sees allusion to the trump card, so called because it triumphs over cards of another suit; but to false-play to an adversary's trump would have no meaning here.

21, 2. there is ... ourselves, it is still in our own power (whatever our enemies may do) to put an end to our lives (and so escape their vengeance) ; ourselves, with strong emphasis.

23. She has .. sword, i.e. has ruined me by her treachery ; for the insertion of She, see Abb. § 243.

24, 5. her fortunes ... entirely, her fortunes went hand in hand with yours ; her interests were absolutely identical with yours : saucy, in daring to pretend that Cleopatra had been loyal.

26. the death, the death deserved by all traitors ; cp. *H. V.* iv. 1. 181, "where they feared *the death* (sc. which their crimes had merited), they have borne life away."

29. unto thy hand, ready to your desire ; as you would do it.

31,2. a tearing... Antony, a groan which rent her breast, stopped her utterance, while pronouncing your name.

32, 3. it was..., lips, only half of it was pronounced by her lips,

the other half getting no further than her heart: render'd, gave back to its giver.

35. Unarm, Rowe inserted *me* after this word, but Shakespeare appears to vary the accent on Eros.

36, 7. That thou ... richly, you may think yourself very fortunate in escaping with jroure life after bringing me such news.

38-9. The seven-fold., heart, the seven-fold shield of Ajax would not be strong enough to resist the fierce throbbings of my heart; from, proceeding from.

40. thy continent, that which holds you in; cp. *Lear*, iii. 2. 58, "close pent-up guilt Rive your concealing continents," i-e. the breasts of the guilty persons.

42. No more a soldier, I have done with fighting.

43. From me awhile, leave me for a time.

44. o'ertake thee, i.e. in your flight to another world; cp. *H. V.* iv. 6. 15, 0, "'Tarry, dear cousin Suffolk ! My soul shall thine keep company to heaven.'"

45. Weep for my pardon, entreat my pardon with tears.

46. All length is torture, all longer life is torture.

46, 7. since ... farther, since the light which guided my steps through life has gone out, let me lie down and no longer wander about in the darkness which its extinction leaves.

48. Mars ... does, is utterly thrown away.

48, 9. yea, very ... strength, yea, all strong efforts only confound themselves by their strength; what should be the source of success only ensures failure : seal then, let me then bring things to their end ; the affixing of a seal being necessary to conclude an agreement.

51. couch on flowers, lie on banks of flowers in the Elysian fields : we 'll hand in hand, we will walk hand in hand.

52. sprightly port, animated bearing, demeanour ; with a play on sprightly, i.e. like spirits ; gaze, sc. in wonder and admiration.

53. her JEneas, the Æneas whom she loved so well; Dido, Queen of Carthage, according to Vergil's version of her story, fell desperately in love with ^Bneas when he landed on her shores on his way to Italy, and when he left her, put an end to her own life ; Shakespeare appears to have forgotten that Vergil represents her as shunning Æneas in the lower world: shall want troops, shall no longer be followed by troops of admiring attendants.

54. And all ... ours, and the whole world of spirits flock about us.

58. Quartered the world, apportioned the world as I pleased.

59. With ships made cities, *i.e.* his vessels being so capacious as to carry in each of them the population of a city.

59, 60. condemn ... woman, condemn myself for lacking the courage, etc.

60-2. less noble ... myself,' and for possessing a mind less noble than that of her who by ending her own life tells Caesar that her only conqueror is herself; Shakespeare frequently entangles himself with *leas* and *more*, and Malone thinks this is an instance of his doing so. It seems more probable that from lack we must supply a verb such as *pomtesis*, *own*, *am endowed with*. Dyce follows Rowe in reading 'less noble-minded,' *i.e.* I being less, etc.

63. the exigent, the hour of need ; the moment at which action is imperatively necessary ; cp. *J. G.* v. 1. 19, " Why do you cross me in this *exigent* ? "

64-6. when I .. horror, when I should see disgrace and horror following on my trail in such a way that escape was impossible ; the figure is that of hounds running down their prey ; cp. *H. V. Prol.* i. 6-8, " and at his heels Leash'd in like hounds should famine, sword, and fire Crouch for employment " ; though there the hounds are represented as waiting to be sent in pursuit : on, at, on receiving.

68. defeat'st, foil, disappoint; cp. *J. G.* i. 3. 92, " Cassius from bondage will deliver Cassius ... Therein, ye gods, you tyrants do defeat^

69. Put ... cheek, nerve yourself to the deed; do not blench at it.

70. Parthian, because it was the Parthians who gave him more trouble than any of those with whom he warred.

71. enemy, used as an adjective; cp. *Lear*, v. 3. 220, " his enemy king " ; *GOT.* iv. 4. 24, " This *enemy* town " : lost .. not, failed to do, their sureness of aim being paralysed by fear.

72. window'd, placed in a window as a spectator.

73. pleach'd, folded ; not in contentment but in utter dejection ; a word generally used of the twining of boughs or branches; Lat. *plectere*, to weave.

74. corrigible, submissive to correction ; in its more proper passive sense; in *Oth.* i. 3. 329, " the power and *corrigible* authority of this lies in our wills," used in an active sense, corrective,

74, 5. his face ... shame, his face betraying how deeply his humiliation had penetrated; how the iron had entered into his soul: wheel'd seat, chariot.

76, 7. branded ... ensued, burnt in as with-a hot iron the dis-

grace of him who followed; indelibly marked his fallen estate; ensued, now used only of a train of events, the consequences of an act.

80. Most... country, with great profit to, etc.

83, 4. Or thy... unpurposed, otherwise all the services you have rendered me up to this time will be in my sight but as things accidental, not as due to intention.

86. Wherein... lies, which comprises everything in the world that deserves to be revered by men; cp. i. *H. IV.* iii. 2. 151, "And I will call him to so strict account, That he shall render every glory up, Yea, even the slightest *worship* of his time," i.e. the slightest reverence he has ever received.

87. Lo thee ! cp. *H. VIII.* i. 1. 202, "Lo, you, my lord" ; and even with an accusative following, iii. // *VI.* v. 2. 23, "Lo now my glory smear'd in dust and blood !" as though the word were a verb, not an interjection.

89. why, for which ; the instrumental case of *E. E. hwa*, who.

94. there then, said as he stabs himself; there, that is what I do.

95. Thrice-nobler, many times nobler; thrice-, used indefinitely.

97. I should, I ought to do.

98, 9. Have ... record, have, by the example of courage they have shown me, won a higher place in the record of noble deeds.

99, 100. but I... death, but I will go to death with the joyfulness of a bridegroom ; Steevens compares *M. M.* iii. 1. 83-5, "If I must die, I will encounter darkness as a bride And hug it in mine arms."

102. dies thy scholar, is thy pupil in death.

104. despatch me, quickly put an end to me.

106. The star, i.e. of the world.

107. And time ... period, and all things have come to an end.

111. fortunes, i.e. ruined fortunes.

112. This sword ... Caesar, if I but show this sword and tell him what has happened, I may make sure of Caesar's favour.

113. enter, introduce favourably ; perhaps with allusion to the term technically used of admission to a University or an Inn of Court.

117. Sufficing ... death, strokes sufficing to cause death: absolute, see note on i. 2. 2.

120. a prophesying¹ fear, a prophetic fear; a presentiment.

121, 3. for when ...Cæsar, for when she discovered that you

suspected her of making terms with Cæsar,—a suspicion utterly without foundation.

¹24. Would not be purged, refused to be cured by any protestations of hers.

125. how it might work, what effect the news might have upon you.

133. woe are we, " in the earliest writers 'woe!' is found joined with the dative inflection of the pronoun, 'woe is (to) us,' 'woe is (to) me.' As early as Chaucer, and probably earlier, the sense of the inflection was weakened, and 'woe' was used as a predicate: 'I am woe,' *we are woe,' etc. Hence Shakespeare uses 'sorrow' thus .. In early English both constructions are found. In Anglo-Saxon, Matzner 'has only met with the dative construction "' (Abb. § 230).

133, 4. you may ... out, that you may not survive all your followers ; with the idea of their being worn out in the discharge of their duties.

135, 6. do not .. sorrows, do not gratify cruel fate by spending on it anything so precious as your regrets.

136-8. bid that ..lightly, if we welcome that which comes with the intention of grieving us, we rob it of all satisfaction by appearing to treat it with contempt.

139. I have ... friends, *i.e.* in return for being your leader in so many engagements, I now ask you to carry me.

140. for all, for all the many services you have rendered me.

SCENE XV.

4-6. our size ...it, the sorrow I feel, commensurate to the reason I have for it, cannot help showing itself with equal amplitude ; the passage is somewhat tautological.

7. His death's . . dead, to mend the metre, Steevens inserts *madam* after death's ; Keightley, *he is* after but.

10. sphere, see note on ii. 7. 14, above.

10, 1. darkling... world, let the shores of the world, with their various aspects, remain in darkness ; darkling. " there were some adverbs in O. E. originally dative feminine singular, ending in *•inga*, *-unga*, *-linga*, *-lunga*. A few of these, without the dative suffix, exist under the form *-tiny* or *-long*, as *head-lonff* (O. E. *headlinge*), *sideling*, *xiddong*, *dark-ling* (*darklong*), *flatting* and *fatlong* " (Morris, *Hist. Outlines of English Accidence*, p. 194).

13. Peace ! *i.e.* do not grieve so violently.

16. should be, ought to be.

19. I here ... awhile, I earnestly entreat death to delay awhile.

21. dare not, *sc.* come down to receive the kiss.

23. 5. not the ... me, the proud triumphal entry of Cæsar shall never be adorned by my presence in his train; Imperious, imperial, as frequently in Shakespeare; a *brooch* was an ornament often worn in the hat or in some conspicuous part of the dress; for its figurative sense, *cp.* R. // v. 5. 66, 'love to Richard Is a strange *brooch* in this all-hating world'; *Hamlet*, iv. 7. 94, "he is the *brooch* indeed And gem of all the nation."

25. 6. if knife ... operation, knife going with Edge, serpents with sting, drugs with operation. In *Hamlet*. iii. 1. 161. "The courtier's, soldier's, scholar's, eye, tongue, sword," we have the same irregular correspondence, "courtier's" going with "eye," "scholar's" with "tongue," and "soldier's" with "sword."

28. still conclusion, silent inspection from which she forms her inferences.

28. 9. shall acquire . me, shall not have the proud satisfaction of looking upon me with her quiet disdain.

31. gone, dead.

32. Here's sport indeed ! "The pathos of this exclamation, so piteous in the contrast it implies between the fallen queen's present occupation and the diversions of her happier times, is quite lost on Mr. Collier's unsusceptible commentator, who coolly reads 'Here's port indeed !'" (Staunton).

33. 4. Our strength .. weight, our strength has all gone out into our heavy woe, and hence the feebleness of our efforts; hence what would be an easy task is labour too heavy for us.

35. Mercury, or rather Hermes (for the attributes of the Roman Mercury only partially resembled those of the Greek divinity), was the agent and general minister of the gods, of Zeus or Jupiter more particularly.

37. Wishers ... fools, mere wishing, without effort, is futile.

38. where ... lived, where you have ever found what really meant life to you, *sc.* in her embrace.

39. Quicken with kissing, find fresh life in the meeting of our lips.

43. rail so high, abuse Fortune in such violent terms.

44. the false housewife Fortune, that treacherous hussy, vixen, Fortune; *cp.* // V. v. 1. 85, "Doth Fortune play the *huswife* with me now?", *i.e.* is she going to desert me with her usual treachery?

45. Provoked ... offence, losing her temper at my insulting language, and venting her anger upon her own wheel.

46. Of [Cæsar ... safety, make terms with Cæsar with whom alone your honour and your person will be safe.

47. They do .. together, the two things are incompatible ; if I seek the safety of my person, I lose my nonour.

51 now at my end, now that I am dying.

53. In feeding ... fortunes, in allowing them to dwell with delight upon the bright fortunes of my former days.

54, 5. Wherein ... noblest, in the enjoyment of which my life was that of the greatest and noblest prince in the world; the folios put a comma after lived and none after fortunes; I have followed Theobald and Dyce.

56-8. Not cowardly .. vanqulsh'd, yielding in no cowardly fashion 10 my countryman, a brave Roman bravely vanquished by a fellow-Roman.

59. I can no more, my strength is spent; for can, as a finite verb, cp. Bacon, *Essays, Of Great Place*, "In evil the best condition is not to will; the second not to *can*."

woo't, see note on iv. 2. 7, above.

60. Hast ... me ? can you bear to leave me alone, with none to protect me ? shall I abide, is it for me to stay behind you ?

62. a sty, a place fitted for swine only.

64. the garland of the war, he who was the ornament and glory of the war.

65. The soldier's pole, the word garland in the previous line evidently suggested the word pole, Shakespeare thinking of the village festivities in which a pole, the central point of the sports, is decked with garlands of flowers. There may also be the idea of a conspicuous mark round which the soldier might rally, as in *Cor.* v. 3. 72-5, "that thou mayst . stick i' the wars Like a great sea-mark, standing every flaw, And saving those that eye thee !"

66. the odds, Shakespeare uses odds both as a singular and as a plural; for the former cp. *ff.* V. iv. 3. 5, "'tis a fearful odds*"; *L. L. L.* i. 2. 183, "too much odds"; *Cor.* iii. 1. 245, "But now 'tis odds beyond arithmetic."

67. remarkable, "In Shakespeare's time, the word *remarkable' bore a far more impressive and appropriate meaning than with us. It then expressed not merely observable or noteworthy, hut something profoundly striking and uncommon " (Staunton).

68. Beneath the visiting- moon, *i.e.* for the moon to notice as she looks down upon our earth ; similarly of the sun, *R. If.* i. 3. 275, "All places that the eye of heaven visits."

70, 1. Royal Egypt, Empress, adjuring her by every name and title ; so *Hamlet* i. 4. 44, 5, "I'll call thee Hamlet, King, father, royal Dane."

73-5. No more ... chares, I am no longer an empress, but merely a woman, and one as much subject to such miserable pangs as she who earns her livelihood as a milkmaid and performs the meanest drudgery ; chares, the word "means (1) a time or turn; (2) a turning about; (3) a movement; (4) a piece or turn of work. A.S. *cierr*, *cyrr*, a turn, space of time, period. — A.S. *cyrran*, to turn"... (Skeat, *Ely. Diet.*): It were for me, it would become me.

76. injurious, spiteful.

77. To tell them, *and* to tell them; or, perhaps, as a way of telling them.

79. is sottish, becomes none but fools.

81. To rush ... death, to force our way into the dark abode of death.

82. How ... women. ? what ails you ? do not look so wretched.

83. cheer, properly countenance, from O. F. *chere*, *chiere*, the face ; thence, *good cheer* - a bright look, cheerfulness.

85. sirs, for this word applied to women, Dyce compares Beaumont and Fletcher, *The Coxcomb*, iv. 3. 45, where the Mother says to Viola, Nan, and Madge, "Sirs, to your task, and show this little novice How to bestir herself" ; and presently afterwards Nan and Madge call each other *Sirrah*, as in v. 2. 229, below; also *A King and JVo King*, ii. 1, "Sirs, leave me all," said by Panthea to her waiting-women ; *Philaster*, iv. 3. 53, "Sir, feel my pulse," said to Arethusa and Euphrasia (disguised as Bellario).

86, 7. and then, ... fashion, and then let us do after the noble Roman custom, whatever is brave and noble, *i.e.* commit suicide, as a brave Roman would do when life was no longer worth living.

89. case, the body which once contained the spirit.

91. But... end, except that resolute courage which will speedily end our troubles.

ACT V. SCENE I.

2, 3. Being .. makes, tell him that now he is so utterly worsted, his hesitation in yielding himself up to us is mere mockery, a mere farce ; Schmidt refers frustrate to pauses; frustrate, here a trisyllable, as though there were a vowel between the *t* and the *r* ; see Abb. § 477.

4. that, *sc.* the sword he is offering to Caesar.

5. thus, *i.e.* with a drawn and bloody sword in your hand.

7. whilst... spoke, so long as he was alive.

8, 9. I wore ... haters, I looked upon my life as something to be spent in the destruction of his enemies ; the figure is that of a dress worn for some special purpose, and also conveys the idea that to him life was as something external which could be put off at will, not an essential part of his being

9, If thou please, if you should be pleased; the subjunctive indicating uncertainty, doubt.

10, 1. as I was .. Caesar, you will find me as loyal to yourself as I was to Antony while he lived.

14, 5. should ... crack, should be accompanied by a more terrible report, burst of sound.

15-7. the round world ... dens, the round world in its convulsions might have been expected to shake lions out of their dens into the peaceful streets, and to hurl citizens into the dens thus emptied ; *i.e.* might have been expected to destroy all settled order. In 1. 15, something is deficient, and various conjectures have attempted to fill the gap.

19. moiety, used here in its strict sense, half; Lat. *medietas*, but elsewhere in Shakespeare frequently for a portion generally.

21. self, same.

22. Which writ., did, which set the stamp, character, of his honour upon everything it did.

23. 4. Hath . . heart, *i.e.* it is to its very courage that it owes its own destruction ; Splitted, the only form of the participle used by Shakespeare.

25. I... it, I drew it out of his wound ; with the idea involved of its being something precious that properly belonged to the wound.

27, 8. The gods ... kings, may the gods chide me if I do not feel that this is news which should bring tears into the eyes of kings ; *i.e.* assuredly it is news that should, etc.

29. nature, natural feeling; cp. *Macb.* i. 5. 46, " That no compunction visitings of *nature* Shake my fell purpose."

30. Our ... deeds, those deeds which we have most persistently striven to accomplish.

30, 1. His taints ... him, in him his blemishes and his noble qualities were equally great; the figure is that of two equal sums staked in a wager; cp. *Per.* iv. 2. 34, "** the commodity *icages* not with the danger."

32. Did steer humanity, guided a man in his voyage through life : will give us, are determined to give us.

33. to make us men, to prevent our being your equals.

36. to this, to no other result than thjs.

37. **Diseases**, in which light he regards Antony in reference to his own sound health, his own political well-being.

37-9. I must... thine, it was fated that either I should be beheld by you with my glory dimmed, or that I should now be looking upon you in that condition; for look, Hamner reads *look'd*, and Dyce follows him, but the present tense seems more graphic.

39. we could ... together, it was impossible for two like ourselves to live quietly side by side; the figure is that of two animals in the same stall or pen.

40. In the whole world, even though our stall was the whole wide world.

41. With tears .. hearts, with tears of no less worth than, etc*

42. 3. my competitor... design, who fully rivalled me in loftiness of aim; mate, associate.

44. in the front of war, in facing perils.

46. his, its.

46-8. that our stars . this, that our destinies, incapable of combining in friendship, should in our ends set us, who were equals, so far apart from each other; to this, expresses the result of the strife.

49. meeter, more fitting; when we shall not be interrupted.

50. The business... him, the urgency of this man's business shows itself in his looks; cp. *Alacb.*]. 2. 46, "What a haste looks through his eyes! 80 should he look That seems to speak things strange."

51. him, for this redundant pronoun, see Abb. § 414.

52. A poor Egyptian yet, it is difficult to see what force yet has here. Johnson takes the meaning to be "yet a servant of the Queen of Egypt, though so soon to become a subject of Rome"; Clarke, "I have been hitherto no more than a poor Egyptian; but at present—now that my queen is bereft of all—I am a messenger from Cleopatra to Octavius Caesar"; Delius says the meaning underlying the words is that after Cleopatra's death Egypt as a kingdom will be a thing of the past. Perhaps the meaning is *one who, though conquered, still boasts himself an Egyptian,' whence, being taken as = of what country?

53. Confined ... monument, shut up in that which is the only possession left to her, viz. her monument.

55. preparedly, by due preparation: frame, adapt.

57. by some of ours, by the mouth of some messenger of ours.

58. honourable, honourably; the adverbial inflection in kindly belonging in sense to honourable also; for other instances of this ellipsis, see Abb. § 397.

59, 60. for Cæsar... ungentle, for it is impossible for me to be ungentle however long I live ; the folios read *leave* ; Dyce adopts Tyrwhitt's conjecture *learn*.

62, 3. give her ... require, comfort her with such assurances as may be necessary to soothe the grief in which you find her ; he is to estimate the character, violence, of her grief and to make his offers accordingly.

64. greatness, sc. of mind ; the magnanimity which might lead her to make away with herself rather than submit to be taken prisoner.

65. defeat us, disappoint us ; defeat our object.

65, 6. her life ... triumph, to carry her alive to Rome would be an everlasting glory to my triumph. Plutarch's words are " he [Caesar] thought that if he could take Cleopatra, and bring her alive to Rome, she would marvellously beautify and set out his triumph " (Skeat, *Shakespeare's Plutarch*, p. 222).

67. with your speediest, with your best speed; bring, sc. word.

68. how, in what state of mind.

69. along, sc. with him.

70. To second, to help by his assurances and persuasions.

74. How hardly ...war, what great provocations I had, and how gladly I would have resisted them had it been possible.

75, 6. How calm ... writings, how calm my letters to him always were, having nothing in them that might provoke him.

77. What.. this, the proofs I can show you of my moderation.

SCENE II.

1,2. My desolation... life, my desolate, widowed state is a prelude to an existence less miserable than this ; *i.e.* reconciles me to the thought of death : Caesar, *i.e.* emperor ; cp. *R. III.* iv. 4. 336, " And she shall be sole victress, Cæsar's Cæsar."

3. knave, servant,

5. To do ... deeds, *i.e.* to put an end to one's life.

6. Which shackles ...change, which takes from accident and change the power of reaching us.

7. 8. Which sleeps ... Cæsar's, which produces a state in which one sleeps a lasting sleep and has no need to taste the dug by which poor and rich, great and small, alike are nourished, *i.e.* no need of the sustenance of life. " The difficulty of the passage," says Johnson, " if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect of suicide

are confounded." The reading in the text is Theobald's correction of *dung*, the reading of the folios, which some editors retail, Delius comparing i. 1. 35, above, "our *dungy* earth alike Veeds beast as man," and Clarke, *Tim.* iv. 3. 444, "the earth's a thief, That feeds and breeds by a composture stolen From general excrement"; but there seems a considerable difference between speaking of the earth as fertilized by manure into furnishing food, and a human being feeding on dung.

10, 1. And bids ... thee, and desires that you will carefully consider by granting what terms he will be able to satisfy you. That he is prepared to grant her any terms she may ask, is emphasized by his allowing her ample time to fix them (Study on), by his assuming that they will be easy terms to her (fair), and by his recognizing that it is for her to specify, for him to concede (Thou mean'st to have him grant).

14, 5. I do not... trusting, to me who can gain nothing by trusting, it matters little if I am deceived.

16. his beggar, for his suppliant.

17. to keep decorum, in order to behave in a way befitting her rank.

20, 1. He gives ... thanks, in doing so he gives me of what properly is my own that which I will thank him for on my knees; for the ellipsis of the preposition, see Abb. § 394.

23. Make your... lord, do not hesitate freely and fully to make your appeal to my master.

26. Your sweet dependency, that you cheerfully acknowledge yourself to be dependent upon him for everything.

27. pray in aid, "a term used for a petition made in a court of justice for the calling in help from another that hath an interest in the cause in question" (Hanmer); i.e. will not only be anxious of himself to show you kindness, but will be glad to have it suggested to him how he may add to that kindness.

29, 30. I send him .. got, "I allow him to be my conqueror; I own his superiority with complete submission" (Johnson).

31. A doctrine, a lesson; cp. *L. L. L.* iv. 3. 302, "From women's eyes this *doctrine* I derive."

34. Of, by.

41, 2. What, ... languish? what, am I denied even that remedy, death, that sets free our very dogs from lingering diseases? cp. *R. J.* i. 2. 49, "One desperate grief cures with Another's *languish*."

44. undoing of yourself, your own destruction.

45. well acted, handsomely displayed.

45, 6. which your ... forth, which generosity will be frustrated by your death.

48. Worth .. beggars ! who has a much better claim upon you than the babes and beggars you are always so ready to relieve of their troubles : temperance, moderation, self-restraint.

50, 1. If idle ...neither, if idle talk will for once in a way show itself necessary for the occasion, I will not sleep either. Idle talk is generally unnecessary, useless. Here, as a means of keeping her awake, and so of helping her to wear out her strength, it may have its use. Johnson explains "if it will be necessary now for once to waste a moment in idle talk of my purpose, I will not sleep neither"; Steevens, "If it be necessary, for once, to talk of performing impossibilities, why, I'll not sleep neither"; Clarke, "If it be needful to prate of my intentions." Malone and Ritson believe a line to be lost; Haniner reads *accessary* for necessary, and Staunton follows him.

52. Do ... can, in spite of all Caesar's efforts to stop me.

53. pinioned, with my hands fettered.

54. be chastised with, subject myself to the scorn of.

56. varletry, rabble ; *varlet* originally meant a young vassal, a youth, then a servant, a groom, a low fellow.

57. censuring, censorious.

57, 8. Rather ... me ! I would rather lie dead in a ditch in Egypt! that in comparison would seem to me gentle treatment.

59. stark-nak'd, Dyce gives other examples of *ndk'd* as a monosyllable.

60. Blow...abhorring¹, befoul me till I become a spectacle loathsome to the sight; Blow, in this sense is to deposit eggs; cp. *Temp.* iii. 1. 63, "to suffer The flesh-fly *blow* my mouth."

61. pyramides, the Greek plural of *pyramis*.

62-4. You do... Caesar, you picture to yourself horrors which you have no reason to fear at the hands of Caesar.

67. I'll take ... guard, I will take charge of her.

68. content, please, satisfy.

70. employ me to him, use me as your agent with him.

75. Is't not your trick ? is it not a way you have ?

81. The little ... earth, cp. H. V. *Prol* i. 13, "or may we cram Within this wooden O the very casques That did affright the air at Agincourt ? ", said of the Globe Theatre which was circular in shape. So, in *M. N. D.* iii. 2. 188, "yon fiery oes," i.e. stars, and *L.* />. *L.* v. 2. 45, "O that your face were not so full of O's,"* i.e. marks of the small-pox.

82. His legs ... ocean, cp. *J. G.* i. 2. 135, "Why, man, he doth *bestride* thje narrow world Like a Colossus, and we petty me« Walk under his huge legs."

83. Crested the world, served as a crest to the world ; "alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet" (Percy).

83, 4. his voice . spheres, his voice was endowed with all the music of the tuneful spheres. The harmony of the spheres was a doctrine of Pythagoras, according to whom the heavenly bodies in their motion could not but occasion a certain sound or note, the notes of them altogether forming a regular musical, scale or harmony. Cp. *M. V.* v. 1. 60, I, "There's not the smallest orb which thou behold'st But in his motion like an angel sjngs"; *T. N.* iii. 1. 119-21, "I had rather hear you to solicit that Than music from the spheres" : and that to friends, that musical tone being used to his friends ; for and that, used to give emphasis and call attention to an additional circumstance, see Abb. § 95.

85. to quail, an intransitive verb used with a transitive sense : the orb, sc. of the world.

86. For, as for, as regards.

87. 8. an autumn .. reaping, it was a harvest which the more it was reaped, the more plentiful was the crop. Cp. *Temp.* iv. 1. 114, 5, "Spring come to you at the farthest In the very end of harvest!"

88-90. his delights... in, his delights were as sportive as the gambols of dolphins in the ocean, which in their joy leap out of the element they live in. As dolphins in their gambols leap out of the water, their curved backs are conspicuous.

90, 1. in his ... crownets, for his servants (those who wore his, livery) he had kings and nobles : crownets, coronets ; cp. *H. V. Prol.* ii. 10, ** And hides a sword from hilts unto the point With crowns imperial, crowns and *coronets*," i.e. crowns such as are worn by emperors, by inferior sovereigns, and by peers.

92. plates, silver coins ; literally *flat* pieces, F. *plat*, flat. Steevens compares Marlowe, *Jew of Malta*, ii. 3. 104, 9, "And if he has, he is worth-three hundred *plates* " ; " RatVt thou this Moor but at two hundred *plates* ? "

93. might be, could possibly be.

95. You lie,... gods, your lie is so monstrous that it reaches even to the ears of the gods ; cp. *Hand.* iii. 3. 36, " O, my offence is rank, it *smells to heaven*."

97. It's past... dreaming, is a conception to which no dream is adequate.

97-100. nature... quite, nature does not possess the material that can rival the strange creations of fancy ; yet for nature to coïncide an Antony would be to produce a master-piece by its contrast condemning the shadowy efforts of fancy as utterly worthless ; for vie, used with a sort of cognate accusative, cp. *Per.* iv. *Prol.* 33, " With the dove of Paphos might the crow *Vie*. feathers white."

102. As ... weight, in a manner corresponding to its burden.

102-5. would I... root, may I never succeed when in pursuit of some coveted object, if your grief does not in its rebound strike me wit'" grief to the very bottom of my heart ; for the figure, cp. // . V. iv. 3. 105-7, "like to the bullet's grazing, ..killing in relapse of mortality"; for instances of the definite article omitted after prepositions in adverbial phrases, see Abb. § 89.

107. what... knew, what I could wish you knew.

116. Will have it thus, are determined that I should humble myself before you.

117. Take... thoughts, do not be prompt to imagine that any evil is intended against you.

119. Though ... flesh, though felt so acutely.

120. sir, lord, master.

121,2. I cannot... clear, I cannot so set forth, plead, my cause as to show myself free from blame.

123. like frailties which, we should now say either 'such frailties as,' or ' frailties like those which.'

125. extenuate, palliate; cp. *Oth.* v. 2. 342, "nothing *extenuate* Nor set down aught in malice." In *M. N. D.* i.]. 120, the word is used as = *mitigate*; in *J. C.* iii. 2. 42, as = *detract from*. Bacon, *Adv. Learn.* i. 2. 3, and *Letter of Advice to Essex*, uses it for *depreciate*, and in his *Colours of Good and Evil*, 7, for *weaken*: enforce, dwell upon, and so exaggerate, cp. above, ii. 2. 99.

126. If you... intents, if you adapt yourself to my intentions regarding you, show yourself willing to second me.

123. A benefit .. change, that this change of fortunes instead of being a calamity shall be a gain to you.

130. Antony's course, *i.e.* suicide.

130, 1. you shall... purposes, you will not only rob yourself of the advantages which I design for you, but put, etc.

134. And may... world, Caesar having used the words I'll take my leave in the sense of ' I'll bid you farewell,' Cleopatra adapts them to another, and says, ' the whole world is yours and therefore you are free to go through it from end to end.'

134-6. and we.. please, but for us, who are but the symbols of your glory, it is only to stay where you are pleased to place us ; scutcheons, an abbreviated form of *escutcheon*, a painted shield containing the armorial bearings of a knight, etc., commonly affixed over the doorway of his house, etc. ; ultimately from Lat. *scutum*, a shield.

137. You shall... Cleopatra, in everything that concerns you I shall be guided by your advice ; i.e. you are not to regard yourself as a mere possession of mine to be dealt with as I please ; Cleopatra, used in ceremonious respect.

138. brief, abstract, summary; cp. *M. N. D.* v. i. 42, " There is a *brief* how many sports are ripe."

139. 'tis exactly valued, the exact value of the whole is set down.

140. Not .. admitted, a few trifles being left out; admitted was altered by Theobald to *omitted*, on the ground that she afterwards appeals to her treasurer to confirm her statement that she has reserved nothing to herself. But, as Johnson points out, " she is angry afterwards that she is accused of having reserved more than petty things."

143. Upon his peril, at the risk of being punished if he does not speak the truth.

146. seal my lips, close my lips for ever ; the first and second folios give *seele*, and some editors print *seel*, as though the figure was from sewing up the eyes of a hawk, as in iii. 13, 112, but the term is never found as applied to the *mouth*, whereas the phrase *seal the mouth* or *lips* is a common one.

151. How pomp ... yours, how ready men are to follow those in power ; those who were once my followers will now quickly go over to you.

154. wild, mad.

155,6. What...thee, what (said as she advances to strike him), do you retreat before me ? you will be ready enough, I warrant, to desert me ; Go back being used in the literal and the figurative sense. In the latter sense Schmidt takes the phrase here as = be worsted.

156, 7. I 'll catch . wings, I will catch your eyes with mine, and *would do so* even if they had wings.

158. O rarely base ! " base in an uncommon degree " (Steevens).

159. wounding shame, piercing, cruel shame.

161,2. Doing .. meek, condescending to honour by your presence one so humbled by adversity.

163, 4. Parcel . envy, make up the sum total of my disgraces by adding the item of his malice to the general account.

165. lady trifles, trifles such as women value.

166. Immoment, of no moment, importance : dignity, value.

167- modern, ordinary, commonplace ; as always in Shakespeare.

168. token, «c. of my regard, respect.

169. Livla, Cæsar's wife.

170. 1. must I .. bred ? is it fitting that I should be exposed by one brought up by me, one who owes everything in life to me ?

172. Beneath... have, even more keenly than my other misfortunes.

173, 4. Or I... chance, or I shall show the still smouldering embers of my spirits through the ashes of my fortune ; by the ashes of my chance she means only her burnt-out fortune, her fortune in which the fire is completely extinct, though the embers of her spirit still glow with heat. Ingleby, *Shakespeare Hermeneutics*, p. 158, says chance is " nonsense " and would read *glance*. Hanmer gave *mischance* for my chance, and Walker conjectures *change*; *Tor* chance, cp. above, iii. 2. 36, "I'll yet follow The wounded *chance* of Antony " : a man, one worthy of the name of man.

175. Thou wouldst.. me, would feel pity for me and would not have exposed me as you have done : Forbear, retire, withdraw; cp. *Cymb.* i. 1. 68, "We must *forbear*: here comes the gentleman, The queen and princess."

176. *mlst*thought, misjudged; cp. iii. *H.* VI. ii. 5. 108, "How will the country for these woeful chances *MiMink* the king and not be satisfied ! "

178. We answer ... name, we personally pay the penalty which the acts of others deserved; for answer, cp. *K. J.* iv. 2. 89, "This must be *answer'd* either here or hence " ; Delius connects in our name with others' merits, i.e. acts committed by others in our name ; for merits, used in an ambiguous sense, cp. *Lear*, v. 3. 44, "so to use them As we shall find their *merits* and our safety May equally determine."

180, 1. Not what... conquest, I do not include among the possessions which are mine by right of conquest either the things you have kept back or those to which you have confessed.

183, 4. Cæsar's ... sold, I am no huckster to care to enrich myself with mere merchandise when winning you for a prize; with you, together with you; for make prize, cp. *R.* III. iii. 7. 187, "A beauty-waning and distressed widow ... *Made prize* and purchase of his lustful eye." Schmidt explains prize as *estimation*[^] taking with you, I suppose, as=like you.

185. Make not... prisons, do not think of yourself as a prisoner when in reality you are at liberty.

186. to dispose you, to dispose of you, to make such arrangements regarding you; cp. *C. E.* i. 2. 73, "And tell me how thou hast *disposed* thy charge."

187. counsel, advice : Feed, and sleep, *i.e.* take your ease.

191. words me, tries to persuade me with cajoling words.

194. are for the dark, are bound for the darkness, *sc.* of death.

195. I have spoke already, I have already given orders on the subject, *i.e.* of the snakes by whose agency she is going to put an end to her life.)

196. put it to the haste, see that the matter is quickly arranged.

199. Which my love .. obey, which my love to you makes it a religious duty, sacred obligation, to obey.

203. Make ... this, turn this to the best account you may.

208. Thou ... shown, you will be treated as a doll from Egypt and exhibited, etc.

209-11. mechanic .. view, we shall be hoisted on the shoulders of miserable artizans; cp. *J. C.* i. 1. 7, "Where is thy leathern *apron* and thy *ride*?" *Cor.* iv. 6. 96, "You have made good work, You and your *apron-men* "; apron, formerly spelt *napron*, O. F. *naperon*, a large cloth.

212. Rank of gross diet, smelling rankly of their coarse food.

213. their vapour, their foul breath.

214. lictors, attendants on Roman magistrates, who had to clear the road when blocked, to inflict punishment on criminals, to see that proper respect was paid to the magistrates, etc., etc.

215. scald, scabby, scurvy; afflicted with the *wall*, *i.e.* an eruption on the skin; cp. *//.* V. v. 1. 5, "the rascally, *scald*, beggarly, lousy, pragging knave, Pistol."

216. Ballad ... tune, write and sing utterly out of tune ballads in mockery of us; cp. *A. W.* ii. 1. 175, "Traduc'd by odious *ballads* " : quick, quick-witted.

217. Extemporally ... us, with ready ingenuity put us on the stage: present, represent, act; cp. *M. W.* iv. 6. 20, "To-night ... Must my sweet *Nan* *present* the Fairy Queen."

220. squeaking, because, until after the Restoration, the parts of women were played by boys, whose voices were often 'cracked'; cp. *Ham.* ii. 2. 447, "Pray God, your voice, like a piece of uncurrent gold, be not *cracked* within the ring," said to the boy who is to act a female part: boy, represent; the actor being a boy.

225. To fool their preparation, to make their designs utterly ridiculous; conquer, upset.

226. absurd, altered by Theobald to *assur'd*; but to Cleopatra, who knows she has the means of foiling their intentions, they may well seem absurd.

227. Show me, set me off, attire me so as to appear:

228. 9. I am ... Antony, I feel as if I were again going to sail in my barge on the Cychius to meet, etc. : sirrah, see note on iv. 15. 85, above.

230. despatch, quickly bring this business to an end.

231. chare, see note on iv. 15. 75, above.

233. rural fellow, rustic, countryman.

234. That... denied, who refuses to be kept away from.

236. What... instrument, for the transposition of the article, see Abb. § 422.

238. placed, fixed immoveably.

239. Of woman, of woman's nature, weakness.

240. marble-constant, as firm as marble; cp. *Macb.* iii. 4. 22, "I had else been perfect, *Whole as the marble*, founded as the rock."

240, 1. now... mine, I no longer acknowledge the inconstant moon as the planet that guides my destiny.

242. Avoid, withdraw.

243. worm, snake ; as frequently in Shakespeare.

247. Immortal, mortal, deadly.

252. something;, somewhat.

254, 5. makes ... worm, gives the snake a very good character.

255, 6. but he ... they do, Warburton, whose sense of humour does not appear to have been great, would transpose all and half, but Shakespeare no doubt intended the clown to make the blunder.

256, fallible; infallible, certain.

259. I wish ..worm, I hope you will find the snake all that you could wish.

262. will do his kind, will act according to its nature; cp. A. W. i. 3. 67, "Your marriage comes by destiny, Your cuckoo sings *by kind*."

267. it shall be heeded, proper precautions shall be taken.

271. simple, ignorant, foolish.

273. dress, with a play upon the word in the sense of *cook* and that of *attire*.

277. get thee gone, see note on ii. 3. 30.

280* Immortal longings, longings after immortality.

281. moist, moisten.

282. Yare, yare, quick, quick ; see note on ii. 2. 212, above.

284. mock, laugh at, deride.

285, 6. which the gods ...wrath, which the gods give men in order to excuse themselves for afterwards treating them with such reverses of fortune.

287. Now... title! now may my courage prove me worthy to be called your wife.

288. I am... air, have nothing in me of the baser elements, earth and water; cp. *H. V. iii. 7.* 224, "he is pure *air and fire*: and the dull *dements of earth and water* never appear in I*im."

289. I give... life, I leave to be eaten by worms: have you done ? have you finished attiring me ?

290. the last... lips, sc. in the kisses she gives them.

292. Have I... lips? have I the poison of the asp in my lips, that you fall dead at their touch ? Iras is to be supposed to have secretly applied the asp to herself when she brought the robe, crown, etc. ; and Clarke points out that throughout the scene she has shown eagerness for death ; aspic, the form is French; from Lat. *aspidem*, accusative of *aspis*, a snake.

293. nature, human life, mortal existence.

295. and is desired, and yet is desired.

296, 7. If thus .. leave-taking, if with such painless effort your spirit takes its flight, it is evident that one need not make much ado about quitting the world.

299. weep, show their sympathy with us in our deaths.

300. curled, with his hair carefully dressed; cp. *Oth. i. 2.* 68, "The weakly *curled* darlings of our nation."

301. 2. He'll make... have, he will ask her for news of me, and will reward her for her answer with that kiss to win which is to me to win heaven : mortal, deadly.

303. intricate, closely tied; Shakespeare seems to have compounded the word from *intrinsic* and *intricate*, though the two words have no connection; in *Lear*, ii. 2. 81, he has *intrinse* in the same sense, "the holy cords ... Which are too *intrinse* t' unloose." Marston, in the j>rose introduction to his *Scourge of Villainy*, says of Torquatus (*i.e.* Jonson), " Yet when ... it (sc. his first Satire) shall come into the late perfumed fist of Torquatus ... I know he will vouchsafe it some of his new-minted epithets (as real, *intrinsecate*, Delphic), when in my conscience he understands not the least part of it"; as though the word had been 'minted' by Jonson.

306, 7. That I... unpolicied ! that I might hear you jeer, as I do, and as you would be certain to do, at Csesar for being so easily outwitted.

30J. That... asleep, *i.e.* instead of being lulled to sleep as a baby is by being suckled: O, break ! *i.e.* my heart !

313. In this vile world ? completing her mistress' broken sentence.

315. lass, generally used as a term of endearment for a girl; here probably, as in *R. J.* v. 3. 102, 3, Shakespeare has the idea of death having fallen in love with Cleopatra : Downy windows, eyelids soft as down; cp. *Cymb.* ii. 2. 22, "would underpeep her lids, To see the enclosed lights, now canopied Under these windows."

317. Of, by: awry, disordered; properly an adverb, compounded of *on* and *wry*.

318. mend it, set it straight: and then play, said with ironical reference to Cleopatra's words, 1. 231, she having now no duties to do.

322. beguiled, deceived ; cp. iii. 7. 75, above.

324. Charmian, .. done ? " Charmiaii managed the introduction of the * rural fellow' with the asps " (Grant White).

328, 9. thy thoughts '... this, your anticipations are realized in the spectacle of these dead bodies.

330. To see perform'd, to see *already* performed.

331. ' A way there ... Caesar,' make way there for Caesar, clear the road.

332. augurer, prophet; augurs did not lay claim to foreseeing events, but merely announced the will of heaven as to what was to be done or not to be done ; for the form of the word/see note on iv. 12. 4, above.

333. Bravest. . last, showing herself braver at the end of her life than ever before.

334. 5. She levell'd ... way, she guessed my intentions regarding her, and, accustomed as she was to rule, exercised her will in this matter, was as imperious in her death as she had been throughout her life ; in levell'd the figure is that of taking aim, here a *sure* aim ; cp. *M. F.* i. 2. 41, " according to my description, *level* at my affection."

339. but now, only a moment ago : she stood and spake, she was standing up and able to speak.

340. trimming up, setting in order.

341. tremblingly she stood, she trembled as she stood.

345, 6. As she ... grace, as though she would ensnare another Antony in the mighty fascinations of her beauty.

347. a vent, an emission : and something blown, and some swelling ; Johnson takes something adverbially.

349. trail, the mark left by a snake as it crawls.

353. conclusions, experiments; cp. *Cymh.* i. 5. 18, "is 't not meet That I did amplify my judgement in Other "*conchisions* ? "

356. her Antony, the Antony she loved so well.

357. clip, enclose.

358. 9. High events ... them, such mighty events are not without their deep effect upon those to whom they are due.

359-61. and their ... lamented, and the story of such events is as much made up of pity for those who suffered as of honour for those who caused them to suffer.

363, 4. see ... solemnity, take measures that their funeral may be conducted with fitting splendour.

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