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THE WORKS OF SHAKESPEARE

EDITED FOR THE SYNDICS OF THE
CAMBRIDGE UNIVERSITY PRESS

BY

JOHN DOVER WILSON

ANTONY AND CLEOPATRA

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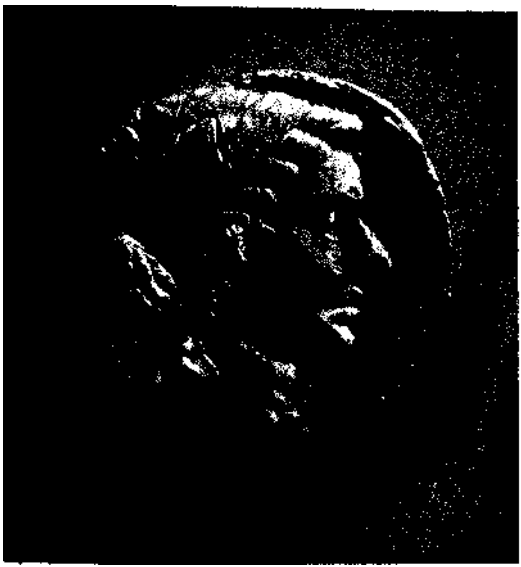

ANTONY AND CLEOPATRA

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THE FRONTISPIECE, KINDLY SELECTED BY PROFESSOR MICHAEL GRANT OF EDINBURGH, IS AN ENLARGED PHOTOGRAPH OF A SILVER TETRADRACHM (1'05 in. diam.), STRUCK IN HONOUR OF CLEOPATRA VII BY THE GRAECO-JEWISH CITY OF" ASCALON IN PHILISTIA *(v.* G. F. HILL, *Catalogue of Greek coins of Palestine in the British Museum,* p. 108, no. 20). THE EDITOR IS INDEBTED TO THE TRUSTEES OF THE BRITISH MUSEUM FOR PERMISSION TO REPRODUCE THE COIN.

INTRODUCTION

I

On 20 May 1608, the publisher Edward Blount entered for his copy in the Stationers' Register 'under thandes of Sir George Buck knight and M[r] Warden Seton' two 'bookes', namely *Pericles, prince of Tyre* and *Antony and Cleopatra.* Such entries normally imply publication shortly afterwards. But here we are in all probability confronted with a blocking entry,[1] in other words with an attempt on the part of Shakespeare's company to protect themselves against an anticipated piracy by employing a friendly publisher, who later shared with Jaggard the responsibility for the issue of the First Folio, to register his copyright in the plays named 'under the hands of His Majesty's Censor of Plays and the Warden of the Stationers. That this precaution was justified, if inadequate, is proved by the appearance in 1609, without entry in the Register or printer's name on the title-page,[2] of an obviously 'stolen and surreptitious' text of *Pericles.* And if no similar 'bad quarto' of *Antony and Cleopatra* has come down to us, the blocking entry may have been more effective in this case. Or perhaps, inasmuch as such an entry suggests alarm, the pirates were detected at their little game before it was finished. Anyhow, the sole

[1] Alfred Pollard, *Shakespeare Foltos and uartos* (1909), p. 78.

[2] Henry Gosson, the publisher, was 'a purveyor chiefly of the more ephemeral types of popular literature' (W. W. Greg, Preface to *Pericles*, 1609, in the Shakespeare Quarto Facsimiles, issued by the Shakespeare Association).

text an editor has to go upon is that printed in the Folio of 1623, which, as will be shown in the Note on the Copy, is, fortunately for him, of unimpeachable authority; being set up to all appearances direct from the author's manuscript.

Though this entry is the earliest direct reference we have to the existence of the play, *Antony and Cleopatra* had been known to London audiences for at least a year, if not sixteen months, before May 1608. When Macbeth says of Banquo

> under him
> My Genius is rebuked, as it is said
> Mark Antony's was by Caesar,[1]

the lines echo 2. 3. 18-23 below, or the passage in North's *Plutarch* from which that passage springs, while Banquo's allusion to 'the insane root that takes the reason prisoner'[2] likewise reflects Plutarch's *Life of Antony*, though a portion of it which Shakespeare put to no dramatic use. Thus it is scarcely open to doubt that he already had *Antony and Cleopatra* in mind, if not on hand, as he was composing or revising his Scottish masterpiece for the entertainment of King Christian of Denmark, upon that King's visit to England in July and August 1606.[3] And he cannot have completed and produced it much later than about the middle of 1607, seeing that two plays by other writers published during that year exhibit traces of its influence. He may himself conceivably owe a little to Samuel Daniel's *Cleopatra, a.* stately, not to say frigid, Senecan drama, printed in 1594.[4] If so the debt was repaid in full measure; for

[1] *Macbeth* 3. 1. 54-6. [2] *Ibid.* 1. 3. 84-5.

[3] See Introduction to *Macbeth* ('New Shakespeare*'), pp. xxviii-xxxiii.

[4] See notes 1. 2. 118-955. 2. 317. Shakespeare owed so much to Daniel's *Civil Wars* that he would naturally look at his *Cleopatra*

R. H. Case has clearly shown that Daniel remodelled his play in the light of Shakespeare's, and since this remodelled edition was published some time in 1607,[1] it follows that *Antony and Cleopatra* must have been first performed either towards the end of 1606 or early enough in 1607 to give Daniel time for the rewriting and printing involved. The other play of 1607 influenced by Shakespeare's was Barnabe Barnes's *The Devil's Charter,* one scene of which represents Alexander Borgia poisoning two boys by means of aspics. Without a doubt this was suggested by Act 5 of *Antony and Cleopatra,* Not only does the Pope speak of the asps as ' proud worms' and ' Cleopatra's birds', but he applies them, as in Shakespeare, to the breast and not, as three times in Plutarch, to the arm; bids them, as he does so, 'repast upon these princely paps', which reminds us of Cleopatra's question

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

and examines his victims' breasts later to see whether they reveal any 'token of the serpents' draught' such as Dolabella finds on the breast of Cleopatra.[2] Now *The Devil's Charter* was given at Court as early as 2 February 1607. If therefore we could be certain that the scene just described was performed on that date, January 1607 would be the latest possible date for *Antony and Cleopatra.* Unfortunately, however, Barnes's play was not entered in the Stationers' Register until 16 October, and when printed was found to bear on its title-page the words 'renewed, corrected, and augmented for the more profit of the reader', so that we

[1] The precise date is uncertain: the first edition having been registered, there was no need to register the second.

[2] *The Devil's Charter* (ed. by R. B. McKerrow; Bang's *Matertalten),* 11 2505-72

are unable to say anything positive about the text of the performance in February, or to define the date of Shakespeare's play more closely than some time during the latter half of 1606 or the first half of 1607. That puts it, at any rate, last of the tragedies except *Coriolanus*, which is where it belongs on the evidence of style.[1]

II

The story of Cleopatra and her Antony—for its interest has generally been that way round—was a favourite one with men of the Renaissance, especially in England, where Chaucer had already told it, after his fashion or that of his unknown medieval source, as oddly enough the first of his legends of 'good women'. To France, however, belongs the honour of first putting the Egyptian sorceress upon the stage; Etienne Jodelle's *Cliopatre*, 1552, being the earliest of French tragedies, while Garnier's *Marc-Antoine*, another handling of the theme, published in 1585, was englished seven years later by Sidney's sister, the famous Countess of Pembroke, and so began the story's story in the history of English drama.[2] And a crowded story it is; for between that date and 1698, when Dry den produced *All for Love*, no fewer than eight different plays on the subject, including the closet drama by Daniel referred to above, were produced by English

[1] See Hertford's Introduction to *Antony and Cleopatra* ('Eversley Shakespeare'), pp. 259-60; Bradley, *Shakespearean Tragedy*, pp. 88-9; van Doren, *Shakespeare*, pp. 269 f.

[2] This play, which only deals with the situation after Actium, and presents a very different Cleopatra from Shakespeare's, nevertheless contains phrases so strikingly similar to his (v. notes below on 2. 2. 125-8; 3. n. 35-40, 57-8; 3. 13. 17-27; 4. 15. 21-5; 5 2 80) that I find difficult to believe he had not read it.

writers, and the last of the Ptolemies became almost a stock heroine of the Stuart theatre. Nor has she since lost her fascination, which rivals indeed that of Helen of Troy and Mary Queen of Scots in its hold on the imagination of mankind. Even the least romantic of modern dramatists has paid tribute to her in the most brilliant of his 'Plays for Puritans'.

Inevitably then, at some time or other, she was bound to cast her spell upon Shakespeare. And though he did not succumb to it until 1606-7, he had had her in his mind's eye long before. Theseus alludes to her and perhaps to Antony when his frantic lover

Sees Helen's beauty in a brow of Egypt;

and Romeo again, if Mercutio is to be trusted, calls her 'a gipsy' in comparison with his Rosaline. Both these references show too that from the beginning Shakespeare had thought of her as an African beauty. Nor was he the first to do so; Robert Greene was writing of 'the black Egyptian' in 1589.[1] In point of fact Shakespeare's age could hardly have helped believing in a 'gipsy' Cleopatra. For the word is simply a popular form of 'gyptian' or 'gypcyan' which was the name given to the tawny-skinned nomads, originally of Hindu stock, who began to wander about English lanes and commons early in the sixteenth century, and were supposed to have come from Egypt, a supposition still entertained by Sir Walter Scott.[2] Furthermore, these vagabonds being notorious tricksters, fortune-tellers, and dabblers in sorcery, 'gipsy' was an apt epithet for one who, even in history, was regarded by Rome as a witch, who had

[1] See below, note 1. 1. 10. W. W. Tarn *(Cambridge Ancient History*, x, p. 35) insists on her European stock, and she was accordingly, despite Shakespeare, played recently (at Stratford!) as a platinum blonde (v. p. xlvi).

[2] See Introduction to *Guv Mannering.*

ensnared three of Rome's leading men in succession, and whose wiles were as endless and ineluctable as her moods were changeable and fickle. Nor does Shakespeare hesitate to give the term a particular English twist.[1]

Many believe that Plutarch's tale of a fickle swarthy mistress, and an infatuated lover who finds it impossible to fling free, had a personal interest for the poet who was confessing, somewhere about 1594 apparently, that a woman 'as black as hell, as dark as night' left him 'past cure',

> And frantic-mad with evermore unrest.[2]

If so the emotion was now 'remembered in tranquillity', for he had freed himself from his former enchantment[3] as he had from the strain of sex-nausea which seems to run through the tragedies up to and including *King Lear*.[4] One indication of this enfranchisement of the spirit is the objective delineation of Cleopatra herself. Clearly Shakespeare went to work upon her characterization with keen zest quite uninfluenced by any but aesthetic feeling. The result was a portrait which seems nearer to the truth, as revealed by recent historians, than anything the world had yet known, and was certainly very different from that which Plutarch, and all the historians who followed him till yesterday, have led us to imagine.

Goebbels was not the first to invent propaganda as an instrument of warfare; and if we may credit Dr Tarn, to whom we owe in the main this rehabilitation,[5]

[1] See Glossary 'fast and loose'. *Sonnet* 147

[3] Cf. Bradley, *Oxford Lectures on Poetry*, p 281, and Ivor Brown, *Shakespeare*, 1949, chs. X and XI.

[4] See *The Essential Shakespeare*, pp. 118-19.

5 *Cambridge Anctent History*, x, ch. 2. For another interesting treatment published two years earlier, see G. H. Macurdy, *Hellenistic Queens* (1932), pp. 184ff.

the battle of Actium meant not merely the defeat and death of Antony and his queen, but the blackening of their reputation for almost twenty centuries. We are here concerned with dramatic art, not history. But one of the most astonishing things about Shakespeare is that, through the penetrative power of his sympathetic imagination, he is often able to see the great figures of his history plays more truly than the historiographers themselves. I have attempted to show this in respect of Richard II and Julius Caesar; and it is even more evident in his representation of Cleopatra. His only source was Plutarch's *Life of Antony*, which he read m North's English translation of Amyot's French translation of the Greek original. Yet where Plutarch could only see a bad woman, he discovered and brought to life—the eternal life of art—one of the geniuses of all time, just such a genius as a handful of contemporary papyri, inscriptions and coins that have survived tell us was hers in fact. He even seems at times by some happy stroke to hit upon a particular attribute or quality of the real woman. Apart from the wonderful voice and strong sexual attraction which Plutarch admits, Dr Tarn tells us that 'she was intensely alive, tireless, and quite fearless', that 'her wretched coin-portraits have occasionally preserved traces of the eager vitality of her face',[1] and that 'she was highly educated, interested in literary studies, conversant with many languages, and a skilled organiser and woman of business', but that 'the essence of her nature was the combination of the charm of a woman with the brain of a man, both remorselessly bent to the pursuit of one object, power'.[2] And if Shakespeare did not show us quite all this, it is implicit in the play, and is summed up in the tribute to her 'infinite variety'.

[1] The frontispiece of this volume reproduces one of the best of these coins [2] Tarn, *op. at* p. 35

This penetration was the more remarkable in that Western Europe knew very little of Egypt, either ancient or contemporary, at that date, a fact that enhanced its attraction for Jacobeans, most of whom, despite Ben Jonson, would far rather read stories or hear plays dealing with remote events and surroundings than those mirroring their own lives,[1] but did little to help Shakespeare. The only deity he mentions is Isis, a name he finds in Plutarch, and it recurs so often that it is obvious he had no other to make play with. For the rest the atmosphere is evoked by references to the Nile, its overflowing, the mud of its banks, and the flies and snakes which the sun, according to the accepted notion, bred therefrom—all the merest commonplace. Only one scrap of knowledge does he seem to possess outside the pages of Plutarch, namely when Antony mentions ' certain scales i'ta'pyramid'[2] by which the overflow of the Nile was measured; and even this might have been picked up by a glance into Leo's descriptive *History of Africa,* which was accessible in English translation after 1600. Some titbit of information was, indeed, almost essential at this point of the dialogue, which gives us the famous drinking-scene on board Pompey's galley. Antony is newly returned from Egypt and will be expected to furnish some account of the wonders in that land to his host and fellow-triumvirs. But there is no overflow in the stream of Shakespeare's knowledge. The piece of intelligence about measuring the Nile, for all its encouraging exactitude, is followed by nothing more illuminating than the humbugging of the tipsy Lepidus with the properties of the crocodile.

Lepidus. What manner o'thing is your crocodile?
Antony. It is shaped, sir, like itself ; and it is as broad as

[1] Cf. *Othello,* 1. 3. 140ff [2] 2. 7. 18 (note).

it hath breadth: it is just so high as it is, and moves with it own organs: it lives by that which nounsheth it, and the elements once out of it, it transmigrates.

Lepidus. What colour is it of?

Antony. Of it own colour too.

Lepidus. 'Tis a strange serpent.

Antony. 'Tis so, and the tears of it are wet.

Excellent fooling' and none the less so in that it serves to piece out the poverty of the dramatist's topic? 1 information. And yet, when all is said, no amount of learning could have given us more triumphantly a sense of Cleopatra's Egypt. Somehow Shakespeare without a straw for his brick (except the gorgeous episode, lifted like a lump of lapis lazuli straight out *of* North, of the barge on the river, which though not properly Egyptian contributes much to the oriental atmosphere) succeeded in building an imaginative monument for his pair of peerless lovers, more convincingly Egyptian than any Egyptologist could have compassed with a lifetime of study behind him.

Ill

Classing *Antony and Cleopatra* with *Richard II, Julius Caesar,* and *Coriolanus* as tragic history rather than pure tragedy, Bradley does not deal with it, except incidentally, in his *Shakespearean Tragedy.* It is certainly different in kind from *Hamlet, Othello, King Lear,* and *Macbeth,* though I should trace the distinctive quality which marks it off equally from *Richard II* and *Julius Caesar,* to something more fundamental than a mere ' obligation' on the part of the author 'to follow his authority, even when that authority offered him an undramatic material'[1] Indeed, I cannot think that Shakespeare found the stuff of

[1] *Shakespearean Tragedy,* p. 3

North's *Plutarch* any more intractable when he quarried in it for the making of this play than he had done at the making of *Julius Caesar}* Never was his invention more fertile: and if his source offered anything 'undramatic' he either ignored it or reshaped it freely to his liking. This does not mean that the structure of these two Roman plays was not to a large extent determined by the character and course of the story each has to reproduce upon the stage. The fact, for example, that *Antony and Cleopatra* possesses, as Bradley points out, hardly any plot or even, up to the end of Act 3, any incident or action which an ordinary theatre-goer would call dramatic,[2] is undeniably due to the nature of the historical material. Yet Dr Johnson observes that the play 'keeps curiosity always busy and the passions always interested';[3] and it does this by means of the many entrancing scenes in which Cleopatra figures, scenes that Shakespeare was clearly compelled to invent in order to piece out the scarcity of appropriate incident and situation in the *Life of Antony.* In the same way, I hold, it was the shape of the story as related by Plutarch, especially the challenge presented m the double catastrophe at the end, that provoked Shakespeare to compose a tragedy of this unique quality, a quality which has puzzled all the critics to define, though they agree in pronouncing the effect transcendent; Coleridge going so far as to declare the play as perhaps of all Shakespeare's 'the most wonderful'.[4]

[1] See my Introduction to that play, §111. A delightful essay on Shakespeare's handling of North's *Plutarch* in the Monument scenes may be found on pp. 21-32 of Henry Newbolt's *Tide of Time* (1925).

[2] *Oxford Lectures,* pp. 283-4.

[3] Johnson's *Shakespeare* (1765), vll, p. 254.

[4] T. M. Raysor, *Coleridge's Shakespearean Crittcism,* **1, p. 86.**

Bradley atones for leaving *Antony and Cleopatra* out of his earlier volume by devoting to it the best of his *Oxford Lectures on Poetry*. He devotes also the best paragraphs therein to what he calls the 'courtesan of genius'. It took some pluck in 1905 for an elderly Victorian gentleman to echo with enthusiasm Dolabella's cry 'Most sovereign creature!' or to write: 'Many unpleasant things can be said of Cleopatra; and the more that are said the more wonderful she appears.' When, therefore, in the freer air of a generation later, Lord David Cecil dismisses the lecture with the remark that Bradley seems to find 'the moral atmosphere unpleasant', he seems a little unfair and more than a little misleading.[1] He refers, no doubt, to Bradley's confession that, although 'we close the book in a triumph which is more than reconciliation, this is mingled with a sadness. . . that the catastrophe saddens us so little', since

> with all our admiration and sympathy for the lovers we do not wish them to gam the world. It is better for the world's sake, and not less for their own, that they should fail and die.[1]

No doubt, too, when in another place Bradley speaks of them coming before us 'in a glory already tarnished, half-ruined by their past', he has moral considerations in mind. But then, so had Shakespeare, or he would not have underlined the facts that give rise to them; while it is a profound mistake to imagine that Shakespeare had not to reckon himself with a Mrs Grundy in Jacobean London. The story of the play needs, indeed, no underlining to secure the disapprobation of moralists, whether in the nineteenth or the seventeenth century.

[1] Lord David Cecil, *Antony and Cleopatra* (1944), p. 7.
[2] *Oxford Lectures*, p. 304.

Yet nothing is more remarkable, as I have already suggested, about this play, in which an imperial courtesan is the central figure, than the sobriety and coolness of its atmosphere. There is plenty of frank speaking, some ribaldry, and not a little sexual imagery, but of sensuality not a note; and Shakespeare could be sensual enough when he chose; he wrote *Fenus and Adorns,* for example, and *Sonnet* 151. It is true, as Granville-Barker points out, that of necessity he avoided scenes 'which a boy could not act without unpleasantness or in fear of ridicule'.[1] But had he desired to emphasize the physical side of the passion, he would have found a way round that obstacle as other dramatists of the age found theirs.[2] The two soldiers who introduce the protagonists to us at the opening of the play as a lustful 'gipsy' and 'a strumpet's fool', reveal what the prosaic and bawdy world thinks of the love that binds them. Nevertheless, when the lovers enter immediately after, we learn from their lips that this same love is more spacious than ' the wide arch of the ranged empire', more precious than kingdoms or the whole 'dungy earth', and so boundless that it requires 'new heaven, new earth' to contain it. And the initial contradiction, or antithesis, runs throughout: the comment of l'*homme moyen sensuel* is never silent, the amorous side of the passion never exhibited, and its illimitability and cosmic significance ever more strongly stressed. Compare Dryden's *All for Love,* which exalts the passions after the manner of the Cavalier and Restoration poets, and we perceive what *Antony and Cleopatra* is not. Donne and the 'metaphysicals' would seem to bring us nearer since, while treating love and sex realistically, they use

[1] *Prefaces to Shakespeare,* 11, p. 126.

[2] E.g. see *Greene's Plays,* ed. Collins, I, pp. 189-91 (*A Looking Glasse for London,* 4. 3).

them as the occasion, the take-off, for flights through infinities of space, eternities of time.

> But at my back I always hear
> Time's winged chariot hurrying near:
> And yonder all before us lie
> Deserts of vast eternity—

Marvell argues with a 'coy mistress'; and when Donne awakes his love to talk *a Ia* Hakluyt of 'sea-discoveries', 'maps', and 'hemispheres', he reminds us of Antony's 'new heaven, new earth'. Further, behind both Donne and this play may be felt the sudden lifting of the medieval horizon, revealing continents of unknown limits lying west and south of Europe, and a starry universe which the mathematicians of the early seventeenth century were only beginning to explore. Yet there is a profound difference. Whereas 'metaphysical' love poetry, as Sir Herbert Grierson puts it, is 'sensuality aerated by brilliant wit', in *Antony and Cleopatra* sensuality is not the main theme at all, but merely the medium through which Shakespeare conveys something different.

What this something else may be we shall inquire presently. For the moment, it is enough to point to it as the obvious source of that sense of 'triumph which is more than reconciliation' which Bradley speaks of. Note too that, while he remained beneath its spell, Bradley was as obviously untroubled by any other reflections. It was only after he had 'closed the book' and begun to 'look back on the story' (i.e. to forget the poetry and recall the 'facts'), that his 'sadness' came over him. And the trouble was, not so much the reassertion of 'moral' considerations as the return to consciousness of the whole political and philosophical apparatus of Victorian thought, in which a rigid

standard of sexual decorum was but part. In a word, he began to judge.[1] ' It is better for the world's sake... that they should fail and die' reveals the standpoint, words that Dr Arnold might have written, but that would have been quite incomprehensible to Shakespeare, in whose day the notion of 'progress' was unheard of, and to whose generation 'the world', perfect on the sabbath of creation, had been corrupted by the sin of Adam and his descendants; was falling more and more to decay; and would presently, no man could say how soon, like some

> insubstantial pageant faded,
> Leave not a rack behind.

There is no reason to suppose that Shakespeare did not share such views; and whether he did or not, he found it convenient for dramatic purposes to make use in this play of the attitude of mind they represent. Not that the atmosphere is in any way Christian. Antony's infatuation for Cleopatra is condemned by other characters as 'dotage', a grave error of judgement, extreme folly, or even dishonour and abomination in a general or ruler, never as 'sin' in the man. On the other hand, self-slaughter, from which Hamlet shrinks because the Everlasting had fixed his canon against it, and about which even Brutus has scruples, is glorified as the noblest act of both hero and heroine.[2] Finally,

[1] When Bradley, ' distinct with eyes*, does err he often provides us elsewhere with a principle by which to define the error. Thus he explains on pp. 32-3 of *Shakespearean Tragedy* why we begin to judge.

[2] Sidney *{Arcadia,* 1590, p. 233) speaks of a woman meditating joining her dead lover by suicide as seeking * to send her soule... to be maried in the eternall church with him*.

death translates the lovers to the timeless Elysian fields where, Antony foretells,

> we'll hand in hand,
> And with our spnghdy port make the ghosts gaze:
> Dido and her Aeneas shall want troops,
> And all the haunt be ours.

The religious and ethical tone is in fact pagan; and, though for the classical simplicity and restraint of *Julius Caesar* we have in this sequel a romantic richness of style and exuberance of form greater than are to be found in any other play of Shakespeare's, the universe in which Brutus and Cassius move is still post-medieval, while that of Antony and his mistress has become, with one exception, Roman; the exception being the aforesaid contempt they both express for this 'little O, the earth',[1] and even that Shakespeare might have explained, had Jonson taxed him with it, as a kind of stoicism. In any case, it constitutes one of the leitmotivs of the play.

> Kingdoms are clay: our dungy earth alike
> Feeds beast as man: the nobleness of life
> Is to do thus.

So Antony announces it in the opening scene; and we hear it stated again in the last, as Cleopatra's prelude to the final catastrophe:

> '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 dung,
> The beggar's nurse and Caesar's.

[1] See note i. i. 35.

The two passages, echoing each other in the word 'dung',[1] span the play like an arch and are supported by much that lies between.

After condemning previous critics for attempting to fit the play into the traditional categories and pronouncing it 'the single unique example of its species', Lord David Cecil proceeds himself to try and fit it into the traditional category of historical drama with the interest 'largely political' that one would expect in a sequel to *Julius Caesar.*' This is surely to fly in the face of the general impression left upon the reader or spectator at the end of the play, which the critic expressly invokes as the final arbiter. Is it Politics that bears us 'steadily onwards at a height of unqualified delight'[3] or sheds forth that 'harmonious radiance in the light of which all the criticisms' of Lord David's predecessors 'appear off the point' to him? And is he not putting the cart before the horse when he declares that 'the love-story is seen always in its relation to the rivalry between Octavius and Antony', and departing from plain fact when he maintains that 'a large part of the play is concerned with this only, and not with the love-story at all'?[4] Turn to the text and it shows not a single scene laid outside Egypt (except the short episode of Ventidius returning from Parthia) in which Shakespeare does not keep Cleopatra before our mind's eye. Or hear Mackail, who sees the play in its whole extent and its true perspective:

[1] Warburton's emendation 'dug' in the second passage, to which Theobald succumbed, was an unhappy shot, though it finds stout adherents among some modern critics. See correspondence in the *Times Literary Supplement* for 28 October 1926, and following weeks.

[2] Cecil, *op. cit.* pp. 7-14.

3 *Ibid.* p. 8

[4] *Ibid.* p. 13.

Rome and Alexandria, or more largely, Italy and Egypt, are its two pivots, round which arc grouped the occidental and the oriental world. But we find ourselves transported, in the sweep of the world-movement, to Greece, to Sicily, to Epirus, to a camp far out on the Syrian desert, to a galley on the Tyrrhene sea. Yet for the reader, and as much or more so for the spectator when the play is not presented (as it nearly always is) in a seriously mutilated form, the immensity of its stage, the clash of fleets and armies, the events which determined the history of civilisation for a thousand years, are felt to be in their place as a back ground; they do not blur or diminish, they actually bring out more intensely and vividly the two human figures after whom the drama is named. What confidence in his own mastery, what miraculous power, to have created this vast solidly constructed background and yet to have kept it as a background, with seemingly effortless ease! It is the tragedy not of the Roman world, but of Antony and Cleopatra: and of both of them equally.[1]

And, for all the splendour of this Roman world and the miracle of Shakespeare's presentation, a satirical light plays over it from first to last, as both Bradley and Cecil after him perceive, though neither, I think, has connected it with the theme of contempt for the world and the kingdoms thereof heard in the first and last scene. Bradley writes:

The spectacle which he portrays leaves Shakespeare quite undazzled; he even makes it appear inwardly small. The lordship of the world, we ask ourselves, what is it worth, and in what spirit do these 'world-sharers' contend for it? They are no champions of their country like Henry V. The conqueror knows not even the glory of battle. Their aims, for all we can see, are as personal as if they were captains of banditti; and they are followed merely from self-interest or private attachment. The scene on Pompey's

[1] J. W. Mackail, *The Approach to Shakespeare* (1930), p. 89.

galley is full of this irony. One ' third part of the world' is carried drunk to bed... .Later, a short scene, totally useless to the plot and purely satiric in its purpose, is slipped in to show how Ventidius fears to pursue his Parthian conquests because it is not safe for Antony's lieutenant to outdo his master.

This is Bradley at his most percipient. But when he concludes:

> A painful sense of hollowness oppresses us. We know too well what must happen in a world so splendid, so false, and so petty. We turn for relief from the political game to those who are sure to lose it[1] —

both pain and relief clearly spring from the value he, not Shakespeare, puts upon the 'world'. *Antony and Cleopatra* is no tragedy of 'hollow men' in a 'waste land', but of a 'peerless pair' who 'stand up' against the widest and most splendid panorama Shakespeare, or I think any poet,[3] ever painted, and are magnified, not dwarfed, by it because it is represented as mere 'clay' or 'dung' in comparison with them.

It is the tragedy of them both equally, as Mackail insists. Cecil, intent on his 'political' solution, ignores Act 5, when the political plot is practically over and Cleopatra has the play all to herself. In the first four acts, it is true, we get something like the normal Shakespearian tragedy, with Antony as hero, whose soul is the scene of the inner conflict, with whom 'the passion that ruins' him 'also exalts him', since it is here that 'he touches the infinite',[3] and who comes to his

[1] *Oxford Lectures,* p. 291.

[2] 'Panorama' is perhaps a term better suited to Milton's vision of the ancient world in *Paradise Regained,* book iv; Shakespeare's is a 'moving picture', and Hardy's *Dynasts* a closer parallel.

[3] *Shakespearean Tragedy,* p. 83.

catastrophe in the defeat, shame and suicide of the fourth act. Finally, his death in the arms of Cleopatra excites pity in the highest degree; and Aristotle has taught us to regard pity as one of the essentials of tragedy. Yet we should feel no pity for a man of little value in our eyes, a man, that is, whom we had not already learned to love, to admire, or at least to think of with awe, while to Shakespeare's tragic heroes death always comes as a relief, as the only escape from a life that has grown impossible or insufferable.

Jacobean spectators would not overlook, and would certainly sympathize with, the importance to Antony of his reputation as a soldier and a general, though I fancy it has been little observed by modern critics. A descendant of Hercules, bearded like him, and probably wearing the lion's skin on Shakespeare's stage,[1] he is proud of being ' the greatest soldier of the world'[2] and very sensitive to any threat or slur on that point. Quite as serious to him as Pompey's bid for world power is the news that he 'stands up for the main soldier',[3] while even Cleopatra, who well knows it as his tenderest spot, is not suffered to tease or rally him for long on the score of valour.[4] He finds it, therefore, particularly galling to be obliged to 'stall together' with Octavius, 'the boy'[5] as he calls him, or more slightingly 'the young Roman boy',[6] who had never

[1] Cf. the S.D. ' Hercules appeares in his Lions Skin' in 3. 2. of Greene's *Frtar Bacon* (ed. Collins, 11, p. 51); and note 1. 3. 84 below. For 'bearded' see note 2. 2. 224.

[2] 1.3.38. The words are Cleopatra's but clearly Antony's due.

3 1. 2. 191-2. Cf. Pompey's tribute to Antony's ' soldiership' at 2. 1. 34-5.

[4] See 1. 3. 82-6 and note 1. 86.

5 3. 13. 17. No doubt beardless.

[6] 4. 12. 48.

ventured his person 'in the brave squares of war', and had even deputed his generalship to another at Philippi.[1] He does him honour, he thinks, to send him a personal challenge, but the sarcasm with which he offers it breathes the contempt he feels. 'To him again!' he bids Euphronius,

> tell him he wears the rose
> Of youth upon himj 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 iWcommand of Caesar.[2]

And, though Enobarbus, who sees things as they are, comments chorus-like,

> Yes, like enough, high-battled Caesar will
> Unstate his happiness and be staged to'th'show
> Against a sworder!—

we may guess that many military men in Shakespeare's audience took the challenge as an act of great condescension on the part of the veteran warrior and conqueror of half the world, to say nothing of his

> captain's heart,
> Which in the scuffles of great fights hath burst
> The buckles on his breast,[3]

and that they resented the 'boy's' insolent dismissal:

> let the old ruffian know
> I have many other ways to die.[4]

I think Shakespeare meant us to resent it too. We can be sure at any rate that the shame which overwhelms

[1] **3. ll. 35-40-**
[2] **3. 13. 20-5.**
3 1. 1. 6-8.
[4] **4- 1-4-5-**

one of the greatest soldiers in history at being twice defeated by this 'novice',[1] this cold-hearted youthful politician, who

kept
His sword e'en like a dancer,

was one of the dramatist's highest bids for our pity. Support for this view may be found in the pathetic use he makes of the contrast between the two combatants towards the end of the fourth act. 'Occasionally', Bradley notes, 'where we dread the catastrophe because we love the hero, a moment occurs, just before it, in which a gleam of false hope lights up the darkening scene; and, though we know it is false, it affects us.'[2] Plutarch's reference to a sally which Antony made from Alexandria, 'so that he drave Caesar's horsemen back .. .even unto their camp', gave Shakespeare his opportunity, with a little magnifying of the success, for just such a 'gleam'; and so when Plutarch adds rather unsympathetically that Antony thereafter 'came again to the palace, greatly boasting of this victory', Shakespeare glorified it thus:

My nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet ha' we
A brain that nourishes our nerves and can
Get goal for goal of youth.[3]

We have heard of that 'grizzled head' before,[1] always with a touch of pathos, and the allusion here is the more moving in that we know the 'goal' Antony will 'get' in the morrow's lists is death. Yet we welcome death when it comes as the only line of retreat left open from a life of shame and dishonour.

[1] 4. 12. 14.
[2] *Shakespearean Tragedy*, p. 63.
3 4. 8. 18-22 (cf note 1. 22).
4 3. 13. 17; cf. 3. 11. 13-15-

But Antony possesses qualities finer than any of the military ones which brought him victory in the days of his greatest glory, otherwise we should never ' dread' the coming end. How is it that Shakespeare makes us love him; and not us readers and spectators only, but his followers also—Eros, his armour-bearer, who, first uttering the memorable lines

> Turn from me then that noble countenance,
> Wherein the worship of the whole world lies,[1]

chooses rather to slay himself than strike the sacrilegious stroke the ' great chief orders; or the fascinating realist Enobarbus, one of the race of bluff humorous soldier-men that appear so often in earlier plays, who, swayed by what the Bastard in *King John* calls

> Commodity, the bias of the world,

decides to leave Antony to his sinking; but, having left him, is so overcome by the magnanimous attitude[2] of the master he still adores, that smitten with bitterest remorse he dies of a broken heart? When Antony hears he has gone over to Caesar, not a word of reproach falls from his lips:

> O, my fortunes have
> Corrupted honest men I

is all he says. That great spirit, piercing to the root of the matter, finds excuse, not blame, for his friend's treachery. He bids them also send after him the ' chests and treasure he has left behind, together with 'gende adieus and greetings' signed by himself. The same noble integrity is shown after another fashion in the second scene of the play. 'The nature of bad news infects the teller'

[1] 4. 14. 85-6.
[2] 4- 5- 12-7.

says a trembling messenger who comes to tell him of disasters in Italy; to which Antony replies

> When it concerns the fool or coward. On!
> Things that are past are done. With me, 'tis thus—
> Who tells me true, though in his tale lie death,
> I hear him as he flattered.

And a little later, when the Messenger begins to hint at what they are saying in Rome of his dallying with Cleopatra, he breaks in with:

> Speak to me home, mince not the general tongue.
> ... O, then we bring forth weeds
> When our quick minds He still, and our ills told us
> Is as our earing.[1]

Magnanimity Mr van Doren singles out as Antony's supreme virtue;[2] and he is surely right, if the word be taken in its modern sense, for with Elizabethans it meant little more than fortitude. But magnanimity, though supreme, shows us only one aspect of the man. Even the dream in which Cleopatra deifies him after death, recalling the loftiness of his world-station, the splendour and graciousness of his person, his voice like the music of the spheres for beauty and range, his divine amiability and, when needs be, no less divine wrath, his untiring and inexhaustible liberality, his immense capacity for enjoyment and for rising at any moment superior to it, finally his ascendancy over mankind, together with his contempt for the fruits of power—all these combined do not make up his sum. Or take a treatise on the virtues required in men of high calling, one well known to Shakespeare and his audience, Sir Thomas Elyot's *Boke named The Governour, and* run

[1] i. *2*. 106-12. [2] van Doren, *op. cit.* p. 278. His treatment of Octavia is an exception, but v. note 3. 4. 33-6.

through the qualities named in the various headings: majesty, affability, benevolence, liberality, placability, amity, justice, fortitude, patience in sustaining wrong; all and more are Antony's. And if he lacks others such as continence and sobriety, or political sapience, which Elyot brings in towards the end of the catalogue, these defects only make his virtues shine more bright, while they are defects which male humanity has always found most venial in the heroes it takes closest to heart;[1] which Shakespeare, one suspects, was himself least able to condemn. In a word, Antony, not Julius Caesar, as some vainly suppose, is his portrait of true greatness, of a man as well able to conquer with his sword a world he finds falling into chaos as was the cold Dictator or Marlowe's termagant Tamburlaine, but winning all hearts at the same time by geniality and self-oblivious magnanimity; who is conceived on a colossal scale in everything: in stature, force of character, generosity, affections, passions; and who perishes because, being after all human, he suffers from 'the o'ergrowth' of the last-named 'complexion',[2]

Oft breaking down the pales and forts of reason;

because such greatness as his must grow to a pleurisy and so die 'in his own too-much'.[3] Yet we see him at his greatest in his last hours after receiving news of the death of Cleopatra; for as ever with Shakespeare, it is death, the death of someone much prized or dearly loved, which calls forth his heroes' highest qualities—together generally with other traits exhibiting in ex-

[1] Sir Thomas More writes of Edward IV, no hero to him or anyone else: 'Hee was of you the greatlye geuen to fleshlye wantonnesse, from whiche healthe of bodye, in greate prosperitye and fortune, wythoute a specyall grace hardelye refrayneth *(History of Richard III,* ed. Lumby, p. 2).

[2] ***Hamlet,*** **1. 4. 27-8.** **3** ***Ibid,*** **4. 7. 116-17.**

treme form the weakness that brings the catastrophe upon them.

Twice Antony loses a disastrous battle to 'the young Roman boy', and for both Cleopatra is to blame, or he believes she is. At Actium he does a thing incredible to himself: he flies, instructing 'cowards to run and show their shoulders'; and so terrible is the ignominy of it that when he comes to land he thinks it 'ashamed to bear' him. Yet Cleopatra has only to appear weeping, asking for pardon, for him to exclaim

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

Thus he makes 'his will lord of his reason', as reasonable Enobarbus notes. After the disgrace at Alexandria, which spells utter ruin, his torments are still more bitter; they send him mad as his ancestor was sent mad by the shirt of Nessus; and this time his fury is turned full upon the 'triple-turned whore' of Egypt who has 'sold' him. Thus when she enters he bids her 'avaunt' and

> Vanish, or I shall give thee thy deserving,
> And blemish Caesar's triumph,

while from his mutterings it is clear that he meditates having her put to death.[1] Yet once again all shame and wrath are swallowed up in love immediately the news is brought that she has taken her life. More than this, glory, soldiership, his very armour ('bruiseM pieces' that 'have been nobly borne') are laid aside as no longer relevant. For he now faces an obloquy even greater than defeat in battle.

> Since Cleopatra died
> I have lived in such dishonour that the gods
> Detest my baseness. I, that with my sword
> Quartered the world, and o'er green Neptune's back

[1] Cf. 4. 14. 26.

With ships made cities, condemn myself to lack
The courage of a woman—less noble mind
" Than she which by her death our Caesar tells
'I am conqueror of myself*.

And so in the final resolve:

I will be
A bridegroom in my death, and run into't
As to a lover's bed,

he finds a nobler nobleness than victory in arms, nobler even than the passion he acclaims as 'the nobleness of life' when we see him first; and finds too an unsuspected strength and sublimity in his own nature, as does young Romeo when hearing of his lady's death he leaps to the instantaneous decision,

Well, Juliet, I will lie with thee to-night.

But it is also Cleopatra's tragedy; she too must find her true greatness and be touched to finest issues. This is the theme of Shakespeare's fifth act, which is his response to the challenge of the source; for when the memoirs of the physician Olympus fell into Plutarch's hands he was led to add a postscript to his *Life of Antony* which supplied the dramatist with matter that could not be fitted into the normal tragic scheme, and was yet of such surpassing interest and beauty as to compel incorporation. Thus Shakespeare was driven to compose a *coda* to the tragedy of Antony which many consider the most wonderful movement in any of his great symphonies. Not of course, as this might suggest, that he took the play scene by scene from the source as a child builds his house by picking wooden bricks one by one from the box. The *coda* is the culmination of the whole, every part of which takes tone and colour from it. Nor is the last act merely a second catastrophe with Cleopatra as protagonist. That ' undivided soul' is no

hero or heroine of the ordinary Shakespearian type;[1] while her death, which she does not run to 'as to a lover's bed' but awaits crowned and in her royal robes, as is

> fitting for a princess
> Descended of so many royal kings,

so far from arousing pity, fills us with exultation and delight. Indeed,

> Nothing is here for tears, nothing to wail
> Or knock the breast.[3]

For even Antony himself is translated to a sphere far above pity by her speech saluting the grandeur of his spirit. And, having crowned him thus, she is ready to ascend the throne at his side—

> Give me my robe, put on my crown, I have
> Immortal longings in me. Now no more
> The juice of Egypt's grape shall moist this lip.
> Yare, yare, good Iras; quick. Methinks I hear
> Antony call; I see him rouse himself
> To praise my noble act; I hear him mock
> The luck of Caesar, 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.

Such a word of farewell means, not death, but an undying triumph in the eternal city of the imagination of mankind, and a triumph over Caesar and every other

[1] Cf. *Shakespearean Tragedy*, p. 18.

[2] Plutarch's Cleopatra, on the other hand, was 'altogether overcome with sorrow and passion of mind, for she had knocked her breast so pitifully that she had martyred it' (see below, p. 219).

political 'ass unpolicied' who finds in life no purpose but an extension of his own tethered range upon this 'dungy earth'.

The character of Cleopatra has been too often and too well praised for me to attempt to weave her another garland. Let two things only be said. First, a reply to the charge by Bradley and others, including Granville-Barker,[1] which now seems generally accepted, that she shrinks from following Antony 'after the high Roman fashion'. 'Her first thought,' Bradley writes,

> is too great for her. She would live on if she could, and would cheat her victor too of the best part of her fortune. The thing that drives her to die is the certainty that she will be carried to Rome to grace his triumph. That alone decides her.[2]

This view, as Stahr[3] and Furness[4] had seen earlier, springs from a misinterpretation of the Seleucus episode, which they rightly explain, not in Bradley's terms, but as a cunning and entirely successful device to 'unpolicy' Caesar, to make an 'ass' of him, to put him off the scent by persuading him that she has no intention of committing suicide since she discovers herself busy trying to save the best part of her treasure for life in the future. True, this is not explicit in the text; though Cleopatra seems to me clearly acting the part throughout.[5] But the text shows nothing to contradict it; the episode can readily be played so as to bring it out to the audience;

[1] *Op. cit.* p. 215.
[1] *Oxford Lectures,* pp. 301-2.
3 *Cleopatra,* by A. Stahr (1864), p. 270.
[4] Furness, *Antony and Cleopatra (Variorum* edition, 1907), pp. xiii-xiv.
5 See note 5. 2. 161.

and the interpretation is confirmed, to my mind, not merely by her general attitude towards 'the beggars nurse and Caesar's', which is quite incompatible with any shift to 'palate more the dung', but more particularly by Plutarch, who concludes his account of Caesar's visit: 'and so he took his leave of her, supposing he had deceived her, but indeed he was deceived himself—a point which North emphasizes m the following marginal comment, not noticed by Furness: 'Cleopatra finely deceiveth Octavius Caesar as though she desired to live.'[1] Shakespeare never neglects anything in North he can turn to dramatic use; and it is inconceivable that he overlooked a first-rate hint like this, or seeing it put it by. And once realize that Cleopatra is in this scene only pretending to desire to live lest Caesar should thwart her resolution for death, the resolution is left unquestionable. She announces it at the end of 4. 1 $ immediately after Antony's own death, reiterates it at the opening of 5. 2, and is only forced to postpone it by her unexpected capture and the interview with Caesar. The moment Caesar has left, however, she returns to her purpose and dispatches Charmian to fetch the asps, according to the plan already 'provided', no doubt between 4. 15 and 5. 2. Is it stretching a point to suggest that, like a good strategist, she did a little rehearsing with Seleucus during the same interval, in case of accidents? For my own part, however, if anyone asked how she managed this collusion with Seleucus after her arrest, I should reply: 'That is the sort of question we should not put to Shakespeare.'

[1] Skeat, *Shakespeare's Plutarch,* p. 226. Stahr, whose essay on Cleopatra is based on Plutarch and only mentions Shakespeare's play once, quotes this passage (without of course North's note), but Furness did not quote it in turn, which is perhaps why Bradley appears to have overlooked it.

To remove this obstacle, to show that the death of Antony is no less potent a force with Cleopatra[1] than the news of her death was with Antony himself—a purge, purifying, integrating, exalting—brings us round to the central theme once more, and to our second point about the heroine. If Antony's supreme virtue is magnanimity, hers is vitality. And because she, 'all fire and air', is also the genius of the play, vitality is its true theme; vitality as glorified in them both, and in the form which Shakespeare most admired: 'the nobleness of life', the strength and majesty of human nature, its instincts of generosity, graciousness and large-heartedness; its gaiety of spirit, warmth of blood, 'infinite variety' of mood. The play is, in short, its author's Hymn to Man; a symphony in five acts, elaborating Hamlet's prose canticle:

> What a piece of work is a man I how noble in reason; how infinite in faculties, in form, and moving; how express and admirable in action; how like an angel in apprehension; how like a god!—the beauty of the world, the paragon of animals.

At that it stops; there is not a hint anywhere of the 'quintessence of dust'. Man is now 'all fire and air'; as the poet who contemplates him is, in this play at least, all full of a 'happy valiancy', in style and in spirit.

J. D. W.

September 1949.

[1] Shakespeare makes it clear she was not to be trusted *before* Antony's death; her behaviour to Thidias being especially ambiguous. Note especially what she says at 3. 13. 60-2. This false admission is, in Plutarch, made at the final interview with Caesar, and its transference to the Thidias scene underlines Shakespeare's intentions. Cf. note 5. 2. 72.

THE STAGE-HISTORY OF *ANTONT AND CLEOPATRA*

The play is named in a document of January 1669, in the Lord Chamberlain's records,[1] as one of twenty-one plays of Shakespeare ' allowed of to' the King's Company at Theatre Royal, Bridges Street, after the Restoration. The clause 'formerly acted at the Black-fryers' clearly implies one or more performances before the closing of the theatres in 1642; but no record of any has been found. Nor is there any evidence that Killigrew's Company ever used its exclusive rights to put the play on the stage. In fact, down to the middle of the nineteenth century all but total neglect seems to have overtaken the play. Only with Phelps's revival in 1849 did the theatrical world begin to take an interest in it—an interest shown by the increasing frequency of revivals to have grown steadily of late.

During the period of eclipse, Shakespeare's tragedy was either superseded by Dryden's play on the same theme, *All For Love,* or by bad attempts to rewrite Shakespeare's play, or to blend it with Dryden's. In 1677, for example, an *Antony and Cleopatra* was presented in the Dorset Garden Theatre by the Duke's Company, with Better ton as Antony, Mrs Betterton as Octavia, Mrs Mary Lee as Cleopatra, Mrs Hughes as Charmian, William Smith as Augustus, and Harris as Maecenas. But this was in reality an exceedingly poor version of the story in rhyming verse by Sir Charles Sedley. He begins it after the battle of Actium, and

[1] See Allardyce Nicoll, *History of Restoration Drama* (1923), PP- 315-16.

rewrites the rest of the play, inventing a Roman Photinus who plots to get Antony to kill himself, and so to obtain the throne for himself with Iras as his Queen. This part, according to Genest, was written expressly to suit Sandford, who was usually given, if possible, the part of a villain.[1] In 1778, yet another version of *Antony and Cleopatra* was published, by Henry Brooke, the author of *The Fool of Qyality* (1766). He took 'one third, or perhaps a half from Shakespeare' and wrote the rest himself; he jettisoned Octavius, Octavia and many other characters, while adding Cleopatra's brother, Ptolemy, and her two children to compensate.[2] Whether it was ever acted does not appear. In any case, it was mainly Dryden's *All for Love* that displaced Shakespeare in the eighteenth century, being revived seven times at Drury Lane and three times at Covent Garden between 1704 and 1790. In 1788, Kemble and Mrs Siddons took the title parts in it at Drury Lane.

The single exception to this oblivion of Shakespeare's play was Garrick's revival at Drury Lane in 1759, in a version made by the Shakespearian scholar, Edward Capell. CapelPs adaptation only consisted of cuts and transferences of scenes or characters; the text he did not tamper with. Garrick took Antony, Mrs Yates Cleopatra, Mossop Enobarbus,[3] Fleetwood Octavius, Holland Thyreus (Thidias), Packer Agrippa, and Miss Hippisley Charmian. The head-notes to the scenes in the

[1] See Rev. John Genest, *Some Account of the English Stage* (1832), 1, p. 208, for the cast and an analysis of the play; cf. Furness, *Variorum* edition, pp. 531-5.

[2] See Furness, p. 547; Genest, *op. cit.* vi, p. 63.

[3] Genest's cast (iv, p. 544) gives the part to ' Berry'; but T. Davies, *Dramatic Miscellanies* (1783), ll, p. 369, implies that Mossop acted it—'Mossop wanted the essential part of Enobarbus, humour.

printed edition show that the scenery must have been costly.[1] But the play was one of Garrick's failures, running for only six nights. Davies judged that Garrick's person was not commanding' enough and Mrs Yates too young and inexperienced, though her 'fine figure' and 'pleasing manner of speaking' were well suited to the 'enchanting queen'.[2]

We next hear of an *Antony and Cleopatra* in November 1813, presented at Covent Garden under Kcmble's management as 'Shakespeare's Tragedy with alterations', and acted nine times. This was a blend of what was thought most palatable to the public in Shakespeare with the best parts of Dryden's play. Shakespeare's Act I was retained with little change; Act 2 was most of Shakespeare's 2. 2, 2. 5 and 3. 4, followed by *All For Love,* Act 1, with scenes 1 and 2 foolishly transposed; Act 3 showed the battle of Actium on the stage, and drew largely from Shakespeare; Act 4 was almost entirely Dryden; while Act 5 tried to conflate the two plays and wound up with a grand funeral procession and a concluding funeral Ode.[3] This version has often been supposed, without any evidence, to be Kemble's. He did make a stage version, but a different one, of the genuine Shakespeare play, with many cuts and the large cast reduced to twenty characters; it survives only in MS. Though it contains directions for correct antiquarian scenery, there is no evidence that it was ever staged.[4] On 21 and 22 November and 2 December 1833, Macready in Drury Lane acted Antony in an

[1] See G. C. D. Odell, *Shakespeare from Betterton to Irving,*1, p. 424.

* Davies, *op. at.* 11, p 369.

3 See Furness, *Variorum* edition, pp. 587-8} Genest, *op. cit.* vin, pp. 417-19; Odell, *op. at.* 11, pp. 66-9.

[4] See Furness, *Variorum* edition, pp. 588-90, for further details.

Antony and Cleopatra which * still contained many passages by Dry den';[1] Cooper was Enobarbus and Miss Phillips a poor Cleopatra. Macready himself described the first night as 'a hasty, unprepared, unfinished performance', and the scenery by Clarkson Stanfield as Very inappropriate, though beautifully painted'; he was very unwell and acted against the advice of his doctor under pressure of Bunn, the manager.[2] Not surprisingly it seems to have had scanty success. The first post-Restoration revival of our play which was at once a success, and refrained from taking liberties with Shakespeare's text, seems to have been Samuel Phelps's at Sadler's Wells, 22-25 October 1849—in Professor Odell's judgement one of his 'four most notable productions'.[3] In magnificence it vied with Charles Kean's revivals, and its scenic grandeur and effective acting earned loud applause from crowded audiences, and the highest praises of the critics. Phelps played Antony, G. K. Dickinson Octavius, Henry Marston Pompey, George Bennett Enobarbus, and Miss Glyn Cleopatra. Miss Glyn's rendering was declared in retrospect by the *Athenaeum* (27 September 1873) to have been 'as near a realisation of "the serpent of old Nile" as anything modern art can afford'.[4] The role proved subsequently her most triumphant part. In March 1855 she acted it again at the Standard Theatre with Henry Marston now as Antony; but her crowning success in it was in May 1867, when she played it to Henry Loraine's Antony at the Princess's.

For the 1867 revival an abbreviated version used previously by Charles Calvert in Manchester was

[1] Dutton Cook, *Nights at the Play* (1883), 1, p. 292.
[2] See Macready's *Diaries* (edited by W. Toynbee), 1, pp. 79, 80, 81.
3 G. C. D. Odell, *op. cit.* 11, p. 321.
[4] Cited by Furness, *Variorum* edition, p. 585.

adopted, which cut out sixteen scenes, some of which (e.g. 4. 2, 3 and 5) entailed real loss. Much worse, however, was the abridgement (by Andrew Halliday) for the next production, a very spectacular one at Drury Lane under Chatterton's management in September 1873. The play was reduced to little more than half its length, with only twelve scenes; the Pompey part and Enobarbus's suicide were cut out entirely. Something, no doubt, had to be given up if the nineteenth-century demand for spectacle was to be met; but this was butchery, not sacrifice. As a spectacle, thought Dutton Cook, it can hardly ever have been equalled; and to magnificent scenery was added ' unwonted splendour of song, dance, and procession'.[1] The acting left more to be desired; J. R. Anderson's Antony is described[2] as ' vigorous but old-fashioned', and Miss Wallis was too nearly a novice to make a successful Cleopatra. A similarly sumptuous production was seen at the Princess's Theatre in 1890, when Mrs Langtry eked out a far from superlative interpretation of Cleopatra to Charles Coghlan's Antony with processions and dances and beautiful scenery. Her death, in an erect posture on her throne, was diversely judged at the time as 'superb', and as contradictory of the text

But better things were to come at the end of the century. In May 1897, Louis Calvert and Janet Achurch gave the play at the Olympic Theatre; and 29 March 1900 saw Mr and Mrs Benson in it at the Lyceum. Calvert, acting Antony previously at Queen's

[1] Dutton Cook, *op. cit.* I, p. 293; Odell, *op. at.* 11, p. 304.

[2] *J'* Knight in 'The Henry Irving Shakespeare', vi, **p. 119.**

3 See A. C. Sprague, *Shakespeare and the Actors* (1944), p. 333. But it was Malone who added the 'falls on a bed' to F,'s 'Dies' as S.D. to 1. 312.

Theatre, Manchester, in March 1897, earned Bernard Shaw's praise for 'one really tragic effect.. .the burst of laughter at the irony of fate' when, dying, he learns that Cleopatra is alive after all.[1] Miss Achurch was acclaimed by Agate as the best Cleopatra he ever saw, with 'majesty', and 'physical passion', 'with looks which might have unpeopled a city, and tones which might have quelled provinces'.[2] Benson's production was one of three Shakespeare plays booked for the Lyceum when, early in 1900, fire in Stratford destroyed all his costumes, properties and prompt books; but he kept his engagement, Sir Henry Irving lending him dresses and armour.[3] Benson had previously produced the play in Stratford in 1898—'the costliest production ever seen there', with magnificent settings, special music composed by Herr Balling, and costumes and properties mainly devised and made by Mr and Mrs Lyall Swete. Benson's Antony has been adjudged one of his finest impersonations, though Mr Gordon Crosse reserves his special praise for Oscar Asche as Pompey, and G. R. Weir as the Clown.[4] The play was shown by Benson again in Stratford on the Birthday and during the summer Festival of 1912, with an admirable Cleopatra in Miss Dorothy Green, while Randle Ayrton played Enobarbus, and Baliol Holloway doubled the parts of Lepidus and the Clown (Weir having died in 1909).

Early in the new century London saw a staging of the play outdoing in scenic splendour even the 1867 and

[1] G. B. Shaw, *Dramatic Opinions and Essays* (1906), II, p. 216, cited by Sprague, *op. cit.* p. 332.

[2] James E. Agate, *Brief Chronicles* (1943; reprints of articles in the *Sunday Times),* p. 175.

3 See M. C. Day and J. C. Trewin, *The Shakespeare Memorial Theatre* (1932), p. 84.

[4] *Ibid,* pp. 81-2, and see G. Crosse, *fifty Years of Shakespearean Playing* (1940), p. 33.

1873 revivals. This was Tree's production at His Majesty's Theatre from 27 December 1906. Mr Edwyn Bevan in *The Times* of 11, 19 and 29 January 1907 condemned both scenery and dresses as radically false to history, giving an ' Egypt of the old Pharaohs' instead of the Greek court of the Ptolemies; but otherwise all reports praised the pictorial effects, and the beauty of the costumes by Mr Percy Macquoid. The acting was not unworthy of such staging. Mr Tree was an adequate, if not exactly an unforgettable, Antony; Lyn Harding and Basil Gill were very good as Enobarbus and Octavius; Julian L'Estrange took Pompey, Norman Forbes Lepidus, and Robert Atkins Ventidius; while Miss Constance Collier proved a quite remarkable Cleopatra, with excellent handmaids in Miss Hilda Moore (Iras) and Miss Alice Crawford (Charmian). (Miss Collier played the Queen again to Tree's An tonk- in April in Berlin, when the Kaiser was twice present.)

At the opposite extreme came Robert Atkins's production at the Old Vic on 4 December 1922[1] which marked a great turning-point in the stage-history of the play. A disciple of William Poel, Atkins rid the production of the traditional network of 42 scenes (which had involved constant dropping of the curtain, distracting interruption of the action, and a drastic curtailment of the text), by giving up any attempt at realistic scenery and by playing the whole 'non-stop', i.e. with one interval only. This example, enthusiastically approved by Granville-Barker (see p. 133 below), was followed by most subsequent producers, with the result, that the play at once became more popular.[2] The Old Vic cast included Wilfrid Walter (Antony), Esther Whitehouse (Cleopatra), Jane Bacon (Charmian), Rupert Harvey (Enobarbus), Douglas Burbidge

[1] **Cf. G. Crosse, *op cit.* p. 70.**

[2] **We owe these details to Miss Muriel St Clare Byrne.**

(Octavius), John Garside (the Soothsayer), and D. Hay Petrie (the Clown).

In November 1925, Baliol Holloway gave an admirable rendering of Antony to Miss Edith Evans's Cleopatra; Neil Porter played Enobarbus, and John Garside was now Lepidus. The next year at Drury Lane on 9 November, the scene of the Messenger and Egypt's Queen (Leon Quartermaine and Miss Fay Compton) was one of ten scenes from various plays in a special Shakespearian performance. In 1930 (24 November), the Old Vic played the tragedy almost without cuts, with an excellent cast; John Gielgud was Antony, Ralph Richardson Enobarbus, while Dorothy Green abundantly fulfilled the promise of her Stratford performance of 1912 as Cleopatra. The producer, Mr Harcourt Williams, doubled the Messenger and the Clown.

The 1934 revival was produced by Mr Henry Cass with Wilfrid Lawson as Antony, Mary Newcomb Cleopatra, David Home Enobarbus, Maurice Evans Octavius, and Leo Genn Pompey. In the same year the Marlowe Society chose the play in Cambridge, Mr George Rylands producing it, as he did again for the Society in 1946.

In October 1936, Komisarjevsky at the New Theatre made some novel experiments which proved a failure, and the play ran for only six days. He sacrificed one of Shakespeare's finest openings by senselessly transposing 1. 1 and 1. 2, and his cuts were also unhappy (e.g. of 3. 13. 183-4, 190-1), while the raising of Antony to the Monument from the back of the stage compelled Mr Wolfit, professedly at the last gasp, to shout 'I am dying, Egypt', in order to be heard.[1] But worst of all was the choice of the Russian actress Mme Leontovitch

[1] See J. E Agate, *op. cit.* pp. 180-4.

as Cleopatra; she spoke the Queen's words with a foreign pronunciation which rendered them barely intelligible. The cast included Leon Quartermaine (Enobarbus), Ion Swinley (Pompey), Basil Langton (Dolabella), George Hayes (the Soothsayer and the Clown), Margaret Rawlings (Charmian), and Rosalind Iden (Iras). The revival at the Piccadilly Theatre in December 1946, directed by Byam Shaw, saw Dame Edith Evans back as Cleopatra, with Godfrey Tearle Antony, Anthony Quayle Enobarbus, and Michael GoodlifFe Octavius. A single permanent non-realistic setting by Motley reproduced the main features of the Elizabethan stage with its main, inner and upper stage, and also allowed of indications of change of place.[1] The music was by Anthony Hopkins.

Since Benson's retirement, Stratford has shown the play six times. Miss Dorothy Green continued her very successful presentation of Cleopatra, with Edmund Willard as Antony in 1921, Baliol Holloway (the Enobarbus of 1921) in 1924, and Wilfrid Walter in 1927. The Special Correspondent of *The Times* on 24 April 1921 wrote that Miss Green realized, 'as few have done in recent years, the "infinite variety" of the Queen's moods'; and certainly Dame Edith Evans rather failed to do so when she returned to the part in 1946, though she was praised by Gordon Crosse for suggesting 'a good deal' of it in 1925.[2] In 1931, Giles (later Sir Giles) Isham played the hero's part to Dorothy Massingham's Queen and Randle Ayrton's

[1] For further details, see no. 113 in the Catalogue of the Exhibition shown in London in 1947 by the Arts Council of Great Britain {*History of Shakespearean Production*, 1947, p. 30). George Rylands (*Shakespeare Survey*, 1, 1948) criticizes the setting as 'so pretentious and uncomfortabJe that it did not give the tragedy a chance' (p. 105).

[2] G. Crosse, *op. cit.* p. 82.

Enobarbus; and the last continued in the same role in Iden Payne's production of 1935, when Roy Emerton and Catherine Lacey had the title parts. In 1945 (Robert Atkins producing) Anthony Eustrel and Claire Luce took their places, the latter as a fair 'gipsy'.[1]

In America a burlesque *Antony and Cleopatra* by J. M. Field had a great vogue in New York and Philadelphia from 1843 for at least fifty years;[2] but the earliest performance of Shakespeare's play was in Park Theatre, New York, in April 1846, by Vanderhoffand Mrs Bland. Down to 1890 there were revivals in five subsequent years, and in 1909 it was chosen as the play at the opening of the grand and costly New Theatre, with E. H. Sothern as Antony and Julia Marlowe as Cleopatra. In September i860 Eddy did Antony to Alice Grey's Cleopatra and G. C. Boniface's Enobarbus at the Bowery; while in 1877 the Broadway saw F. B. Warde partnered by Rose Eytinge in a very spectacular production. Between 1919 and 1948 New York witnessed three revivals, in February and March 1924, November 1937, and from 26 November 1947. The last, with Godfrey Tearle and Katharine Cornell as the principals, had pretty certainly the longest run ever of any Shakespeare play in New York (127 performances), and continued on tour, as far west as Chicago, for another 73 performances.[3]

C. B. YOUNG

October 1948.

[1] See above, p. xi, n. 1.

[2] See G. C. D. Odell, *Annals of the New York Stage* (14 vols, down to 1891; still in progress); A. H. Wilson, *History of the Philadelphia Theatre*, 1835-55 (1935), pp. 548 and 720.

3 Information received privately from Mr C. B. Hogan of Yale.

TO THE READER

The following is a brief description of the punctuation and other typographical devices employed in the text, which have been more fully explained in the *Note on Punctuation* and the *Textual Introduction* to be found in *The Tempest* volume:

An obelisk (t) implies corruption or emendation, not generally accepted, and suggests a reference to the Notes.

A single bracket at the beginning of a speech signifies an 'aside'.

Four dots represent *a. full stop* in the original, except when it occurs at the end of a speech, and they mark a long pause. Original *colons* or *semicolons,* which denote a somewhat shorter pause, are retained, or represented as three dots when they appear to possess special dramatic significance. Similarly, significant *commas* have been given as dashes.

Round brackets are taken from the original, and mark a significant change of voice; when the original brackets seem to imply little more than the drop in tone accompanying parenthesis, they are conveyed by commas or dashes.

Single inverted commas (' ') are editorial; double ones (" ") derive from the original, where they are used to draw attention to maxims, quotations, etc.

The reference number for the first line is given at the head of each page. Numerals in square brackets are placed at the beginning of the traditional acts and scenes.

ANTONY & CLEOPATRA

The scene: the Roman Empire

CHARACTERS IN THE PLAY

ANTONY
OCTAVIUS CAESAR \ *triumvirs*
LEPIDUS
SEXTUS POMPEIUS
DOMITIUS ENOBARBUS
VENTIDIUS
EROS
SCARUS *friends to Antony*
DERCETUS
DEMETRIUS
PHILO
MAECENAS
AGRIPPA
DoLABELLA *friends to Caesar*
PROCULEIUS
THIDIAS
GALLUS
MENAS
MENECRATES *friend to Sextus Pompeius*
VARRIUS
TAURUS, *lieutenant-general to Caesar*
CANIDIUS, *lieutenant-general to Antony*
SILIUS, *an officer in Ventidius's army*
A Schoolmaster, ambassador from Antony to Caesar
ALEXAS
MARDIAN, *a eunuch* *attendants on Cleopatra*
SELEUCUS
DIOMEDES
A Soothsayer
A Clown
CLEOPATRA, *queen of Egypt*
OCTAVIA, *sister to Caesar, and wife to Antony*
, *attendants on Cleopatra*
Officers, soldiers', messengers, and other attendants

ANTONY & CLEOPATRA

[i. I.] *Alexandria, A room in Cleopatra's palace*

Enter DEMETRIUS and PHILO

Philo, **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 glowed like plated Mars—now bend, now turn,
The office and devotion of their view
Upon a tawny 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 transformed
Into a strumpet's fool. Behold and see.
Cleopatra, **If it be love indeed, tell me how much.**
Antony, **There's beggary in the love that can be reckoned.**
Cleopatra, **I'll set a bourn how far to be beloved.**
Antony, **Then must thou needs find out new heaven, new earth.**

Enter an Attendant

Attendant, **News, my good lord, from Rome.**
Antony, **Grates me! the sum.**

Cleopatra. Nay, hear them, Antony:
Fulvia perchance is angry; or, who knows
If the scarce-bearded Caesar 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.'
Antony. How, my love?
Cleopatra. Perchance? nay, and most like:
You must not stay here longer, your dismission
Is come from Caesar; therefore hear it, Antony.
Where's Fulvia's process? Caesar's I would say? both?
Call in the messengers. As I am Egypt's queen,
Thou blushest, Antony, and that blood of thine
Is Caesar's homager: else so thy cheek pays shame
When shrill-tongued Fulvia scolds. The messengers!
Antony. Let Rome 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 *[embracing*
And such a twain can do't, in which I bind,
On pain of punishment, the world to weet
We stand up peerless.
Cleopatra. Excellent falsehood!
Why did he marry Fulvia, and not love her?
I'll seem the fool I am not; Antony
Will be himself.
Antony. But stirred by Cleopatra.
I Now, for the love of Love and her soft hours,
7 Let's not confound the time with conference harsh:
There's not a minute of our lives should stretch
Without some pleasure new. What sport to-night?
Cleopatra. Hear the ambassadors.
Antony. Fie, wrangling queen!

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

[Antony and Cleopatra depart with their train

Demetrius, Is Caesar with Antonius prized so slight?

Philo. Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.

Demetrius, I am full sorry
That he approves the common liar, who
Thus speaks of him at Rome: but I will hope
Of better deeds to-morrow. Rest you happy! *[they go*

[1.2.] *The same; some hours later. Servants bearing dishes pass to and from a room beyond, whence a sound of feasting is heard. Presently enter from the feast ENOBARBUS and three other Romans talking with a Soothsayer; and, a little after, Cleopatra's attendants* CHARMIAN, IRAS, MARDIAN *the Eunuch, and* ALEX AS

Charmian, Lord Alexas, sweet Alexas, most any thing Alexas, almost most absolute Alexas, where's the soothsayer that you praised so to th'queen? O, that I knew this husband, which, you say, must charge his horns with garlands!

Alexas, Soothsayer!

Soothsayer. Your will?

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

Soothsayer. In Nature's infinite book of secrecy
A little I can read.
Alexas. Show him your hand.
[she holds it forth
Enobarbus. [to a servant] Bring in the banquet quickly; wine enough
Cleopatra's health to drink.
[servants set fruity wine, etc. on a table
Charmian. Good sir, give me good fortune.
Soothsayer, I make not, but foresee,
Charmian. Pray then, foresee me one.
Soothsayer. You shall be yet far fairer than you are.
Charmian. He means in flesh.
Iras. No, you shall paint when you are old.
Charmian. Wrinkles forbid!
Alexas. Vex not his prescience, be attentive.
Charmian. Hush!
Soothsayer. You shall be more beloving than beloved.
Charmian. I had rather heat my liver with drinking.
Alexas. Nay, hear him.
Charmian. 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 with Octavius Caesar, and companion me with my mistress.
Soothsayer. You shall outlive the lady whom you serve.
Charmian. O excellent! I love long life better than figs.
Soothsayer. You have seen and proved a fairer former fortune
Than that which is to approach.
Charmian. Then belike my children shall have no names: prithee, how many boys and wenches must I have?
Soothsayer. If every of your wishes had a womb,

And fertile every wish, a million.

Charmian. Out, fool! I forgive thee for a witch.

A/exas. You think none but your sheets are privy to your wishes.

Charmian. Nay, come, tell Iras hers.

Alexas. We'll know all our fortunes.

Enobarbus. Mine and most of our fortunes to-night shall be—drunk to bed. *[pours out wine*

Iras, [holds out her hand] There's a palm presages chastity, if nothing else.

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

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

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

Soothsayer. Your fortunes are alike.

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

Soothsayer. I have said.

Iras. Am I not an inch of fortune better than she?

Charmian. Well, if you were but an inch of fortune better than I . . .where would you choose it?

Iras. Not in my husband's nose.

Charmian. Our worser thoughts heavens mend! Alexas—come, his fortune, his fortune! O, let him marry a woman that cannot go, sweet Isis, I beseech thee! and let her die too, and give him a worse! and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight; good Isis, I beseech thee!

Iras. Amen, dear goddess, hear that prayer of thy people! For, as it is a heart-breaking to see a handsome man loose-wived, so it is a deadly sorrow to behold

a foul knave uncuckolded: therefore, dear Isis, keep decorum, and fortune him accordingly!

Charmian. Amen.

Alexas. Lo, now, if it lay in their hands to make me a cuckold, they would make themselves whores but they'ld do't!

Enobarbus. Hush! here comes Antony.

Enter CLEOPATRA

Charmian. Not he, the queen.

Cleopatra. Saw you my lord ?

Enobarbus. No, lady.

Cleopatra. Was he not here?

Charmian. No, madam.

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

Enobarbus. Madam?

Cleopatra. Seek him, and bring him hither, *[he goes* Where's Alexas?

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

Enter JNTONT with a Messenger and Attendants

Cleopatra. We will not look upon him: go with us. *[they leave*

Messenger. Fulvia thy wife first came into the field.

Antony. Against my brother Lucius ?

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

Antony. Well, what worst?

Messenger. The nature of bad news infects the teller.

Antony. When it concerns the fool or coward. On!
•(Things that are past are done. With me, 'tis thus—

Who tells me true, though in his tale lie death,
I hear him as he flattered.
Messenger. Labienus—
This is stiff news—hath with his Parthian force
Extended Asia from Euphrates,
His conquering banner shook from Syria
To Lydia and to Ionia,
Whilst—
Antony. Antony, thou wouldst say—
Messenger. 0, my lord!
Antony. Speak to me home, mince not the general tongue,
Name Cleopatra as she is called in Rome;
Rail thou in Fulvia's phrase, and taunt my faults
With such full license as both truth and malice
Have power to utter. 0, then we bring forth weeds
When our quick minds lie still, and our ills told us
Is as our earing. Fare thee well awhile.
Messenger. At your noble pleasure. *[he goes*
Antony. From Sicyon, ho, the news! Speak there!
1 *Attendant, [opens the door and calls]* The man from Sicyon, is there such an one ?
2 *Attendant, [hurries in]* He stays upon your will.
Antony. Let him appear.
These strong Egyptian fetters I must break,
Or lose myself in dotage.

Enter another Messenger, with a letter

What are you ?
2 *Messenger.* Fulvia thy wife is dead.
Antony. Where died she?
2 *Messenger.* In Sicyon:
Her length of sickness, with what else more serious
Importeth thee to know, this bears. *[gives a letter*

Antony. Forbear me.

[Messenger and Attendants withdraw

There's a great spirit gone! Thus did I desire it:
What our contempts 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,
My idleness doth hatch.

ENOBARBVS returns

How now! Enobarbus!

Enobarbus. What's your pleasure, sir?

Antony. I must with haste from hence.

Enobarbus. Why then we kill all our women. We see how mortal an unkindness is to them; if they suffer our departure death's the word.

Antony. I must be gone.

Enobarbus. 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.

Antony. She is cunning past man's thought.

Enobarbus. Alack, sir, no; her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs 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.

Antony. Would I had never seen her!

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

Antony. Fulvia is dead.

Enobarbus. Sir?

Antony. Fulvia is dead.

Enobarbus. Fulvia!

Antony. Dead.

Enobarbus. 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.

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

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

Antony. 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 linked 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'th'world may danger. Much is breeding,
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.
Enobarbus. Ishalldo't. *[they go*

[1.3.] *Enter CLEOPATRA, CHARMIAN, IRAS, and ALEX AS*

Cleopatra. Where is he?
Charmian. I did not see him since.
Cleopatra. See where he is, who's with him, what he does:
I did not send you: if you find him sad,
Say I am dancing; if in mirth, report
That I am sudden sick. Quick, and return.
[Alexas goes
Charmian. Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.
Cleopatra. What should I do, I do not?
Charmian. In each thing give him way, cross him in nothing.
Cleopatra. Thou teachest like a fool: the way to lose him.
Charmian. † Tempt him not so too far; iwis, forbear:

In time we hate that which we often fear.

ANTONY enters

But here comes Antony.
Cleopatra. I am sick and sullen.
Antony. I am sorry to give breathing to my purpose
Cleopatra. Help me away, dear Charmian, I shall fall,
It cannot be thus long, the sides of nature
Will not sustain it.
Antony. Now, my dearest queen—
Cleopatra. Pray you, stand farther from me.
Antony. What's the matter?
Cleopatra. 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.
Antony. The gods best know—
Cleopatra. O, never was there queen
So mightily betrayed! yet at the first
I saw the treasons planted.
Antony. Cleopatra—
Cleopatra. 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!
Antony. Most sweet queen—
Cleopatra. 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 turned the greatest liar.
Antony. How now, lady!
Cleopatra. I would I had thy inches; thou
shouldst know
There were a heart in Egypt.
Antony. Hear me, queen:
The strong 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 condemned Pompey,
Rich in his father's honour, creeps apace
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 safe my going,
Is Fulvia's death.
Cleopatra. Though age from folly could not give
me freedom,
It does from childishness: can Fulvia die?
Antony. She's dead, my queen.
Look here, and at thy sovereign leisure read
The garboils she awaked: at the last, best,
See when and where she died.
Cleopatra. 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.
Jntony. Quarrel no more, but be prepared to know
The purposes I bear; which are, or cease,
As you shall give th'advice. By the fire
That quickens Niks' slime, I go from hence
Thy soldier, servant, making peace or war
As thou affects.
Cleopatra. Cut my lace, Charmian, come;
But let it be—I am quickly ill, and well-
So Antony loves.
Antony. My precious queen, forbear;
And give true evidence to his love, which stands
An honourable trial.
Cleopatra. 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.
Antony. You'll heat my blood: no more.
Cleopatra. You can do better yet; but this is meetly.
Antony. Now, by my sword—
Cleopatra. 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.
Antony, [bows] I'll leave you, lady.
Cleopatra. Courteous lord, one word.
Sir, you and I must part, but that's not it:
Sir, you and I have loved, but there's not it:
That you know well: something it is I would:
O, my oblivion is a very Antony,

And I am all forgotten.
Antony. But that your royalty
Holds idleness your subject, I should take you
For idleness itself.
Cleopatra. 'Tis sweating labour
To bear such idleness so near the heart
As Cleopatra this. But, sir, forgive me,
Since my becomings 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
Be strewed before your feet!
Antony. Let us go. Come;
Our separation so abides and flies,
That thou residing here goes yet with me,
And I hence fleeting here remain with thee.
Away! *[they go*

[1.4.] *Rome. A room in Caesar's house*

Enter OCTAVWS CAESAR, reading a letter, LEPIDUS, and their train

Caesar. 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.

Lepidus. I must not think there are
Evils enow to darken 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.
Caesar. You are too indulgent. Let's grant it is not
Amiss 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
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 foils, when we do bear
So great weight in his lightness. If he filled
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

Lepidus. Here's more news.
Messenger. 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 feared Caesar: to the ports

The discontents repair, and men's reports
Give him much wronged.

Caesar. I should have known no less:
It hath been taught us from the primal state,
That he which is was wished until he were;
And the ebbed man, ne'er loved till ne'er worth love,
Comes deared by being lacked. This common body,
Like to a vagabond flag upon the stream,
Goes to and back, lackeying the varying tide,
To rot itself with motion.

Messenger. Caesar, 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
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.

Caesar. 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
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. 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
So much as lanked not.
Lepidus. 'Tis pity of him.
Caesar. Let his shames quickly
Drive him to Rome. 'Tis time we twain
Did show ourselves i'th'field, and to that end
Assemble me immediate council. Pompey
Thrives in our idleness.
Lepidus. To-morrow, Caesar,
I shall be furnished to inform you rightly
Both what by sea and land I can be able
To front this present time.
Caesar. Till which encounter,
It is my business too. Farewell.
Lepidus. Farewell, my lord: what you shall know meantime
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.
Caesar. Doubt not, sir;
I knew it for my bond. *[they go*

[1.5.] *Alexandria. Cleopatra's palace*

Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN

Cleopatra. Charmian!
Charmian. Madam?
Cleopatra, [yawns] Ha, ha!
Give me to drink mandragora.
Charmian. Why, madam?
Cleopatra. That I might sleep out this great gap of time
My Antony is away.
Charmian. You think of him too much.
Cleopatra. O, 'tis treason!

Charmian. Madam, I trust not so,
Cleopatra. Thou, eunuch Mardian!
Mardian. What's your highness' pleasure?
Cleopatra. Not now to hear thee sing; I take no pleasure
In aught an eunuch has: 'tis well for thee,
That, being unseminared, thy freer thoughts
May not fly forth of Egypt. Hast thou affections?
Mardian. Yes, gracious madam.
Cleopatra. Indeed?
Mardian. Not in deed, madam, for I can do nothing
But what indeed is honest to be done:
Yet have I fierce affections, and think
What Venus did with Mars.
Cleopatra. 0 Charmian,
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 mov'st?
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 Caesar,
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 ALEX AS from Antony

Alexas. Sovereign of Egypt, hail!

Cleopatra. How much unlike art thou Mark Antony!
Yet, coming from him, that great med'cine hath
With his tinct gilded thee.
How goes it with my brave Mark Antony?
Alexas. Last thing he did, dear queen,
He kissed—the last of many doubled kisses—
This orient pearl. His speech sticks in my heart.
Cleopatra. Mine ear must pluck it thence.
Alexas. 'Good friend,' quoth he,
'Say, the firm Roman 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 arm-gaunt steed,
Who neighed so high, that what I would have spoke
Was beastly dumbed by him.
Cleopatra. What was he, sad or merry?
Alexas. Like to the time o'th'year between the extremes
Of hot and cold, he was nor sad nor merry.
Cleopatra. 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 seemed to tell them his remembrance lay
In Egypt with his joy; but between both.
O heavenly mingle! Be'st thou sad or merry,
The violence of either thee becomes,
So does it no man else. Met'st thou my posts?
Alexas. Ay, madam, twenty several messengers:
Why do you send so thick?
Cleopatra. 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 Caesar so?
Charmian, O that brave Caesar!
Cleopatra, Be choked with such another emphasis!
Say, the brave Antony.
Charmian. The valiant Caesar!
Cleopatra. By Isis, I will give thee bloody teeth,
If thou with Caesar paragon again
My man of men.
Charmian. By your most gracious pardon,
I sing but after you.
Cleopatra. 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 Fil unpeople Egypt. *[they go*

[2.1.] *Messina. Pompey' s house*

Enter POMPEY, MENECRATES, and MEN AS, in war/ike manner

Pompey. If the great gods be just, they shall assist
The deeds of justest men.
Menas. Know, worthy Pompey,
That what they do delay, they not deny.
Pompey. Whiles we are suitors to their throne, decays
The thing we sue for.
Menas. 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.

Pompey. I shall do well:
The people love me, and the sea is mine;
My powers are crescent, and my auguring hope
Says it will come to th'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.
Menas. Caesar and Lepidus
Are in the field: a mighty strength they carry.
Pompey. Where have you this? 'tis false.
Menas. From Silvius, sir.
Pompey. He dreams: I know they are in
Rome together,
Looking for Antony. But all the charms of love,
†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
Sharpen with cloyless sauce his appetite;
That sleep and feeding may prorogue his honour
Even till a Lethe'd dulness—

Enter VARRIUS

How now, Varrius!
Varrius. This is most certain that I shall deliver:
Mark Antony is every hour in Rome
Expected: since he went from Egypt 'tis
A space for farther travel.
Pompey. I could have given less matter
A better ear. Menas, I did not think
This amorous surfeiter would have donned 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.
Menas. I cannot hope
Caesar and Antony shall well greet together:
His wife that's dead did trespasses to Caesar;
His brother warred upon him, although I think
Not moved by Antony.
Pompey. I know not, Menas,
How lesser enmities may give way to greater.
Were't not that we stand up against them all,
'Twere pregnant they should square
between themselves;
For they have 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
Our lives upon to use our strongest hands.
Come, Menas. *[they go*

[2. 2.] *Rome. The house of Lepidus*

Enter ENOBARBUS and LEPIDUS

Lepidus. Good Enobarbus, 'tis a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.
Enobarbus. I shall entreat him
To answer like himself: if Caesar move him,
Let Antony look over Caesar's head,
And speak as loud as Mars. By Jupiter,

Were I the wearer of Antonio's beard,
I would not shave't to-day.
Lepidus. 'Tis not a time
For private stomaching.
Enobarbus. Every time
Serves for the matter that is then born in't.
LepiJus. But small to greater matters must give way.
Enobarbus. Not if the small come first.
Lepidus. Your speech is passion:
But, pray you, stir no embers up. Here comes
The noble Antony.

ANTONT and FENTIDIUS enter in conversation

Enobarbus. And yonder, Caesar.

CAESAR, MAECENAS, and AGRIPPA enter by another door

Antony. If we compose well here, to Parthia:
Hark, Ventidius.
Caesar. I do not know,
Maecenas; ask Agrippa.
Lepidus. 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
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 th'matter.
Antony. 'Tis spoken well.
Were we before our armies and to fight,
I should do thus. *[takes his hand. Flourish*

Caesar. Welcome to Rome.
Antony. Thank you.
Caesar. Sit.
Antony. Sit, sir.
Caesar. Nay, then.
Antony. I learn, you take things ill which are not so;
Or being, concern you not.
Caesar. I must be laughed at,
If, or for nothing or a little, I
Should say myself offended, and with you
Chiefly i'W world; more laughed at, that I should
Once name you derogately, when to sound your name
It not concerned me.
Antony. My being in Egypt, Caesar,
What was't to you?
Caesar. 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.
Antony. How intend you, practised?
Caesar. 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.
Antony. 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,
Having alike your cause? Of this my letters
Before did satisfy you. If you'll patch a quarrel,

As matter whole you have not to make it with,
It must not be with this.
Caesar. You praise yourself
By laying defects of judgement to me, but
You patched up your excuses.
Antony. Not so, not so;
I know you could not lack, I am certain on't,
Very necessity of this thought, that I,
Your partner in the cause 'gainst which he fought,
Could not with graceful eyes attend those wars
Which fronted mine own peace. As for my wife,
I would you had her spirit in such another:
The third o'th'world is yours, which with a snaffle
You may pace easy, but not such a wife—
Enobarbus. Would we had all such wives, that the men might go to wars with the women!
Antony. —So much uncurbable; her garboils, 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
But say, I could not help it.
Caesar. I wrote to you.
When rioting in Alexandria you
Did pocket up my letters, and with taunts
Did gibe my missive out of audience.
Antony. Sir,
He fell upon me, ere admitted, then:
Three kings I had newly feasted and did want
Of what I was iWmorning: but next day
I told him of myself, which was as much
As to have asked him pardon. Let this fellow
Be nothing of our strife; if we contend,
Out of our question wipe him.
Caesar. You have broken

The article of your oath, which you shall never
Have tongue to charge me with.
Lepidus. Soft, Caesar!
Antony. No, Lepidus, let him speak:
The honour is sacred which he talks on now,
Supposing that I lacked it. But on, Caesar;
The article of my oath—
Caesar, To lend me arms and aid when I required them;
The which you both denied.
Antony. Neglected rather,
And then when poisoned hours had bound me up
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.
Leptdus. 'Tis noble spoken.
Maecenas. If it might please you, to enforce no further
The griefs between ye: to forget them quite
Were to remember that the present need
Speaks to atone you.
Lepidus. Worthily spoken, Maecenas.
Enobarbus. 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.
Antony. Thou art a soldier only: speak no more.
Enobarbus. That truth should be silent I had almost forgot.
Antony. You wrong this presence; therefore speak no more.

Enobarbus. Go to, then; your considerate stone.
Caesar. 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 staunch from edge
to edge
OWworld, I would pursue it.
Agrippa. Give me leave, Caesar.
Caesar. Speak, Agrippa.
Agrippa. Thou hast a sister by the mother's side,
Admired Octavia: great Mark Antony
Is now a widower.
Caesar. Say not so, Agrippa:
If Cleopatra heard you, your reproof
Were well deserved of rashness.
Antony. I am not married, Caesar: let me hear
Agrippa further speak.
Agrippa. To hold you in perpetual amity,
To make you brothers, and to knit 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
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 thought,
By duty ruminated.
Antony. **Will Caesar speak ?**

Caesar. Not till he hears how Antony is touched
With what is spoke already.
Antony. What power is in Agrippa,
If I would say, 'Agrippa, be it so,'
To make this good?
Caesar. The power of Caesar, and
His power unto Octavia.
Antony. 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!
Caesar. There's my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly: let her live
To join our kingdoms and our hearts—and never
Fly off our loves again!
Lepidus. Happily, amen!
Antony. 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.
Lepidus. Time calls upon's:
Of us must Pompey presently be sought,
Or else he seeks out us.
Antony. Where lies he?
Caesar. About the Mount Misenum.
Antony. What is his strength
By land?
Caesar. Great and increasing: but by sea
He is an absolute master.

Antony. So is the fame.
Would we had spoke together! Haste we for it:
Yet, ere we put ourselves in arms, dispatch we
The business we have talked of.
Caesar. With most gladness;
And do invite you to my sister's view,
Whither straight I'll lead you.
Antony. Let us, Lepidus,
Not lack your company.
Lepidus. Noble Antony,
Not sickness should detain me.

[Flourish. Caesar, Antony, and Lepidus go out together

Maecenas. Welcome from Egypt, sir.

Enobarbus. Half the heart of Caesar, worthy Maecenas! My honourable friend, Agrippa!

Agrippa. Good Enobarbus!

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

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

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

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

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

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

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

Enobarbus. I will tell you.
The barge she sat in, like a burnisht throne
Burned on the water: the poop was beaten gold;

Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description, she did lie
In her pavilion, cloth-of-gold, of tissue,
O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Agrippa. O, rare for Antony!

Enobarbus, Her gentlewomen, like the Nereides,
So many mermaids, tended her Fth'eyes,
And made their bends adomings: at the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthroned i'th'market-place, did sit alone,
Whistling to th'air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

Jgrippa, Rare Egyptian!

Enobarbus. Upon her landing, Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest;
Which she entreated: our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,

Being barbered ten times o'er, goes to the feast,
And, for his ordinary, pays his heart
For what his eyes eat only.
Agrippa. Royal wench!
She made great Caesar lay his sword to bed:
He ploughed her, and she cropped.
Enobarbus. I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, power breathe forth.
Maecenas. Now Antony must leave her utterly.
Enobarbus. Never; he_wll not:
Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they 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.
Maecenas. If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessed lottery to him.
Agrippa. Let us go.
Good Enobarbus, make yourself my guest
Whilst you abide here.
Enobarbus. Humbly, sir, I thank you.
[they go

[2.3.] *The same. Caesar's house*

Enter ANTONY, CAESAR, and OCTAVIA between them

Antony. The world and my great office will sometimes
Divide me from your bosom.
Octavia. All which time

Before the gods my knee shall bow my prayers
To them for you.

Antony. 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 th'rule. Good night, dear lady.

Octavia. Good night, sir.

Caesar. Good night. *[he leads his sister away*

Enter Soothsayer

Antony. Now, sirrah; you do wish yourself in Egypt?

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

Antony. If you can, your reason?

Soothsayer. I see it in my motion, have it not in my tongue: but yet hie you to Egypt again.

Antony. Say to me, whose fortunes shall rise higher, Caesar's or mine?

Soothsayer. Caesar's.
Therefore, O Antony, stay not by his side.
Thy demon, that thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not. But near him thy angel
Becomes a fear; as being o'erpowered. Therefore
Make space enough between you.

Antony. Speak this no more.

Soothsayer. 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.

Antony. Get thee gone:
Say to Ventidius I would speak with him.
He shall to Parthia. *[Soothsayer goes]* 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, inhooped, at odds. I will to Egypt:
And though I make this marriage for my peace,
I'th'East my pleasure lies.

Enter VENTIDIUS

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

[2.4.] *The same. A street*

Enter LEPIDUS, MAECENAS, and AGRIPPA

Lepidus. Trouble yourselves no further: pray you, hasten
Your generals after.
Agrippa. Sir, Mark Antony
Will e'en but kiss Octavia, and we'll follow.
Lepidus. Till I shall see you in your soldier's dress,
Which will become you both, farewell.
Maecenas. We shall,
As I conceive the journey, be at th'Mount
Before you, Lepidus.
Lepidus. Your way is shorter;

My purposes do draw me much about:
You'll win two days upon me.
Maecenas.
Agripfa.) Sir, good success!
Lepidus. Farewell. *[they go*

[2.5.] *Alexandria. Cleopatra's palace*

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS

Cleopatra. Give me some music; music, moody food
Of us that trade in love.
All. The music, ho!

Enter MARDIAN the Eunuch

Cleopatra. Let it alone, let's to billiards:
come, Charmian.
Charmian. My arm is sore; best play with Mardian.
Cleopatra. As well a woman with an eunuch played
As with a woman. Come, you'll play with me, sir ?
Mardian. As well as I can, madam.
Cleopatra. And when good will is showed, though't
come too short,
The actor may plead pardon. I'll none now,
Give me mine angle, we'll to th'river: there,
My music playing far off, I will betray
Tawny-finned 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 [4]Ah, ha! you're caught.'
Charmian. 'Twas merry when
You wagered on your angling; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up.
Cleopatra. That time—O times!—

I laughed him out of patience; and that night
I laughed 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.

Enter a Messenger

O, from Italy!
Ram thou thy fruitful tidings in mine ears,
That long time have been barren.
Messenger. Madam, madam,—
Cleopatra. Antonio's 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 lipped, and trembled kissing.
Messenger. First, madam, he is well.
Cleopatra. 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.
Messenger. Good madam, hear me.
Cleopatra. 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 crowned
with snakes,
Not like a formal man.
Messenger. Will't please you hear me?
Cleopatra. I have a mind to strike thee ere
thou speak'st:
Yet, if thou say Antony lives, is well,

Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.
Messenger. Madam, he's well.
Cleopatra. Well said.
Messenger. And friends with Caesar.
Cleopatra. Thou'rt an honest man.
Messenger. Caesar and he are greater friends
than ever.
Cleopatra. Make thee a fortune from me.
Messenger. But yet, madam,—
Cleopatra. I do not like 'But yet,' it does allay
The good precedence; fie upon 'But yet'!
'But yet' is as 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 Caesar,
In state of health, thou say'st, and thou say'st, free.
Messenger. Free, madam! no; I made no such report:
He's bound unto Octavia.
Cleopatra. For what good turn? J
Messenger. For the best turn i'th'bed.
Cleopatra. I am pale, Charmian.
Messenger. Madam, he's married to Octavia.
Cleopatra. The most infectious pestilence upon thee!
[strikes him down
Messenger. Good madam, patience.
Cleopatra. What say you?
[strikes him again] Hence,
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 whipped with wire, and stewed in brine,
Smarting in ling'ring pickle.

Messenger. Gracious madam,
I that do bring the news made not the match.
Cleopatra. 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
Thy modesty can beg.
Messenger. He's married, madam.
Cleopatra. Rogue, thou hast lived too long.
[draws a knife
Messenger. Nay, then I'll run.
What mean you, madam? I have made no fault, *[goes*
Charmian. Good madam, keep yourself within yourself.
The man is innocent.
Cleopatra. Some innocents 'scape not the thunderbolt.
Melt Egypt into Nile! and kindly creatures
Turn all to serpents! Call the slave again:
Though I am mad, I will not bite him. Call!
Charmian. He is afeard to come.
Cleopatra. I will not hurt him.
[Charmian goes
These hands do lack nobility, that they strike
A meaner than myself; since I myself
Have given myself the cause.

CHARMIAN returns with the Messenger

Come hither, sir.
Though it be honest, it is never good
To bring bad news: give to a gracious message
An host of tongues, but let ill tidings tell
Themselves when they be felt.
Messenger. I have done my duty.
Cleopatra. Is he married?

I cannot hate thee worser than I do,
If thou again say 'Yes.'
Messenger. He's married, madam.
Cleopatra. The gods confound thee! dost thou hold there still?
Messenger. Should I lie, madam?
Cleopatra. 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?
Messenger. I crave your highness' pardon.
Cleopatra. He is married?
Messenger. 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.
Cleopatra. O, that his fault should make a knave of thee,
That art not what thou'rt sure of! 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! *[he goes*
Charmian. Good your highness, patience.
Cleopatra. In praising Antony, I have dispraised Caesar.
Charmian. Many times, madam.
Cleopatra. 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
Report the feature of Octavia: her years,
Her inclination, let him not leave out
The colour of her hair. Bring me word quickly.
[Alexas goes
Let him for ever go! let him not—Charmian—

Though he be painted one way like a Gorgon,
The other way's a Mars. *[To Mardian]* Bid you Alexas
Bring me word how tall she is. Pity me, Charmian,
But do not speak to me. Lead me to my chamber.
[they go

[2. 6.] *Near Misenum; the sea in the distance*

Flourish, Enter POMPET and MEN AS from one side, with drum and trumpet: at another, CAESAR, ANTONY, LEPIDUS, ENOBARBUS, MAECENAS, AGRIPPA, with soldiers marching

Pompey. Your hostages I have, so have you mine;
And we shall talk before we fight.
Caesar. Most meet
That first we come to words; and therefore have we
Our written purposes before us sent;
Which, if thou hast considered, let us know
If 'twill tie up thy discontented sword
And carry back to Sicily much tall youth
That else must perish here.
Pompey. 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-honoured honest Roman, Brutus,
With the armed 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 burthen
The angered ocean foams; with which I meant
To scourge th'ingratitude that despiteful Rome
Cast on my noble father.
Caesar. Take your time.
Antony. 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'ercount thee.
Pompey. At land indeed
Thou dost o'ercount me of my father's house:
But since the cuckoo builds not for himself,
Remain in't as thou mayst.
Lepidus. Be pleased to tell us—
For this is from the present—how you take
The offers we have sent you.
Caesar. There's the point.
Antony. Which do not be entreated to, but weigh
What it is worth embraced.
Caesar. And what may follow,
To try a larger fortune.
Pompey. 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 unhacked edges and bear back
Our targes undinted.
Caesar.
Antony. That's our offer.
Lepidus.
Pompey. Know then,
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.
Antony. I have heard it, Pompey,
And am well studied for a liberal thanks
Which I do owe you.
Pompey. Let me have your hand:
I did not think, sir, to have met you here.
Antony. The beds i'th'east are soft; and thanks to you,
That called me timelier than my purpose hither;
For I have gained by't.
Caesar. Since I saw you last,
There's a change upon you.
Pompey. 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.
Lepidus. Well met here.
Pompey. I hope so, Lepidus. Thus we are agreed:
I crave our composition may be written
And sealed between us.
Caesar. That's the next to do.
Pompey. We'll feast each other ere we part, and let's
Draw lots who shall begin.
Antony. That will I, Pompey.
Pompey. 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.
Antony. You have heard much.
Pompey, I have fair meanings, sir.

Antony. And fair words to them.
Pompey. Then so much have I heard:
And I have heard, Apollodorus carried—
(Enobarbus. No more of that: he did so. *[whispers*
Pompey. What, I pray you?
(*Enobarbus.* A certain queen to Caesar in a mattress.
Pompey. I know thee now, how far'st thou, soldier?
Enobarbus. Well,
And well am like to do, for I perceive
Four feasts are toward.
Pompey. Let me shake thy hand.
I never hated thee: I have seen thee fight,
When I have envied thy behaviour.
Enobarbus. Sir,
I never loved you much, but I ha'praised ye
When you have well deserved ten times as much
As I have said you did.
Pompey. Enjoy thy plainness,
It nothing ill becomes thee.
Aboard my galley I invite you all:
Will you lead, lords?
Caesar.
Antony. Show's the way, sir.
Lepidus.
Pompey. Come.
[he leads them down to the sea; Menas and Enobarbus linger behind
Menas. [mutters'] Thy father, Pompey, would ne'er have made this treaty, *[to Enobarbus]* You and I have known, sir.
Enobarbus. At sea, I think.
Menas. We have, sir.
Enobarbus. You have done well by water.
Menas. And you by land.

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

Menas. Nor what I have done by water.

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

Menas. And you by land.

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

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

Enobarbus. But there is never a fair woman has a true face.

Menas. No slander, they steal hearts.

Enobarbus. We came hither to fight with you.

Menas. For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.

Enobarbus. If he do, sure he cannot weep't back again.

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

Enobarbus. Caesar's sister is called Octavia.

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

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

Menas. Pray ye, sir ?

Enobarbus. 'Tis true.

Menas. Then is Caesar and he for ever knit together.

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

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

Enobarbus. 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.

Menas. Who would not have his wife so ?

Enobarbus. 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.

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

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

Menas. Come, let's away. *[they follow the others*

[2.7.] *The deck of Pompey's galley, off Misenum*

Music plays. Enter two or three Servants, with a banquet

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

2 *Servant.* Lepidus is high-coloured.

1 *Servant.* They have made him drinK alms-drink.

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

1 *Servant.* But it raises the greater war between him and his discretion.

2 *Servant.* 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.

1 *Servant.* 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. CAESAR, ANTONY, POMPEY, LEPIDUS, AGRIPPA, MAECENAS, ENOBARBUS, MENAS, with other captains, come up on deck; POMPEY assists LEPIDUS

Antony. [To Caesar] Thus do they, sir: they take the flow o'th'Nile
By certain scales i'th'pyramid; they know,
By th'height, the lowness, or the mean, if dearth
Or foison follow: the higher Nilus swells,
The more it promises: as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And't shortly comes to harvest.

Lepidus. You've strange serpents there?

Antony. Ay, Lepidus.

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

Antony. They are so.

Pompey. Sit—and some wine! A health to Lepidus!

Lepidus. I am not so well as I should be, but I'll ne'er out.

Enobarbus. Not till you have slept; I fear me you'll be in till then.

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

(Menas. Pompey, a word.

(Pompey. Say in mine ear, what is't?

(Menas. [whispers in's ear] Forsake thy seat, I do beseech thee, captain,
And hear me speak a word.

(Pompey. Forbear me till anon.—
[calls] This wine for Lepidus!

Lepidus. What manner o'thing is your crocodile ?

Antony. 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.

Lepidus. What colour is it of?

Antony, Of it own colour too.

Lepidus, 'Tis a strange serpent.

Antony. 'Tis so, and the tears of it are wet.

Caesar, Will this description satisfy him?

Antony. With the health that Pompey gives him, else he is a very epicure. *[Menas whispers again*

(Pompey. Go hang, sir, hang! Tell me of that? away! Do as I bid you. *[aloud]* Where's this cup I called for?

(Menas, If for the sake of merit thou wilt hear me, Rise from thy stool.

(Pompey, I think thou'rt mad. The matter? *[rises, and walks aside*

(Menas. I have ever held my cap off to thy fortunes.

(Pompey. Thou hast served me with much faith. What's else to say? *[aloud]* Be jolly, lords, *[a servant fills the cup ofLepidus*

Antony. These quick-sands, Lepidus, Keep off them, for you sink.

(Menas. Wilt thou be lord of all the world?

(Pompey. What say'st thou?

(Menas, Wilt thou be lord of the whole world? That's twice.

(Pompey, How should that be?

(Menas, But entertain it, And, though thou think me poor, I am the man Will give thee all the world.

(Pompey. Hast thou drunk well?

(Menas, No, Pompey, I have kept me from the cup. Thou art, if thou dar'st be, the earthly Jove:

Whate'er the ocean pales, or sky inclips,
Is thine, if thou wilt ha't.
(Pompey. Show me which way.
(Menas. These three world-sharers, these competitors,
Are in thy vessel: let me cut the cable;
And, when we are put off, fall to their throats:
All then is thine.
(Pompey. 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 betrayed thine act: being done unknown,
I should have found it afterwards well done,
But must condemn it now. Desist, and drink.
Menas, [to himself] For this
I'll never follow thy palled fortunes more.
Who seeks, and will not take when once 'tis offered,
Shall never find it more.
Pompey. [returning] This health to Lepidus!
Antony, Bear him ashore. I'll pledge it for him, Pompey.
Enobarbus. Here's to thee, Menas!
Menas. Enobarbus, welcome!
Pompey. Fill till the cup be hid.
Enobarbus. There's a strong fellow, Menas.
[pointing to the attendant who carries off Lepidus
Menas. Why?
Enobarbus. A' bears the third part of the world, man; see'st not?
Menas. The third part then is drunk: would it were all,
That it might go on wheels!
Enobarbus. Drink thou; increase the reels.

Menas. Come.
Pompey. This is not yet an Alexandrian feast.
Antony. It ripens towards it. Strike the vessels, ho!
Here's to Caesar!
Caesar. I could well forbear't.
It's monstrous labour, when I wash my brain
And it grows fouler.
Antony. Be a child o'th'time.
Caesar. Possess it, I'll make answer:
But I had rather fast from all, four days,
Than drink so much in one.
Enobarbus. [to Antony] Ha, my brave emperor!
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink?
Pompey. Let's ha't, good soldier.
Antony. Come, let's all take hands,
Till that the conquering wine hath steeped our sense
In soft and delicate Lethe.
Enobarbus. 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.

[music 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 drowned,
With thy grapes our hairs be crowned.
Cup us, till the world go round,
Cup us, till the world go round!

[they dance about a mast, shouting the burden

Caesar, 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;
You see we have burnt our cheeks: strong Enobarb
Is weaker than the wine; and mine own tongue
Splits what it speaks: the wild disguise hath almost
Anticked us all. What needs more words?
Good night.
Good Antony, your hand.
Pompey, I'll try you on the shore.
Antony. And shall, sir: give's your hand.
Pompey. O Antony,
You have my father's house—But, what? we
are friends.
Come down into the boat. *[they go down*
Enobarbus. [looking after them] Take heed you fall n ot.
[Enobarbus and Menas remain
Menas, I'll not on shore.
Menas. No, to my cabin.
[his eye lights upon the silent musicians
These drums! these trumpets, flutes! what!
Let Neptune hear we bid a loud farewell
To these great fellows: sound and be hanged, sound out!
[musicians sound a flourish, with drums
Enobarbus. [shouts] Hoo! says a'. There's my cap.
[he throws it in the air
Menas. Hoo! Noble captain, come, *[they go below*

[3.1.] *A plain in Syria*

Enter FENTIDIUS as it were in triumph, the dead body of Pacorus borne before him; with SILIUS, and other Romans, officers, and soldiers

Ventidius. 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.
Silius. Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow; spur through Media,
Mesopotamia, and the shelters whither
The routed fly: so thy grand captain Antony
Shall set thee on triumphant chariots and
Put garlands on thy head.
Ventidius. O Silius, Silius,
I have 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.
Caesar 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 th'minute, lost his favour.
Who does i'th'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.
Silius. Thou hast, Ventidius, that
Without the which a soldier and his sword
Grants scarce distinction. Thou wilt write to Antony?
Ventidius. I'll humbly signify what in his name,
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'th'field.
Silius. Where is he now?
Ventidius. 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!
[they go forward

[3.2.] *Rome. An antechamber in Caesar's house*

Enter AGRIPPA at one door, ENOBARBUS at another

Agrippa. What, are the brothers parted?
Enobarbus. They have dispatched with Pompey; he is gone;
The other three are sealing. Octavia weeps
To part from Rome; Caesar is sad, and Lepidus
Since Pompey's feast, as Menas says, is troubled
With the greensickness.
Agrippa. Tis a noble Lepidus.
Enobarbus. A very fine one: O, how he loves Caesar!
Agrippa. Nay, but how dearly he adores Mark Antony!
Enobarbus. Caesar? Why, he's the Jupiter of men.
Agrippa. What's Antony? The god of Jupiter.
Enobarbus. Spake you of Caesar? How! the nonpareil!

Agrippa. O Antony! 0 thou Arabian bird!
Enobarbus. Would you praise Caesar, say 'Caesar': go no further.
Agrippa. Indeed, he plied them both with excellent praises.
Enobarbus. But he loves Caesar best; yet he loves Antony:
Hoo! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number—hoo!—
His love to Antony. But as for Caesar,
Kneel down, kneel down, and wonder.
Agrippa. Both he loves.
Enobarbus. They are his shards, and he their beetle.
[trumpet within] So!
This is to horse. Adieu, noble Agrippa.
Agrippa. Good fortune, worthy soldier, and farewell.

Enter CAESAR, ANTONY, LEPIDUS, and OCTAVIA

Antony. No further, sir.
Caesar. 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 set
Betwixt us as the cement of our love,
To keep it builded, be the ram to batter
The fortress of it; for better might we
Have loved without this mean, if on both parts
This be not cherished.
Antony. Make me not offended
In your distrust.
Caesar. I have said.
Antony. You shall not 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.

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

Octavia. My noble brother!

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

Octavia, Sir, look well to my husband's house, and—

Caesar, What,
Octavia?

Octavia. I'll tell you in your ear.

Antony, 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.

(Enobarbus. [to Agnppa] Will Caesar weep?

(Agrippa. He has a cloud in's face.

(Enobarbus. He were the worse for that, were he
ahorse;
So is he, being a man.

(Agrippa. Why, Enobarbus,
When Antony found Julius Caesar dead,
He cried almost to roaring; and he wept
When at Philippi he found Brutus slain.

(Enobarbus, That year indeed he was troubled with
a rheum;
What willingly he did confound he wailed,
Believe't, till I wept too.

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

Antony, Come, sir, come;

I'll wrestle with you in my strength of love:
Look, here I have you *[they embrace]*; thus I let you go,
And give you to the gods.
Caesar, Adieu; be happy!
Lepidus. Let all the number of the stars give light
To thy fair way!
Caesar. Farewell, farewell! *[kisses Octavia*
Antony, Farewell!
[trumpets sounds they go

[3.3.] *Alexandria. Cleopatra's palace*

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS

Cleopatra. Where is the fellow?
Alexas. Half afeard to come.
Cleopatra. Go to, go to.

Enter the Messenger as before

Come hither, sir.
Alexas. Good majesty,
Herod of Jewry dare not look upon you
But when you are well pleased.
Cleopatra. That Herod's head
I'll have: but how, when Antony is gone
Through whom I might command it? Come thou near.
Messenger. Most gracious majesty,—
Cleopatra. Didst thou behold
Octavia?
Messenger. Ay, dread queen.
Cleopatra. Where?
Messenger. Madam, in Rome
I looked her in the face, and saw her led
Between her brother and Mark Antony.
Cleopatra, Is she as tall as me?

Messenger. She is not, madam.
Cleopatra. Didst hear her speak? is she shrill-tongued or low?
Messenger. Madam, I heard her speak; she is low-voiced.
Cleopatra. That's not so good: he cannot like her long.
Ckarmian. Like her! O Isis! 'tis impossible.
Cleopatra. I think so, Charmian: dull of tongue and dwarfish.
What majesty is in her gait? Remember,
If e'er thou look'dst on majesty.
Messenger. She creeps:
Her motion and her station are as one;
She shows a body rather than a life,
A statue than a breather.
Cleopatra. Is this certain?
Messenger. Or I have no observance.
Charmian. Three in Egypt
Cannot make better note.
Cleopatra. He's very knowing;
I do perceive't: there's nothing in her yet:
The fellow has good judgement.
Charmian. Excellent.
Cleopatra. Guess at her years, I prithee.
Messenger Madam,
She was a widow—
Cleopatra. Widow! Charmian, hark.
Messenger. And I do think she's thirty.
Cleopatra. Bear'st thou her face in mind? is't long or round?
Messenger. Round, even to faultiness.
Cleopatra. For the most part, too, they are foolish that are so.
Her hair, what colour?

Messenger. Brown, madam: and her forehead
As low as she would wish it.
Cleopatra, There's gold for thee.
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;
Our letters are prepared. *[he goes*
Charmian. A proper man.
Cleopatra, Indeed, he is so: I repent me much
That so I harried him. Why, methinks, by him,
This creature's no such thing.
C'harmian. Nothing, madam.
Cleopatra, The man hath seen some majesty, and
should know.
Charmian. Hath he seen majesty? Isis else defend,
And serving you so long!
Cleopatra, 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.
Charmian. I warrant you, madam. *[they go*

[3. 4.] *Athens. A room in Antony' s house*

Enter ANTONY and OCTAVIA

Antony. Nay, nay, Octavia, not only that,
That were excusable, that and thousands more
Of semblable 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.

Octavia. 0 my good lord,
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.

Antony. Gentle Octavia,
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.

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

Antony. 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. *[they go*

[3. 5.] *The same. Another room*

Enter ENOBARBUS *and* EROS, *meeting*

Enobarbus. How now, friend Eros!

Eros. There's strange news come, sir.

Enobarbus. What, man?

Eros. Caesar and Lepidus have made wars upon Pompey.

Enobarbus. This is old: what is the success?

Eros. Caesar having made use of him in the wars 'gainst Pompey presently denied him rivality, 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.

Enobarbus. Then, world, thou 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 Tool Lepidus!'
And threats the throat of that his officer
That murdered Pompey.

Enobarbus. Our great navy's rigged.

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

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

Eros. Come, sir. *[they go*

[3.6.] *Rome. Caesar's house*

Enter CAESAR, AGRIPPA, and MAECENAS

Caesar. Contemning Rome, he has done all this, and more,
In Alexandria: here's the manner of't:
I'th'market-place, on a tribunal silvered
Cleopatra and himself in chairs of gold
Were publicly enthroned: at the feet sat
Caesarion, whom they call my father's son,
And all the unlawful issue that their lust
Since then hath made between them. Unto her
He gave the stablishment of Egypt; made her
Of lower Syria, Cyprus, Lydia,
Absolute queen.
Maecenas. This in the public eye?
Caesar. I'th'common show-place, where they exercise.
His sons he there proclaimed the kings of kings:
Great Media, Parthia and Armenia,
He gave to Alexander; to Ptolemy he assigned
Syria, Cilicia and Phoenicia: she
In th'habiliments of the goddess Isis
That day appeared, and oft before gave audience,
As 'tis reported, so.
Maecenas. Let Rome be thus
Informed.
Agrippa. Who, queasy with his insolence
Already, will their good thoughts call from him.
Caesar. The people know it, and have now received
His accusations.
Agrippa. Who does he accuse?
Caesar. Caesar, and that having in Sicily
Sextus Pompeius spoiled we had not rated him

His part o'th'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.

Agrippa. Sir, this should be answered.

Caesar. '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 conquered kingdoms, I
Demand the like.

Maecenas. He'll never yield to that.

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

Enter OCTAVIA, with her train

Octavia. Hail, Caesar, and my lord! hail, most dear Caesar!

Caesar. That ever I should call thee castaway!

Octavia. You have not called me so, nor have you cause.

Caesar. 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 th'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.
Octavia. Good my lord,
To come thus was I not constrained, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepared for war, acquainted
My grieved ear withal; whereon, I begged
His pardon for return.
Caesar. Which soon he granted,
Being an abstract 'tween his lust and him.
Octavia. Do not say so, my lord.
Caesar. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?
Octavia. My lord, in Athens.
Caesar. No, my most wronged sister, Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore, who now are levying
The kings o'th'earth for war: he hath assembled
Bocchus the king of Libya, Archelaus
Of Cappadocia, Philadelphos king
Of Paphlagonia, the Thracian king Adallas,
King Manchus 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.
Octavia. Ay me, most wretched,
That have my heart parted betwixt two friends
That do afflict each other!
Caesar. Welcome hither:
Your letters did withhold our breaking forth,
Till we perceived both how you were wrong led
And we in negligent danger. Cheer your heart:

Be you not troubled with the time, which drives
O'er your content these strong necessities,
But let determined things to destiny
Hold unbewailed 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 his ministers
Of us and those that love you. Best of comfort,
And ever welcome to us.
Agnppa. Welcome, lady.
Maecenas. Welcome, dear madam.
Each heart in Rome does love and pity you:
Only th'adulterous Antony, most large
In his abominations, turns you off;
And gives his potent regiment to a trull,
That noises it against us.
Octavia. Is it so, sir?
Caesar. Most certain. Sister, welcome: pray you,
Be ever known to patience: my dear'st sister!
[he leads her forth

[3.7.] *Actium*

Enter CLEOPATRA and ENOBARBUS

Cleopatra. I will be even with thee, doubt it not.
Enobarbus. But why, why, why?
Cleopatra. Thou hast forspoke my being in these wars
And say'st it is not fit.
Enobarbus. Well, is it, is it?
Cleopatra, fls't not denounced against us? Why
should not we
Be there in person?
(Enobarbus. [mutters'] Well, I could reply:
If we should serve with horse and mares together,

The horse were merely lost; the mares would bear
A soldier and his horse.

Cleopatra. What is't you say ?

Enobarbus. 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
Traduced for levity, and 'tis said in Rome
That Photinus, an eunuch, and your maids
Manage this war.

Cleopatra. Sink Rome, and their tongues rot
That speak against us! A charge we bear i'th'war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it,
I will not stay behind.

Enobarbus. Nay, I have done.
Here comes the emperor.

Enter ANTONY and CANIDIUS

Antony. Is it not strange, Canidius,
That from Tarentum and Brundusium
He could so quickly cut the Ionian sea,
And take in Toryne? You have heard on't, sweet?

Cleopatra. Celerity is never more admired
Than by the negligent.

Antony. A good rebuke,
Which might have well becomed the best of men,
To taunt at slackness. Canidius, we
Will fight with him by sea.

Cleopatra. By sea' what else?

Canidius. Why will my lord do so?

Antony. For that he dares us to't.

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

Canidius. Ay, and to wage this battle at Pharsalia,
Where Caesar fought with Pompey: but these offers,

Which serve not for his vantage, he shakes off,
And so should you.

Enobarbus. Your ships are not well manned,
Your mariners are muleters, reapers, people
Ingrossed by swift impress; in Caesar'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.

Antony. By sea, by sea.

Enobarbus. Most worthy sir, you therein
throw away
The absolute soldiership you have by land,
Distract your army, which doth most consist
Of war-marked 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.

Antony. I'll fight at sea.

Cleopatra. I have sixty sails, Caesar none better.

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

Enter a Messenger

Thy business?

Messenger. The news is true, my lord; he is descried;
Caesar has taken Toryne.

Antony. Can he be there in person? 'tis impossible;
Strange that his power should be. Canidius,
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?

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

Antony. Well, well, away!

[he hurries off with Cleopatra, Enobarbus following

Soldier. By Hercules, I think I am i'th'right.

Canidius. 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.

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

Canidius. Marcus Octavius, Marcus Justeius,
Publicola and Caelius, are for sea:
But we keep whole by land. This speed of Caesar's
Carries beyond belief.

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

Canidius. Who's his lieutenant, hear you?

Soldier. They say, one Taurus.

Canidius. Well I know the man.

Enter a Messenger

Messenger. The emperor calls Canidius.

Canidius. With news the time's with labour, and
throes forth
Each minute some. *[they go*

[3. 8.] *Enter CAESAR, and TAURUS, with his army, marching*

Caesar. Taurus!
Taurus. My lord?
Caesar. 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. *[they go*

[3.9.] *Enter ANTONY and ENOBARBUS*

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

[A pause]

[3. 10.] *CANIDIUS marcheth with his land army one way and TAURUS, the lieutenant of Caesar, the other way. After their going in, is heard the noise of a sea-fight*

Alarum. Enter ENOBARBUS

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

Enter SCARUS

Scarus. Gods and goddesses,
All the whole synod of them!
Enobarbus. What's thy passion?
Scarus. The greater cantle of the world is lost

With very ignorance. We have kissed away
Kingdoms and provinces.
Enobarbus. How appears the fight?
Scarus. On our side like the tokened pestilence,
Where death is sure. Yon ribald-rid nag of Egypt—
Whom leprosy o'ertake!—i'th'midst o'th'fight,
When vantage like a pair of twins appeared,
Both as the same, or rather ours the elder—
The breese upon her, like a cow in June!—
Hoists sails and flies.
Enobarbus. That I beheld:
Mine eyes did sicken at the sight, and could not
Endure a further view.
Scarus. She once being luffed,
The noble ruin of her magic, Antony,
Claps on his sea-wing, and (like a doting mallard),
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.
Enobarbus. Alack, alack!

Enter CANIDIUS

Canidius. 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, he has given example for our flight
Most grossly by his own!
Enobarbus. Ay, are you thereabouts?
Why then good night indeed.
Canidius. Toward Peloponnesus are they fled.
Scarus. Tis easy to't; and there I will attend
What further comes.
Canidius. To Caesar will I render

My legions and my horse: six kings already
Show me the way of yielding.
Enobarbus. I'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me. *[they go*

[3. n.] *Alexandria. Cleopatra'jpalace*

Enter ANTONY with Attendants

Antony. Hark! the land bids me tread no more upon't—
It is ashamed to bear me. 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 Caesar.
AII Fly! not we.
Antony. I have fled myself, and have instructed cowards
To run and show their shoulders. Friends, be gone;
I have myself resolved upon a course
Which has no need of you. Be gone.
My treasure's in the harbour, take it. O,
I followed 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,
Nor make replies of loathness: take the hint
Which my despair proclaims; let that be left
Which leaves itself: to the sea-side straightway:
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: I'll see you by and by.

[sits down

Enter CLEOPATRA led by CHARMIAN and EROS,- IRAS following

Eros, Nay, gentle madam, to him, comfort him.
Iras, Do, most dear queen.
Charmian, Do! why, what else?
Cleopatra, Let me sit down. O Juno!
Antony. No, no, no, no, no.
Eros. See you here, sir?
Antony. O fie, fie, *fie!*
Charmian. Madam!
Iras, Madam, O good empress!
Eros. Sir, sir!
Antony, 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.
Cleopatra, Ah! stand by.
Eros, The queen, my lord, the queen.
Iras, Go to him, madam, speak to him,
He is unqualified with very shame.
Cleopatra. 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.
Antony. I have offended reputation,
A most unnoble swerving.
Eros. Sir, the queen.
Antony. 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
Stroyed in dishonour.
Cleopatra. O my lord, my lord,
Forgive my fearful sails! I little thought
You would have followed.
Antony. Egypt, thou knew'st too well
My heart was to thy rudder tied by th'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.
Cleopatra. O, my pardon!
Antony. Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness; who
With half the bulk o'th'world played 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.
Cleopatra. Pardon, pardon!
Antony. Fall not a tear, I say; one of them rates
All that is won and lost: give me a kiss;
Even this repays me. We sent our schoolmaster;
Is a' come back ? Love, I am full of lead.
Some wine, within there, and our viands!
Fortune knows
We scorn her most when most she offers blows.

[they go in

[3.12.] *Egypt. Caesar's camp*

Enter CAESAR, AGRIPPA, DOLABELLA, THIDIAS, with others

Caesar. Let him appear that's come from Antony.
Know you him?
Dolabella. Caesar, 'tis his schoolmaster—
An argument that he is plucked, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings for messengers
Not many moons gone by.

Enter a Schoolmaster, as ambassador from Antony

Caesar. Approach, and speak.
Schoolmaster. 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.
Caesar. Be't so: declare thine office.
Schoolmaster. 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.
Caesar. For Antony,
I have no ears to his request. The queen
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.

Schoolmaster. Fortune pursue thee.
Caesar. Bring him through the bands.
[the Schoolmaster goes
[to Thidias] To try thy eloquence, now 'tis
time: dispatch;
From Antony win Cleopatra: promise,
† And in our name, what she requires; and more,
From thine invention, offer. Women are not
30 In their best fortunes strong, but want will perjure
The ne'er-touched vestal. Try thy cunning, Thidias;
Make thine own edict for thy pains, which we
Will answer as a law.
Thidias. Caesar, I go.
Caesar. Observe how Antony becomes his flaw,
And what thou think'st his very action speaks
In every power that moves.
Thidias. Caesar, I shall. *[they go*

[3.13.] *Alexandria. Cleopatra's palace*

Enter CLEOPATRA, ENOBARBUS, CHARMIAN, and IRAS

Cleopatra. What shall we do, Enobarbus?
Enobarbus. Think, and die.
Cleopatra. Is Antony or we in fault for this?
Enobarbus. 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 nicked his captainship at such a point,
When half to half the world opposed, he being
10 The mered question: 'twas a shame no less
Than was his loss, to course your flying flags
And leave his navy gazing.

Cleopatra. Prithee, peace.

Enter ANTONY, with the Schoolmaster

Antony. Is that his answer?

Schoolmaster. Ay, my lord.

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

Schoolmaster. He says so.

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

Cleopatra. That head, my lord ?

Antony. 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'th'command of Caesar. I dare him therefore
To lay his gay comparisons apart
And answer me declined, sword against sword,
Ourselves alone: I'll write it: follow me.

[he goes, attended by the Schoolmaster

(Enobarbus. Yes, like enough, high-battled Caesar will
Unstate his happiness and be staged to th'show
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 a Servant

Servant. A messenger from Caesar

Cleopatra. What, no more ceremony ? See, my women,
Against the blown rose may they stop their nose
That kneeled unto the buds. Admit him, sir.
[the Servant goes
(Enobarbus. 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'th'story.

Enter THIDIAS

Cleopatra. Caesar's will?
Thidias. Hear it apart.
Cleopatra. None but friends: say boldly.
Thidias. So, haply, are they friends to Antony.
Enobarbus. He needs as many, sir, as Caesar has,
Or needs not us. If Caesar please, our master
Will leap to be his friend: for us, you know,
Whose he is we are, and that is Caesar's.
Thidias. So.
Thus then, thou most renowned, Caesar entreats
Not to consider in what case thou stand'st
Further than he is Caesar.
Cleopatra. Go on: right royal.
Thidias. He knows that you embraced not Antony
As you did love, but as you feared him.
Cleopatra. 0!
Thidias. The scars upon your honour therefore he
Does pity as constrained blemishes,
Not as deserved.
Cleopatra. He is a god and knows
What is most right: mine honour was not yielded,
But conquered merely.

(Enobarbus. 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. *[he goes out*

Thidias. Shall I say to Caesar
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,
And put yourself under his shroud,
The universal landlord.

Cleopatra. What's your name?

Thidias. My name is Thidias.

Cleopatra. Most kind messenger,
Say to great Caesar this: in disputation
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.

Thidias. 'Tis your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay
My duty on your hand.

Cleopatra. Your Caesar's father oft
(When he hath mused of taking kingdoms in)
Bestowed his lips on that unworthy place,
As it rained kisses. *[gives her hand*

Re-enter ANTONY and ENOBARBUS

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

Thidias. One that but performs

The bidding of the fullest man and worthiest
To have command obeyed.
(Enobarbus. You will be whipped.
Antony, [shouts] Approach, there! *[to Cleopatra]* Ah,
you kite! *[pause]* Now, gods and devils!
Authority melts from me. Of late when I cried 'Ho!'
Like boys unto a muss, kings would start forth,
And cry Your will?'

Enter Attendants in haste

Have you no ears?
I am Antony yet. Take hence this Jack, and whip him.
(Enobarbus. 'Tis better playing with a lion's whelp
Than with an old one dying.
Antony. Moon and stars!
Whip him! Were't twenty of the greatest tributaries
That do acknowledge Caesar, 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,
And whine aloud for mercy. Take him hence.
Thidias. Mark Antony—
Antony. Tug him away: being whipped,
Bring him again. This Jack of Caesar's shall
Bear us an errand to him.
[Attendants drag Thidias forth
You were half blasted ere I knew you... Ha!
Have I my pillow left unpressed in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?
Cleopatra. Good my lord—
Antony. You have been a boggier ever:
But when we in our viciousness grow hard—

0 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.

Cleopatra. 0, is't come to this ?

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

Cleopatra. Wherefore is this ?

Antony. 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 haltered neck which does the hangman thank
For being yare about him.

Re-enter Attendants with THIDIAS

Is he whipped?

l *Attendant.* Soundly, my lord.

Antony. Cried he? and begged a' pardon?

l *Attendant.* He did ask favour.

Antony. 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 whipped 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
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 th'abysm of hell. If he mislike
My speech and what is done, tell him he has
Hipparchus, my enfranched bondman, whom
He may at pleasure whip, or hang, or torture,
As he shall like, to quit me. Urge it thou:
Hence with thy stripes, be gone! *[TAidias goes*
Cleopatra. Have you done yet?
Antony. Alack, our terrene moon
Is now eclipsed, and it portends alone
The fall of Antony.
Cleopatra. I must stay his time.
Antony. To flatter Caesar, would you mingle eyes
With one that ties his points?
Cleopatra. Not know me yet?
Antony. Cold-hearted toward me?
Cleopatra. Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source, and the first stone
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!
Antony. I am satisfied.
Caesar sits down in Alexandria, where

I will oppose his fate. Our force by land
Hath nobly held, our severed navy too
Have knit again, and fleet, threading 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.
Cleopatra. That's my brave lord!
Antony. I will be treble-sinewed, hearted, breathed,
And fight maliciously: for when mine hours
Were nice and lucky, men did ransom lives
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.
Cleopatra. It is my birth-day,
I had thought t'have held it poor. But since my lord
Is Antony again, I will be Cleopatra.
Antony. We will yet do well.
Cleopatra. Call all his noble captains to my lord.
Antony. 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. *[they go*
Enobarbus. Now he'll outstare the lightning. To
be furious
Is to be frighted 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
Some way to leave him. *[he follows*

[4. 1.] *Before Alexandria*

Enter CAESAR, AGRIPPA, and MAECENAS, with his army; CAESAR reading a letter

Caesar. He calls me boy, and chides as he had power
To beat me out of Egypt; my messenger
He hath whipped 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.
Maecenas. Caesar must think,
When one so great begins to rage, he's hunted
Even to falling. Give him no breath, but now
Make boot of his distraction. Never anger
Made good guard for itself.
Caesar. Let our best heads
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't,
And they have earned the waste. Poor Antony!
[they go

[4. 2.] *Alexandria. Cleopatra's palace*

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

Antony. He will not fight with me, Domitius?
Enobarbus. No.

Antony. Why should he not?
Enobarbus. He thinks, being twenty times of
better fortune,
He is twenty men to one.
Antony. 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?
Enobarbus. I'll strike, and cry 'Take all.'
Antony. 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,
Thou hast been rightly honest, so hast thou,
Thou, and thou, and thou: you have served me well,
And kings have been your fellows.
(Cleopatra. What means this?
(Enobarbus. 'Tis one of those odd tricks which
sorrow shoots
Out of the mind.
Antony. And thou art honest too.
I wish I could be made so many men,
And all of you clapped up together in
An Antony, that I might do you service
So good as you have done.
All. The gods forbid!
Antony. Well, my good fellows, wait on me to-night:
Scant not my cups, and make as much of me
As when mine empire was your fellow too
And suffered my command.
(Cleopatra. What does he mean?
(Enobarbus. To make his followers weep.

Antony. Tend me to-night;
May be it is the period of your duty;
Haply you shall not see me more, or if,
A 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
Married to your good service, stay till death:
Tend me to-night two hours, I ask no more,
And the gods yield you for't!
Enobarbus. 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.
Antony. 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
To burn this night with torches: know, my hearts,
I hope well of to-morrow, and will lead you
Where rather I'll expect victorious life
Than death and honour. Let's to supper, come,
And drown consideration. *[they go*

[4. 3.] *The same. A platform before the palace*

Enter a company of Soldiers

1 *Soldier.* Brother, good night: to-morrowi s the day.
2 *Soldier.* It will determine one way: fare you well.
Heard you of nothing strange about the streets?
1 *Soldier.* Nothing: what news?
2 *Soldier.* Belike 'tis but a rumour. Good night to you.

1 *Soldier,* Well, sir, good night.

They meet other Soldiers

2 *Soldier,* Soldiers, have careful watch.
3 *Soldier,* And you. Good night, good night.

They place themselves in every corner of the platform

4 *Soldier,* Here we: and if to-morrow
Our navy thrive, I have an absolute hope
Our landmen will stand up.
3 *Soldier,* 'Tis a brave army,
And full of purpose.
[strange music is heard beneath the ground
4 *Soldier,* Peace! what noise?
1 *Soldier.* List, list!
2 *Soldier,* Hark!
1 *Soldier,* Music i'th'air.
3 *Soldier,* Under the earth.
4 *Soldier,* It signs well, does it not ?
3 *Soldier.* No.
1 *Soldier,* Peace, I say!
What should this mean ?
2 *Soldier,* 'Tis the god Hercules, whom Antony loved,
Now leaves him.
1 *Soldier,* Walk, let's see if other watchmen
Do hear what we do.
2 *Soldier.* How now, masters!
All, [speaking together] How now!
How now! Do you hear this?
1 *Soldier.* Ay, is't not strange ?
3 *Soldier.* Do you hear, masters? do you hear?
1 *Soldier,* Follow the noise so far as we have quarter;
Let's see how it will give off.
All. Content. 'Tis strange, *[they move off*

[4.4.] *Cleopatra's palace*

Enter ANTONY and CLEOPATRA, CHARMIAN and others attending

Antony, Eros! mine armour, Eros!
Cleopatra, Sleep a little.
Antony, No, my chuck. Eros, come; mine armour, Eros!

Enter EROS with armour

Come, good fellow, put thine iron on.
If fortune be not ours to-day, it is
Because we brave her: come.
Cleopatra. Nay, I'll help too.
What's this for?
Antony, Ah, let be, let be! thou art
The armourer of my heart: false, false: this, this.
Cleopatra. Sooth, Ia, I'll help: thus it must be.
Antony. Well, well,
We shall thrive now. Seest thou, my good fellow ?
Go put on thy defences.
Eros. Briefly, sir.
Cleopatra. Is not this buckled well ?
Antony, 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: dispatch. 0 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,
And go to't with delight.
Soldier. 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

Captain. The morn is fair. Good morrow, general.
All. Good morrow, general.
Antony. '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*
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.

[they go, leaving Cleopatra and Charmian behind

Charmian. Please you, retire to your chamber?
Cleopatra. Lead me.
He goes forth gallantly. That he and Caesar might
Determine this great war in single fight!
Then Antony—but now—Well, on. *[they retire within*

[4.5.] *Before Alexandria*

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

Soldier. The gods make this a happy day to Antony!
Antony. Would thou and those thy scars had once prevailed
To make me fight at land!

Soldier. Hadst thou done so,
The kings that have revolted and the soldier
That has this morning left thee would have still
Followed thy heels.
Antony. Who's gone this morning?
Soldier. Who!
One ever near thee: call for Enobarbus,
He shall not hear thee, or from Caesar's camp
Say ' I am none of thine.'
Antony What sayest thou ?
Soldier. Sir,
He is with Caesar.
Eros. Sir, his chests and treasure
He has not with him.
Antony. Is he gone?
Soldier. Most certain.
Antony. 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! Dispatch. Enobarbus!
[they go

[4. 6.] *Flourish. Enter in haste CAESAR with AGRIPPA, ENOBARBUS, and others*

Caesar. Go forth, Agrippa, and begin the fight:
Our will is Antony be took alive;
Make it so known.
Agrippa. Caesar, I shall. *[goes*
Caesar. The time of universal peace is near:
Prove this a prosp'rous day, the three-nooked world
Shall bear the olive freely.

Enter a Messenger

Messenger. Antony
Is come into the field.
Caesar. Go charge Agrippa
Plant those that have revolted in the vant,
That Antony may seem to spend his fury
Upon himself. *[all but Enobarbus hurry forth*
Enobarbus. Alexas did revolt, and went to Jewry on
Affairs of Antony; there did dissuade
Great Herod to incline himself to Caesar
And leave his master Antony: for this pains
Caesar hath hanged 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

Soldier. Enobarbus, Antony
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.
Enobarbus. I give it you.
Soldier. 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. *[he goes*
Enobarbus. I am alone the villain of the earth,
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! 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. *[he goes*

[4.7.] *Alarum. Drums and trumpets.*
Enter AGRIPPA and others

Agrippa. Retire, we have engaged ourselves too far:
Caesar himself has work, and our oppression
Exceeds what we expected. *[they retire*

Alarums. Enter ANTONY, and SCARUS wounded

Scarus. O my brave emperor, this is fought indeed!
Had we done so at first, we had droven them home
With clouts about their heads.
Antony. Thou bleed'st apace.
Scarus. I had a wound here that was like a 't',
But now 'tis made an 'h '. *[retreat sounded afar off*
Antony. They do retire.
Scarus. We'll beat 'em into bench-holes I have yet
Room for six scotches more.

Enter EROS

Eros. They are beaten, sir, and our advantage serves
For a fair victory.
Scarus. Let us score their backs
And snatch 'em up, as we take hares, behind:
'Tis sport to maul a runner.
Antony. I will reward thee
Once for thy sprightly comfort, and ten-fold
For thy good valour. Come thee on.
Scarus. I'll halt after.
[they go forward

[4.. 8.] *Alarum, ANTONY returns with SCARUS and his army, marching as from victory, with drums and trumpets*

Antony, 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
The honoured gashes whole.

Enter CLEOPATRA, attended

[to Scarus] Give me thy hand;
To this great Fairy I'll commend thy acts,
Make her thanks bless thee. O thou day o'th'world,
Chain mine armed neck; leap thou, attire and all,
Through proof of harness to my heart, and there
Ride on the pants triumphing!

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

Antony. My nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet ha'we
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
Destroyed in such a shape.
Cleopatra. I'll give thee, friend,
An armour all of gold; it was a king's.
Antony. He has deserved it, were it car bunded
Like holy Phoebus' car. Give me thy hand.
Through Alexandria make a jolly march,
Bear our hacked targets like the men that owe them.
Had our great palace the capacity
To camp 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 make strike their sounds together,
Applauding our approach. *[they march into the city*

[4.9.] *Enter a Sentry and his company; ENOBARBUS follow, thought-sick*

Sentry. If we be not relieved within this hour,
We must return to th'court of guard: the night
Is shiny, and they say we shall embattle
By th'second hour i'th'morn.
1 *Watch.* This last day was
A shrewd one to's.
Enobarbus. O, bear me witness, night,—
2 Watch. What man is this ?
1 *Watch.* Stand close, and list him.
[they go aside
Enobarbus. Be witness to me, 0 thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent!
Sentry. Enobarbus!

2 *Watch.* Peace!
Hark further.
Enobarbus. 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. 0 Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular,
But let the world rank me in register
A master-leaver and a fugitive:
O Antony! O Antony! *[dies*
1 *Watch.* Let's speak to him.
Sentry. Let's hear him, for the things he speaks
May concern Caesar.
2 *Watch.* Let's do so. But he sleeps.
Sentry. Swoons rather; for so bad a prayer as his
Was never yet for sleep.
1 *Watch.* Go we to him.
2 *Watch.* Awake, sir, awake, speak to us.
1 *Watch.* Hear you, sir?
Sentry. The hand of death hath raught him.
[drums afar off
Hark! the drums demurely wake the sleepers.
Let's bear him to th'court of guard: he is of note.
Our hour is fully out.
2 *Watch.* Come on, then; he may recover yet.
[they carry off the body

[4. 10.] *Enter ANTONY and SCARUS, with their army*

Antony. Their preparation is to-day by sea,
We please them not by land.

Scarus. For both, my lord.
Antony. I would they'Id fight i'th'fire or ith'air;
We'ld fight there too. But this it is, our foot
Upon the hills adjoining to the city
Shall stay with us. Order for sea is given,
† They have put forth the haven:
Where their appointment we may best discover,
And look on their endeavour. *[they go forward*

[4. 11.] *Enter CAESAR and his army*

Caesar. 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.
[they march off in a different direction from Antony

[4. 12.] *Hills adjoining to Alexandria*

Enter ANTONY and SCARUS

Antony. Yet they are not joined: where yond pine does stand,
I shall discover all: Til bring thee word
Straight, how 'tis like to go. *[he goes up*

Alarum afar off, as at a sea-fight

Scarus. 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.

ANTONY returns

Antony. All is lost!

This foul Egyptian hath betrayed me:
My fleet hath yielded to the foe, and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turned whore! 'tis thou
Hast sold me to this novice, and my heart
Makes only wars on thee. Bid them all fly!
For when I am revenged upon my charm,
I have done all. Bid them all fly, begone! *[Scarus goes*
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
That spanieled me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar; and this pine is barked,
That overtopped them all. Betrayed I am.
O this false soul of Egypt! this grave charm,
Whose eye becked forth my wars and called 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 CLEOPATRI

Ah, thou spell! Avaunt!

Cleopatra. Why is my lord enraged against his love ?

Antony. Vanish, or I shall give thee thy deserving,
And blemish Caesar'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 dolts, and let
Patient Octavia plough thy visage up
With her prepared nails. *[she goes*

'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'th'moon,
And with those hands that grasped 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!
[he goes forth, raging

[4. 13.] *Alexandria. Cleopatra's palace*

Enter CLEOPATRA, CHARMIAN, IRAS, MARDIAN

Cleopatra. Help me, my women! O, he's more mad
Than Telamon for his shield; the boar of Thessaly
Was never so embossed.
Charmian. To th'monument!
There lock yourself, and send him word you are dead.
The soul and body rive not more in parting
Than greatness going off.
Cleopatra. To th'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 th'monument!
[they go

[4.14.] *Enter ANTONY and EROS*

Antony. Eros, thou yet behold'st me?
Eros. Ay, noble lord.
Antony. Sometime we see a cloud that's dragonish,
A vapour sometime like a bear or lion,

A towered 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 these signs;
They are black Vesper's pageants.
Eros. Ay, my lord.
Antony. That which is now a horse, even with a thought
The rack dislimns, and makes it indistinct
As water is in water.
Eros. It does, my lord.
Antony. 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 moe, now lost—she, Eros, has
Packed cards with Caesar, and false-played 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 robbed me of my sword.
Mardian. No, Antony,
My mistress loved thee and her fortunes mingled
With thine entirely.
Antony. Hence, saucy eunuch, peace!
She hath betrayed me, and shall die the death.
Mardian. 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!'
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.
A'ntony. Dead then?
Mardian. Dead.
Antony. Unarm, Eros, the long day's task is done,
And we must sleep, *[to Mardian]* That thou depart'st hence safe,
Does pay thy labour richly; go. *[Mardian goes]* Off, pluck off! *[Eros unbuckles the breastplate*
The seven-fold shield of Ajax cannot keep
The battery from my heart. 0, cleave, my sides!
Heart, once be stronger than thy continent,
Crack thy frail case! Apace, Eros, apace!
[the unarming finishes
No more a soldier: bruised pieces, go;
You have been nobly borne. From me awhile.
[Eros goes
I will o'ertake 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.
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze:
Dido and her Aeneas shall want troops,
And all the haunt be ours. Come, Eros, Eros!
EROS returns

Eros. What would my lord?
Antony. Since Cleopatra died
I have lived in such dishonour that the gods
Detest my baseness. I, that with my sword
Quartered the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
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
Th'inevitable prosecution of
Disgrace and horror, that, on my command,
Thou then wouldst kill me. Do't, the time is come:
Thou strik'st 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,
Though enemy, lost arm and could not?
Antony. Eros,
Wouldst thou be windowed in great Rome, and see
Thy master thus with pleached arms, bending down
His corrigible neck, his face subdued
To penetrative shame; whilst the wheeled seat
Of fortunate Caesar, drawn before him, branded
His baseness that ensued?
Eros. I would not see't.
Antony. 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!
Antony. When did I make thee free, swor'st thou
not then

To do this when I bade thee? Do it at once;
Or thy precedent services are all
But accidents unpurposed. Draw, and come.
Eros. Turn from me then that noble countenance,
Wherein the worship of the whole world lies.
Antony, [turns] Lo thee
Eros. My sword is drawn
Antony. Then let it do at once
The thing why thou hast drawn it.
Eros. My dear master,
My captain, and my emperor, let me say,
Before I strike this bloody stroke, farewell.
Antony. 'Tis said, man—and farewell.
Eros. Farewell, great chief. Shall I strike now?
Antony. Now, Eros.
Eros. Why, there then: thus I do escape the sorrow
Of Antony's death. *[kills himself*
Antony. 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
As to a lover's bed. Come then; and, Eros,
Thy master dies thy scholar: to do thus
[falling on his sword
I learned of thee. How! not dead? not dead?
The guard, ho! O, dispatch me!

Enter DERCETUS and Guard

1 *Guard.* What's the noise?
Antony. I have done my work ill, friends: O, make an end
Of what I have begun.

2 *Guard.* The star is fall'n.
1 *Guard.* And time is at his period.
Ali. Alas, and woe!
Antony. Let him that loves me strike me dead.
1 *Guard.* Not I.
2 *Guard.* Nor I.
3 *Guard.* Nor any one. *[they fly*
Dercetus. Thy death and fortunes bid thy followers fly.
This sword but shown to Caesar, with this tidings,
Shall enter me with him.

As he turns to go DIOMEDES enters

Diomedes. Where's Antony ?
Dercetus. [hiding Antony's sword in his cloak] There, Diomed, there.
Diomedes. Lives he?
Wilt thou not answer, man ? *[Dercetus steals away*
Antony. Art thou there, Diomed? Draw thy sword, and give me
Sufficing strokes for death.
Diomedes. Most absolute lord,
My mistress Cleopatra sent me to thee.
Antony. When did she send thee?
Diomedes. Now, my lord.
Antony. Where is she?
Diomedes. Locked in her monument. She had a prophesying fear
Of what hath come to pass: for when she saw—
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.
Antony. Too late, good Diomed: call *my* guard,
I prithee.
Diomedes. What, ho, the emperor's guard! The guard,
what, ho!
Come, your lord calls.

Enter four or five of the Guard of Antony

Antony. Bear me, good friends, where Cleopatra bides,
'Tis the last service that I shall command you.
1 *Guard.* Woe, woe are we, sir, you may not live
to wear
All your true followers out.
All Most heavy day!
Antony, 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.

[they bear him away on his shield

[4. 15.] *Alexandria. Cleopatra's monument; a square stone building with a flat roof and a heavily barred gateway in the centre of the outer wall*

CLEOPATRA, CHARMIAN, IRAS and maids come out upon the roof by a stair leading from within

Cleopatra. 0 Charmian, I will never go from hence.
Charmian. Be comforted, dear madam.
Cleopatra. 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 DIOMEDES below

How now! is he dead?

Diomedes. His death's upon him, but not dead.
Look out o'th'other side your monument; *[points*
His guard have brought him thither.

Enter ANTONT, borne by the Guard

Cleopatra. O sun,
Burn the great sphere thou mov'st in! darkling stand
The varying shore o'th'world. O Antony,
Antony, Antony! † Help, Charmian, help, Iras, help;
Help, friends below, let's draw him hither.

Antony. Peace!
Not Caesar's valour hath o'erthrown Antony,
But Antony's hath triumphed on itself.

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

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

Cleopatra. I dare not, dear,
† Dear my lord, pardon: I dare not open,
Lest I be taken. Not th'imperious show
Of the full-fortuned Caesar ever shall
Be brooched 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
Demurring upon me. But come, come, Antony—

Help me, my women—we must draw thee up;
Assist, good friends.
[a rope let down is tied to Antony's shield
Antony. O, quick, or I am gone.
[they begin pulling
Cleopatra. 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-winged 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 when thou hast lived,
Quicken with kissing: had my lips that power,
Thus would I wear them out. *[they kiss*
All. Ah, heavy sight.
Antony, † I am dying, Egypt, dying.
Give me some wine, and let me speak a little.
Cleopatra. No, let me speak, and let me rail so high,
That the false huswife Fortune break her wheel,
Provoked by my offence.
Antony. One word, sweet queen.
Of Caesar seek your honour, with your safety. 0!
Cleopatra. They do not go together.
Antony. Gentle, hear me:
None about Caesar trust but Proculeius.
Cleopatra. My resolution and my hands I'll trust;
None about Caesar.
Antony. The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I lived...the greatest prince o'th'wodd,
The noblest...and do now not basely die,

Not cowardly put off my helmet to
My countryman...a Roman by a Roman
Valiantly vanquished. Now my spirit is going,
I can no more.
Cleopatra. Noblest of men, woo't die ?
Hast thou no care of me ? shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see, my women...
[Antony dies
The crown o'th'earth doth melt. My lord!
O, withered is the garland of the war,
The soldier's pole is fall'n: young boys and girls
Are level now with men: the odds is gone,
And there is nothing *left* remarkable
Beneath the visiting moon.
Charmian. *O,* quietness, lady!
[Cleopatra faints
Iras. She's dead too, our sovereign.
Charmian. Lady!
Iras. Madam!
Charmian. O madam, madam, madam!
Iras. Royal Egypt, Empress! *[she stirs*
Charmian. Peace, peace, Iras!
Cleopatra. 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 impatience does
Become a dog that's mad: then is it sin
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 lamp is spent, it's out! Good sirs, take heart:
We'll bury him; and then, 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
But resolution and the briefest end.
[they go, bearing off Antony's body

[5.1.] *Alexandria. Caesar's camp*

Enter CAESAR, with AGRIPPA, DOLABELLA, MAECENAS, GALLUS, PROCULEWS, and his council of war

Caesar. Go to him, Dolabella, bid him yield;
Being so frustrate, tell him he mocks
The pauses that he makes.
Dolabella. Caesar, I shall. *[he goes*

Enter DERCETUS, with the sword of Antony

Caesar. Wherefore is that? and what art thou that darest
Appear thus to us?
Dercetus. I am called Dercetus.
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
I'll be to Caesar; if thou pleasest not,
I yield thee up my life.
Caesar. What is't thou say'st?
Dercetus. I say, 0 Caesar, Antony is dead.
Caesar. 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.
Dercetus. He is dead, Caesar,
Not by a public minister of justice,
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 robbed his wound of it; behold it stained
With his most noble blood.
Caesar. Look you sad, friends ?
The gods rebuke me, but it is tidings
To wash the eyes of kings.
Agrippa. And strange it is
That nature must compel us to lament
Our most persisted deeds.
Maecenas. His taints and honours
Waged equal with him.
Agrippa. A rarer spirit never
Did steer humanity: but you, gods, will give us
Some faults to make us men. Caesar is touched.
Maecenas. When such a spacious mirror's set
before him,
He needs must see himself.
Caesar, O Antony!
I have followed 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
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
Unreconciliable should divide
Our equalness to this. Hear me, good friends—

Enter an Egyptian

But I will tell you at some meeter season.
The business of this man looks out of him;
We'll hear him what he says. Whence are you?
Egyptian. 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 th'way she's forced to.
Caesar. 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.
Egyptian. So the gods preserve thee!
[he bows and departs
Caesar. 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.
Proculeius. Caesar, I shall. *[he goes*

Caesar. Gallus, go you along. *[Gallus also goes]*
Where's Dolabella,
To second Proculeius?
All. Dolabella!
Caesar. Let him alone; for I remember now
How he's employed: 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. *[they go*

[5.2.] *Alexandria. The monument*

CLEOPATRA, CHARMIAN, IRAS, and MARDIAN are seen within through the bars of the gate

Cleopatra. 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 dung,
The beggar's nurse and Caesar's.

Enter PROCULEIUS. As he speaks with CLEOPATRA through the bars, GALLUS and soldiers enter, unseen by those within, mount to the top with ladders, and go down into the monument

Proculeius. Caesar sends greeting to the Queen
of Egypt,
And bids thee study on what fair demands
Thou mean'st to have him grant thee.

Cleopatra. What's thy name?
Proculeius. My name is Proculeius.
Cleopatra. 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 conquered Egypt for my son,
He gives me so much of mine own as I
Will kneel to him with thanks.
Proculeius. Be of good cheer;
You're fall'n 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 kneeled to.
Cleopatra. Pray you, tell him
I am his fortune's vassal, and I send him
The greatness he has got. I hourly learn
A doctrine of obedience, and would gladly
Look him i'th'face.
Proculeius. This I'll report, dear lady.
Have comfort, for I know your plight is pitied
Of him that caused it.

The doors are suddenly flung open, showing a richly furnished room, with GALLUS and soldiers standing behind CLEOPATRA and her women

Gallus. You see how easily she may be surprised.
Guard her till Caesar come. *[he goes*

Iras. Royal queen!
Charmian. O Cleopatra! thou art taken, queen!
Cleopatra. Quick, quick, good hands.
[drawing a dagger
Procu/eius. Hold, worthy lady, hold:
[seizes and disarms her
Do not yourself such wrong, who are in this
Relieved, but not betrayed.
Cleofatra. What, of death too,
That rids our dogs of languish?
Proculeius. Cleopatra,
Do not abuse my master's bounty by
Th'undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth.
Cleopatra. Where art thou, death?
Come hither, come! come, come, and take a queen
Worth many babes and beggars!
Proculeius. O, temperance, lady!
Cleopatra. Sir, I will eat no meat, I'll not drink, sir—
If idle talk will once be necessary-
Til not sleep neither. This mortal house Fil ruin,
Do Caesar what he can. Know, sir, that I
Will not wait pinioned 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
My country's high pyramides my gibbet,
And hang me up in chains!
Proculeius. You do extend

These thoughts of horror further than you shall
Find cause in Caesar.

Enter DOLABELLA

Dolabella. Proculeius,
What thou hast done thy master Caesar knows,
And he hath sent for thee: for the queen,
I'll take her to my guard.
Proculeius. So, Dolabella,
It shall content me best: be gentle to her.
[to Cleopatra] To Caesar I will speak what you
shall please,
If you'll employ me to him.
Cleopatra. Say, I would die.
[Proculeius goes
Dolabella. Most noble Empress, you have heard
of me?
Cleopatra. I cannot tell.
Dolabella. Assuredly you know me.
Cleopatra. No matter, sir, what I have heard or known.
You laugh when boys or women tell their dreams;
Is't not your trick?
Dolabella. I understand not, madam.
Cleopatra. I dreamed there was an Emperor Antony.
O, such another sleep, that I might see
But such another man!
Dolabella. If it might please ye—
Cleopatra. His face was as the heavens, and
therein stuck
A sun and moon, which kept their course and lighted
The little O, the earth.
Dolabella. Most sovereign creature—
Cleopatra. His legs bestrid the ocean, his reared arm
Crested the world: his voice was propertied

As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping: his delights
Were dolphin-like, they showed his back above
The element they lived in: in his livery
Walked crowns and crownets; realms and islands were
As plates dropped from his pocket.
Dolabella. Cleopatra—
Cleopatra. Think you there was,or might be, such a man
As this I dreamed of?
Dolabella. Gentle madam, no.
Cleopatra. 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 t'imagine
An Antony were Nature's piece 'gainst Fancy,
Condemning shadows quite.
Dolabella. Hear me, good madam.
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.
Cleopatra. I thank you, sir.
Know you what Caesar means to do with me?
Dolabella. I am loath to tell you what I would
you knew.
Cleopatra. Nay, pray you, sir,—
Dolabella. Though he be honourable,—
Cleopatra. He'll lead me then in triumph?
Dolabella. Madam, he will, I know't. *[flourish*
Shouting heard. Make way there! Caesar! no

Enter CAESAR, GALLUS, PROCULEIUS, MAECENAS, and others of his train

Caesar. Which is the Queen of Egypt?
Do label Ia. It is the Emperor, madam.
[Cleopatra kneels
Caesar. Arise, you shall not kneel:
I pray you, rise, rise, Egypt.
Cleopatra. Sir, the gods
Will have it thus; my master and my lord
I must obey.
Caesar. 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.
Cleopatra. Sole sir o'th'world,
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.
Caesar. 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
Of my good purposes and put your children
To that destruction which l'll guard them from
If thereon you rely. l'll take my leave.
Cleopatra. 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.
[she proffers a paper

Caesar. You shall advise me in all for Cleopatra.
Cleopatra, This is the brief of money, plate and jewels,
I am possessed of: 'tis exactly valued,
Not petty things admitted. Where's Seleucus?

SELEUCUS comes forward

Seleucus. Here, madam.
Cleopatra, This is my treasurer. Let him speak, my lord,
Upon his peril, that I have reserved
To myself nothing. Speak the truth, Seleucus
Seleucus. Madam,
I had rather seal my lips than to my peril
Speak that which is not.
Cleopatra. What have I kept back?
Seleucus. Enough to purchase what you have made known.
Caesar. Nay, blush not, Cleopatra, I approve
Your wisdom in the deed.
Cleopatra. See, Caesar! O, behold,
How pomp is followed' 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
[menacing
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! *[beats him*
Caesar, Good queen, let us entreat you.
Cleopatra, O Caesar, what a wounding shame is this,
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,
Immoment 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
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 trashes of my chance: wert thou a man,
Thou wouldst have mercy on me.

Caesar. Forbear, Seleucus.

[Seleucus goes

Cleopatra. 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.

Caesar. Cleopatra,
Not what you have reserved, nor what acknowledged,
Put we i'th'roll of conquest: still be't yours,
Bestow it at your pleasure, and believe
Caesar's no merchant, to make price with you
Of things that merchants sold. Therefore be cheered;
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.

Cleopatra. My master, and my lord!

[she Joes obeisance

Caesar, [raising her] Not so. Adieu.
[jiourish. Caesar and his train depart
Cleopatra. He words me, girls, he words me, that
I should not
Be noble to myself: but, hark thee, Charmian.
[whispers
Iras. Finish, good lady, the bright day is done,
And we are for the dark.
Cleopatra. Hie thee again,
I have spoke already, and it is provided,
Go put it to the haste.
Charmian. Madam, I will.

Re-enter DOLABELLA

Dolabella. Where's the queen?
Charmian. [going] Behold, sir.
Cleopatra. Dolabella?
Dolabella. Madam, as theretosworn by your command
(Which my love makes religion to obey),
I tell you this: Caesar through Syria
Intends his journey, and within three days
You with your children will he send before.
Make your best use of this: I have performed
Your pleasure and my promise.
Cleopatra. Dolabella,
I shall remain your debtor.
Dolabella. I your servant.
Adieu, good queen; I must attend on Caesar.
Cleopatra. Farewell, and thanks. *[he goes*
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
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!
Cleopatra. 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
I'th'posture of a whore.
Iras. O the good gods!
Cleopatra. Nay, that's certain.
Iras. I'll never see't! for I am sure my nails
Are stronger than mine eyes.
Cleopatra. Why, that's the way
To fool their preparation, and to conquer
Their most absurd intents.

CHARMJAN returns

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 dispatch indeed,
And when thou hast done this chare I'll give thee leave
To play till doomsday. Bring our crown and all.
[Iras goes. Loud voices heard
Wherefore's this noise ?

Enter a Guardsman

Guardsman, Here is a rural fellow
That will not be denied your highness' presence.
He brings you figs.

Cleopatra. Let him come in. *[Guardsman goes*
What poor an instrument
May do a noble deed! he brings me liberty.
My resolution's placed, and I have nothing
Of woman in me: now from head to foot
I am marble-constant; now the fleeting moon
No planet is of mine. *[sits upon a golden couch*

Guardsman returns with Clown, bringing in a basket

Guardsman. This is the man.
Cleopatra. Avoid, and leave him. *[he goes*
Hast thou the pretty worm of Nilus there,
That kills and pains not?
Clown. Truly, I 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.
Cleopatra. Remember'st thou any that have died on't?
Clown. 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'th'worm; but he that will believe all that they say, shall never be saved by half that they do: but this is most falliable, the worm's an odd worm.
Cleopatra. Get thee hence; farewell.
Clown. I wish you all joy of the worm,
[setting down the basket beside the couch
Cleopatra. Farewell.
Clown. You must think this, look you, that the worm will do his kind.
Cleopatra. 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.

Cleopatra. Take thou no care, it shall be heeded.

Clown. Very good: give it nothing, I pray you, for it is not worth the feeding.

Cleopatra. Will it eat me?

Clown. 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 whoreson devils do the gods great harm in their women; for in every ten that they make, the devils mar five.

Cleopatra. Well, get thee gone; farewell.

Clown. Yes, forsooth: I wish you joy o'th'worm.

[goes

Re-enter IRAS with a robe, crown, etc.

Cleopatra. Give me my robe, put on my crown,
I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.
Yare, yare, good Iras; quick. Methinks I hear
Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Caesar, 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.
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?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.
Charmian. Dissolve, thick cloud, and rain, that I may say
The gods themselves do weep!
Cleopatra. This proves me base:
If she first meet the curled Antony,
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 intrinsicate
Of life at once untie: poor venomous fool,
Be angry, and dispatch. 0, couldst thou speak,
That I might hear thee call great Caesar ass,
Unpolicied!
Charmian. 0 eastern star!
Cleopatra. Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?
Charmian. O, break! O, break!
Cleopatra. As sweet as balm, as soft as air, as gentle—
O Antony!—Nay, I will take thee too:
[applying another asp to her arm
What should I stay— *[dies*
Charmian. In this wild world? So, fare thee well!
Now boast thee, death, in thy possession lies
A lass unparalleled. Downy windows, *[closing her eyes]* close;
And golden Phoebus, never be beheld
Of eyes again so royal! Your crown's awry,
I'll mend it, and then play—

Enter the Guard, rustling in

1 *Guard.* Where's the queen?
Charmian. Speak softly, wake her not.
1 *Guard.* Caesar hath sent—
Charmian. Too slow a messenger.
[applies an asp
0, come apace, dispatch, I partly feel thee,
1 *Guard.* Approach, ho! All's not well:
Caesar's beguiled.
2 *Guard.* There's Dolabella sent from Caesar; call him.
1 *Guard.* What work is here! Charmian, is this
well done?
Charmian. It is well done, and fitting for a princess
Descended of so many royal kings.
Ah, soldier! *[Charmian dies*

Re-enter DOLABELLA

Dolabella. How goes it here?
2 *Guard.* All dead.
Dolabella. Caesar, thy thoughts
Touch their effects in this: thyself art coming
To see performed the dreaded act which thou
So sought'st to hinder.
Shouts heard. A way there, a way for Caesar!

Enter CAESAR and all his train, marching

Dolabella. 0 sir, you are too sure an augurer;
That you did fear is done.
Caesar. Bravest at the last,
She levelled at our purposes, and being royal
Took her own way. The manner of their deaths?
I do not see them bleed.
Dolabella. Who was last with them?

I *Guard.* A simple countryman, that brought her figs:
This was his basket.
Caesar. Poisoned then.
1 *Guard.* 0 Caesar,
This Charmian lived but now, she stood and spake:
I found her trimming up the diadem
On her dead mistress; tremblingly she stood,
And on the sudden dropped.
Caesar. O noble weakness!
If they had swallowed poison, 'twould appear
By external swelling: but she looks like sleep,
As she would catch another Antony
In her strong toil of grace.
Dolabella. Here, on her breast,
There is a vent of blood, and something blown.
The like is on her arm.
I *Guard.* This is an aspic's trail, and these fig-leaves
Have slime upon them, such as th'aspic leaves
Upon the caves of Nile.
Caesar. Most probable
That so she died; for her physician tells me
She hath pursued conclusions infinite
Of easy ways to die. Take up her bed,
And bear her women from the monument.
She shall be buried by her Antony.
No grave upon the earth shall clip in it
A pair so famous. High events as these
Strike those that make them; and their story is
No less in pity than his glory which
Brought them to be lamented. Our army shall
In solemn show attend this funeral,
And then to Rome. Come, Dolabella, see
High order in this great solemnity.

[they go; the soldiers bearing off the dead bodies

THE COPY FOR THE TEXT OF 1623

Shakespeare's Manuscript

In an Introduction to the facsimile of this text issued by Messrs Faber and Faber in 1929 I suggested that the copy for F., the only original we have of the play, was Shakespeare's own manuscript. F. certainly contains a number of spellings of an unusual or, by 1623, of an archaic character, such as are either found in 'good' quarto and other F. texts, or are of similar type to those found therein. Here are a handful: one (on) 1. 1. 39; how (ho!) 1. 2. 114; to (too) 2. 5. 8, 3. 1. 15; too (to) 5. 1. 5 6, etc.; redding (residing) 1.3.103, 2.2.37; hard (heard) 2. 2. 223; arrant (errand) 3. 13. 104; in (e'en) 4.15. 73; triumpherate (triumvirate) 3. 6. 28. The last two look like misprints. Yet 'in' (e'en) occurs again in *Merch. (Ql)* 3. 5. 20, *Rom. (Q2)* 5. 1. 24, *Err.* (F.) 2. 2. 101, and *All's Well* (F.) 3. 2. 18; and so can hardly be anything but a Shakespearian spelling. As for the remarkable 'triumpherate', *L.L.L.* (Q1) which like *Antony and Cleopatra* was almost certainly printed from a Shakespearian MS. lends its support in 'triumpherie' for 'triumviry'. Equally noteworthy is the spelling or perversion of the classical names. Working presumably with North under his eye, Shakespeare was nevertheless restrained by no habits of 'correctness' or consistency so long as the names sounded all right on the stage. Thus he spells 'Sicyon' 'Scicion' (1. 2. 115, etc.), 'Taurus' 'Towrus' (3. 7. 78, etc.), 'Actium' 'Actiom', which is not unnaturally printed 'Action' (3. 7. 51). 'Medena' for 'Modena' (1. 4. 57) and 'Brandusium'for'Brundusium' (3. 7. 21) are probably

simply misreadings, while misreading and inconsistency will account for variations like 'Camidius', 'Camidias' and 'Camindius' for 'Canidius' and the occurrence twice of 'Ventigius' for 'Ventidius', a name which assumes even stranger forms in *Timon.* Sometimes a variation is, I think, deliberate. 'Anthonio' for example, an acceptable spelling of the period as the quotation in note 1. 1. 10 shows, seems to suggest familiarity or intimacy on the part of the speaker at 2. 2. 7 and 2. 5. 26. And a form in which I think we are bound to follow Shakespeare is 'Thidias', the name he gives to Caesar's emissary who gets a good thrashing, possibly because the 'Thyreus' he found in North was so difficult for an actor to speak. For 'Thyreus', though all editors read it, has no authority, since the name in Plutarch is 'Thyrsus'. Similarly I follow Shakespeare and read 'Dercetus', which is the form he gives to Plutarch-North's 'Dercetaeus' at 4. 14. lll, and not like Pope and later editors 'Dercetas', which lies halfway between North and the spelling 'Decretas' that crops up in F. at 5. 1. 3 S.D. and 5. 1. 5, and is in fact the sort of conflation that pre-Pollardian editors loved.

Characteristically Shakespearian also are most of the F. misprints. Three of them (2. 7. no; 4. 6. 20; 4. 12. 3) are no doubt due to the compositor's 'foul case' in which some of the t and *r* types have got into the wrong box. But a curious group of seeming dittographs (1. 2. 139; 2. 2. 120; 3. 11. 58; 4. 8. 18; 5. 2. 222), which Malone explained as 'due to the transcriber's ear deceiving him', are just the sort of slips all writers are prone to in fair-copying their own compositions, and may be put down to Shakespeare himself, while apart from the foregoing most of the misprints in F. seem to be due to his script, and can be classified under the general headings I found

convenient in dealing with the misreadings in *Hamlet* (Qa):[1]

Minim errors

(a) Involving *m, n, u, v, i,* w—1. 2. 111 windes (minds: Warburton); 1.2.79 Saue (Saw: F2); 2. 2.204 gloue (glow: Rowe); 1. 4. 56 Vaflailes (wassails: Pope); 3. 7. 20 S.D. Camidias (Canidius: Rowe); 4. 6. *16* Camindius (Canidius: Rowe); 2. 2. 187 Sidnis (Cydnus: F2); 5. 2. 104 fuites (smites: Capell).

(b) Involving *a, r, u, n—1.* 5. 4 Mandragoru (mandragora: Johnson); 5. 2. 317 away (awry: Rowe); 1. 2. 4 change (charge: Warburton); 2. 7. 73 there (then: Pope); 3. 5. 13 would (world: Hanmer); 2. 1. 41 wan'd (warr'd: F2); 5. 2. 227 Cidrus (Cydnus: Theobald).

e:o errors—1. 1. 47 now (new: Warburton); 3. 12. 13 Leffons (lessens: F2).

e:derrors—1. 5. 50 dumbe (dumb'd: Theobald); 1. 4. 8 Vouchfafe (Vouchsaf'd: Johnson); 2. 5. 12 fine (finn'd: Theobald); 3. 13. *56* embrace (embrac'd: Capell).

lit errors—3. 13. 162 fmile (smite: Rowe); 3. 4. 9 look't (took't: Thirlby).

We may add to this two dozen a few misprints involving both spelling and handwriting. The error 'foretell' for 'fertile' (1. 2. 38) seems to be an *e\o* misreading of the spelling 'fertill' which occurs in *Ham.* (g2) 5. 2. 87. 'One' for 'Our' (1. 4. 3) is simply of course the contraction O^{r} misread 'on', which, as we have seen above, is a Shakespearian spelling for 'one'. The misprint 'loue' for 'leave' at 1. 2. 180 is probably a misreading of 'leue', while 'leaue' for 'live' at 5.1. 59 *may* be a misreading of the same spelling for 'live', though I have not found this elsewhere in Shakespeare. Then there is Theobald's palmary emendation of 'autumn' for 'Anthony' at 5. 2. 87, a misprint which is seen to be the common spelling 'autome' taken for 'antonie'; two words which might be virtually

[1] See *The Manuscript of Shakespeare's 'Hamlet'*, pp. 106-14.

identical in script. Lastly may be noted as characteristic of Shakespearian copy the frequent occurrence of colloquial abbreviations such as a'th', i'th', to th', etc.

Dr Greg, who agrees that the F. copy was probably Shakespeare's MS., notes that the stage-directions 'are unusually full and afford beautiful examples of what the author wrote'; and, after noting other features, such as the absence of act and scene divisions, makes the following interesting observations:

> In all this I can see only a very carefully written copy elaborately prepared by the author for the stage with directions respecting the manner of production. There is no sign of its having been used as a prompt-book, and the directions are not of a kind that would be convenient in actual performance. In fact it is a producer's copy, not a prompter's. The date was probably 1607. I think Shakespeare may have been already contemplating retirement, or was at least temporarily loosening his connexion with the stage.[1]

Some of these producer's directions are 'Enter Anthony, Caefar, Octauia betweene them' (2. 3), 'She hales him vp and downe' (2. 5. 64), 'Whifpers in's eare' (2. 7. 38), 'Enter Ventidius as it were m triumph, the dead body of Pacorus borne before him' (3. 1). In my provisional survey of 1929,1 emphasized the unreliable nature of the F. punctuation in general and the frequent occurrence of mislining.[2] Dr Greg remarks that the second feature 'seems mainly due to the author running on half-lines to economize space', an explanation which is supported by the fact that, as I find on close inspection, speeches of 1½ to 2½ lines account for practically all the mislining. Speeches of such length

1 *The Editorial Problem,* by W. W. Greg (1942), p. 148.

2 Too frequent to be recorded in the Notes. In the text I generally follow the arrangement of the *Cambridge Shakespeare,* 1892.

would be easy for the prompter to regularize; and if he failed, it was of small moment. As for the punctuation a line-by-line inspection again reveals a state of affairs less serious than I had gathered from the long list of differences between F. and *The Cambridge Shakespeare* which was then before me. Light is thrown upon a good many instances by Dr Simpson or by A. E. Thistleton, who despite his elementary sense of poetry and drama did some useful work on this text. And most of the rest are accounted for if one remembers that Shakespeare's pointing is generally light and casual, that he often puts a comma where a compositor, seventeenth or twentieth century, would put a full stop, and that the F. compositors not unnaturally at times translate such punctuation incorrectly. A list of passages in which the punctuation seems to me definitely corrupt will be found on p. 133.

While agreeing with Dr Greg that F. was not printed from a prompt-copy, I fancy that a couple of small repetitions in the first Monument scene (4. 15) may be traces of the prompter's hand. The repetitions went unnoticed, I think, until 1945,[1] though once pointed out, the first of them is obvious enough. At 4. 15. o,ff. F. reads:

Enter Anthony, and the Guard

Cleo. Oh Sunne,
Burne the great Sphere thou mou'ft in, darkling (land
The varrying fhore o'thVorld. O *Antony, Antony, Antony*
Helpe *Charmian,* helpe *Iras* helpe: helpe Friends
Below, let's draw him hither.
Ant. Peace,
Not Caefars Valour hath o'erthrowne *Anthony,*
But Anthonie's hath Triumpht on it felfe.

[1] They were first brought to light, I believe, by Mr Bernard Jenkin in an article on the Monument scenes referred to in my note at the head of 4. 15.

Clearly Cleopatra's speech once ended 'O *Antony, Antony, Antony '*, since the two lines that follow not only interpose most awkwardly between her passion and Antony's proud rebuke, but render quite unnecessary 11. 18-23 (Antony's request for the door to be opened and her refusal) and anticipate 11. 29-31:

> but come, come, *Anthony,*
> Helpe me my women, we muft draw thee vp:
> Affift good Friends,

which last, though, as their context shows, intended to express a sudden inspiration on Cleopatra's part, repeat her previous command in similar words. Nor is this the only repetition in the scene, for in 1. 41 we have 'I am dying, Egypt, dying', which Antony has already moaned at 1. 18.

Let the reader now turn back to scene 4. 15 in the text above and he will observe that the first of the two pairs serves as a kind of bracket. In other words, if one omits all that lies between them, viz. 11. 13-31 ('Peace' to 'Affift good Friends'), the context runs straight on. I suggest, in fact, that we are here confronted with notes for a proposed cut of some seventeen lines, and should explain the repetition in 11. 18 and 41 as due to a consciousness on the part of the abridger that by omitting 11. 18-21 in particular he had left Antony's dying condition insufficiently emphasized, so that he tried to make all well by transferring a scrap of it to 1. 41. *Antony and Cleopatra* is a long play, over 3000 lines in all, and abridgement may well have been required in performance, at any rate on certain occasions. If so, other cuts of which we have no trace were probably made in the prompt-book. That the author's draft shows a trace of one here may be accounted for in two ways. Either Shakespeare himself, fearing the play was too long, indicated to the prompter or book-holder

how seventeen lines might be saved; or the book-holder, as he read the draft through, casually jotted down in the margin of 4. 15a couple of notes with a view to making a cut in the prompt-book later. The second alternative seems the more likely. I have come across similar casual prompt-notes, generally stage-directions, in other texts derived from a Shakespearian manuscript, while what I here take as little additional passages are either literal repetition or well within the compass of a prompter's invention.

NOTES

All significant departures from F. are recorded; the name of the text or edition in which the accepted reading first appeared being placed in brackets. Square brackets about an author's name denote a general acknowledgement; round brackets mean that his actual words are quoted. Line-numeration for references to plays not yet issued in this edition is that found in Bartlett's *Concordance* and the *Globe Shakespeare.*

F. stands for First Folio (1623); F2, F3, F4 for Second, Third and Fourth Folios (1632, 1663, 1685); G. for Glossary; O.E.D. for the *Oxford English Dictionary*; Q1, Q2 for First and Second Quartos of plays cited; S.D. for stage-direction; Sh. for Shakespeare or Shakespearian; non-Sh. = not found elsewhere in Sh.; sp. = spelling or spelt; common words (e.g. prob. = probably), together with the names of characters, the plays and poems of Sh., and other well-known works, are also usually abbreviated (e.g. *F.Q.* = *The Faerie Qyeene).*

The following is a list of other books cited in abridged form: Abbott = *A Sh. Grammar* by E. A. Abbott (3rd ed.), 1870; Adams = *The Globe Playhouse* by J. C. Adams, 1943; Amyot = Vies *des Hommes Illustres, Grecs et Romains,* transl. of Plutarch by Jacques Amyot, 1559; *Antonie, 1595* = *The Trage die of Antonie, done into Englishe [from R. Gamier] by the Countesse of Pembroke,* 1595 (1st ed. 1592); Apperson = *English Proverbs* etc. by G. L. Apperson, 1929; *Arcadia* (cited from *Works of Philip Sidney,* ed. A. Feuillerat, 1912); Barker — *Prefaces to Sh.* (2nd ser.), by H. Granville-Barker, 1930; Cap. = the ed. by Edward Capell, 1768; Case = the ed. by R. H. Case *(Arden Sh.),*

1926; Chambers, *Eliz. St.* = *The Elizabethan Stage* by E. K. Chambers, 1923; Chambers, *Med. St.* = *The Mediaeval Stage* by E. K. Chambers, 1903; Chambers, *Wm. Sh.* = *William Sh.: Facts and Problems* by E. K. Chambers, 1930; Collier=the 2nd ed. by J. P. Collier, 1844; S. Daniel = *Cleopatra* by Samuel Daniel (ed. Bang's *Materialien)*; Deighton—theed. by K. Deighton, 1901; Delius = the ed. by N. Delius, 1872; Dyce=the ed. by Alexander Dyce, 1857; Franz = *Die Sprache Shakespeares* by W. Franz (4th ed.), 1939; Furness = the ed. in *New Variorum Sh.* by H. H. Furness, 1907; Hanmer = the ed. by Sir Thomas Hanmer, 1745; Heath =*Revisal of Sh.'s text* by B. Heath, 1765; Her.= the ed. by C. H. Herford *(Eversley Sh.),* 1901; J.= theed. by Samuel Johnson, 1765; K. = theed. by G. L. Kittredge, 1939; Linthicum = *Costume in the Drama of Sh.* by M. C. Linthicum, 1936; MacCallum = sh.'s *Roman Plays* by M. W. MacCallum, 1910; Mal.= *Variorum* ed. by Edward Malone and J. Boswell, 1821; *MSH.* = *The MS. of Sh.'s 'Hamlet'* by J. Dover Wilson, 1934; Nashe = The *Works of Thomas Nashe,* ed. R. B. McKerrow, 1904; Noble=sh.'s *Biblical Knowledge* by Richmond Noble, 1935; North = *Plutarch's Lives of the Noble Grecians and Romans, Englished by Sir Thomas North,* 1579; Onions = *Sh. Glossary* by C. T. Onions, 1919; Pope=the ed. by Alexander Pope, 1725; *R.E.S.* = *The Review of English Studies;* Rowe = the ed. by N. Rowe, 1709-14; Schmidt=sh. *Lexicon* by A. Schmidt (3rd ed.), 1902; *Sh.'s Hand=Sh.'s Hand in the Play of 'Sir Thomas More'* by A. W. Pollard, *etc.,* 1923; Simpson=*Sh.'s Punctuation* by Percy Simpson, 1911; *Sk.* =*Sh.'s Plutarch* (from the *Lives* in North), ed. W. W. Skeat, 1892; Staunton = theed. by H. Staunton, 1857; Steev. = the ed. by George Steevens, 1773; Theob.== the ed. by Lewis Theobald, 1734; Thistleton = *Textual*

notes on 'Ant. & Cleo.' by A. E. Thistleton, 1899; *T.L.S.* =*The Times Literary Supplement;* Walker=*A Critical Examination of Sh.'s Text* by W. S. Walker, 2 vols, 1860; Warb. = the ed. by William Warburton, 1747; Whiter=*Specimen of a Commentary on Sh.* by W. Whiter, 1794.

Names of the Characters. List first given imperfectly by Rowe. See Note on the Copy, pp. 124-5. Sh. invents Scarus, Demetrius, Philo, Varnus.

Acts and Scenes. None marked in F. (except for 'Actus Primus, Scaena Prima'), i.e. by Sh. Rowe + edd. mark 5 acts and 42 scenes, thereby rendering stage production difficult, and so infrequent, until recent times. Granville-Barker's *Preface* (1930) and many 'continuous' productions since have rid the stage of this editorial network. But Barker never sufficiently allowed for the reader's needs. While dispensing with as many scene divisions as possible, I have retained such as seemed helpful; and in particular have not shrunk from indicating locality, where implied by, or readily deducible from, the text, since localization, Barker's *bete noire,* is at once of real assistance to the reader and textually inoffensive, to me at least.

Punctuation. See Note on the Copy, p. 128. I have retained or translated the F. pointing wherever possible. About a dozen instances only seem definitely misleading as regards sense (v. notes 1. 2.102; 2. 2.194; 2. 3. 25; 2. 5. 10-11,28; 2. 6. 43; 2. 7.119; 3. 1. 4; 3. 4.6-9; 3. 13.90, 137; 4.6. 34-7; 5.2. 137-8). Besides these I have only recorded cases where F. can be justified as against editorial tradition, and a few others of interest.

Stage-directions. See Note on the Copy, p. 127, and *Acts and Scenes* above. In view of their Sh. authority I have followed those in F. as closely as possible, with additions when such seem required for the reader's convenience. Exeunts at end of scenes not recorded.

PLUTARCH: INTRODUCTORY NOTE. North's *Plutarch* is quoted (from Sk., but checked with Wyndham) at appropriate places in the Notes below. But the play opens at a date early in 40 B.C. when Antony was already with Cleopatra in Alexandria, some months later than their first meeting at Tarsus on the Cydnus, and makes many references to events that took place during the intervening period. It will therefore be convenient to print as a preface to the Notes what Plutarch has to say of these events in particular and of the characters of Antony and Cleopatra in general.

(i) *Antony'spresence and'character*(Sk. 156-72): He had a noble presence, and shewed a countenance of one of a noble house: he had a goodly thick beard, a broad forehead, crook-nosed, and there appeared such a manly look in his countenance, as is commonly seen in Hercules' pictures, stamped or graven in metal. Now it had been a speech of old time, that the family of the Antonn 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.... Furthermore, things that seem intolerable in other men, as to boast commonly, to jest with one or other, to drink like a good fellow with everybody, to sit with the soldiers when they dine, and to eat and drink with them soldier-like, it is incredible what wonderful love it wan him amongst them. And furthermore, being given to love, that made him the more desired, and by that means he brought many to love him. For he would further every man's love, and also would not be angry that men should merrily tell him of those he loved. But besides all this, that which most procured his rising and advancement, was his liberality, who gave all to the soldiers, and kept nothing for himself: and when he was grown to great credit, then was his authority and power also very great, the which notwithstanding himself did overthrow by a thousand other faults he had..,.On the other side, the noblemen (as Cicero

saith) did not only mislike him, but also hate him for his naughty life: for they did abhor his banquets and drunken feasts he made at unseasonable times, and his extreme wasteful expenses upon vain light huswives; and then in the daytime he would sleep or walk out his drunkenness, thinking to wear away the fume of the abundance of wine which he had taken over night. In his house they did nothing but feast, dance, and mask- and himself passed away the time in hearing of foolish plays, and in marrying these players, tumblers, jesters, and such sort of people... .Yet [Julius] Caesar did somewhat bridle his madness and insolency, not suffering him to pass his faults so lightly away, making as though he saw them not. And therefore he left his dissolute manner of life, and married Fulvia that was Clodius' widow, a woman not so basely minded to spend her time in spinning and housewifery; and was not contented to master her husband at home, but would also rule him in his office abroad, and commanded him that commanded legions and great armies: so that Cleopatra was to give Fulvia thanks for that she had taught Antonius this obedience to women, that learned so well to be at their commandment. Now, because Fulvia was somewhat sour and crooked of condition, Antonius devised to make her pleasanter, and somewhat better disposed: and therefore he would play her many youthful parts to make her merry——But when he was once come into Asia,... .and that he had felt the riches and pleasures of the east parts, and that princes, great lords, and kings, came to wait at his gate for his coming out: and that queens and princesses, to excel one another, gave him very rich presents, and came to see him, curiously setting forth themselves, and using all art that might be to shew their beauty, to win his favour the more (Caesar in the mean space turmoiling his wits and body in civil wars at home, Antonius living merrily and quietly abroad), he easily fell again to his old licentious life. For straight, one Anaxenor, a player of the cithern, Xoutus, a player of the flute, Metrodorus a tumbler, and such a rabble of minstrels and fit ministers for the pleasures of Asia (who in fineness and flattery passed all the other plagues he brought with him out of Italy), all these flocked

in his court, and bare the whole sway: and after that all went awry....

(ii) *Antony and Cleopatra* (Sk. 173-8): Antonius being thus inclined, the last and extremest mischief of all other (to wit, the love of Cleopatra) lighted on him, who did waken and stir up many vices yet hidden in him, and were never seen to any: and if any spark of goodness or hope of rising were left him, Cleopatra quenched it straight, and made it worse than before. The manner how he fell in love with her was this. Antonius, going to make war with the Parthians, sent to command Cleopatra to appear personally before him when he came into Cilicia, to answer unto such accusations as were laid against her, being this: that she had aided Cassius and Brutus in their war against him. The messenger sent unto Cleopatra, to make this summons unto her, was called Delliusj who when he had throughly considered her beauty, the excellent grace and sweetness of her tongue, he nothing mistrusted that Antonius would do any hurt to so noble a lady, but rather assured himself, that within few days she should be in great favour with him. Thereupon he did her great honour, and persuaded her to come into Cilicia, as honourably furnished as she could possible; and bad her not to be afraid at all of Antonius, for he was a more courteous lord than any that she had ever seen. Cleopatra on the other side, believing Dellius' words, and guessing by the former access and credit she had with Julius Caesar and C. Pompey (the son of Pompey the Great) only for her beauty, she began to have good hope that she might more easily win Antonius. For Caesar and Pompey knew her when she was but a young thing, and knew not then what the world meant: but now she went to Antonius at the age when a woman's beauty is at the prime, and she also of best judgment. So she furnished herself with a world of gifts, store of gold and silver, and of riches and other sumptuous ornaments, as is credible enough she might bring from so great a house, and from so wealthy and rich a realm as Egypt was. But yet she carried nothing with her wherein she trusted more than in herself, and in the charms and enchantment of her passing beauty and grace. Therefore, when she was sent unto by divers letters both

from Antonius himself and also from his friends, she made so light of it, and mocked Antonius so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnusj the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, howboys, citherns, viols, and such other instruments as they played upon in the barge. And now for the person of her self, she was laid under a pavilion of cloth of gold of tissue, apparelled and attired like the goddess Venus, commonly drawn in picture: and hard by her, on either hand of her, pretty fair boys apparelled as painters do set forth god Cupid, with little fans in their hands, with the which they fanned wind upon her. Her ladies and gentlewomen also, the fairest of them, were apparelled like the nymphs Nereides (which are the mermaids of the waters) and like the Graces; some steering the helm, others tending the tackle and ropes of the barge, out of the which there came a wonderful passing sweet savour of perfumes, that perfumed the wharf's side, pestered with innumerable multitudes of people. Some of them followed the barge all along the river-side: others also ran out of the city to see her coming in. So that in the end, there ran such multitudes of people one after another to see her, that Antonius was left post alone in the market-place, in his imperial seat, to give audience: and there went a rumour in the people's mouths, that the goddess Venus was come to play with the god Bacchus, for the general good of all Asia. When Cleopatra landed, Antonius sent to invite her to supper to him. But she sent him word again, he should do better rather to come and sup with her. Antonius therefore, to shew himself courteous unto he rat her arrival, was contented to obey her, and went to supper to her: where he found such passing sumptuous fare, that no tongue can express it. But amongst all other things, he most wondered at the infinite number of lights and torches hanged on the top of the house, giving light in every place, so artificially set and ordered by devices, some round, some square: that it was the rarest thing to behold that eye could discern, or that ever books could mention. The next night Antonius, feasting her, contended to pass her in

magnificence and fineness: but she overcame him in both. So that he himself began to scorn the gross service of his house, in respect of Cleopatra's sumptuousness and fineness. And when Cleopatra found Antonius' jests and slents [sly hits] to be but gross and soldier-like, in plain manner, she gave it him finely, and without fear taunted him throughly.

Now her beauty (as it is reported) was not so passing as unmatchable of other women, nor yet such as upon present view did enamour men with her: but so sweet was her company and conversation, that a man could not possibly but be taken. And besides her beauty, the good grace she had to talk and discourse, her courteous nature that tempered her words and deeds, was a spur that pricked to the quick. Furthermore, besides all these, her voice and words were marvellous pleasant: for her tongue was an instrument of music to divers sports and pastimes, the which she easily turned to any language that pleased. She spake unto few barbarous people by interpreter, but made them answer her self, or at the least the most part of them: as the Æthiopians, the Arabians, the Troglodytes, the Hebrews, the Syrians, the Medes, and the Parthians, and to many others also, whose languages she had learned. Whereas divers of her progenitors, the kings of Egypt, could scarce learn the Egyptian tongue only, and many of them forgot to speak the Macedonian.

Now Antonius was so ravished with the love of Cleopatra, that though his wife Fulvia had great wars, and much ado with Caesar for his affairs, and that the army of the Parthians (the which the King's lieutenants had given to the only leading of Labienus) was now assembled in Mesopotamia, ready to invade Syria; yet (as though all this had nothing touched him) he yielded himself to go with Cleopatra into Alexandria, where he spent and lost in childish sports (as a man might say) and idle pastimes, the most precious thing a man can spend (as Antiphon saith), and that is, time. For they made an order between them, which they called *Amimetobion* (as much to say, no life comparable and matchable with it), one feasting each other by turns, and in cost exceeding all measure and reason. And for proof hereof, I have heard my grandfather

Lampryas report, that one Philotas, a physician, born in the city of Amphissa, told him that he was at that present time in Alexandria, and studied physic; and that having acquaintance with one of Antonius' cooks, he took him with him to Antonius' house (being a young man desirous to see things), to shew him the wonderful sumptuous charge and preparation of one only supper. When he was in the kitchen, and saw a world of diversities of meats, and amongst others eight wild boars roasted whole, he began to wonder at it, and said: 'Sure you have a great number of guests to supper,' The cook fell a-laughing, and answered him: 'No,' quoth he, 'not many guests, nor above twelve in all. but yet all that is boiled or roasted must be served in whole, or else it would be marred straight' for Antonius peradventure will sup presently, or it may be a pretty while hence, or likely enough he will defer it longer, for that he hath drunk well to-day, or else hath had some other great matters in hand: and therefore we do not dress one supper only, but many suppers, because we are uncertain of the hour he will sup in.' Philotas the physician told my grandfather this tale, and said moreover, that it was his chance shortly after to serve the eldest son of the said Antonius, whom he had by his wife Fulvia; and that he sat commonly at his table with his other friends, when he did not dine nor sup with his father. It chanced one day there came a physician that was so full of words, that he made every man weary of him at the board: but Philotas, to stop his mouth, put out this subtle proposition to him: 'It is good in some sort to let a man drink cold water that hath an ague: but every man that hath an ague, hath it in some sort: *ergo,* it is good for every man that hath an ague to drink cold water,' The physician was so gravelled and amated withal, that he had not a word more to say. Young Antonius burst out into such a laughing at him, and was so glad of it, that he said unto him: 'Philotas, take all that, I give it thee': shewing him his cupboard full of plate, with great pots of gold and silver. Philotas thanked him, and told him he thought himself greatly bound to him for this liberality, but he would never have thought that he had had power to have given so many things, and of so great value.

But much more he marvelled, when shortly after one of young Antonius' men brought him home all the pots in a basket, bidding him set his mark and stamp upon them, and to lock them up. Philotas returned the bringer of them, fearing to be reproved if he took them. Then the young gentleman Antonius said unto him: 'Alas, poor man, why doest thou make it nice to take them? knowest thou not that it is the son of Antonius that gives them thee, and is able to do it? if thou wilt not believe me, take rather the ready money they come to: because my father peradventure may ask for some of the plate, for the antick and excellent workmanship of them.' This I have heard my grandfather tell oftentimes.

But now again to Cleopatra. Plato writeth that there are four kinds of flattery: but Cleopatra divided it into many kinds. For she (were it in sport, or in matters of earnest) still devised sundry new delights to have Antonius at commandment, never leaving him night nor day, nor once letting him go out of her sight. For she would play at dice with him, drink with him, and hunt commonly with him, and also be with him when he went to any exercise or activity of body. And sometime 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. Now though most men misliked this manner, yet the Alexandrians were commonly glad of this jollity, and liked it well, saying very gallantly and wisely: 'that Antonius shewed them a comical face, to wit, a merry countenance: and the Romans a tragical face, to say, a grim look.' But to reckon up all the foolish sports they made, revelling in this sort, it were too fond a part of me, and therefore I will only tell you one among the rest. On a time he went to angle for fish, and when he could take none, he was as angry as could be, because Cleopatra stood by. Wherefore he secretly commanded the fishermen, that when he cast in his line, they should straight dive under the water, and put

a fish on his hook which they had taken before: and so snatched up his angling-rod, and brought up a fish twice or thrice. Cleopatra found it straight, yet she seemed not to see it, but wondered at his excellent fishing: but when she was alone by herself among her own people, she told them how it was, and bad them the next morning to be on the water to see the fishing. A number of people came to the haven, and got into the fisher-boats to see this fishing. Antonius then threw in his line, and Cleopatra straight commanded one of her men to dive under water before Antonius' men, and to put some old salt-fish upon his bait, like unto those that are brought out of the country of Pont. When he had hung the fish on his hook, Antonius, thinking he had taken a fish indeed, snatched up his line presently. Then they all fell a-laughing. Cleopatra laughing also, said unto him: 'Leave us, my lord, Egyptians (which dwell in the country of Pharus and Canobus) your angling-rod: this is not thy profession: thou must hunt after conquering of realms and countries.*

I. I.

S.D. *Locality* (Cap.) *Entry* (F.)

4. *Mars*— F. 'Mars:' A natural pause, *turn,* (edd.) F. 'turne'.

6. *tawny front* dark face. Cf. 1. 10.

8. *reneges* Hard 'g'. F. 'reneages'.

9. *bellows* Often used fig. for kindling the fire of lust *(cf. Per.* 1. 2. 39, 'the bellows blows up sin').

10. *To cool* J. conj. 'To kindle and to cool'—which is what Sh. means. The panting, sighing, Ant. is like a great bellows.

gipsy's Cf. Introd. pp. xi-xii, 1. 5. 28, 4. 12. 28. K. cites Greene, *Ciceronis Amor,* 1589 (ed. Grosart, VII, 142): 'Is not Anthonio enamoured of the black Egyptian Cleopatra?' S.D. (F.)

12. *triple pillar* i.e. one of the triumvirs. Ant. ruled the eastern provinces, Oct. the western, Lepidus Italy. Cf. G. 'triple'. 13. *fool* v. G.

16. *set a bourn* i.e. I'll tell you how far your love stretches.

. 17. S.D. (Cap.) F. 'Enter a MefTenger'. L. 29 justifies Cap. Cf. *Macb.* 1. 5. 29 S.D. 'Messenger' perhaps a minor actor entrusted with brief announcements. (Cf. note 1. 2. 113.) For the 'news from Rome' in Plut. v. head-note 1. 2.

18. *Grates. . .sum* i.e. news from Rome! I can't be bothered with messengers; tell it in brief.

20. *Fulvia* Ant.'s virago wife. Cf. note 1. 32.

21. *scarce-bearded* At this date (B.C. 40) he was 23 and Ant. about 43. Cf. note 3. 13. 17.

25. *Perchance?* See 1. 20. 26. *must* 'Emphatic' (Furness).

27. *therefore* 'Even in this word, there is a taunt' (Furness).

28. *process* Legal summons to appear in court.

31. *else* on other occasions.

32. *shrill-tongued* 'Fulvia was somewhat sour and crooked (=cross) of condition' (Plut., Sk. 162; cf. p. 13 5 above.)

34. *ranged* F. 'raing'd' Cf. *Cor.* 3. 1. 206. 'Wide-stretched' seems a better gloss than 'ordered' (Onions).

Here.. .space He flings an arm about her. Cf. note 1. 37 and Donne's *Good-morrow,* 'And makes one little room, an everywhere'.

35. *Kingdoms. . .clay* Cf. 1. 23. *dungy earth* Cf. *Wint.* 2. 1. 156, 'There's not a grain of it [virtue] the face to sweeten | Of the whole dungy earth,' and Introd. pp. xxi-xxii. Cf. also 'This earth is...but the draught wherein the heavenly bodies discharge their corruption, the very muckhill on which the sublunary orbs cast their excrement' (4. 5, Marston's *Malcontent,* 1604; *Marstorfs Plays,* ed. Harvey Wood, 1, 197), and Phil. iii. 8.

37. S.D. (Pope). Furness thinks the 'wrangling

queen' (1. 48) would not have allowed a public kiss. The less Cleopatra she!

mutual equally passionate; v. G.

38-9. / *bind. . .weet* A proud challenge (to the audience). *On* (F2) F. 'One', a Sh. sp.

40. *stand up* v. G.

40-2. *Excellent.. .not* Marked 'aside' by J. Surely mere coquetry; she disengages herself at 1. 40, speaks 'Why. . .not' to the audience (but so that he hears), and then turns to him, mocking: 'Antony. . . himself.

43. *be himself* Two-edged: i.e. *(a)* 'show himself the noble creature he is' (cf. 2.2.4, *Hen. V,* 1 Prol. 5 note, and *Caes.* 5. 4. 25); *(b)* 'act the fool (cf. 1. 13) he is'. Doting Ant. perceives only *(a),* but immediately exemplifies *[b).*

45. *confound* v. G.

46. *stretch* linger. 'Suggests tedium' (K.).

47. *new* (Warb.) F. 'now' *(e:o* error). Cf. Plut. (Sk. 177): 'For she (were it in sport or in matters of earnest) still devised *new* delights' [Thistleton].

49-51. *Whom. . .admired* Cf. 2. 2. 238-9.

50. *whose (F2)* F.'who', *fully* v. G.

52. *No messenger but thine* (F.) i.e. I will hear no messenger but thine [who will tell me when you are ready to 'wander', etc.].

52-4. *and all alone.. .people* Cf. Plut. (Sk. 177) cited pp. 140—1 above. What in Plut. is Ant.'s whim, becomes hers in Sh.

55. S.D. (i) J.D.W. (ii) After Steev. F. 'Exeunt with the Traine'.

57. is *not Antony* i.e. is beside himself.

58. *that great property* 'that peculiar greatness' (Her.) v. G. 'property'. still ever.

60. *approves.. .liar* confirms the false scandal-monger.

I. 2.

PLUTARCH: 'NOW Antonius delighting in these fond and childish pastimes, very ill news were brought him from two places. The first from Rome, that his brother Lucius and Fulvia his wife fell out first between themselves, and afterwards fell to open war with Caesar, and had brought all to nought, that they were both driven to fly out of Italy. The second news, as bad as the first: that Labienus conquered all Asia with the army of the Parthians, from the river of Euphrates and from Syria unto the countries of Lydia and Ionia. Then began Antonius with much ado a little to rouse himself, as if he had been wakened out of a deep sleep, and, as a man may say, coming out of a great drunkenness' (Sk. 178). Plutarch then relates that Ant, leaving Egypt to deal with the Parthians, 'received lamentable letters from his wife Fulvia; whereupon he straight returned towards Italy', but learnt on the way thither that she 'was the only cause of this war: who being of a peevish, crooked, and troublesome nature, had purposely raised this uproar in Italy, in hope thereby to withdraw him from Cleopatra*. He relates further that 'by good fortune——[Fulvia,] going to meet with Antonius, sickened by the way, and died in the city of Sicyon: and therefore Octavius Caesar and he were the easilier made friends together' (Sk. 178-9). Sh. foreshortens all this and makes it news brought to Ant. while still with Cleo. He also adds thereto the intelligence about Sextus Pompeius's threat to the Triumvirate through his piratical mastery of the sea, a point Plut. only relates after Ant. has returned to Rome, made friends with Octavius and married Octavia (Sk. 180). Note that he represents this threat as the occasion of Ant.'s leaving Cleo., and thus gives him an imperative reason for so doing.

S.D. *Locality.* Cap. + edd. 'The same. Another room'. L. **11,** 'Bring in the banquet'(v. 2.7. S.D.head) suggests some hours **later than 1. 1**; a great feast, such as **Plut. (v. p. 139) describes, having taken place meanwhile.**

Entry, F. 'Enter Enobarbus, Lamprius, a Southfayer, Rannius, Lucillius, Charmian, Iras, Mardian the Eunuch and Alexas.' Lamprius, Rannius, Lucillius (all mute) are evid. names set down at the beginning of the scene, which remained unused (cf. *2 Hen. IF,* 1.3. S.D. note, and Chambers, *Wm. Sh.* i, 231). The first is prob. 'Lampryas', Plut.'s grandfather, from whom he heard of Ant.'s extravagant feasts (v. p. 139 above), and his name shows, I think, that Sh. had such a feast in mind, and orig. arranged an entry therefrom in two groups. For the Soothsayer (Sk. 181), v. note 2. 3. 9. 'Lucillius' is carried forward from *Caes.* 5. 4, Plut. (Sk. 214) relating that he was as faithful to Ant. as he had been to Brutus. I know of no source for 'Rannius'. Plut. first mentions Alexas as one of those who betrayed Ant., and notes (Sk. 218) that he

was brought into Ant.'s house and favour by means of Timagenes, and afterwards was in greater credit with him than any other Grecian (for that he had ever been one of Cleo.'s ministers to win Ant. and to overthrow all his good determinations to use his wife Octavia well).

4. *charge* (Warb.) F. 'change' cf. table, p. 126. Much discussed. F. means 'exchange his horns for (a bridegroom's) garlands', which implies that he would cease to be a cuckold by marrying her. But Alex, clearly promises her a husband whom she can easily cuckold; and 'charge'='set the laurel of victory (cf. 1. 3. 99-100) upon his horns' (N.B. plur.), or 'make him the champion cuckold of all Egypt', fits the context perfectly. Cf. 11. 65—6.

9-10. *In Nature's, . ,read* The Soothsayer speaks verse throughout, which emphasizes his grave dignity as against the other speakers. 10,11,12. S.D.s (J.D.W.)

11. *banquet* F. 'Banket' v. G. For those present only, their principals drinking in a privy chamber.

16. *fairer* v. G.'fair'. Case notes that the prophecy is fulfilled by her death (5. 2. 229f; and K. that her frivolity is ' finely contrasted' with the Sooth.'s solemnity throughout.

17. *in flesh* She takes 'fair' to mean ' plump, in good condition'. Cf. *A.Y.L.* 1. 1. 11, 'they [horses] are fair with their feeding' [Craig *(ap.* Case)]. Iras replies that, on the contrary, she will grow withered.

20. *his prescience* A mock title; cf. 'his worship' [Delius].

22. *more.. .beloved* Another prediction of her death.

23. *with drinking* i.e. rather than with love; v. G. 'liver'.

26—7. *three kings. . .Herod* Herod, who martyred the Holy Innocents and 'raged' furiously in the old miracle plays at the news of the birth of Christ, was the last person in the world to do homage to an infant. The 'three kings' prob. suggested Herod to Sh.'s mind.

28. *find* i.e. in my palm. Cf. Launcelot's in *Merch.* 2. 2. 159ff. *marry* F. 'marry me'. This superfluous 'me', so awkward for an actor to say, was prob. added by a compositor influenced by the two other 'me's in the sentence.

29. *companion me* i.e. as wife of the younger triumvir.

30. *You.. .serve* Cf. 11. 16, 22 (notes).

31. *figs* Prob. a phallic allusion; cf. 1. 26, and *Hen. V, G.* 'figo'.

32-3. *You... approach* Again prophetic of her death.

34-5. *shall have no names* will be bastards; cf. *Lucr.* 522, *Gent.* 3. 1. 311-14.

38. *fertile* (Theob.) F. 'foretell'. Prob. 'fertill' *(Ham.* (Q2) 5. 2. 87) misread 'fortell'.

39. *I forgive. . .witch* I absolve thee from the sin of witchcraft (i.e. You are no prophet!). Alex.'s comment confirms this gloss.

45. *be—* (Cap.) F. 'be'. 45, 46. S.D.s (J.D.W.)

50. *wild* wanton, v. G.

51. *an oily palm* Cf. Desdemona's 'moist' hand *(Oth.* 3. 4. 38-43) and Sir Andrew's 'dry' one *(Tw. Nt.* 1. 3. 71-81).

52. / *cannot scratch mine ear* i.e. I shall expect miracles. An 'itching ear' = one 'eager to hear novelties' (O.E.D. 'ear' 3d); cf. II Tim. iv. 3.

59. /... F.'I:'

60. *Not. . .nose* Cf. *Tristram Shandy,* bk iii, ch. 31; bk v, ch. 1 *ad fin.* [Case].

61. *Our. . .mend* Affects to be shocked.

62. *Alex as—come* (Theob.) F. takes *Alexas* as a speech-heading.

63. *cannot go* v. G.'go'.

69-70. *thy people* (P. A. Daniel) F. 'the people'. Cf. note 3. 11. 59.

72. *foul* v. G.

72-3. *keep decorum* i.e. behave as a just goddess. Cf. 5. 2. 17. 78. S.D. (F.)

79. S*aw you* (F2) F. 'Saue you,' Cf. *MSH.* 107.

84. *A Roman thought* i.e. a serious thought. Cf. Plut. (v. p. 140 above): 'the Alexandrians [said].. . " that Antonius shewed them... a merry countenance: and the Romans a tragical face".'

86. S.D. (J.D.W.) Alexas (F2) F.'Alexias'.

87. S.D. (F.) -I-'and Attendants' (Dyce).

88. S.D. F. 'Exeunt'.

89-104. *Fulvia. . .Ionia* Cf. Plut. (v. p. 144).

89. *first. . .field* Cf. Plut.'s 'purposely raised this uproar' etc.

96. *The nature.. .teller* bad news makes the bearer of it seem bad. Cf. *2 Hen. IV,* 1. 1. 100,

below 2. 5. 23-106, where Cleo.'s attitude is very different from Ant.'s here, and Introd. pp. xxviii-xxix.

98. *done. With., .thus* F. 'done, with me. 'Tis thus,' The change (privately suggested by Capt. E.G. Spencer-Churchill, M.C.) seems unexceptionable. The compositor found perhaps three commas in Sh.'s MS. and put the full stop at the wrong place, as in 2. 2. 194; 2. 5. 11, 28, etc. Cf. p. 128.

100. *as* v. *G. Labienus* Quintus Labienus, sent by Brutus and Cassius to enlist Parthia as an ally, overran the eastern dependencies of Rome after Philippi with a victorious Parthian army under Pacorus, son of King Orodes, until defeated by Ventidius. Cf. Plut. (p. 144 above and head-note 3. 1).

101. *stiff news* The F. 'ftiffe-newes' makes'stiff' emphatic; cf. Simpson, pp. 86-7.

102. *Asia.. .Euphrates* (edd.) F.'Afia: from Euphrates'. *Extended v. G. Euphrates* Pron. ' Euphrates'.

106. *home* v. G. *mince* v. G.

108. *Fulvid's phrase* See Plut. (head-note).

111. *minds* (Warb. + most edd.) F. 'windes'. Plut. compares Ant.'s infatuation with 'a deep sleep' or 'a great drunkenness', either *of* which would make his 'quick mind lie still'. Cf. head-note and 2. 1. 23-7.

112. *is.. .earing* 'is as salutary to us as ploughing is to weed-grown fields' (Case).

113. S.D. F. 'Exit Meffenger | Enter another Meffenger'.

114. 115. *Sicyon* (Pope) F. 'Scicion'—and elsewhere.

114. *ho, the* (Dyce) F. 'how the'—a Sh. sp.; *v.MSH.* 116.

115, 116. *1 Att. 2 Att.* (Cap.) F. ' 1 . *Mef. 2. Mef.*' Cf. note 1. 1. 17. S.D.s (J.D.W.)

117-8. *These strong.. .dotage* Indebted to the following from the Argument of Samuel Daniel's

' Letter sent from Octavia to her husband Marcus Antonius in Egypt' *(Poeticall Essayes,* 1599): 'Antonie having yet upon him the fetters of Ægypt layd on by the power of a most incomparable beauty, could admit no new Lawes in the state of his affection' [R. C. Bald, *T.L.8.* 20 Nov. 1924]. S.D. (F.)

122. S.D. (J.) *Forbear* v. G. S.D. (J.D.W.)

123. *a great spirit* Cf. Plut. (Sk. 162) cited head-note (p. 144).

124. *doth* v. Franz, § 156.

126. *By revolution lowering* declining in due course. v. G. 'revolution'—which suggests a wheel.

127. *good. . .gone* Prob. proverbial; cf. *All's Well,* 5. 3. 60, and below, 11. 187—8; 1. 4. 41 if.

129. *enchanting* i.e. Circe-like.

131. S.D. After F. *How now!* (F.) Coll. 'Ho, now' is poss. Cf. note 1. 114.

136. *the word* v. G.

138. *a compelling occasion* (Rowe) F. 'a compelling an occafion'.

142-3. *upon far poorer* i.e. on a matter of much less.

143-5• there is • • *dying* i.e. she flies to the embrace of Death as to that of a lover. Cf. *Hen. V,* 3. 5. 28-30 and G. 'mettle'. Tragic irony; cf. 5. 2. 294-5.

147-8. *her passions.. Jove* A genuine tribute despite the mockery. 149-52. *her winds.. . Jove* Cf. note on *Macb.* 1. 7. 25, *Titus,* Introd. p. lii n. 2, and *Rom.* 3. 5. 131-8.

150-2. *This.. .Jove* 'The point of the sarcasm lies in the double meaning of *cunning* ("skill" and "craftiness") and in the verb *makes** (K.).

154-6. *a wonderful.. .travel* A glimpse of a 17th c. gentleman touring the continent, table-book in hand. Cf. *Ham.* 1. 5. 107-9 (note) and G. 'piece'.

164-9. it *shows.. .petticoat* I paraphrase this

male cynicism: 'it shows him who it is makes man and woman (for "the tailor makes the man"), and so comforts him with the thought that the world is always a-breeding and that when old wives wear out there are means of making new ones. If Fulvia were the only woman in the world her loss would be irreparable; but as it is you'll have a pleasant change, a young wife for an old one.' With the quibbling about clothes is mingled bawdy; 'member' and 'tailor' being prob. equivocal (cf. *M.N.D.* G. 'tailor' and *2 Hen. IF,* 3. 2. 154-7). See Parolles on 'virginity' *(All's Well,* 1. 1. 129-32). For the stock jest on 'onion' v. 4. 2. 35; *Shrew,* Ind. i. 123-5; *All's Well,* 5. 3. 319.

177. *light* indelicate. Prob. referring to further quibbles in 11. 174-6.

179. *expedience* v. G,

180. *leave* (Pope) F. 'loue' (prob. >MS. 'leue'). Cf. *MSH.* 109-10 and note 5. 1. 59.

181. *touches* v. G. 182. us, F.'vs:'

183. *contriving* v. G.

184. *Petition. . . home* beg me to come home.

Sextus Pompeius Younger son of Pompey. Defeated at Munda *(Caes.* 1. 1. 55), he escaped, was placed in command of the republican fleet after Caes.'s death, and, though proscribed by the triumvirs, seized Sicily and made himself master of the sea (cf. Plut. head-note 2. 6). *Hath(F2) F* . 'Haue'.

187-8. *Whose. . .past* Refers to Pompey the Great, who, deserted by the 'slippery' plebs *(Caes.* 1. 1), is now beginning to be admired in memory once again. *Cf.* 1. 4. 41-7.

191-2. *stands up* v. G. *main* v. G. Ant., not Pomp., was the first soldier of the world. Cf. 1. 3. 38 and Introd. p. xxv.

192. *quality* v. G. Deliberately vague, summing up what has already been said.

193. *The sides.. .danger* Cf. *Cymb.* 3. 1. 49-51, *Wint.* 4. 4. 475, and for ' sides' note 1. 3. 16 below.

194. *like...hair* A horsehair, soaked in swamp-water, attracts to it a large number of animalculae, and so wriggles like a snake, *hair* (Rowe) F. 'heire'.

196. *place is.. .requires* (F2) F. 'places... require'. Is 'places' a copyist's error? Cf. p. 125, foot.

S.D. *Locality.* Cap. reads 'Another room'—unnecessarily. *Entry* (F., but reading 'Alexas and Iras'). Cleo. returns to discover what keeps Ant. so long in talk.

2. *who's* (F2) F. 'whole' cf. *MSH.* 117.

3. / *did. . .you* i.e. he is not to know I sent you. *sad* v. G.

5. S.D. (after Cap.)

6. *did* Emphatic (Deighton).

11. *Tempt* try. *iwis* (anon. *ap.* Camb.) F. 'I wifh' 'Iwis' (v. G.) occurs four times elsew. in Sh. and suits the couplet; 'I wish' is weak. Cf. / *Hen. VI,* 4. 1. 180 (note in forthcoming ed.).

15. *Help me away* Cf. 'Help me hence' *(Macb.* 2. 3. 117).

16. / t . . .*long* i.e. this can't last long, *the sides of nature* = the human frame. Cf. 1. 71; 4. 14. 39; and *Tw. Nt.* 2. 4. 93-6.

18. *stand farther from me* i.e. give me air.

19. / *know. . .good news* 'A wilful and highly irritating misinterpretation of Ant.'s expression' (Furness).

20. *What.. .go?* (F., but I add comma after 'What'). Rowe + mod. edd. print 'woman? You... go:' Thistleton vindicates F., which 1. 21 proves correct.

25. *first* (F2) F. 'fitst'.

28. *shake,. .gods* Cf. *Timon,* 4. 3. 136-8 [Steev.].

36. *Bliss '* the joy of heaven' (K.). *brows' bent* v. G.

37. *race* A metaphor from wine; v. G. Perh. 'a' should be V t h " (=o'th).

40-1. */ would.. .Egypt* His eye threatens; so she threatens too, charmingly.

43. *Our.. .my* He speaks first as *imperator,* then as lover [K.]. *services* (F2) F. 'Seruicles'.

48. *Breed* PL by attraction of'powers'.

scrupulous faction = 'party division on small points of disagreement' (K.). ' Equality' suggests to Sh. equipoise and ' scruples' (= weights); cf. *2 Hen. IV,* **1. 2. 128.**

52. whose 'Pompey' being the antecedent.

53. *quietness.. .purge* That peace led to disease in the body politic, which needed periodical bloodletting (v. G. 'purge'), was a commonplace of the age. Cf. *Ham.* 4. 4. 27-9 (and note); *2 Hen. IF,* 4. 1. 54-66, etc.

54-5. *particular. . .safe* v. G.

61. *at.. .best* i.e. last and best news of all.

68-9. *the fire.. .slime* Cf. 2. 7. 26-7 (note).

71. *affects* (F.) Camb. 'affect'st'. See *MSH.* 291 and Franz, §152.

lace i.e. of the bodice or stays. Cf. *Wint.* 3. 2. 172 and Ric. ///, 4. 1. 34.

72. be—/.. .*well*— F. 'be, I . . .well,'

73. *So.. .loves* i.e. and 'Ant's love is as changeable' (K.).

74. *give true evidence* bear true witness. 'True' in contrast with these assumed hysterics—an imputation for which she takes revenge in 11. 75-85. *stands* will sustain.

75. *told me* i.e. has taught me.

78. *Egypt* i.e. me.

80. *Like.. .honour* Cf. ' honourable trial' (1. 75).

heat my blood anger me; cf. *L.L.L.* 1. 2. 30.

blood: no more (Rowe) F. ' blood no more'.

82. *by my sword (F2)* F. 'by Sword'. *And target* This makes it a swashbuckler's oath; cf. *1 Hen. IF,* I. 3. 230 (note).

84-5. *How.. .chafe* i.e. how gracefully this descendant acts the part of Hercules Furens! 'The carriage (v. G.) of his chafe' suggests the actor.

84. *Herculean* Cf. Plut. cited p. 134, and Introd. p. xxv. Ant. resembled Hercules 'in the likeness of his body' (cf. note 2. 2. 224) and 'also in the wearing of his garments'. A lion's skin would give deadly point to the gibe. Cf. 4. 3. 16; 4. 12. 43-7.

86. l'll. . .*lady* i.e. lest I lose control of myself. Cf. 'lady' (1. 39) also after she has insulted him past bearing. I infer 'bows' (S.D.) from the ironical 'Courteous lord'.

one word Seeing she has gone too far, she holds him by pretending she is trying to remember something.

89. *well:* (edd.) F. 'well,'

91. *I am all forgotten* Spoken with a sob. Deliberately ambiguous = *(a)* I have forgotten entirely, *(b)* I am entirely forgotten. For 1. 90, 'O. . .Antony,' cf. 11. 72-3. Thus 11. 90-1 are a plea for pity: i.e. my forgetfulness is like Ant. himself, who has already forgotten all about me.

91-3. *But.. .itself* Ant. replies coldly: 'If I didn't know you could command these foolish tricks as easily as a queen commands her subjects, I should', etc. v. G. 'idleness'.

93-5. *'Tis...this* Quibbling on 'labour' and 'idleness', she compares herself oppressed with grief and passion *('such* idleness') to a woman in travail.

96. *becomings* v. G. Emphatic; in contrast with 'unpitied folly' (1. 98). Cf. 1. 1. 49-52.

102-4. *Our separation.. .thee* Steev. *cites Arcadia,* bk i [ed. 1598, p. 87; cf. ed. Feuillerat, 1912, p. 218]:

> She went, they staid: or rightly for to say,
> She staid in them, they went in thought with hyr.

103. *residing* (F2) F. 'redding' A Sh. sp.; cf. 2.2.37and Troil. (Q1) 1.3. 117; 3.2.155. *goes(F.)* F2'goeft'. Cf. note I.71.

1.4.

S.D. *Locality* (Cap.) *Entry* (F., but adding 'Caesar' to 'Octavius').

3. *Our* (Heath and J.) F.'One'. Cf. p. 126.

4-7. *he fishes* etc. Cf. Plut. cited pp. 140-1.

6. *the queen of Ptolemy* Cf. 'Egypt's widow', 2. 1. 37. Actually she married her brother Ptolemy XIII at J. Caes.'s command, and is said to have poisoned him later. Plut. (Sk. 86) only says that J. Caes. 'did reconcile her again unto her brother the King' and that he disappeared in a battle with Caes. shortly after (Sk. 87), but mentions neither marriage nor murder.

8. *Vouchsafed.. .there* Awkward line. Is 'think' a misp. of 'that' (not difficult in English script, v. *MSH.* 108, 111), later miscorrected by the addition of 'to'?

Vouchsafed (J.) F.'vouchfafe'. An *e\d* misp.

there in the letter.

9. *the abstract* (F'3) F. 'th'abftracts'.

13. *night's blackness* i.e. 'the turbulent state of affairs' (Cap.); cf. *Ham.* 5. 2. 254-5.

14. *purchased* v. G.

19-21. *keep.. .sweat* i.e. take turns in drinking toasts, etc. Cf. Plut. cited pp. **134,** 140.

21. *smell* (F *2)* F.'fmels'.

22. As=although, v. G.and 2.2.53. *composure* v. G.

24. foils- (F.) Mal. + many edd. 'soils'. See G.

24-5. *when we, . .lightness* when his levity bears so heavily upon you and me.

26. *vacancy* v. G. Emphatic (K.).

27. *Full surfeits* violent indigestion.

dryness. . .bones Supposed symptom of syphilis; cf. *Meas.* 1. 2. 56.

28. *Call on* v. G. *confound* v. G.

29. drums 'calls as with the sound of a drum' (K.).

29-30. *speaks. . .and ours* i.e. proclaims the fate of the whole triumvirate at stake, *chid* (Cap.) F. 'chid:'

31. *mature in knowledge* 'old enough to know their duty' (J.), and to possess some 'experience' and 'judgement'.

32. *Pawn.. .to* i.e. exchange (something of great value) for (a mere trifle). Cf. *Timon,* 1. 1. 145-6.

33. *rebel* 'Judgement' is king of'the state of man'. Cf. *Caes.* 2. 1. 67-9, and 'rebellion', *All's Well* G. S.D. (F.)

38. *ports* Cf. Plut. *Octavius* (Sk. 240):

for Pompeius had sent certain ships to keep upon the coast of Italy and pinnaces everywhere to the end to receive all them that fled on that side.

41. //.. .*state* it has always been so since government began.

42. *he. . .he were* one who aspires to power can always find supporters until he gets it.

44. deared (Theob. + edd.) F.'fear'd'.'Deared' = endeared (cf. *Cor.* 4. 1. 15). 'Feared' might = revered, honoured (cf. Lev. xix. 3). But the distinction between 'beloved' and 'feared' in 11. 37-8 confirms 'deared' [Case].

45. *vagabond* At once shifty and rascally; cf. *Ric. III*, 5. 3. 316. *flag v. G.*

46. *to* (F2) F. 'too' -a Sh. sp. *lackeying* (Theob.) F. 'lacking'—prob. influenced by 'lacked' (1. 44). 'Like a page or lackey at his master's heels' (Theob.). A brilliant emendation.

47. *rot.. .motion* Cf. *Ham.* 1. 5. 32-3, 'the fat weed That rots itself at ease on Lethe wharf. The rotting ends of reeds floating 'upon the stream' are a familiar sight.

48. *Menecrates and Menas* Cf. Plut. (Sk. 180):

> Sextus Pompeius at that time kept in Sicilia, and so made many an inroad into Italy with a great number of pinnaces and other pirates' ships, of the which were captains two notable pirates, Menas and Menecrates, who so scoured all the sea thereabouts, that none durst peep out with a sail.

49. *Make (F 4)* F.'Makes'.

52. *Lack blood* 'turn pale' (J.).

54. *strikes more* is of more force.

56. *wassails* (Pope) F. 'Vaffailes'. If the sentence stood by itself 'vassals' might mean Cleo. and her lascivious court, but 'wassails' is confirmed by the account which follows of how abstemious in eating and drinking Ant. could be on campaign (cf. 2. 1. 11-12, 23-7).

5 *6-71. When thou... lankednot* After relating how, while he besieged Modena, Ant. was defeated by the consuls 'Hircius and Pansa' (Sk. 167) Plut. continues:

> Antonius, flying upon this overthrow, fell into great misery——It was a wonderful example to the soldiers to see Antonius, that was brought up in all fineness and superfluity, so easily to drink puddle water, and to eat wild fruits and roots: and moreover it is reported that even as they passed the Alps, they did eat the barks of trees and such beasts as never man tasted of their flesh before.

57. *Wast* (Steev.) F. 'was'. *Modena* (J.) F. 'Medena'.

58. *Hirtius* (F4) F. 'Hirfius'. North 'Hircius'. *Pansa (F2)* F. 'Paufa'.

59. *whom* i.e. famine.

62. *gilded puddle* Cf. *Temp.* 4. 1. 182, 'filthy-mantled pool' [Case].

63. *then (F2)* F. 'the'.

66. *browsed* (F.) F2+edd. 'browsedst' is too awkward for the actor.

73. *Drive. .twain* Edd. fill out the line as they think fit. 75. *me* (F.) F2+edd. 'we'. Caes. gives orders to depart.

78. *can be able* 'can muster' (K.).

1.5.

S.D. *Locality* (edd.) *Entry* (F.)

3. *Ha, ha!* 'A yawn of ennui' (K.). S.D. (J.D.W.)

4. *mandragora* (J.) F. 'Mandragoru'.

5. *time* (edd.) F. 'time:'

9-10. *sing.. .eunuch* Cf. 2. 5. 2 S.D. and *Tw. Nt.* 1. 2. 55-7 (note).

12. *affections* v. G. 16. *honest* v. G.

21. O happy horse Cf. Hen. *V,* 3. 7. 44; Shrew, 2. 1. 201 (notes).

23. *demi-Atlas* She 'ignores Lepidus' (Case).

23-4. *arm...of men* i.e. the complete soldier; 'arm' standing for the offensive and 'burgonet' (v. G.) for the defensive. To take 'arm' as 'armour' is lit. to rob the image of all force.

28. *with.. .black* Cf. *Merch.* 2.1. 2, 'the shadowed livery of the burnished sun'.

29. *time?* (Cap. + edd.) F. 'time.'

29-34. *Broad-fronted.. .his life* Based on Plut. (Sk. 174), cited head-note 1. 1 (p. 136).

31. *A morsel* Cf. 3. 13. 116-17.

great Pompey 'Gnaeus Pompey' at 3, 13. 118, cf. note 11. 29-34. It seems that despite Plut.'s explicit statement Sh. took father and son for the same man.

33. *anchor his aspect fix* his gaze. Cf. *Son.* 137. 6, 'If eyes... Be anchored in the bay where all men ride' [Case].

34. S.D. (Collier) F. 'Enter Alexas from Caefar.' Prob. copyist error; cf. p. 125, foot.

36-7. *that great med'cine.. .gilded thee* Alluding, as J. saw, to the elixir of life, which gave eternity to mortals and changed base metal into gold. Even Alexas had grown 'gilded' by gazing upon the elixir, Antony. Case cites *All's Well,* 5. 3. 102, 'That knows the tinct and multiplying medicine'; v. G. 'med'cine', 'tinct'.

40. *kissed—the.. .kisses—* (edd.) No stops in F.

43. *firm* v. G.

45-6. *piece. . .opulent throne* enrich her throne, cf. 3. 6. 8-11. *opulent* Proleptic (K.).

48. *arm-gaunt* F. 'Arme-gaunt'. Generally explained as 'worn thin with hard service in armour' (e.g. Warb. and K.). But 'gaunt', even in its common 16th c. sense of 'slender', strikes the wrong note, since strength and size are required in a horse for 'demi-Atlas'. John Sampson *(T.L.S.* 29 April 1920) conj. *armigerent* (<'armigero'; heraldic, = bearing arms, cf. *M.W.W.* 1. 1. 8), which 'calls up a picture of the horse's trappings emblazoned with the armorial bearings of his master'. Cf. 'omnipotent Mars', *L.L.L.* 5. 2. 644.

49. *neighed* Cf. *2 Hen. IV,* 4. 1. 119, 'Their neighing coursers daring of the spur'. The horse grew lusty for battle directly he felt Ant. on his back.

50. *beastly* A quibble, *dumbed*(Theob.) F. 'dumbe'. Cf. note 1. 4. 8, and *Per.* 5, Prol. 5. *What was. ..*

merry ? (Farmer) F. 'What was he fad, or merry?' Edd. 'What, was he sad or merry?'

54. *theman* i.e. the very man! *but* 'only, just'(K.).

60. *The violence. . .becomes* She returns the compliment of 1. 1. 49-51 [Case]. 61. *man* (F 2) F. 'mans'.

63. *thick* v. G. and cf. *Macb.* 1.3. 97-8.

6j. brave splendid. 68. *emphasis* v. G.

70. *I will.. . teeth* Introduces us to the virago, of whom we see more in 2. 5.

71. *again* F. 'againe:' 'Cleo. pauses to choose her antithesis to "Caesar"' (Simpson, p. 68).

73, *salad days* i.e. before she took to strong meat; cf. 'green', 'cold', 1. 74, and Plut. 'when she was but a young thing' etc. (v. p. 136).

74-5. *green.. .then* (Case, restoring F. punct.) Warb. + later edd. read 'judgement;' and so refer 'cold in blood' to Charmian. But clearly Cleo. is speaking of her own 'blood'.

78. *unpeople Egypt* 'By sending out messengers' *(J).*

2. 1.

S.D. *Locality* (after Cap.) *Entry* (F.)

1. *shall* must needs.

2. *Know,* etc. 5. *We,* etc. F. prefixes these *'Mene.'* (as it does the speeches at 11. 16 and 18). Mal.+edd. give 2 and 5 to Menecrates, 16 and 18 to Menas. But 'Menas can do all' (J.), and is called 'Menes' in F. 2. 7. 16 S.D. Cf. note 1. 38 and 'Come, Menas' (1. 52).

5-8. *We.. .prayers* Held by Collins *(Studies in Sh.* 1904, p. 29) as proof that Sh. knew Juvenal, *Sat.* x, 346-52, in the original. But cf. Rom. viii. 26 and last offertory Collect of Communion Service in the Book of Common Prayer,

11. *it* The ' crescent' powers have become a moon.

13. *No.. .doors* For ' wars' within doors, cf. 2. 2. *66,* and *Troil.* 3.2. 54-5, 'You shall fight your hearts out ere I part you'.

21. *waned* F. 'wand' i.e. ageing, withered. I conj. an *e:d* error for 'wan'=dusky (v. O.E.D. 'wan' 1), sp. 'wane'.

2 3. *afield of feasts* Unexplained. I conj.' file' = *(a)* thread, *(i)* series, for 'field'; i.e. an *e\d*error.

27. ////. . .*du/ness* i.e. till he has lost all sense of honour in oblivion, *dulness*— (F.) S.D. (F.)

30-1. tis. . .*travel* i.e. there has been time enough for a longer journey.

35-6. *rear.. .opinion* 'think more highly of ourselves' (Case). 37. *Egypt's widow* Cf. note 1. 4. 6.

38. ne'er(Theob.<F. 'neere') F3'near'. *I cannot* etc. This is guaranteed to Menas by Pompey's reply. Cf. 1. 32. *hope* v. G. 39. *greet* v. G.

41. *His brother* Cf. 1. 2. 89-93. *warred* (F2) F. 'wan'd'—minim error, v. *MSH.* 107.

42-7. / *know... swords* (Rowe) F. punctuates 'greater,' 'all:' 'themselves,'

50-1. //.. .*stands.. .upon* Only it is a matter of life and death.

2. 2.

PLUTARCH (Sk. 179, continuing the passage cited above, p. 144): For when Antonius landed in Italy, and that men saw Caesar asked nothing of him, and that Antonius on the other side laid all the fault and burden on his wife Fulvia; the friends of both parties would not suffer them to unrip any old matters, and to prove or defend who had the wrong or right, and who was the first procurer of this war, fearing to make matters worse between them; but they made them friends together, and divided the empire of Rome between them, making the sea Ionium the bounds of their division. For they gave all the provinces eastward

unto Antonius, and the countries westward unto Caesar, and left Africa unto Lepidus: and made a law, that they three, one after another, should make their friends Consuls, when they would not be themselves. This seemed to be a sound counsel, but yet it was to be confirmed with a straighter bond, which fortune offered thus. There was Octavia, the eldest sister of Caesar, not by one mother, for she came of Ancharia, and Caesar himself afterwards of Accia. It is reported, that he dearly loved his sister Octavia, for indeed she was a noble lady, and left the widow of her first husband Caius Marcellus, who died not long before: and it seemed also that Antonius had been widower ever since the death of his wife Fulvia. For he denied not that he kept Cleopatra, so did he not confess that he had her as his wife: and so with reason he did defend the love he bare unto this Egyptian Cleopatra. Thereupon every man did set forward this marriage, hoping thereby that this lady Octavia, having an excellent grace, wisdom, and honesty, joined unto so rare a beauty, when she were with Antonius (he loving her as so worthy a lady deserveth) she should be a good mean to keep good love and amity betwixt her brother and him. So when Caesar and he had made the match between them, they both went to Rome about this marriage, although it was against the law that a widow should be married within ten months after her husband's death. Howbeit the senate dispensed with the law, and so the marriage proceeded accordingly.

S.D. *Locality* (after Cap.) *Entry* (F.)

4. *like himself* as beseems his greatness. Cf. 1. 1.43 (note).

5. *look over. . .head* i.e. contemptuously; but suggesting Ant.'s stature also.

7. *Antonio's* (F.) *cf.* note 2. 5. 26 and p. 125.

8. / *would not shaveU* i.e. I would dare him to pluck it [Case]. For Ant.'s beard v. note 1. 224 (cf. p. xxv), and for beards as provocative v. *Ham.* 2. 2. 576; *Lear,* 3. 7. *76; 1 Hen. VI,* 1. 3. 47.

14. S.D. (J.D.W.) F. 'Enter Anthony and Ventidius.' 15. S.D. (J.D.W.) F. 'Enter Caefar, Mecenas, and Agrippa.'

16. *Hark, Ventidius* Both Ant. and Caes. check an animated conversation at sight of each other. Lep., a little, timid, fussy man, stands at the centre of the stage between them.

17. *Noble friends* Lep.'s peacemaking reflects Plut. (Sk. 179), 'the friends of both parties would not suffer them to unrip any old matters'.

21-2. *commit.. .wounds* Cf. 1. 24. 'The figure is that of a surgeon who kills his wounded patient by rough treatment' (K.).

25. *Nor.. .matter* keep unpleasantness out of the business.

27. S.D. F. 'Flourish'. The rest after Singer. 'The "Flourish" manifestly indicates some action' (Furness).

28. *Sit. . .then* A polite exchange, not a contest for precedence.

30. *being* 'ill' understood.

37. *residing* F. 'redding'. *Cf.* 1. 3. 103.

39. *practise on* v. G.

40. *Might be my question* might set me asking.

44. *Was theme for you* Various emendations: e.g. 'Had theme from you' (J.), 'Was themed from you' (Mai.), 'Had you for theme' (Staunton). The best is Deighton's 'Was then (sp. "thenne") for you' (cf. 'then' for 'them', 3. 4. 8). This restores the obvious sense, by adding a single minim (v. *MSH.* 106-8). *word of war* Cf. 3. 1. 31 and G. 'word'.

47. *reports v. G.* Cf. 'discontents', 1. 4. 39.

48. *you. Did* (edd.) F. 'you, did'.

49-51. *Discredit.. .cause* The argument is that what injures one triumvir injures all three. *Having* 'Agrees with "me" implied in "my"' (K.).

53. *As* v. G. 'as' (iii). *you have not to* (Rowe, 'you've not to') F. 'you have to'.

55. *laying. . .to* v. G. 'lay to'.

57-8. *could. . .thought* could not help thinking.

60. *graceful* v. G. Pope read 'grateful'; cf. *MSH.* in *(t:c* error), *attend* v. G. 61. *fronted* v. G.

62. / *would. . .another* I could wish you a wife like her. For her 'spirit' v. 1. 2. 123 (note).

64. *wife—* F. 'wife.' *67. —So* F. 'So'. Ant. is not interrupted by Enob.'s muttered aside.

66. go to. . .women Equivocal; cf. 2. 1. 13 (note).

68-9. *(which... too)* F.': which. .. to:' The colons enclose a parenthesis [Thistleton].

69. *Shrewdness* F. 'Shrodeneffe'. Cf. 'shroudly', *Ham. (Qz)* 1.4. 1.

71-3. *you. When. . .letters,* (after Case) F. 'you, when.. .Alexandria you.. .Letters:' Most edd. 'you When. . .Alexandria; you. . .letters,'

73-4. *Did. . .audience* Cf. 1.1.18 if.; G. 'missive'.

75. *admitted, then:* (F.) Edd.'admitted: then'.

78. *told him of myself* explained my condition to him.

80. *nothing of* v. G.

85—6. *The honour. . .it* i.e. the point of honour he now raises, viz. the keeping of an oath, implies the violation of a sacred obligation, if indeed I did so violate it [after K.].

87. *oath—* (Theob.) F. 'oath.'

90-1. *bound.. .knowledge* i.e. so paralysed my senses that I lost all knowledge of myself.

knowledge. As (Hanmer) F. 'knowledge, as'.

92-4. *but.. . without it* i.e. but my candour will not impair my greatness, of which such candour is an essential quality.

101. *remember.. .need* (edd.) F. 'remember: that ...need,' The F. colon 'indicates a deferential

hesitancy' and 'the comma after "need" shows that that word' is emphasized [Thistleton],

107. *soldier only:* (edd.) F. 'Souldier, onely'; cf. previous note.

110. *your considerate stone* i.e. I will be 'dumb as a stone' (v. Apperson, 602), but think the more. That the phrase sounds like the respectful conclusion of a letter adds to the suggestion of finality.

113. *conditions* v. G.

115-16. *staunch from.. world, I* (F, '(launch from.. .world:'). Edd. 'staunch, from... world I'. The F. pointing implies that the hoop which binds them together would also encircle the globe—surely Sh.'s meaning. Cf. 5. 1. 40, *et passim.* For 'staunch' v. G. and cf. *Ham.* 1. 3. 63; *2 Hen. IV,* 4. 4. 43.

116. *O'th'world* F.'Ath'world'. A Sh. form.

pursue (F2) F. 'perfue'.

118. *Thou hast* etc. Cf. Plut. (head-note).

by the mother's side Plut. *(loc. cit.)* calls her 'the eldest sister of Caesar, not by one mother,' though actually she was a younger sister and the child of both Caes.'s parents.

120. *Say not so,* (Rowe) F. 'Say not, fay' (see p. 125).

121. *Cleopatra* (F2) F. 'Cleopater'. *you, your reproof* (Warb.) F. 'you, your proofe'.

122. *of for.*

125-8. *To hold. ..his wife* Cf. *Antonie,* 1595 (the Argument): 'Antonius, who for *knitting* a straiter bonde of *amitie* betweene them had *taken to wife* Octavia' (italics mine).

134. *truths.. .tales* i.e. disturbing facts would be dismissed as tittle-tattle, *truths* (F 3) F.'Truth's'.

135. *be truths* (F3) F. 'be truth's'.

145. The emphasizing brackets come from F.

146. *impediment* Case cites *Son.* 116. 1-2. Both

prob. derive from the Marriage Service in the Book of Common Prayer.

thy Note the change from 'you' to the friendly and familiar 'thou'. The colder Caes. still uses 'you' [Furness]. *hand:* (Theob.) F. 'hand'. 149. *There's* (F.)

155-6. *For he.. .upon me* Cf. Plut. (v. p. 172).

161. *Misenum* (Rowe) F. 'Mefena'. North (v. p. 172) 'Misena' <Amyot 'Misene'.

164. *Would. . .together* All edd. take 'we' for Ant. and Pomp.; some interpreting 'spoke together' as 'fought together' (cf. 2. 6. 25). But Ant. means: if only *you and I* had taken counsel together (instead of quarrelling) this disaster (Pomp.'s mastery of the sea) would never have happened.

170. S.D. F. 'Flourifh. Exit omnes. | Manet Enobarbus, Agrippa, Mecenas.'

172. *Half the heart* Cf. *Wtnt.* 1. 2. 348 and Plut. (Sk. 183), 'his two chief friends, Maecenas and Agrippa'.

176. *digested* (F2) F. 'difgefted'—an old form.

stayed well by't v. G. 'stay by'.

179-80. *Eight.. .there* From the tale told by Plut.'s grandfather (v. p. 139 above and note 1. 2 S.D.). 'Sh. has raised the profuse to the sublime by transferring the banquet from the evening to the morning, suppressing the fact of the relays, and insinuating that this was nothing out of the common' (MacCallum, p. 324).

184. *triumphant* v. G. 185. *square* v. G.

187. *pursed up* v. G. *Cydnus(F2)* F.'Sidnis'.

188. *There.. .indeed* I suspect an omission here, perhaps of 'triumphantly' or 'in triumph', which would add a quibble to 'devise' (v. G.).

191-226. *The barge she sat in . . .eat only* One of the passages in which Sh. comes nearest to the language of North, for which v. p. 137.

192. *Burned.. .water* Case cites Fairfax's Tasso, *Godfrey of Bulleigne* (1600), xvi, iv:

> The waters burnt about their vessels good,
> Such flames the gold therein enchasdd threw.

Burned (Mai.) F. 'Burnt'.

194. *love-sick with them; the oars* (Pope) F. 'Love-ficke. With them the Owers'. 198. *description,* (F.)

199. *cloth-of-gold, of tissue* From North. See G. A texture of special richness.

200. *Venus* F. 'Venns'.

202. *like* 'in the guise of (K.).

203. *fans* Case cites Peele, *Arraignment of Paris,* 2. 1. 179, in which Helen 'entereth in her bravery, with four Cupids attending on her, each having his fan in his hand to fan fresh air in her face'. But v. p. 137.

204. *glow* (Rowe) F. 'gloue'.

206. *gentlewomen* (F2) F. 'Gentlewoman'.

207. *So many* i.e. as if they were; cf. *2 Hen. IF,* 5. 1. 68; *Hen. V,* 3. 1. 19.

mermaids The word is North's; Amyot's is 'tees'.

207-8. *tended.. .adornings* Much emended, but not I think corrupt. 'Tended' = waited upon, and 'i'th'eyes' implies that they were no servants 'at the heels' of royalty (i.e. at the back of the barge) but intimate attendants about her immediate person; cf. *Ham.* 4. 4. 6, 'We shall express our duty in his eye', and *M.N.D.* 3. 1. 156. This helps with 1. 208; for the scene is a tableau: Cleo. with her Nereid-like maids, bending towards her as if trying to catch every glance or whim; so lovely both in themselves and as a frame for the central figure that in their graceful attitudes they seemed like adornments ('adornings') about her person. Deliberate posing is implied in 'made'. Cf. K. for a similar explanation.

209. *A seeming mermaid* i.e. one of these gentlewomen disguised.

209--10. *the silken.. .Swell* Refers to the bellying of the sails; v. G. ' tackle'.

213. *wharfs* banks.

216-18. *but for vacancy.. . a gap in nature* Cf. the axiom'Nature abhors a vacuum'[Mai.]. 217. *Cleopatra* (F2) F. 'Cleopater'.

222. *entreated:* F. 'entreated,' 223. *heard (F 2)* F. 'hard'.

224. *bartered.. .o'er* Perhaps suggested by Plut.'s description of Ant's 'shape and presence' (Sk. 156): 'he had a goodly thick beard'. Prof. J. A. K. Thomson suggests to me that Ant. wore a beard, contrary to the fashion of Roman nobles or the Egyptian Ptolemies, in imitation of his ancestor Hercules. Cf. p. xxv. On Sh.'s stage, it contrasted him with ' the scarce-bearded Caesar' (1. 1. 21).

225. *ordinary* v. G. Humorous; cf. 11. 179-83.

227. *great Caesar* etc. Cf. Plut. cited p. 136.

228. *she cropped* Cf. Plut. *Life of Caesar* (Sk. 87):

Therefore Caesar made Cleopatra.. .queen of Egypt, who being great with child by him was shortly brought to bed of a son, whom the Alexandrians named Caesarion.

229. *Hop.. .street* Not in Plut., but suggested by 'Cleopatra would.. .amble up and down the streets with him' etc. (v. p. 140 above).

231. *That* 'in such a way that'(K.).

232. *power* i.e. charm. Cf. 1. 1. 49-51.

241. *beauty, wisdom', modesty* Cf. Plut. cited headnote, p. 161.

2.3.

S.D. *Locality* (after Cap.) *Entry* (F.)

3. *prayers* (F2) F. 'ptayers'.

6-7. *square.. .rule* O.E.D. cites Th. Wright, *Passions of the Mind* (1601) 1, iii, 13: 'The square of prudence and rule of reason'.

8. *Good night, sir (F 2)* F. continues to *'Ant.'* But Ant. has already bidden Caes. 'Good night' (1. 4), and Oct. needs a reply to Ant.'s farewell.

9. S.D. F. 'Exit. I Enter Soothfaier.'

10-39. *Now, sirrah. . .at odds* Cf. Plut. (Sk. 181):

In all other manner of sports and exercises, wherein they passed the time away the one with the other, Antonius was ever inferior unto Caesar, and alway lost, which grieved him much. With Antonius there was a soothsayer or astronomer of Egypt, that could cast a figure, and judge of men's nativities, to tell them what should happen to them. He, either to please Cleopatra, or else for that he found it so by his art, told Antonius plainly, that his fortune (which of itself was excellent good, and very great) was altogether blemished and obscured by Caesar's fortune: and therefore he counselled him utterly to leave his company, and to get him as far from him as he could. 'For thy demon,' said he, (that is to say, 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.' Howsoever it was, the events ensuing proved the Egyptian's words true: for it is said, that as often as they two drew cuts for pastime, who should have anything, or whether they played at dice, Antonius alway lost. Oftentimes when they were disposed to see cock-fight, or quails that were taught to fight one with another, Caesar's cocks or quails did ever overcome.

14-15. *I see. . .tongue* I feel it but can't express it.

20. *that thy spirit* (F.) Cf. 3. 5. 18-9; 4. 14. 79.

23. *Becomes a fear Cf.* North 'becometh fearful **and** timorous'.

25. *To none.. .to thee.* (Theob. + edd.) F. 'To none but thee no more but: when to thee,'

29-30. *thy spirit. . .govern* Cf. *Merch.* 4. 1. 133.

31. *he away* (Pope) F. 'he alway'.

32. *Ventidius* (F2) F. 'Ventigius'. See p. 125. S.D. F. 'Exit'.

38. *all to nought* everything to nothing (in my favour), *quails* See Plut. *supra.*

39. *inhooped* 'inclosed, confined, that they may fight' (J.). Cf. John Davies of Hereford, *Upon English Proverbs* (ed. Grosart, 11, 47): 'For cocking in hoops is now all the play' [Farmer]. Sh. applies a term of cock-fighting to the ancient contest of quails.

at odds v. G. 'odds'.

41. S.D. F. 'Enter Ventigius'. *come, Ventidius* F. 'come Ventigius'.

42. *commission* i.e. as commander, cf. 3. 1.

2.4.

S.D. *Locality* (Cap.) *Entry* (F.)

1. *Trouble.. .further* A courteous dismissal.

6. *at th'Mount* (Pope) F.'at Mount'. Cf.2.2.161.

8. *draw.. .about* take me a long way round.

2.5.

S.D. *Locality* (edd.) *Entry* (F. sp. 'Cleopater').

1-2. *music.. .love* Cf. *Tw. Nt. 1.* 1. 1, and G. 'moody'.

2. *The music, ho!* F. assigns to 'Omnes'. Cf. note 2. 6. 39. 'All' is the usual prefix in 'good' Sh. texts.

S.D. (F.) Mardian enters to sing: cf. 1. 5. 9 (note).

3. *billiards* F. 'Billards'. Sh. is censured for this anachronism, if so it be; for who knows what games were played in Alexandria, 40 B.C? But he had Chapman's authority for it; cf. *The Blind Beggar of Alexandria* (1598), sc. iv, 1. 13.

8. *too(F2)* F. 'to'.

9. l'*II none now* Cf. *Tw. Nt. 1. 1.7 ff.*

10-11. *river: there,.. .off,* (Cap.) F. 'River there ...off.'

12. *finned*(Theob.) F. 'fine'. See p. 126.

15-18. ' *Tw as merry.. .up* From Plut. (v. pp. 140-1); cf. 1.4. 4-7 (note).

18. *time*—O *times!*— (Delius, after Collier). F. 'time? Oh times:' For colons marking a parenthesis v. note 2. 2. 68—9.

21. *the ninth hour* i.e. 9 a.m., not 3 p.m. Cf. *Caes.* **2. 4. 22.**

22. *put my tires.. .him* Imitating 'Omphale, in her treatment of Hercules, the great ancestor of Ant.' (Warb.). Did Sh. get this direct from Ovid's *Fasti}*

23. *sword Phihppan* No class, authority. Sh. imitates the romances, the heroes of which named their swords after a victory or a mistress. Cf. *2 Hen. IF,* 2.4. 154 (note). S.D. (F.)

24. *Ram.. .mine ears* Cf. *Caes.* 5. 3. 74-5; *Temp.* **2. 1. 106.**

26. *Antonio's* (F. 'Anthonyo's') F2 +18th c. edd. 'Anthony's'. Delius + mod. edd.'Antonius'. Cf.p. 125. The spelling suggests intimacy, natural to the context. As 11. 43-4 show, she fears Ant. has been killed by Caes.

27. *free Cf.* 1. 44.

28. *yield* v. *G. him, there* (Pope) F. 'him. There'.

33. *To say...well* A common euphemism or method of breaking bad news in Sh. Cf. *Macb..* 4. 3. 176 ff., *2 Hen. IF,* 5. 2. 3, etc.; 'well'= in heaven.

37. *face. If (Rowe)* F. 'face if. Mod. edd. 'face: if.

41. *formal* v. G. A Fury represents the extreme form of madness (cf. *Err.* 5. 1. 147). *Will 't* (Rowe) F. 'Wilt'.

43. *is well* (Tyrwhitt + mod. edd.) F. ''tis well'.

45-6. l'*II set.. .upon thee* Cf. *Par. Lost,* ii. 3.

51. *precedence* v. G. 52. *But (F2)* F.'Bur'.

59. *For. . .bed* This coarseness 'does allay' Cleo.'s treatment of him later.

61, 62, 64, 73, 74. S.D.s from F.; edd. adding 'again' at 1. 62 and reading 'Draws' for 'Draw' at 1. 73, while at 1. 74 I read 'goes' for 'Exit'.

6 5. *whipped with wire* Cf. Nashe, ii. 315, 34 [Case].

72. *Thy modesty can beg* i.e. however immoderate thy demand.

75. *within yourself* The opposite of 'beside yourself. 78. *Melt.. .Nile* Cf. 1. 1. 33.

80. *Call!* F.'Call?' 81. No exit in F.

84. *cause* i.e. her infatuation for Antony. S.D. F. 'Enter the Meffenger againe'.

94. *So* even if.

95. *cistern* etc. Cf. *Oth.* 4. 2. 61.

99. *Take.. .you* i.e. don't be angry with me because I refuse to deceive you.

103. *That. . .sure of* Much debated. Prob. = that are not the deceiver you tell me Ant. is.

105-6. *lie...'em* Commercial language (v. G. 'lie', 'undo'); meant to insult. S.D. (after Rowe).

111. *Alexas; bid* (edd.) F. 'Alexas bid'.

112. *feature* i.e. what she looks like.

114. S.D. (after Cap.) F. omits.

115-18. *Let him...she is* 'Talking in broken sentences, not of the Mess, but of Ant.' (J.) N.B. her final decision is *not* to let him go.

115. *Let.. .Charmian—* F. 'Let.. .go, let... not Charmian,'

116-17. *painted. . .Mars* Like a 'perspective' picture, showing contrasted figures (e.g. lion and lamb) when turned different ways. Cf. *Hen. V,* 5. 2. **319.**

117. *way's* (F4) F. 'waves'. S.D. (Cap.)

2.6.

PLUTARCH (Sk. 180): Sextus Pompeius at that time kept in Sicilia and so made many an inroad into Italy with a great number of pinnaces and other pirates' ships, of the which were captains two notable pirates, Menes and Menecrates, who so scoured all the sea thereabouts that none durst peep out with a sail. Furthermore, Sextus Pompeius had dealt very friendly with Antonius, for he had courteously received his mother when she fled out of Italy with Fulvia, and therefore they thought good to make peace with him. So they met all three together by the mount of Misena, upon a hill that runneth far into the sea: Pompey having his ships riding hard by at anchor, and Antonius and Caesar their armies upon the shore-side, directly over against him. Now, after they had agreed that Sextus Pompeius should have Sicile and Sardinia, with this condition, that he should rid the sea of all thieves and pirates and make it safe for passengers, and withal, that he should send a certain [quantity] of wheat to Rome, one of them did feast another and drew cuts who should begin. It was Pompeius' chance to invite them first. Whereupon Antonius asked him: 'And where shall we sup?' 'There,' said Pompey; and shewed him his admiral galley, which had six banks of oars: 'that,' said he, 'is my father's house they have left me.' He spake it to taunt Antonius, because he had his father's house, that was Pompey the Great.

S.D. *Locality* (edd. + 'the sea' etc.) *Entry* (after F. + Camb.) F. places 'Menas' last, which groups him with Caes.'s party. Perh. Sh. added the name to the list after writing a prose epilogue to the scene. With 'Agrippa' cf. names in F. S.D. quoted at top p. 145.

7. *Sicily* (F2) F. 'Cicelie' and at 11. 35, 45. *tall* v. G.

8-10. *To you.. .gods* Sarcastic, *gods,* (edd.) F. 'Gods.'

10-14. / *do not. . .for him* i.e. 'J. Caes. found active avengers in you, I do not see why my father... should go without revenge' (Case).

16. *Made the (F2)* F. 'Made'.

19. *is* (F 2) F.' his'. 25. *speak with thee* meet you.

27. *overcount,. .house* Cf. Plut. as cited head-note and Sk. 162:

Afterwards when Pompey's house was put to open sale Ant. bought it: but when they asked him money for it, he made it very strange, and was offended with them.

30. *from the present* beside the point.

34. *larger fortune* i.e. bigger risk of war.

36. *pirates-*, (edd.) F. 'Pirats.'

39. *targes* Monosyllable (with hard 'g'). Also in *Cymb.* 5. 5. 5. *That's our offer* F. heads 'Omnes'; cf. note 2. 5. 2.

43. *telling, you* (Theob.) F. ' telling. You'.

44-6. *When.. .friendly* Cf. Plut. cited p. 172.

54. *What counts* etc. ' Metaphor from making marks or lines in casting accounts' (Warb.).

58. *composition* (F2) F. 'compofion'.

61. *That will I* i.e. I will begin.

64. *fame* v. *G. Julius Caesar*— F. 'Julius Caefar,' 'The comma. . .points the innuendo with a significant pause' (Simpson, p. 27). *feasting* cf. 'dish', 1. 125 (note).

66. *fair meanings* (Mal.) F. 'faire meaning' i.e. innocent remarks (but v. galling to Ant., especially in his brother-in-law's presence).

68. *carried*— (F.)

69. *of that* (F3) F. 'that'. Enob. sees Ant. has had enough. S.D. (J.D.W.)

70. *A certain. . .mattress* Cf. Plut. *Caes.* (Sk. 86), who relates that when J. Caes. was in Alexandria he

secretly sent for Cleopatra, which was in the country, to come unto him. She, only taking Apollodorus Sicilian of all her friends, took a little boat, and went away with him in it in the night, and came and landed hard by the foot of

the castle. Then having no other mean to come into the court without being known, she laid herself down upon a mattress or flockbed, which Apollodorus her friend tied and bound up together like a bundle with a great leather thong, and so took her upon his back and brought her thus hampered in this fardle unto Caesar in at the castle gate. This was the first occasion (as it is reported) that made Caesar to love her: but afterwards, when he saw her sweet conversation and pleasant entertainment, he fell then in further liking with her.

mattress F. 'Matris'.

76. *ha' . .ye* Short forms prob. due to the limitation of the F. column.

81. S.D. (J.D.W.) F. 'Exeunt. Manet Enob. & Menas.' 82. S.D. (J.D.W.)

87—97. *You have done. . .thieves kissing* Suggested by the reference to 'thieves and pirates' in Plut. (v. head-note).

95. *deny my land service* Quibble. Lit. 'claim exemption from military service'. Cf. *2 Hen. IV,* 1.2.133.

96. *had authority* i.e. of the law.

97. *take* catch, *two thieves* i.e. our hands, *kissing (a)* clasping, cf. *Rom.* 1. 5. 102, 105; *(b)* 'fraternizing' (Case).

98. 101. *true* v. G. 98. *whatsome'er* F. 'whatfomere', a Sh. sp., v. *MSH.* 243.

105-6. *laugh away.. .weep't back* Prob. proverbial.

112. *Pray ye, sir?* F. 'Pray'ye Sir.'

117-18. *the policy.. .more in* the political expediency of that union had more to do with.

122. *still conversation* silent disposition.

125. *dish* Cf. 1. 5. 31; 3. 13. 116—17; 5. 2. 273; *Per.* 4. 6. 160.

129-30. *Antony.. .here* Cf. 2. 3. 39-41; v. G. 'use', 'affection', 'occasion'.

2.7.

PLUTARCH (Sk. 180; continuing quot. at head of 2. 6): So he cast anchors enow into the sea to make his galley fast, and then built a bridge of wood to convey them to his galley, from the head of mount Misena: and there he welcomed them and made them great cheer. Now in the midst of the feast, when they fell to be merry with Antonius' love unto Cleopatra, Menas the pirate came to Pompey, and whispering in his ear said unto him: 'Shall I cut the cables of the anchors, and make thee lord not only of Sicile and Sardinia, but of the whole empire of Rome besides?' Pompey, having paused awhile upon it, at length answered him: 'Thou shouldest have done it and never have told it me; but now we must content us with that we have: as for myself, I was never taught to break my faith, nor to be counted a traitor.' The other two also did likewise feast him in their camp, and then he returned into Sicile.

S.D. *Locality* (edd.) *Entry* (F.) As at 1. 2. 11, the 'banquet' (F. 'Banket') is a repast of fruit and wine following upon the 'supper' which had just concluded in the cabin below. Cap. reads 'Under a Pavilion upon Deck, a Banquet set out.' The 'music' (F.) denotes the presence of a band (such as Drake gen. took with him on board). Cf. 11. 16 S.D., 1111 S.D., 130-32.

1. *o'their (F2)* F. 'o'th'their'. *plants* v. G.

4. *coloured* (F2) F. 'Conlord'. Sh. liked capital C's, v. *Sh.'s Hand*, p. 115.

5. *alms-drink* In the old drinking-bouts each toper was required to drain his cup when another drank to him, unless someone else, taking pity on his growing infirmity, charitably offered to drink an 'alms-drink' in his place. Lep. had been tricked into so doing several times and thus to drink a good deal more than his share. His pointed pledges at 11. 29, 40, 84 show Pompey playing his part in this game. Cf. *Oth.* 2. 3. 39, where Iago, when Cassio pleads his 'poor and

unhappy brains for drinking', offers to drink for him [K.].

6-7. *As they.. .disposition* As they tread on each other's corns according to their nature. See G. 'by'.

7-8. *reconciles.. .drink* i.e. he has to drink their healths every time he stops them quarrelling.

9. *greater* (F2) F. 'greatet'.

12. /ar/(Cap.) F. 'liue'.

13. *as a.. . heave* i.e. as fill a role I cannot play. For 'partisan' v. G.

14-15. *To be called. .. in't* i.e. to be called to high estate and to exercise no influence in it. Metaphor from the old astronomy: v. G. 'sphere', 'move'.

15-16. *are the holes.. .cheeks* is to be (in the body politic) like that pitiful thing, a socket that has lost its eyeball, *disaster* (v. G.) continues the astron. image. For eyes as stars cf. *Son.* 119. 7, *Ham.* 1. 5. 17 ('Make thy two eyes like stars start from their spheres'), and for stars which 'have left empty their orbs', cf. below 3. 13. 145-7.

16. S.D. 'A . . .sounded' (F.) 'Caesar.. .captains' (F. sp. 'Menes'); the rest J.D.W. v. G. 'sennet'.

18. *By.. .t'th'pyramid* Ace. to Mai. Sh. derived this from Leo's *Hist, of Africa* (trans. Pory), 1600. Pliny, *Nat. Hist,* (bk v, ch. x), relates that famine or plenty was forecast by measuring the height of the Nile. Leo adds that the measuring was done by means of 'a certaine piller' in the water, 'which is marked and divided into so many cubits'.

19. *mean, if* (edd.) F. 'meane: If. Perh. a pause for a hiccup.

23. *And't* (anon. *ap.* Camb.) F. 'And'. Cf. 'In thee't', 1. 75.

24. *strange serpents* Sh. gives tipsy Lep. plenty of sibilants to slur.

26-7. *Your.. .your.. .your.. .your* The repetition

is Lep.'s ' drunken attempt to speak in an offhand manner, as if thoroughly familiar with the subject' (K.), i.e. with the doctrine of spontaneous generation. Cf. 1. 3. 68-9, *Ham.* 2. 2. 181-2 (note), and Golding's Ovid, i. 495-522 (generation from 'the fat and slimie mud' of the Nile).

29. *Sit—* Cap.'s dash.

30. *not so well* Lep. 'takes the "health" literally' (Furness). l'*llne'er out* I'll never give in; *cf. 2 Hen. IV,* 5.3.68.

33. *in* i.e. in liquor.

35. *pyramises* F. 'Pyramfis' 'Pyramis' (v. *1 Hen. VI,* 1. 6. 21), the Gk. sing, of 'pyramides' (v. below 5. 2. 61), was current in Sh.'s time; Lep.'s pi. is peculiar to himself; cf. note 1. 24. *goodly* 'A ridiculously inadequate adjective' (K.).

38, S.D. (F. at 1. 39). 40. S.D.(J.D.W.) Cf. 1. 54.

44,47. it *own* The old genitive; cf. Franz, § 320.

45. *transmigrates A* quasi-'philosophical' flourish to a series of profound truths. Sh. can hardly have known that in Egypt the crocodile was worshipped and transmigration believed in.

52. *epicure* atheist. Cf. *Caes.* 5. 1. *76–8* and Latimer, *Seven Sermons* (ed. Arber, p. 54): 'beleue (as y^{e} Epecurs do) that after this life ther is neither hel nor heauen'. S.D. (J.D.W.)

53. *Tell. . .that?* i.e. why talk such rubbish? What 'that' is we are not told. 54. S.D. (J.D.W.)

55. *merit* 'my past services'(K.) 56. S.D. (J.)

57. *held my cap off to* v. G. 'cap'.

59. S.D. (J.D.W.)

59-60. *These quick-sands. . .sink* A warning that the end is imminent; it has come by 1. 85. But all three are now pretty far gone, as Ant. admits in 1.96 and Caes., who is strangely silent, at 11. 97-102. A good moment **to remind** us **that** they **are** 'lords of the world'.

6o. *Keep off them (F 2)* F. ' Keepe off, them'. Cf. note 2. 2, 101. 70. *competitors* v. G.

73. then (Pope) F. 'there'. Rolfe explains F. as spoken with a wave of the hand towards the triumvirs. Cf. p. 126 and note 1. 2. 4.

75. *must know* Cf.2.6.43. 81. S.D.(Cap.'aside').

84. S.D. (after Cap.) 88. S.D. (Steev.)

90. A = he. Recurs 1. 133; 3. 11. 72; 3. 13. 132. A Sh. colloquialism. Cf. *MSH.* 117.

91. *part then is* (Rowe) F. 'part, then he is'.

92. *That, . .wheels* Proverbial, v. G. 'wheels'. Quibbling on 'wheel'=to reel (O.E.D.) as Enob.'s retort shows.

96. *Strike* v. G. 'Ant. forgets he is not the host' (K.).

97-9. *I could.. .fouler* Caes. is no toper, *monstrous* v. G. *wash my brain* v. G. *grows* (F2) F. 'grow'.

100. *Possess. . .answer* 'rather be its master, say I' (anon. *ap.* Furness). A characteristic rejoinder.

102. S.D. (Cap.) 103. *Bacchanals* Cf. *M.N.D.* 5. 1.48. F. 'Backenals'.

108. *Make battery to* assault; cf. *3 Hen. VI,* 3.1.37.

109. *the boy* Introduced, without any dramatic context, solely to sing the song.

no. *holding* v. G. *bear* (Theob.) F. 'beate'. Cf. *A.Y.L.* 4. 2. 12-13, and p. 125 above.

111. S.D. (F.)

112-17. *THE SONG* The stage-effect closely resembles that of the Hunting-Song in *A.Y.L.* 4. 2, of which Jacques remarks "Tis no matter how it be in time, so it make noise enough'. 117. S.D. (J.D.W.)

113. *with pink eyne* v. G. 'pink'. 114. *fats* vats.

117. S.D.(J.D.W.) 119. *off:our(Cap.)* F.'ofour'. *request you off* beg you come away. 'I want off' is still idiomatic in colloq. Scots.

123. *Splits* F. 'Spleet's. ASh.sp. *Ci.Ham.(Q2)*

3. **2. 10,** and 'spet' for 'spit', *Merch.* 1. 3. 113, 138; 2. 7. 45. For 'split' v. G. *speaks: the* (F2) F. 'fpeakest: he' (some copies).

123—4. *disguise. . . An ticked* ' Disguise' = *(a)* masque (i.e. the Egyptian Bacchanals, just danced), *(b)* 'disorder by drink' (J.); ' An ticked'= reduced to the condition of satyrs or other grotesque and lewd dancers. See G. 'antic', 'disguise', 'wild'.

125. *Good. . .hand* Evidently Ant.'s legs seem steadier than his own.

l'II try...shore i.e. go ashore and continue the drinking-match; they being the only two yet unsubdued.

126. *give's (F 3)* F. 'giues'.

127. *house—But, what?* (Cap.) F. 'houfe. But what,'

128. *Come. . . boat* Ignoring Plut.'s 'wooden bridge', Sh. takes them ashore Thames fashion. *Come down* (F.) Cap. + edd. 'Come, down'.

128-9. *Take.. .shore* (Cap.) F. 'Take.. .fall not *Menas:* Ile...fhore'—as prose, and continuing to *Enob.* 'No, to my cabin' etc. S.D.s (J.D.W.)

131. *hear we* (edd.) F. 'heare, we', some copies 'heere a, we', *a loud* (Rowe) F. 'aloud'.

132. S.D. 'musicians' (J.D.W.) + F.

133. S.D.S (J.D.W.)

3. 1.

PLUTARCH (Sk. 180-3): Antonius, after this agreement made [v. 2. 7], sent Ventidius before into Asia to stay the Parthians, and to keep them they should come no further. ... So Antonius lying all the winter at Athens, news came unto him of the victories of Ventidius, who had overcome the Parthians in batde, in the which also were slain Labienus and Pharnabates, the chiefest captains king Orodes had.... In the meantime, Ventidius once again overcame Pacorus

(Orodes' son, king of Parthia) in a battle fought in the country of Cyrrestica, he being come again with a great army to invade Syria: at which battle was slain a great number of the Parthians, and among them Pacorus, the king's own son slain. This noble exploit, as famous as ever any was, was a full revenge to the Romans of the shame and loss they had received before by the death of Marcus Crassus: and he made the Parthians fly, and glad to keep themselves within the confines and territories of Mesopotamia and Media, after they had thrice together been overcome in several battles. Howbeit Ventidius durst not undertake to follow them any further, fearing lest he should have gotten Antonius' displeasure by it. . . . Ventidius was the only man that ever triumphed of the Parthians until this present day. . . . He confirmed that which was spoken of Antonius and Caesar, to wit, that they were alway more fortunate when they made war by their lieutenants than by themselves. For Sossius, one of Antonius' lieutenants in Syria, did notable good service. . . .

S.D. *Locality* (Cap.) *Entry* (F.) +'with Silius... soldiers' (Cap.).

1. *darting* Cf. 4. 14. 70. The Parthian horse advanced flinging their darts and then retreated shooting flights of arrows, *struck* i.e. in turn.

2. *Marcus Crassus'* v. Plut. at head.

4. *army. Thy* (edd.) F.'Army thy'. Orodes (Rowe) F. 'Orades'.

5. *Noble* etc. F. heads all Sil.'s speeches 'Romaine.' or 'Rom.' 10. *chariots* The pl. suggests a procession.

12. *a lower place* 'a subordinate'(K.).

15. *too* (F.) 'to' (some copies). 20. *by th'minute* v. G. 'minute', *lost his favour* Sh.'s addition.

22. *ambition* Cf. *Oth.* 3. 3. 350 [Case]. Like 'place' (1. 12), stands for the man, here a general.

24. *darkens him* obscures him (the general).

27. *that* i.e. discretion.

31. *word of war* Cf. 2. 2. 44.

34. *jaded.. .field* 'driven out of the field like worn-out nags' (K.). v. G.'jade'.

36. *with's.. .permit,* (Rowe). F. 'with's, will permit:'

3.2.

S.D. *Locality* (Cap.) Entry (F.)

3. *sealing* i.e. the new agreements.

6. *the greensickness* v. G. Lep.'s bilious hue *(cf. Macb.* 1. 7. 37-8) is described as love-sickness for Caes. and Ant. [Her.]

7. *very fine* App. a jest upon 'lepidus' = fine, delicate. What follows is 'a comic and satirical commentary on "Lepidus flatters both"' (2. 1. 14) (K.).

11. *How!* Prob. a Sh. sp. of 'Ho!', v. *MSH.* 116.

12. *Arabian bird* the unique Phoenix. Cf. *Cymb.* I. 6. 16-17.

16. *Hoof* (F.) An ecstatic shout; cf. 2. 7. 133.

hearts, tongues etc. 'A parody of the so-called 'reporting sonnet" (Her.), *figures* (Hanmer) F. 'Figure', v. G. 'cast'.

20. *They.. .beetle* i.e. 'They are the wings that raise this heavy lumpish insect from the ground' (Steev.). 'Shards' are really wing-cases, not wings, but prob. Sh. did not know this. Cf. *Macb.* 3. 2. 42 (note). S.D. (Cap.) *So!* F.'fo:' v. G.

21. *This. . .horse* i.e. this means we're off.

22. S.D. (F.)

26-7. *as. . .approof* i.e. such as I stake my utmost credit will stand the test. Commercial language, v. G. 'band', 'pass', 'approof.

28-31. *Let not.. .of it* Cf. 2. 6. 114-21.

28. *piece of virtue* Cf. *Temp.* 1. 2. 56, 'piece of virtue'; above 1. 2. 156, 'a wonderful piece of work';

and G. 'piece'. Also poss. a quibble on 'piece' (vb.) = join, unite.

29. *cement* F. 'Cyment'. Cf. 2. 1. 48.

35. *curious* v. G.

40. *elements* Variously interpreted: (i) wind and weather on the voyage, (ii) her bodily constitution (cf. *Caes,* 5. 5.73), (in) the world at large. 'Kindness' in any one might bring 'comfort' to her 'spirits'.

48-50. *tongue*—(edd.) F.'tougue.' *the swan's,,, inclines* i.e. her state of mind is like, etc. For the image see 'standing water' *(Temp.* 2. 1. 218; *Tw. Nt.* 1.5. 159), *2 Hen. IF,* 2. 3. 62-4, "Tis with my mind' etc., and above 1. 4. 46.

49. *at full* (F2) F. 'at the full', *tide* (edd.) F. 'Tide:'

51-9. *Will.. .wept too* Cap.'s asides, *cloudy. G.*

55. *He cried Cf. Caes.* 3. 1. 282-5.

55-6. *he wept.. .Brutus* Cf. *Caes.* 5. 5. 68 ff. and below 3. 11. 38 (note).

57. *rheum* v. G. 58. *confound*'v. G. *wailed,* v. G.

59. *wept* (Theob.) F. 'weepe'.

60-1. *the time.. .you* i.e. 'my loving thoughts of you shall keep pace with the days of absence' (Case).

63. S.D. After Hanmer.

66. S.D. (F.)/ S.D F. 'Trumpets found. Exeunt.'

3.3.

S.D. *Locality* (edd.) *Entry* (F.) 'This scene is practically continuous with 2. 5' (K.), cf. 1. 2. S.D. note. But dramatically the interval has given Cleo. time to cool down and above all to bethink her. The Messenger has also learnt wisdom, perhaps in private from Charmian.

2. S.D. (F.) I take 'as before' to mean dishevelled as she had left him in 2. 5.

3. *Herod* monster of ferocity; cf. 1.2. 26-7 (note). *Jewry (F 3)* F. 'Iury'.

4-6. *That Herod's head. .At?* Cf. Plut. (Sk. 184): 'Antigonus, King of the Jews, whom he [Ant.] openly beheaded '.

5-6. *but how* etc. Shows her facing facts.

6. *near* Not too near, we may be sure.

14. *That's* Emphatic, even exultant. 'Not so good' as me, she means, not 'That is less favourable news', as many think; cf. 'dull of tongue' (1. 16), 'there's nothing in her yet' (1. 24). Had Sh. written 'as' for 'so' the mod. reader would be less puzzled. Sh.'s own preference was for low-voiced women (v. *Lear,* 5. 3. 273).

18. *creeps* shuffles. 19. *Her...as one* i.e. she holds her body stiff as she walks (cf. 11. 20-1). *station* v. G. So different from the 'serpent of old Nile'!

22-3. *Three.. .note* Charm.'s support (? ironical) suggests previous collusion, v. head-note and cf. 1. 37.

31. *foolish. . .are so* 'This is from the old writers on physiognomy' (Steev., citing Th. Hill, *Pleasant History declaring the whole art of phisiognomy,* 1613). Case gives further quotations from the same book, first printed as *The contemplation of mankind* in 1571 (v. *Short Title Catalogue,* 13482-3).

33. *as she... it* Sarcastic; really 'as Geo.' etc. For lofty foreheads as a sign of beauty cf. *Rom.* 2. 1. 18; *Gent.* 4. 4. 191; *Per.* 5. 1. 109; *Temp.* 4. 1. 250.

37. S.D. (after Hanmer). 39. *by* v. G.

40. *no such thing* nothing very much.

3-4-

PLUTARCH. After describing the campaign of Ventidius (alluded to in 3. 1) Plut. deals with the following matters in turn: *(a)* Octavia's mission to her brother in Rome, in which the substance of what she says below (v. note 11. 12-20) to Ant. is spoken to Caes. and his friends Maec. and

Agrippa (thus anticipating 3. 6) and by which, quite contrary to Sh., she 'pacifieth the quarrel betwixt Ant. and her brother' and brings them together; *(b)* the revival in Ant., after leaving Octavia in Rome and returning to Asia, of that 'pestilent plague and mischief of Cleo.'s love', together with an account of the honours he heaps upon her and upon their twin-children (see 3. 6); *(c)* a long account (one-fifth of the whole *Life)* of Ant.'s unsuccessful campaigns against the Parthians (which Sh. entirely suppresses, though an allusion at 4. 14. 70 and a reference in *Macb.* 1. 3. 84 prove he had read it); *(d)* a second attempt by Octavia at reconciliation, this time cynically engineered by her brother, in order that he may have a *casus belli)* which device is only too successful, since crossing to Athens to meet Ant. she is greeted by a letter excusing himself, and is forced to return to Rome, where her patient endurance of the situation arouses the indignation of all; *(e)* the outbreak of civil war (Sk. 183-201).

S.D. *Locality* (Cap.) *Entry* (F.)

4. *New.. .Pompey* In Plut. (Sk. 202) Ant.'s complaint is that Caes. after defeating Pompey 'did not give him his part of the isle' (Sicily); v. p. 187.

Pompey, made F. 'Pompey. Made' Rowe 'Pompey; made'.

4-5. *made. . .public ear* No doubt making promises as Julius had done in his will. In Plut. (Sk. 205) Caes. seizes *Ant.'s* will, deposited with 'the vestal nuns', and noting 'certain places worthy of reproach' reads it to the assembled Senate.

6-9. *Spoke.. .took't* F. 'fpoke.. .ofme, When... Honour: cold...vented then moft.. .meafure: lent me, When...giuen him: he not look't,' I conj. nothing but commas in the orig. speech; the F. colons being additions by a puzzled compositor; Thistleton has no comment.

8. *them* (Rowe) **F. 'then'.**

9. *took't* (Thirlby) **F. 'look't'.**

10. *from his teeth* 'merely with his lips, as a form' (Her.). Cf. Apperson, p. 352, 'laugh from the teeth'.

12-20. *A more.. .at all* Ace. to Plut. (Sk. 183), she took Caes., Maec. and Agrippa aside, and

intreated them they would not suffer her, that was the happiest woman of the world, to become now the most wretched and unfortunatest creature of all other. 'For now,' said she, 'every man's eyes do gaze on me, that am the sister of one of the emperors, and wife of the other. And if the worst counsel take place (which the gods forbid) and that they grow to wars: for yourselves, it is uncertain to which of them two the gods have assigned the victory or overthrow. But for me, on which side soever the victory fall, my state can be but most miserable still.' These words of Octavia so softened Caes.'s heart, that he went quickly unto Tarentum [where he met Ant.].

But for the speech of Sh.'s Octavia cf. Blanch's in *K. John,* 3. 1. 326-36, and Volumnia's in *Cor.* 5. 3. 103-18.

24. *yours* (F2) F. 'your', *branchless* v. G.

24-8. *as you requested etc.* Ant. attempts to justify himself in his own eyes and Oct.'s by throwing the blame of her departure upon her. Note the coldness of 11. 33-8.

27. *stain* v. G.

28. *So.. .yours* so that what you desire may be yours.

30. *Tour* (F2) F. 'You'. 32. *solder* (Pope) F. 'foader'.

33-6. *When it...them* Spoken resentfully, it seems, these words are his own condemnation, and he knows it.

38. *has* (F2) F. 'he's'.

3.5.

PLUTARCH, who only mentions Eros in connection with Ant.'s death (see 4. 14), gives a very different version of the fall of Lep. (in his *Life of Augustus*, Sk. 244-5), viz that Lep. had acted treacherously in the war with Pompey and that his soldiers deserted him and joined Caes., who so far from seizing him, merely deprived him of his title of emperor and made him *pontifex maximus* instead.

S.D. *Locality* (Cap.) *Entry* (F. 4+'meeting'). I follow Cap. with a change of place in order to prepare the reader for the passage of time necessitated by 11. 16-19 (v. note 1. 16).

6. *success* v. G. 8. *rivality* v. G.

11. *Pompey; upon* (edd.) F. 'Pompey. Vpon'. *upon. . .appeal* i.e. 'without any other proof than Caes.'s accusation' (J.), *up* v. G.

13. *world... hast* (Hanmer) F. 'would.. .hadst.' Cf. *MSH.* 107.

13-15. *a pair of chaps.. .other* Cf. the similar image at 3. 4. 31-2. *the one the other* (Heath, Cap., J.) F. 'the other'.

16. *garden—thus* (Steev.) F. 'garden thus.' As he speaks, Eros himself spurns rushes on the stage (Adams, p. 106).

18. *his officer* Cf. Plut. *Life ofOctavius* (Sk. 245):

whilst Ant. made war with the Parthians.. .his lieutenant Titius found the means to lay hands upon Sextus Pompeius that was fled into the isle of Samos...whom he put to death by Ant.'s commandment.

22. *naught* i.e. some disastrous project; cf. *Cor.* 3. 1. 231, 'all will be naught else'. He speculates gloomily, knowing Cleo.'s influence. His worst fears are justified, v. 3. 7. 3.

3.6.

PLUTARCH. After noting that Ant.'s treatment of Octavia made every man 'hate him' in Rome, Plut. (Sk. 201) continues: 'But yet the greatest cause of their malice unto him was for the division of lands he made amongst his children in the city of Alexandria. And, to confess a troth, it was too arrogant and insolent a part, and done (as a man would say) in derision and contempt of the Romans. For he assembled all the people in the show-place, where young men do exercise themselves, and there, upon a high tribunal silvered he set two chairs of gold, the one for himself and the other for Cleo., and lower chairs for his children; then he openly published before the assembly, that first of all he did establish Cleo. queen of Egypt, of Cyprus, of Lydia, and of the lower Syria; and at that time also Caesarion king of the same realms. This Caesarion was supposed to be the son of Julius Caesar, who had left Cleo. great with child. Secondly, he called the sons he had by her the kings of kings, and gave Alexander for his portion Armenia, Media and Parthia, when he had conquered the country; and unto Ptolemy for his portion Phoenicia, Syria and Cilicia. ... Now for Cleo., she did not only wear at that time (but at all other times else when she came abroad) the apparel of the goddess Isis, and so gave audience unto all her subjects, as a new Isis.

Octavius Caesar reporting all these things unto the Senate, and oftentimes accusing him to the whole people and assembly in Rome, he thereby stirred up all the Romans against him. Ant. on the other side sent to Rome likewise to accuse him... .First that having spoiled Sextus Pompeius in Sicily, he did not give him his part of the isle. Secondly, that he did detain in his hands the ships he lent him to make that war. Thirdly, that having put Lep. their companion and triumvirate [triumvir] out of his part of the empire, and having deprived him of all honours, he retained for himself the lands and revenues thereof which had been assigned unto him for his part... .Oct. Caes. answered him again: that for Lep. he had indeed deposed him, and taken his part of the empire from him, because he did over cruelly

use his authority. And secondly, for the conquests he had made by force of arms he was contented Ant. should have his part of them, so that he would likewise let him have his part of Armenia.'

S.D. *Locality* (after Cap.) *Entry* (after F.)

1-38. *Contemning.. .in this* A good illustration of versified Plut. Cf. above, p. 187.

6, *my father's* Oct. Caes. was adopted by J. Caes. in his will.

10. *Lydia* (F., North) Plut.'s Greek, .

13. *he there* (J.) F. 'hither' (>MS. 'hether').

kings (Rowe) F. 'King.'

17. *tti'habiliments* F. 'th'abiliments' (prob. >MS. 'thabiliments'). *Cf.* note 3. 10. 2.

22. *know* (F3) F. 'knowes'. Cf. 'have'.

24. *Sicily* (edd.) F. 'Cicilie'.

28. *triumvirate* (F2) F. 'Tnumpherate'. A Sh. sp.; cf. Note on the Copy, p. 124.

29. *and, being, that* (Theob.) F. 'And being that,' *being*=being deposed.

32. *too cruel* This, from Plut., reads in Sh. like a falsehood, since cruelty is the last vice we should associate with his mild Lep. 38. S.D. (F.)

40. *castaway* Used at *Titus,* 5. 3. 75 and *Lucr.* 744 for a 'ruined' woman.

52-3. *love,..left unloved* i.e. love which is undemonstrative often fails to win love in return [after Furness].

61. *abstract* (F.), i.e. short cut (v. G.); referring to 'which' [Delius]. Theob. + most edd. read 'obstruct', i.e. impediment (referring to Octavia), a word unknown elsewhere (v. O.E.D.).

67. *who* 'and they' (K.).

69-75. *Bocchus. . .Lycaonia* This 'fanfare of names' (MacCallum, p. 321) is selected from a still longer list in Plut. (Sk. 207), with small alterations.

71. *Adallas* (Rowe <North) F. 'Adullas'.

72, *Manchus* (Arayot and North) F. 'Mauchus' (an obvious misp.). Plut.'s name is ; so Theob.4-most mod. edd. read 'Malchus'.

74. *Comagene* (Rowe) F. 'Comageat'—prob. misp. *Polemon* (Theob.) F. 'Polemen'.

75. *Me de* In Plut. Polemon is King of Pont.

Lycaonia (F2) F. 'Licoania'.

78. d*o (F2)* F.'does'.

81. *in negligent danger* 'in danger from inaction' (K.). Cf. *Macb.* 1. 5. 56, 'ignorant present'.

82. *time* v. G.

84. *determined to destiny* i.e. predestined.

88. *make (F2)* F.'makes', *his* (F.) -its (Justice's). Cap. + most edd. (except Case) read 'them'.

89. *Best of comfort* i.e. be yours.

93. *large* v. G. 95. *regiment* v. G.

3.7 to 3. 10.

The Battle of Actium, Sept. 31 B.C.

PLUTARCH. Shortly after the passage cited at the head of 3. 6, Plut. (Sk. 203) relates that Ant. and Cleo. gathered a fleet together at Ephesus. He continues: ' So Ant., through the persuasions of Domitius, commanded Cleo. to return again into Egypt, and there to understand [observe] the success [result] of this war.' But she bribed Canidius to take her side with Ant. and ' these fair persuasions wan him: for it was predestined that the government of all the world should fall into Oct. Caes.'s hands.' Later (Sk. 206) he writes: 'Now after that Caes. had made sufficient preparation, he proclaimed open war against Cleo., and made the people to abolish the power and empire of Ant., because he had before given it up unto a woman. And Caes. said furthermore that Ant. was not master of himself.. .and tha they, that should make war with them, should be Mardian the eunuch, Photinus, and Iras (a woman of Cleo.'s

bedchamber that frizzled her hair and dressed her head) and Charmion, the which were those that ruled all the affairs of Ant.'s empire.' Later again (Sk. 208): *Now Ant. was made so subject to a woman's will, that though he was a great deal the stronger by land, yet for Cleo.'s sake he would needs have this battle tried by sea: though he saw before his eyes, that for lack of water-men his captains did press [impress] by force all sorts of men out of Greece that they could take up in the field, as travellers, muleteers, reapers, harvest-men, and young boys; and yet could they not sufficiently furnish his galleys: so that the most part of them were empty and could scant row, because they lacked water-men enough. But on the contrary side, Caes.*s ships were not built for pomp, high and great.. .but they were light of yarage, armed and furnished with water-men as many as they needed, and had them all in readiness in the havens of Tarentum and Brundusium. So Oct. Caes. sent unto Ant., to will him to delay no more time, but to come on with his army into Italy.. .Ant. on the other side bravely sent him word again and challenged the combat of him, man for man, though he were the elder ; and that if he refused him so, he would then fight a battle with him in the fields of Pharsalia, as J. Caes. and Pompey had done before. Now whilst Ant. rode at anchor, lying idly in harbour at the head of Actium.. .Caes. had quickly passed the sea *Ionium* and taken a place called Toryne, before Ant. understood that he had taken ship. Then began his men to be afraid, because his army by land was left behind. But Cleo., making light of it, "And what danger, I pray you," said she, "if Caes. keep at Toryne?"' (jesting upon τορύνη, a ladle for stirring the pot on the fire).

At this point (Sk. 209) 'Domitius forsaketh Ant.* (see below, 4. 5) as did ' certain kings... as Amyntas and Deiotarus', while Canidius, 'who had charge of his army by land... turned him clean contrary, and counselled him to send Cleo. back again and himself to retire into Macedon, to fight there on the main land. And furthermore told him... that it should be no shame nor dishonour to him to let Caes. have the sea, because himself and his men both had been well practised and exercised in battles by sea, in the

war of Sicilia against Sextus Pompeius: but rather that he should do against all reason (he having so great skill and experience of battles by land as he had), if he should not employ the force and valiantness of so many lusty armed footmen as he had ready, but would weaken his army by dividing them into ships. But now, notwithstanding all these good persuasions, Cleo. forced him to put all to the hazard of battle by sea: considering with herself how she might fly and provide for her safety, not to help him to win the victory, but to fly more easily after the battle lost.. ..'

Sk. 210: 'So when Ant. had determined to fight by sea, he set all the other ships on fire but three score ships of Egypt, and reserved only the best and greatest galleys, from three banks unto ten banks of oars. Into them he put two and twenty thousand fighting men, with two thousand darters and slingers. Now as he was setting his men in order of battle, there was a captain, and a valiant man, that had served Ant. in many battles and conflicts, and had all his body hacked and cut: who, as Ant. passed by him, cried out unto him and said: "Oh noble emperor, how cometh it to pasb that you trust to these vile brittle ships? What, do you mistrust these wounds of mine, and this sword? Let the Egyptians and Phoenicians fight by sea, and set us on the main land, where we use to conquer or to be slain on our feet." Ant. passed by him and said never a word, but only beckoned to him with his hand and head, as though he willed him to be of good courage, although indeed he had no great courage himself.... [The impending battle is delayed by a storm which rages for four days.] The fifth day the storm ceased, and the sea calmed again, and then they rowed with force of oars in battle one against the other: Ant. leading the right wing with Publicola, and Caelius the left, and Marcus Octavius and Marcus Justeius the midst.... For the armies by land, Canidius was general of Ant 's side and Taurus of Caes.'s side: who kept their men in battle ray [array], the one before the other, upon the sea-side, without stirring one against the other.'

There follows (Sk. 211) an account of the battle, and Plut. then continues (Sk. 212): 'Howbeit the battle was yet **of even hand, and the** victory doubtful, being indifferent to

both: when suddenly they saw the three-score ships of Cleo. busily about their yard-masts, and hoising sail to fly. So they fled through the middest of them that were in fight, for they had been placed behind the great ships, and did marvellously disorder the other ships. For the enemies themselves wondered much to see them sail in that sort, with full sail towards Peloponnesus. There Ant. shewed plainly that he had not only lost the courage and heart of an emperor, but also of a valiant man; and that he was not his own man... he was so carried away with the vain love of this woman, as if he had been glued unto her, and that she could not have removed without moving him also. For when he saw Cleo.'s ship under sail, he forgot, forsook and betrayed them that fought for him and imbarked upon a galley with five banks of oars, to follow her that had already begun to overthrow him, and would in the end be his utter destruction. When she knew his galley afar off, she lift up a sign in the poop of her ship; and so Ant, coming to it, was plucked up where Cleo. was: howbeit he saw her not at his first coming, nor she him, but went and sat down alone in the prow of his ship and said never a word, clapping his head between both his hands... .But when he arrived at the head of Taenarus there Cleo.'s women first brought Ant. and Cleo. to speak together, and afterwards to sup and lie together.... Now for himself, he determined to cross over into Afric, and took one of his carects or hulks loden with gold and silver, and other rich carriage, and gave it unto his friends, commanding them to depart and to seek to save themselves. They answered him weeping, that they would neither do it nor yet forsake him. Then Ant. very courteously and lovingly did comfort them, and prayed them to depart; and wrote unto Theophilus, governor of Corinth, that he would see them safe and help to hide them in some secret place, until they had made their way and peace with Caes. . . . .

Many plainly saw Ant. fly, and yet could hardly believe it, that he, that had nineteen legions whole by land, and twelve thousand horsemen upon the sea-side, would so have forsaken them, and have fled so cowardly, as **if** he **had not** oftentimes **proved both the one and the other fortune,**

and that he had not been throughly acquainted with the divers changes and fortunes of batdes. And yet his soldiers ...shewed themselves so valiant and faithful unto him, that after they certainly knew he was fled, they kept themselves whole together seven days. In the end Canidius, Ant.'s lieutenant, flying by night, and forsaking his camp, when they saw themselves thus destitute of their heads and leaders, they yielded themselves unto the stronger.'

3.7.

S.D. *Locality* (Rowe) *Entry* (F.) The promontory Actium is of sufficient size to accommodate 3. 8, 3. 9, 3. 10 without scene-shifting.

4. *it is (F 2)* F. 'kit'.

5. *Is't not denounced* (Rowe) F.' If not, denounc'd'. Most 18th c. edd. and K. among mod. edd. follow Rowe. F. is barely intelligible, giving at best a sense tortuous and obscure. Caes. had declared war against *her,* not Ant., as Plut. (v. head-note, p. 189), but not Sh., has mentioned. 8. *merely* v. G.

14. *Photinus, an eunuch* (Delius) F. 'Photinus an Eunuch'. In Plut. the 'eunuch' is Mardian (v. p. 189).

16~i8. *A charge we bear.. .man* From Plut. (Sk. 203) in which Canidius tells Ant.

there was no reason to send her from this war, who defrayed so great a charge.. .[and] that he could see no king of all .. .their confederates that Cleo. was inferior unto either for wisdom or judgment.

20. S.D. (F.) 'Canidius' (Rowe) F. 'Camidias', v. p. 126. Speech-prefixes 'Cam.' or 'Camid.' throughout.

21. *Brundusium* F. 'Brandufium', *a:u* error, v. *MSH.* 108 and Note on the Copy, p. 125.

23. *Toryne* (F3) F. 'Troine'. But 'Toryne' 1. 55.

29. *he dares us* In Plut. 'for Cleo.'s sake' (p. 190).

34. *should you* i.e. in his place.

35. *muleters* (F2) F. 'Milkers', minim error.

36. *Ingrossed.. .impress* swept together wholesale by an improvised enlistment. Cf. *Ham.* 1. 1. 98. *impress* v. G. and cf. North's vb. 'prest'.

38. *yare* Cf. North,'light of yarage'.

43. *Distract* v. G. Cf. 1. 76 and North, 'weaken his army by dividing them into ships' (Sk. 209).

50. *overplus. . .burn* Cf. p. 191 above.

51. *Actium* (Pope) F. 'Action', v. p. 124.

53. S.D. (F.) 57. *power* v. G.

58-9. *nineteen legions.. .horse* Cf. p. 192 (foot).

60. *Thetis* goddess of the waters. Sea-nymph and mother of Achilles, she was often confused as here with her grandmother Tethys, greatest of sea deities, wife of Oceanus, mother of the Nile and other rivers. S.D. (F.)

62. *rotten planks* Cf. North, 'vile brittle ships' (p. 191 above).

64. *go a-ducking* v. G. 'duck'.

66. S.D. F. 'exit Ant. Cleo. & Enob.'

67. *By Hercules* i.e. Ant.'s heroic ancestor.

68-9. *his whole. .. on't* 'his plans have been formed without regard to his military strength' (Her.).

69. *leaders led* (Theob.) F.'Leaders leade'.

71, 74. *whole* undivided. Cf. 3. 8. 3, and Plut. (p. 193 above).

72-5. F. heads this 'Ven.' Suggests doubling.

75. *Carries*=not 'transports us', but 'sweeps him forward'.

75-7. *While. . .spies* Nothing of this in Plut.

78. *Taurus* (Theob. < North) F. 'Towrus' and so hereafter. S.D. (F.)

80. *with labour* (F.) Rowe's conj. 'in labour' is very plausible after 'with' four words earlier, *with* F. (some copies) 'wit a'.

throes (Steev.) F. 'throwes'. Cf. *Temp.* 2. 1. 228 (also of news), 'a birth.. .which throes (F. 'throwes') thee much to yield'.

3.8.

S.D. *Entry* (F.) + 'and Taurus' (edd.)

3-9-

S.D. ***Entry (F..)***

1-4. *Set we* etc. Thus Sh. gives Enob. a look-out whence to see the battle in 3. 10. Ant. takes up a similar station in 4. 12. Here his movements are left obscure; we next hear of him at sea flying after the flying Cleo. (3. 10. 19-21). See G. 'squadron', 'battle'.

3. 10.

S.D. (F.), but omitting 'ouer the ftage' after 'one way', and 'and Scarus' after 'Enobarbus'. This 'marching and counter-marching' Barker calls 'pure symbolism' but to an Elizabethan 'a familiar and pregnant convention' (pp. 143-4). Cf. *Ham.* (Q2) 4. 4, 'Enter Fortinbrasse with his Army ouer the stage'. It also conveniently marks the passage of time. What 'the noise of a sea-fight' sounded like in Elizabethan ears we do not know.

1. *Naught* v. G.

2. *Th Antoniad* F. 'Thantoniad'—prob. Sh.'s sp. *admiral v. G.* Cf. North cited note 4. 12. 3-4.

4. S.D. F. 'Enter Scarrus'. Cf. S.D. head-note. For 'Scarus' v. note 4. 7. 3 S.D.

5. *passion* v. G. 6. *cantle* v. G. 7. *ignorance* v. G. 9. *tokened* v. G.

10. *ribald-rid (Steev.)* F.'ribaudred'. Cf.'bedred' (= bedrid) in *Ham.* (Q2) 1. 2. 29, *L.L.L.* 1. 1. 138, *Lucr.* 975. 'Ribaud' is a common sp. of'ribald'. For 'ribald-rid nag' see G. 'ribald', and *2 Hen. IF, G.* 'Galloway nag'.

13. *elder*— F. ' elder;' And so the heir of victory.

14. *breese.. .cow* Case cites Jonson, *New Inn,* 5.3. 4, 'Runs like a heifer bitten with the brieze'. *breese* v. G. *June (F 2)* F. 'Inne'.

15. *Hoists sails* Staunton absurdly conj. 'tail' for 'sails'; but the image of a stung heifer charging tail erect across a meadow was prob. in Sh.'s mind.

18. *luffed* F. 'looft'. North writes 'to loof off' just before the passage headed 'Geo. flieth'. 24. S.D. (F.)

27. ***Been.***. *.himself* Cf. North (p. 192, 11. 9-10).

28. *he has (F 2)* F. 'his ha's.

29. *thereabouts* v.G. 32. *to't* F. 'toot', v. p. 127.

33-4. *To Caesar will I render.. .horse* Plut. (v. top p. 193) says Canid. deserted his army; but later (Sk. 216) that he joined Ant. in Egypt bringing 'him news, that he had lost all his army by land at Actium'. He says nothing of going over to Caes. He makes Enob. do that, before the battle (v. p. 190, near foot).

34. *six kings* Plut. mentions 'certain kings turning on Caes.'s side' when Enob. does (v. p. 190), and that, after Canid. brings his news (Sk. 216), Ant. hears that Herod 'was revolted unto Caes. and all the other kings in like manner'.

36. wounded chance 'broken fortunes'(Mai.).

3. 11.

PLUTARCH. The first encounter between Ant. and Geo., which takes place in Plut. (v. p. 192) when they put into Taenarus, Sh. (as the reference to 'our schoolmaster* in 1. 71 shows) locates at Alexandria, thus passing over the following details (Sk. 214-17): After Actium, Ant. proceeds to Libya, sending Cleo. ' before into Egypt', whither he follows her on finding Libya untrustworthy. She meanwhile was desperately planning to have her ships hauled overland from the Mediterranean to the Red Sea, hoping thereby to escape with her treasure beyond the arm

of Rome. The project fails; and Ant. falling into profound gloom retires to the isle of Pharos where he lives like Timon the misanthrope of Athens. (Here follows the story which Sh. uses for his *Timon.)* But news of the complete loss of his army and the desertion of his last allies (v. notes 3.10. 33-4, 34) show him that he has nothing left to hope for, and he returns to Cleo. and 'straight set all the city of rioting and banqueting again'. They establish an order called 'the Order and agreement of those that will die together', the members of which 'made great feasts one to another', and Cleo., in preparation for their suicide, experimenting with 'those poisons which made men die with least pain', tried them 'upon condemned men in prison'. (Continued in note 5. 2. 242.)

S.D. *Locality* (Cap. substantially); cf. head-note. *Entry* (F.)

3. *lated* i.e. like a ' benighted traveller' (J.). Cf. below 4. 14. 46-7, *K. John,* 4. 3. 140-1, and *Macb.* 3. 3. 6, ' the lated traveller'.

4-6. *a ship, . .Caesar* Cf. Plut. cited p. 192.

7. */ have. . .cowards* Refers to Canidius.

9. *a course* A hint of suicide. Plut. (Sk. 214-15) notes that Ant., sent mad by the desertions, 'would have slain himself for anger, had not his friends. . , withstood him'.

13. *mutiny* v. G. 14. *rashness* v. G.

16. *letters.. .friends* Cf. Plut. cited p. 192.

17. *Sweep your way* Cf. *Ham.* 3. 4. 204.

18. *loathness* being loath, *hint* v. G.

19. *that* (Cap.) F. 'them'. He means himself.

20. *leaves itself* i.e. takes leave of its senses.

23-4. */ have lost.. .pray you* Such is Ant.'s mood in Plut. (v. p. 192), when he first boards Cleo.'s ship.

24. S.D. 'sits.. .Eros' (F.) Eros, Ant.'s only faithful friend, is here introduced trying to bring him

comfort. Plut. only mentions him in connexion with Ant.'s death (v. pp. 215-16), For 'sits down' cf. Plut. (v. p. 192), 'sat down alone.. .and said never a word, clapping his head between both his hands'.

27. *what else?* Cf. 3. 7. 28.

29. *No.. .no* Lost in bitter thought, Ant. goes over again the action which has robbed him of all self-respect. At first he does not hear Eros and, when he does, fails to recognize him (1. 35).

3 5-40. *he at Philippi. . . squares of war* No support for this in Plut. or in *Caes.* act 5. But cf. *Antonie,* 1595 (sig.D8,r.):

> A man who never saw enlaced pikes
> With bristled points against his stomake bent,
> Who feares the field and hides him cowardly,
> Dead at the very noise the Souldiers make.

36. *like a dancer* i.e. he never drew it. Cf. *Titus,* 2. 1. 39, 'dancing-rapier'; *A Il's Well,* 2. 1. 33.

37. *lean.. .Casstus* Cf. *Caes.* 1. 2. 194.

38. *mad* What he really thinks of Brut, when he is not 'troubled with a rheum' (3. 2. 57), perh. hinting that he inherited his ancestor's tendencies.

39. *Dealt on heutenantry* 'Fought by proxy' (Steev.). Cf. *1 Hen. VI,* 5. 5. 56, 'to be dealt in by attorneyship', and what Plut. says about both Ant. and Oct. Caes. in head-note 3. 1 *(ad fin.).*

44. *He is* (F3) F. 'Hee's'. *unqualified* beside himself; v. G. 'quality'.

47. *seize* F. 'ceafe'. A Sh. sp. *but* unless.

49. *reputation* v. G.

50. *swerving* v. G. He stresses 'unnoble' in dazed reply to Eros's 'Most noble sir', at the same time involuntarily rising at his command—to find himself facing Cleopatra!

52-4. *How. . .dishonour* i.e. how I try to cover up

my shame from your sight by brooding over the ruins of my past (cf. G. 'convey'). Variously interpreted. I think he apologizes for neglecting her presence. *looking back=looking* back at.

55-6. *I little thought. . .followed* Cf. 3. 13. 3ff. To Barker (p. 146) Cleo. is 'spectacularly pitiful', almost comical, here; to me she is genuinely moved.

57. *My heart. . .th"strings Cf. Jntonie,* 1595 (sig. B7, r.-v.): 'as if his soule Vnto his Ladies soule had been enchained'; and North, 'as if he had been glued unto her'.

58. *shouldst tow* (Rowe) F. 'fhould'ft ftowe'. Cf. p. 125, foot.

59. Thy fu// (Theob.) F.'The full'.

62. *treaties v. G. dodge* v. G.

63. *palter* v. G. *the shifts of lowness* the tricks a man brought low must use.

68. *on all cause* whatever the matter.

71. *Even this* 'this alone' (Schmidt). Such words confirm the truth of 11. 56—61. *schoolmaster* v. Plut. cited head-note 3. 12.

72. *a"* Cf. note 2. 7. 90 and *MSH.* 117.

3. 12 and 3, 13.

PLUTARCH (Sk. 217-8, following shortly after head-note 3. n): This notwithstanding, they sent ambassadors unto Oct. Caes in Asia, Cleo. requesting the realm of Egypt for their children, and Ant. praying that he might be suffered to live at Athens like a private man, if Caes. would not let him remain in Egypt. And because they had no other men of estimation about them, for that some were fled, and those that remained they did not greatly trust them, they were enforced to send Euphronius, the schoolmaster of their children____ Caes. would not grant unto Ant.'s requests: but for Cleo., he made her answer, that he would deny her nothing reasonable, so that she would either put Ant. to death, or

drive him out of her country. Therewithal he sent Thyreus one of his men unto her, a very wise and discreet man: who bringing letters of credit from a young lord unto a noble lady, and that besides greatly liked her beauty, might easily by his eloquence have persuaded her. He was longer jn talk with her than any man else was, and the queen herself also did him great honour: insomuch as he made Ant. jealous of him. Whereupon Ant. caused him to be taken and well-favouredly [soundly] whipped, and so sent him unto Caes.: and bad him tell him, that he made him angry with him, because he shewed himself proud and disdainful towards him; and now specially, when he was easy to be angered, by reason of his present misery. * To be short, if this mislike thee,' said he, *thou hast Hipparchus, one of my enfranchised bondmen, with thee: hang him if thou wilt, or whip him at thy pleasure, that we may cry quittance.' From thenceforth Cleo., to clear herself of the suspicion he had of her, made more of him than ever she did. For first of all, where she did solemnize the day of her birth very meanly and sparingly, fit for her present misfortune, she now in contrary manner did keep it with such solemnity, that she exceeded all measure of sumptuousness and magnificence.

3. 12.

S.D. *Locality* (after Cap.) *Entry* (F.) + 'Thidias'. Agrippa is mute (cf. 4 . 1 , head). For Thidias v. p. 125.

2. *his schoolmaster* i.e. the tutor of his children.

6. S.D. F. ' Enter AmbafTador from Anthony'. Cap. + edd. read 'Euphronius' (>Plut.) after 'Enter'. F. heads his speeches 'Amb.'

10. *his.. .sea* i.e. the ocean 'from which the dew-drop is exhaled' (Steev.), v. G. 'grand'. A glimpse of the Mediterranean. Tyrwhitt's conj. 'this' (i.e. he points) for 'his' is plausible; cf. *MSH.* 112 *(huh* errors). his = its.

11—15. *Lord...him* The pedant rattles off his message like a schoolboy's lesson.

12. *Requires* v. G. Not peremptory.
13. *lessens* (F2) F. 'Leffons'.
14. *breathe (F 2)* F.'breath'.
18. *circle* v. G.
19. *hazarded. . grace* staked on thy favour.
25. S.D. None in F.
26-36. *To try...moves* The complete politician speaks.
28-9. *and more.. .*offer (Walker) F.'s 'adde more ... offers' is intolerably awkward.
30. *perjure* i.e. 'make her break her vows' (K.).
32. *Make. . .edict* 'decree the reward' (Schmidt).
34, *becomes his flaw* carries off his little lapse, i.e. his flight (cf. G. 'flaw').
36. *power* v. G.

3.13.

S.D. *Locality* (edd.) *Entry* (F.)
1. *Think, and die* i.e. die of melancholy; cf. 4.6. 3 5, and v. G. 'think'.
3. *will v.G.* 5. *ranges v.G.* 7. *affection* v. G.
8. *nicked* v. G. *captainship* (F.) Theob. 4- many mod. edd. 'captaincy'.
10. mered F. 'meered'. Debated; some derive from 'mere' (vb.) = to define the boundary of a piece of land; others from 'mere' (adj.)=sole, entire. The former would relate to 1. 9, make Ant. the disputed frontier between the two halves of the world, and so give us: 'he being the definite or defined cause of the split'.
12. S.D. F.'Enter the Ambaffador, with Anthony'.
17-27. *this grizzled head...me declined* Cf. *Antonie,* 1595 (sig. D7, r.):

> Of combat, I unto him proffer made:
> Though he in prime and I by feeble age,
> Mightily weakened.. .my gray hayres.

In 31 B.C, the year of Actium, Oct. Caes. was 32, and Ant. 52.

20. *the rose Cf. Ham.* 3. 1. 155; *Son.* 1. 2; *All's Well,* 1. 3. 127.

22. *Something particular* i.e. some personal exploit.

26. *comparisons* i.e. the 'coin, ships, legions' which made him comparatively Ant.'s superior. Pope reads ' caparisons'.

27. *declined* past my prime (contrast 'rose of youth', 11. 20-1), with a glance at the decline in his fortunes. See G. 'answer'.

28. S.D. None in F.

29. *Yes* etc. Cap. marks this and 11. 41-6 'aside'.

30-1. *staged. . .sworder* give a gladiatorial display. 'Prize fights with swords were common London shows' in Sh.'s day [K.].

33. *quality* Cf. G. and 1. 2. 192.

34. *To. . .alike* so that both deteriorate together. *alike. That* (Rowe) F. 'alike, that'.

35. *measures* i.e. of fortune. Cf. Plut. (Sk. 213-14) cited head 3. 7-3. 10 (last par.). N.B. 'measures' suggests 'full' and 'emptiness'. 37. S.D. (F.)

39. *blown rose... nose* The accent being on 'blown', the 'cacophony' is 'softened' [Furness]—and on the stage passes unnoticed.

40. S.D. Exit first supplied by Cap.

41. *honesty. . .square* v. G.

42-6. *The loyalty.. .story* J. notes:

Enob. is deliberating upon desertion, and finding it is more prudent to forsake a fool, and more reputable to be faithful to him, makes no positive conclusion.

46. S.D. (F.) Cf. Plut. (v. p. 200).

50. *Or.. .us* 'or has no need of any friends, his case being beyond hope' (Deighton).

55. *he is Caesar* (F2+most edd.) F. 'he is

Caefars' i.e. he is 'generous and forgiving' (Warb.). Thidias 'speaks with such equivocation that he actually promises nothing whatever' [K.].

right royal i.e. a truly royal message! She purrs.

56-62. *He knows, . .merely* Plut. (v. *infra,* p. 219, foot) makes her confess this to Caes. in the interview after Ant.'s death. Cf. p. xxxvi n. 1.

56. *embraced* (Cap.) F. 'embrace'.

58. *scars* F. 'fearre's'.

61. *most right* i.e. the real truth.

62. *merely* v. G. 65. S.D. F.'Exit Enob.'

71-2. *under his shroud. . . landlord* The language of feudalism; cf. G. 'shroud'. Sh. himself worked 'under the shroud' of the Lord Chamberlain.

72. *What's your name?* An invitation to personal relations, which he follows up at 11. 81-2.

74-5. *this: in disputation I* F. 'this in difputation, I (i.e. I fight him by kissing his conquering hand). Warb. + most mod. edd. 'this: in deputation', v. G. 'disputation'.

77. *all-obeying* which all obey.

78. *doom* judgement. *Egypt* myself.

79-81. *Wisdom. . . shake it* i.e. when fortune assails the wise, if they but remain wise, no fortune can hurt them. A Stoic truism. 82. *duty* v. G.

83-5. *When he,. .kisses* What a picture! Cf. G. 'takein'.

85. S.D.s (i) J.D.W. (ii) after F.

86. *thou* Contemptuous. 87. *fullest* Cf. 1. 35.

88. *You will etc.* This and 11. 94-5 marked 'aside' by Cap.

89. *you kite!* 'You' (cf. 'thou', 1. 86) and 'kite' (=whore; cf. *Hen. F,* 2. 1. 76) show that this is hissed at Clco. Ant. says nothing to Thidias after 1. 86. S.D.s (J.D.W.)

90. *me. . .when* (J) F. 'me of late. When'.

91. *kings.. .forth* Cf. 3. 6. 69-76; 5. 2. 90-1.

92. S.D. F. 'Enter a Seruant'—after 'him', I.93. 94. *lion's whelp* Octavius.

98. *she* A noun. Cf. *A.Y.L.* 3. 2. 10.

103. *This* (Pope) F. 'the'.

104. *errand*(F'4) F. 'arrant'—a Sh. sp.; cf. p. 124. S.D. F. 'Exeunt with Thidias'.

105. *you...Ha!* F. 'you: Ha?' 'Ha!' goes with 11. io6ff.

107. *Forborne.. .race* Sh. ignores Plut.'s reference to Ant.'s 'wife Octavia and little children begotten of her' (Sk. 184).

109. *feeders* Cf. G.; *A.Y.L.* 2. 4. 96; *Merch.* 2. 5. 45; Geo. was wont to give her hand to 'feeders', v. 2. 5. 28-9.

110. *boggier* fickle jade, v. G.

111-15. *But when we. .. confusion* Speaking of his own blindness, Ant. expresses 'the old Greek doctrine of infatuation or (K.). A more prob. source is Isa. vi. 10, John xii. 40, which suggest 'grow hard' and 'seel our eyes'.

112-13. e*yes In - -filth drop* Warb. 'eyes: In . . . filth drop'. F. 'eyes In . . .filth, drop'.

113. *In our.. .judgements* Cf. *Hen. V,* 3. 5. 59, 'He'll drop his heart into the sink of fear' [Steev.]; Nashe, *Christ's Tears* (ed. McKerrow, ii. 51. 22): 'Her own heart she eateth and digesteth into the draught with riot and excess' [Case].

114-15. *laugh.. .confusion* Cf. Ps. ii. 4 [K.], v. G. 'confusion'.

116-17. *morsel.. .trencher* Cf. 1. 5. 31 and 'dish', 2. 6. 125 (note).

118. *Gnaeus* F.'Gneius'. Cf.'C, Pompey', Plut. cited p. 136. North only once mentions Gnaeus (sp. 'Cneus'), v. Sk. 157, and note 1. 5. 31.

120. *Luxuriously* v. G. *picked out* carefully selected.

124. *God quit you* The beggar's patter.

125. *seal* Cf. *M.N.D.* 3. 2. 143-4.

127-8. *Basan.. .herd* Cf. Ps. xxii. 12 and lxviii. 15. Ant. is a horned cuckold, closed in on every side by Cleo.'s other lovers.

128. *savage cause* 'cause enough to run wild' (K.).

131. S.D. F. 'Enter a Seruant with Thidias'.

137. *whippedfor.. .him:* (Theob.) F.'whipt. For ... him,'

138. *The white hand* 'Sh. forgets that Cleo. is a gipsy' (J. A. K. Thomson; privately), *fever thee* give you the shivers; v. G. 'fever'.

141-51. *He makes.. .quit me* Sh. follows North's words closely here; v. p. 200.

144. *do't:* (F.) Note the pause before the brooding 11. 145-7, spoken to himself rather than to Thidias and marking the ebb of his wrath.

146. *orbs* spheres; cf. G. and 2. 7. 14-16 (notes).

152. S.D. (After F.)

153. *our terrene moon* i.e. the love of Cleo., Isis or moon goddess (cf. 3. 6. 16-19; 5. 2. 239-40; and *F.Q.* v. vii. 4), the light of his world, but now withdrawn from him; an eclipse more 'disastrous' than any defeat in battle.

155. *stay his time* i.e. be patient with him.

157. *one. . .points* his valet; v. G. 'points'.

159-67. *From my.. .satisfied* Ant.'s 'satisfaction' with this highly extravagant protestation is one more proof of his infatuation.

161. *determines* v. G., i.e. melts.

162. *the. . .Caesarion* Cf. 3. 6. 6. She means 'the next son I bear you', *smite* (Rowe) F. 'fmile'.

163. *memory* i.e. memorials, my children.

165. *discandying* (Thirlby) F. 'difcandering'. *pelleted* Cf. *Comp.* 18, 'pelleted in tears'.

167. *buried.*, *.prey* Cf. *Macb.* 3. 4. 72-3 [Deighton]. 168. *sits* (J.) F. 'fets'.

169. *oppose his fate* Cf. *Macb,* 3.1. 70-1 [K.]; and *Hen. V,* 2. 4. 64, 'The native mightiness and fate of him'.

171. *fleet v. G. sea-like* 'in sea-going trim' (Onions); early parallels in O.E.D. suggest 'mighty and tempestuous like the sea'.

172. *heart* courage [Delius]. Cf. 11. 198-9.

174. in *blood* v. G. 178. *treble* Goes also with 'hearted' and 'breathed'..

180. *nice* v. G.

193-4. *contend.. .scythe* kill as many as death does in time of plague. 194. F.'Exeunt'.

195. *furious* v. G., cf. 'Hercules furens'.

197. *The dove will peck* Cf. *3 Hen. VI,* 1. 4. 41; 2. 2. 18; and *Macb.* 4. 2. 9-11 . *estridge* ostrich (appropriate to Egypt). Cf. note / *Hen. IV,* 4. 1. 98.

199. *preys on* (Rowe) F. 'prayes in'.

4.1.

S.D. *Locality* (edd.) *Entry* (F.)

1. *calls me boy* Cf. 3. 13. 17, and Introd. p. xxv.

3-6. *dares.. .challenge* Cf. Plut. (Sk. 219):

Ant. sent again to challenge Caes. to fight with him hand to hand. Caes. answered him, 'That he had many other ways to die than so*.

North correctly translates Amyot; but in Plut.'s Greek Caes. replies that *Ant.* might find many other ways of dying.

7-8. *When.. .falling* The image of the embossed stag at bay. Cf. 3. 13. 111-15 (note).

9. *Make boot* take advantage.

14. *fetch.. .in* v. G.

4. 2 and 4. 3.

PLUTARCH (Sk. 219-205 following the passage cited in note 4. 1. 3-6): 'Then Ant., seeing there was no way more honourable for him to die than fighting valiantly, he determined to set up his rest,[1] both by sea and land. So being at supper (as it is reported) he commanded his officers and household servants that waited on him at his board, that they should fill his cups full, and make as much of him as they could: "For," said he, "you know not whether you shall do so much for me to-morrow or not, or whether you shall serve another master: and it may be you shall see me no more, but a dead body." This notwithstanding, perceiving that his friends and men fell a-weeping to hear him say so, to salve that he had spoken, he added this more unto it, "that he would not lead them to battle, where he thought not rather safely to return with victory, than valiantly to die with honour." Furthermore, the selfsame night, within a little of midnight, when all the city was quiet, full of fear and sorrow, thinking what would be the issue and end of this war, it is said that suddenly they heard a marvellous sweet harmony of sundry sorts of instruments of music, with the cry of a multitude of people, as they had been dancing, and had sung as they use in Bacchus' feasts, with movings and turnings after the manner of the Satyrs: and it seemed, that this dance went through the city unto the gate that opened to the enemies, and that all the troupe, that made this noise they heard, went out of the city at that gate. Now such as in reason sought the depth of the interpretation of this wonder, thought that it was the god unto whom Ant. bare singular devotion to counterfeit and resemble him, that did forsake them.' Sh. here had also in mind an earlier passage (Sk. 207) in which Plut records that while Ant. was in Greece just ' before the civil wars', a ' temple of Hercules was burnt with lightning' and a 'statue of Bacchus with a terrible wind was blown down', thus portending the downfall of Ant. who 'came of the race of Hercules.. .and in the manner of his life he followed Bacchus, and therefore he was called the new Bacchus'.

[1] put all to hazard.

4.2.

S.D. *Locality* (edd.) *Entry* (F.)

1. *Domitius* (Rowe) F. 'Domitian'.

6-7. *bathe...again* Cf. O.E.D. ('blood-bath'): 'a bath in warm blood... supposed to be a very powerful tonic in great debility'.

8. *strike.. 'Take air* Deliberately ambiguous: *(a)* fight desperately, like a gambler playing for his last stake (v. G. 'take all'), *(b)* strike sail and surrender *(cf. Ric, 2.* 1. 266).

10. S.D. (F.) v. G. 'servitor'.

13. *kings.. .fellows* Cf. 3. 12. 5; 3. 13. 91.

18. All *Y.'Omnes'.* 21. *me* (edd.) F. 'me:'

33. *yield you* v. G.

35. *onion-eyed* Cf. 1. 2. 170.

36. Ho, ho,, *ho!* 'laughs it off' (Case).

37. *the witch.. .me* may I be bewitched; v. G. 'take'.

38. *Grace.. .fall* Quibble on 'herb o'grace'; cf. *Ric. II,* 3. 4. 104. *hearty* v. G.

40. *comfort* encouragement.

4.3.

S.D. *Locality* (after Cap.) *Entry* (F.) The dialogue shows that 1 and 2 Soldiers are going off guard, 3 and 4 coming on, and the S.D. that one company of palace guards is relieving another 'within a little of midnight' (v. Plut. cited p. 207).

6. S.D. (F.) 8. S.D. (F., reading 'stage' for 'platform').

12. S.D. (J.D.W.) F. 'MufickeoftheHoboyesis under the Stage'. Hoboys (edd. spell 'hautboys') or oboes, played in the hollow 'cellarage', produce an eerie sound. Cf. Adams, pp. 127-8.

16. *Hercules* Cf. 1. 3. 84 (note). Plut. (v. middle of p. 207) calls the god Bacchus, but v. foot of p. 207.

20. S.D. (edd.) F. ' Speak together'. F. reads *Omnes* for *All.*

4.4.

S.D. *Locality* (Pope) *Entry* (Mal.) F. 'Enter Anthony and Cleopatra, with others'. Cleo.'s first words suggest they have just risen; Charm.'s (1. 35) that the bedroom is hard by.

2. S.D. (Cap.) F. 'Enter Eros'. Cf. Plut. *(infra,* pp. 215-16). Sh. makes him Ant.'s armourer.

3. *thine iron* i.e. the armour in thy hand.

5-8. *Nay. . .must be* (Mai. after Cap.) F. prints:

> *Cleo.* Nay, Ile helpe too, *Anthony.*
> What's this for? Ah let be, let be, thou art
> The Armourer of my heart: Falfe, falfe: This, this,
> Sooth-law Ile helpe: Thus it mud bee.

It looks as if '*Anthony.* Ah, let be. . .This, this,' was a speech added in the margin and wrongly inserted by the compositor.

7. *The. . .my heart* i.e. you are not skilled enough to do the like for my body, *false* wrong! (i.e. she tries to put a piece to the wrong use).

8-9. *Well. . .now* i.e. Cleo. is doing better.

13. daff't (Dyce) F. 'daft'.

17. *The. . .occupation* 'The trade of kings' (K.).

18. S.D. (F.) 19. *knows. . .charge* bears a war like message.

23. *port* v. G. S.D.s (F.)

24. *The morn* etc. F. heads this 'Alex.', who has already deserted (4. 6. 12). Cap. suggests that the parts of Alexas and a Captain were doubled.

25. *well blown* Delius, Furness, etc. refer this to the

flourish, but I prefer 'The morning blossoms well' (K. after Hudson) since Ant. compares the morning to 'youth that.. .begins betimes'.

28. *well said* v. G. The arming is complete.

30. S.D. (J.)

32. *mechanic* v. G. Cf. Hotspur on 'mechanic' oaths, *1 Hen. IV,* 3. 1. 247-56. *thee* (edd.) F. 'thee.'

34. S.D. (J.D.W.) F. 'Exeunt'.

38. *Antony—but now—* (Rowe) F. *' Anthony \ but now'.*

4. 5 to 4. 8.

PLUTARCH (Sk. 219): So Caesar came and pitched his camp hard by the city, in the place where they run and manage their horses. Ant. made a sally upon him, and fought very valiantly, so that he drave Caesar's horsemen back, fighting with his men even into their camp. Then he came again to the palace, greatly boasting of his victory, and sweetly kissed Cleopatra, armed as he was when he came from the fight, recommending one of his men of arms unto her, that had valiantly fought in this skirmish. Cleopatra, to reward his manliness, gave him an armour and head-piece of clean [pure] gold.

4.5.

S.D. *Locality* (Cap.)—a direction which serves also for 4. 6 to 4. 12. *Entry* (F.) 4-'a Soldier meeting them' (Theob.).

1. *The gods* etc. F. gives this and 11. 3-6, 6-9 to *Eros;* Theob. restored them to *Sold.* Sh.'s intentions are clear from F. prefixes *'Sold'* and *'Sol.'* at 11. 9, 11. The soldier is the same rough diamond who counsels Ant., in vain, at 3. 7. 61 ff.

4-5. *the soldier.. .left thee* In Plut. (v. p. 190) Enob. deserts before Actium; he remains in Sh. till

now, to the benefit of the drama, but Sh. otherwise follows Plut., who writes (Sk. 209):

Furthermore, he dealt very friendly and courteously with Domitius, and against Cleo.'s mind. For he being sick of an ague when he went and took a little boat to go to Caesar's camp, Ant. was very sorry for it, but yet he sent after him all his carriage, train and men: and the same Domitius, as though he gave him to understand that he repented his open treason, died immediately after.

9-11. *What sayest. . .certain.* F. prints as prose.

17. *Dispatch. Enobarbus!* (Steev.) F. 'Difpatch Enobarbus'. v. G. 'dispatch'.

4.6.

S.D. *Entry* F. 'Flounfh. Enter Agrippa, Caesar, with Enobarbus, and Dollabella'. Edd. omit the last, for whom see note 5. 1. 1. 4. S.D. None in F.

5. *The time. . . near* This, which reflects the coming of Christ (v. the interpolation in Plut. at Sk. 269), also voices the aspiration of many in England about 1606-7, especially of James I. Cf. Introd. to *Macb.* pp. xxxi-xxxii.

6. *three-nooked* v. G. Cf. *Hen. F,* 3. 5. 14, 'nook-shotten isle'; *Caes.* 4. 1. 14, 'the threefold world* (and note). The 'triple world' is a cliche in Eliz. drama of the early 1590's, cf. *2 Tamb.* 4. 3. 63; *Locrine,* 5. 4. 5; and 'three-fold world' in *2 Tamb.* 4. 3. 118, and *Locr.* 3. 4. 36.

7. *bear* bring forth. S.D. (F.)

9. *Plant. . .vant* Cf. 4. 1. 12-14. vant (F.) v. G. Most edd. except Case read 'van' (F2).

11. S.D. (J.D.W.) F.'Exeunt'.

12-16. *Alexas. . .hanged him* Cf. Plut. (Sk. 218):

him Ant. 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 Ant. For where he should have kept Herodes from revolting from him, he persuaded him to turn to Caesar: and trusting king Herodes, he presumed to come in Caesar's presence. Howbeit Herodes did him no pleasure, for he was presently taken prisoner, and sent in chains to his own country, and there by Caesar's commandment put to death. Thus was Alexas, in Ant.'s lifetime, put to death for betraying of him.

13. *dissuade* (F.) Edd. (exc. K.) ' persuade'< North, 'he persuaded him to turn to Caes.' F. (=persuade away) is more pregnant.

16-18. *Cantdius. . .trust* See Plut. quot. on p. 193, which, however, says nothing about his 'entertainment\ *Camdius (Rowe)* F. 'Camindius'; v. p. 125.

20. *more* (F2) F. 'mote'; v. p. 125. S.D. (F.) Soldiers of either side were prob. distinguished by costume.

23. *on my guard* while I was on duty.

29. S.D. F. 'Exit.'

31. *feel.. .most* 'no one could feel it as bitterly as I do' (Deighton). 34. *blows* v. G.

34-7. *heart.. .thee!* (Rowe) F. 'hart, If. ..not: a.. .thought, but.. .doo't. I feele.. .thee:'

36. *thought* despair; cf. 3. 13. 1,

4.7.

S.D. *Entry* (F.) + 'and others' (edd.).

2. *work* v. G. *our oppression* pressure on us.

3. S.D.s (i)F.'Exit.'(ii)(F.) Scarus is a name not in Plut. Already used in 3. 10 but prob. invented to take Enob.'s place as Ant.'s 'feed' [Cap.].

7-8. *like a't'* . .'h' All remark the pun on 'ache', 17th c. pron. 'aitch'; but, as Maunde Thompson once pointed out to me, the shape of the minuscule letters in

the 'secretary' hand is also alluded to. The t was, like its mod. successor, a short upright, and the *h* resembled the t with a large hanging loop attached, not unlike a gaping wound. S.D. (after Camb.) F. Far off' (1. 6).

9. *bench-holes* v. G. 10. S.D. (F.)

4.8.

S.D. (J.D.W.) F. 'Alarum. Enter Anthony againe in a March, Scarrus, with others'. I take 'in a march' as 'like a victor', cf. 11. 35-7 for 'drums and trumpets'.

1-2. F. divides 'one | Before'.

gists. (Theob.) F. 'guefls:'

6-7. *as't.. .mine* as if the cause had been yours as much as mine. 'Served' is emphatic [K.].

11. S.D. (1) F. + 'attended' (Cap.), (ii) Rowe.

12. *Fairy* i.e. enchantress, to whose influence our victory must be ascribed.

13. *day* light. 17. *virtue* valour.

18. *The world's great snare* Ant.'s words at 4. 2. 25-7 express her fears. Cf. *1 Hen. VI,* 4. 2. 22, 'the snares of war to tangle thee'.

18. *My* (F2) F. 'Mine'. Dittography; v. Note on the Copy, p. 125. *nightingale* 'A compliment to the fascination of her voice' (Deighton)—sweetest at night.

21. *A brain. . .nerves* Cf. 3. 13. 197 ff.

22. *Get. . .ofyouth* win point for point from youth. Poss. that Sh. had football in mind (v. O.E.D. 'goal', 16th c. quots.). J. associates with tilting at barriers, but O.E.D. gives no support. Cf. pp. xxv-xxvi.

28-9. *.carbuncled.. .car* Cf. *Cymb.* 5. 5. 189-90, 'a carbuncle of Phoebus' wheel'. In Golding's Ovid, *Metam.* ii. 146, the collars and traces of his horses were set with 'Chrysolites and Gemmes'.

31. *like* 'as becomes' (J.). Cf. 'like himself, 2. 2. 4.

35. *royal peril* Cf. 4. 4. 17.

38. *That.. .together* Cf. *Ham. 1.* 2. 126-8; 5. 2. 273-5-

4.9.

PLUTARCH. For Enob.'s death v. note 4. 5. 4-5.

S.D. *Entry (F.,* reading 'Centerie') + 'thought-sick' **(J.D.W.)**

6. S.D. None in F. Cf. 'Stand close' and 'Go we to him' (1. 27).

12. *mistress... melancholy* Cf. ' lunatic', ' moon-struck', 'mooning'.

13. *The.. .of night* Cf. *Caes.* 2. 1. 262-6 (note).

15-17. *throw.. .powder* 'It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting' (J.). Prob. not 'far-fetched' to Jacobeans, for whom 1. 17 was at least sound psychology (cf. *Rom.* 3. 5. 59, 'dry sorrow drinks our blood'). 'Flint' is Sh.'s usual symbol for ingratitude or want of compassion.

20. *in.. .particular* i.e. yourself—'the world' will not be so 'noble'.

21. *rank.. .register* Cf. *Macb.* 3. 1. 91.

22. *master-leaver.. .fugitive* v. G. An apprentice who broke his indenture and ran away was a reprobate.

23. S.D. (Rowe).

26-7. *so bad.. .sleep* i.e. such an unquiet conscience can hardly sleep. 29. S.D. (F.)

30-2. *Hark.. .out* I follow F. arrangement. Edd. divide at 'drums', 'him', 'hour'.

31. Let's (Theob.) F.'Let vs'.

4. 10 to 5. *2.*

The deaths of Antony and Cleopatra

PLUTARCH (Sk. 220-8), whom Sh. now follows very closely, thus continues the passage cited 4. 2 and 4. 3: 'The next morning by break of day, he went to set those few footmen he had in order upon the hills adjoining unto the city: and there he stood to behold his galleys which departed from the haven, and rowed against the galleys of his enemies, and so stood still, looking what exploits his soldiers in them would do. But when by force of rowing they were come near unto them, they first saluted Caes.'s men; and then Caes.'s men resaluted them also, and of two armies made but one: and then did all together row toward the city When Ant. saw that his men did forsake him, and yielded unto Caes., and that his footmen were broken and overthrown, he then fled into the city, crying out that Cleo. had betrayed him unto them with whom he had made war for her sake. [Having altered the position and enhanced the importance of Ant.'s successful sally (v. head, 4.5 to 4.8) which in Plut takes place before the events represented in 4. 2 to 4. 4, Sh. interprets both Ant.'s mood and his prospects in more optimistic terms, so that the effect of the disaster that follows is greater. And after Ant.'s death he transfigures the 'doleful' Cleo. Plut. depicts]

Then she, being afraid of his fury, fled into the tomb which she had caused to be made, and there locked the doors unto her, and shut all the springs of the locks with great bolts, and in the meantime sent unto Ant. to tell him that she was dead. Ant believing it, said unto himself: "What doest thou look for further, Ant, sith spiteful fortune hath taken from thee the only joy thou hadst, for whom thou yet reservedst thy life?" When he had said these words, he went into a chamber and unarmed himself, and being naked, said thus: "O Cleo , it gneveth me not that I have lost thy company, for I will not be long from thee: but I am sorry that, having been so great a captain and emperor, I am indeed condemned to be judged of less courage and noble mind than a woman." Now he had a man

of his called Eros, whom he loved and trusted much, and whom he had long before caused to swear unto him, that he should kill him when he did command him: and then he willed him to keep his promise. His man, drawing his sword, lift it up as though he had meant to have stricken his master: but turning his head at one side, he thrust his sword into himself, and fell down dead at his masters foot. Then said Ant.: "O noble Eros, I thank thee for this, and it is valiantly done of thee, to shew me what I should do to myself, which thou couldest not do for me." Therewithal he took his sword, and thrust it into his belly, and so fell down upon a little bed. The wound he had killed him not presently, for the blood stinted a little when he was laid: and when he came somewhat to himself again, he prayed them that were about him to despatch him. But they all fled out of the chamber, and left him crying out, tormenting himself: until at last there came a secretary unto him (called Diomedes) who was commanded to bring him into the tomb or monument where Cleo. was. When he heard that she was alive, he very earnestly prayed his men to carry his body thither, and so he was carried in his men's arms into the entry of the monument. Notwithstanding, Cleo. would not open the gates, but came to the high windows, and cast out certain chains and ropes, in the which Ant. was trussed: and Cleo. her own self, with two women only, which she had suffered to come with her into these monuments, trised Ant. up. They that were present to behold it said they never saw so pitiful a sight. For they plucked up poor Ant., all bloody as he was, and drawing on with pangs of death: who holding up his hands to Cleo., raised up himself as well as he could. It was a hard thing for these women to do, to lift him up: but Cleo., stooping down with her head, putting to all her strength to her uttermost power, did lift him up with much ado, and never let go her hold, with the help of the women beneath that bad her be of good courage, and were as sorry to see her labour so as she herself. So when she had gotten him in after that sort, and laid him on a bed, she rent her garments upon him, clapping her breast, and scratching her face and stomach. Then she dried up his blood that had bewrayed

his face, and called him her lord, her husband, and emperor, forgetting her own misery and calamity for the pity and compassion she took of him. Ant. made her cease her lamenting, and called for wine, either because he was athirst, or else for that he thought thereby to hasten his death. When he had drunk, he earnestly prayed her, and persuaded her, that she would seek to save her life, if she could possible, without reproach and dishonour: and that chiefly she should trust Proculeius above any man else about Caes. And as for himself, that she should not lament nor sorrow for the miserable change of his fortune at the end of his days: but rather that she should think him the more fortunate, for the former triumphs and honours he had received; considering that while he lived, he was the noblest and greatest prince of the world; and that now he was overcome, not cowardly, but valiantly, a Roman by another Roman. As Ant. gave the last gasp, Proculeius came that was sent from Caes. For after Ant. had thrust his sword in himself, as they carried him into the tombs and monuments of Cleo , one of his guard (called Dercetaeus) took his sword with which he had stricken himself, and hid it: then he secretly stole away, and brought Oct. Caes. the first news of his death, and shewed him his sword that was bloodied, Caes. hearing these news, straight withdrew himself into a secret place of his tent, and there burst out with tears, lamenting his hard and miserable fortune, that had been his friend and brother-in-law, his equal in the empire, and companion with him in sundry great exploits and battles. Then he called for all his friends and shewed them the letters Ant. had written to him, and his answers also sent him again, during their quarrel and strife: and how fiercely and proudly the other answered him, to all just and reasonable matters he wrote unto him.

After this, he sent Proculeius, and commanded him to do what he could possible to get Cleo. alive, fearing lest otherwise all the treasure would be lost: and furthermore, he thought that if he could take Cleo., and bring her alive to Rome, she would marvellously beautify and set out his triumph. But Cleo. would never put herself into **Proculeius' hands,** although they spake together. **For**

Proculeius came to the gates that were thick and strong, and surely barred, but yet there were some cranewes through the which her voice might be heard ; and so they without understood, that Cleo. demanded the kingdom of Egypt for her sons: and that Proculeius answered her that she should be of good cheer, and not be afraid to refer all unto Caes. After he had viewed the place very well, he came and reported her answer unto Caes.: who immediately sent Gallus to speak once again with her, and bad him purposely hold her with talk, whilst Proculeius did set up a ladder against that high window by the which Ant. was trised up, and came down into the monument with two of his men, hard by the gate where Cleo. stood to hear what Gallus said unto her. One of her women which was shut up in her monument with her, saw Proculeius by chance as he came down, and shrieked out: "O poor Cleo , thou art taken." Then when she saw Proculeius behind her as she came from the gate, she thought to have stabbed herself in with a short dagger she wore of purpose by her side. But Proculeius came suddenly upon her, and taking her by both the hands, said unto her: "Cleo., first thou shalt do thyself great wrong, and secondly unto Caes., to deprive him of the occasion and opportunity openly to shew his bounty and mercy, and to give his enemies cause to accuse the most courteous and noble prince that ever was, and to appeach him, as though he were a cruel and merciless man, that were not to be trusted." So even as he spake the word, he took **her** dagger from her, and shook her clothes for fear of any poison hidden about her. Afterwards, Caes. sent one of his infranchised men called Epaphroditus, whom he straightly charged to look well unto her, and to beware in any case that she made not herself away: and for the rest, to use her with all the courtesy possible——For Cleo.'s children, they were very honourably kept, with their governors and train **that** waited on them. But for Caesanon, who was said to **be** Julius Caes.'s son.. .Caes. **did put [him] to death, after the death** of his **mother** Cleo.

Many **princes, great kings, and captains, did crave Ant.'s** body of **Oct.** Caes., **to** give **him** honourable **burial: but Caes. would never take it from Cleo., who did sumptuously**

and royally bury him with her own hands, whom Caes. suffered to take as much as she would to bestow upon his funerals. Now was she altogether overcome with sorrow and passion of mind, for she had knocked her breast so pitifully, that she had martyred it, and in divers places had raised ulcers and inflammations, so that she fell into a fever withal; whereof she was very glad, hoping thereby to have good colour to abstain from meat, and that so she might have died easily without any trouble. She had a physician called Olympus, whom she made privy of her intent, to the end he should help to rid her out of her life: as Olympus writeth himself, who wrote a book of all these things. But Caes. mistrusted the matter by many conjectures he had, and therefore did put her in fear, and threatened her to put her children to shameful death. With these threats, Cleo. for fear yielded straight, as she would have yielded unto strokes: and afterwards suffered herself to be cured and dieted as they listed.

Shortly after, Caes. came himself in person to see her, and to comfort her. Cleo., being laid upon a little low bed in poor estate (when she saw Caes. come into her chamber), she suddenly rose up, naked in her smock, and fell down at his feet marvellously disfigured: both for that she had plucked her hair from her head, as also for that she had martyred all her face with her nails; and besides, her voice was small and trembling, her eyes sunk into her head with continual blubbering; and moreover, they might see the most part of her stomach torn in sunder. To be short, her body was not much better than her mind: yet her good grace and comeliness and the force of her beauty was not altogether defaced. But notwithstanding this ugly and pitiful state of hers, yet she shewed herself within, by her outward looks and countenance. When Caes. had made her he down again, and sat by her bedside, Cleo. began to clear and excuse herself for that she had done, laying all to the fear she had of Ant.: Caes., in contrary manner, reproved her in every point. Then she suddenly altered her speech, and prayed him to pardon her, as though she were afraid to die, and desirous to live. At length, she gave him a brief and memorial of all the ready money and treasure she had. But by chance there

stood one Seleucus by, one of her treasurers, who, to seem a good servant, came straight to Caes, to disprove Geo., that she had not set in all, but kept many things back of purpose. Cleo. was in such a rage with him, that she flew upon him, and took him by the hair of the head, and boxed him well-favouredly. Caes. fell a-laughing and parted the fray. "Alas," said she, "O Caes., is not this a great shame and reproach, that thou having vouchsafed to take the pains to come unto me, and done me this honour, poor wretch and caitiff creature, brought into this pitiful and miserable estate: and that mine own servants should come now to accuse me? though it may be I have reserved some jewels and trifles meet for women, but not for me (poor soul) to set out myself withal, but meaning to give some pretty presents and gifts unto Octavia and Livia, that they, making means and intercession for me to thee, thou mightest yet extend thy favour and mercy upon me." Caes. was glad to hear her say so, persuading himself thereby that she had yet a desire to save her life. So he made her answer, that he did not only give her that to dispose of at her pleasure which she had kept back, but further promised to use her more honourably and bountifully than she would think for: and so he took his leave of her, supposing he had deceived her, but indeed he was deceived himself. There was a young gentleman, Cornelius Dolabella, that was one of Caes.'s very great familiars, and besides did bear no evil will unto Cleo. He sent her word secretly (as she had requested him) that Caes. determined to take his journey through Syria, and that within three days he would send her away before with her children. When this was told Cleo., she requested Caes. that it would please him to suffer her to offer the last oblations of the dead unto the soul of Ant. This being granted her, she was carried to the place where his tomb was, and there falling down on her knees, embracing the tomb with her women, the tears running down her cheeks, she began to speak in this sort: "O my dear lord Ant., it is not long sithence I buried thee here, being a free woman: and now I offer unto thee the funeral sprinklings and oblations, being a captive and prisoner; and yet I am forbidden and kept from tearing and murdering this captive

body of mine with blows, which they carefully guard and keep only to triumph of thee: look therefore henceforth for no other honours, offerings, nor sacrifices from me: for these are the last which Cleo. can give thee, sith now they carry her away. Whilst we lived together, nothing could sever our companies: but now, at our death, I fear me they will make us change our countries. For as thou, being a Roman, hast been buried in Egypt: even so, wretched creature, I, an Egyptian, shall be buried in Italy, which shall be all the good that I have received by thy country. If therefore the gods where thou art now have any power and authority, sith our gods here have forsaken us, suffer not thy true friend and lover to be carried away alive, that in me they triumph of thee: but receive me with thee, and let me be buried in one self tomb with thee. For though my griefs and miseries be infinite, yet none hath grieved me more, nor that I could less bear withal, than this small time which I have been driven to live alone without thee."

Then having ended these doleful plaints, and crowned the tomb with garlands and sundry nosegays, and marvellous lovingly embraced the same, she commanded they should prepare her bath; and when she had bathed and washed herself, she fell to her meat, and was sumptuously served. Now whilst she was at dinner, there came a countryman and brought her a basket. The soldiers that warded at the gates, asked him straight what he had in his basket. He opened his basket, and took out the leaves that covered the figs, and shewed them that they were figs he brought. They all of them marvelled to see so goodly figs. The countryman laughed to hear them, and bade them take some if they would. They believed he told them truly, and so bade him carry them in. After Cleo. had dined, she sent a certain table written and sealed unto Caes., and commanded them all to go out of the tombs where she was, but the two women; then she shut the doors to her. Caes , when he had received this table, and began to read her lamentation and petition, requesting him that he would let her be buried with Ant., found straight what she meant, and **thought to** have gone thither himself: howbeit, **he** sent one **before in all haste that** might be, to see what it **was.** Her

death was very sudden: for those whom Caes. sent unto her ran thither in all haste possible, and found the soldiers standing at the gate, mistrusting nothing, nor understanding of her death. But when they had opened the doors, they found Cleo. stark-dead, laid upon a bed of gold, attired and arrayed in her royal robes, and one of her two women, which was called Iras, dead at her feet: and her other woman (called Charmion) half dead, and trembling, trimming the diadem which Cleo. wore upon her head. One of the soldiers seeing her, angrily said unto her: "Is that well done, Charmion?" "Very well," said she again, "and meet for a princess descended from the race of so many noble kings:" she said no more, but fell down dead hard by the bed. Some report that this aspick was brought unto her in the basket with figs, and that she had commanded them to hide it under the fig-leaves, that when she should think to take out the figs, the aspick should bite her before sheshouldsee her:[1] howbeit, that when she would have taken away the leaves for the figs, she perceived it, and said, "Art thou here, then?" And so, her arm being naked, she put it to the aspick to be bitten. Others say again, she kept it in a box, and that she did prick and thrust it with a spindle of gold, so that the aspick, being angered withal, leapt out with great fury, and bit her in the arm. Howbeit few can tell the troth. For they report also, that she had hidden poison in a hollow razor which she carried in the hair of her head; and yet was there no mark seen of her body, or any sign discerned that she was poisoned, neither also did they find this serpent in her tomb: but it was reported only, that there were seen certain fresh steps or tracks where it had gone, on the tomb-side toward the sea, and specially by the door-side. Some say also that they found two little pretty bitings in her arm, scant to be discerned: the which itseemeth Caes. himself gave credit unto, because in his triumph he carried Cleo.'s image, with an aspick biting of her arm. And thus goeth the report of her death. Now Caes., though he was marvellous sorry for the death of Cleo., yet he wondered at her noble mind and courage, and therefore commanded she should be nobly buried, and laid by Ant.: and willed also that her two women should have honourable burial.'

[1] i.e. the aspic.

4. 10.

S.D. *Entry* (F.)

3. *fire. . .air* i.e. as well as the other two elements, earth and water (cf. 5.2. 288-9).

7. *They.. .haven* Some phrase like 'Go we up' (conj. by R. G. White) seems dropped from this line; v. 4. n. 3 (note) and 4. 12 S.D. (head-note).

4. 11.

S.D. *Entry* (F.)

1. *But being charged* unless we are attacked

2. *shall* i.e. remain still, undisturbed.

3. *To the vales* Thus Sh. sends him in a direction different from Ant., who has gone up to the hills.

4. *hold. . .advantage* take up the strongest position we can find.

4. 12.

S.D. *Locality* (Camb.) That Sh. imagined a change of place here is proved by 4. 10. 5-6, 8; 4. 11. 3; and 4. 12. 1. See *Caes.* 5. 3 for a similar setting. *Entry* (F.) But before this F. also prints 1. 3 S.D. (wrongly, as 'Yet they are not joined' in 1. 1 shows), prob. because it was written somewhat indefinitely in the margin.

1. *joined i.e.* in battle.

3. *how 'tis* (F2) F. 'how 'ris'. S.D. (i) F. 'exit', (ii) From F. (v. head-note). Steev. + later edd. place (ii) at 1. 9, which gives Ant. no time to watch at all.

3-4. *Swallows.. .nests* Here 'sails' = ships; cf. 2. 6. 24; 3. 7. 49. In Plut. the omen precedes Actium (Sk. 207):

The admiral-galley of Cleo. was called *Antoniad,* in the which there chanced a marvellous ill sign: swallows had

bred under the poop of her ship, and there came others after them that drave away the first, and plucked down their nests.

4. *augurers* (Cap.) F. 'Auguries'.

9. S.D. F. 'Enter Anthony'.

13. *Triple-turned* 'From J. Caes. to Gn. Pompey, from Pompey to Ant., and, as he now suspects, from him to Oct. Caes.' (Staunton). Cf. 3. 13. 116-18.

16. *charm* v. G. and cf. ll. 25, 30, 47; *Oth,* 5.1. 35. She has ceased to be a woman and become a foul piece of black magic.

17. S.D. (Cap.) 20. *shake hands Cf. Macb.* 1. 2. 21 (note).

21. *spanieled* (Hanmer) F. 'pannelled'. A brilliant emendation, better confirmed by the context than Hanmer knew; cf. next note.

22. *ducandy* etc. For the assoc. in Sh.'s mind of fawning dogs with melting sweets, and flatterers, due to the unclean practice of feeding dogs at meals under the table, v. Spurgeon, *Sh.'s Imagery,* 1935, pp. 195-9, and cf. *Caes.* 3. 1. 42-3; *Ham,* 3. 2. 58-60; *1 Hen. IF,* 1. 3. 251. Noticed by Whiter, 1794 (p. 138), who was 'unable to discover' the cause.

23. *harked* Cf. *Meas.* 3.1.71-2, 'Would bark your honour from that trunk you bear, And leave you naked'. This gives us Ant.'s thought; I suspect it was a comb, of 'pine' (1. 1) and 'spanielled' which gave it Sh. The pine is always lofty to him; cf. *Merch.* 4. 1.75; *Ric. II,* 3. 2. 42; *2 Hen. VI,* 2. 3. 45; *Cymb.* 4. 2. 175.

25. *grave* v. G.

27. *my crownet,. .end* the crown and end of my endeavours. J. cites 'finis coronat opus' and K. *All's Well, 4.4.*. 35.

28. *right* v. G. *gipsy v.* note 1. 1. 10. *fast and loose* v. G.

30. *Eros* Sh. makes Ant. call for him because (i)

he is the 'man of his. . .whom he loved and trusted much' (Plut., Sk. 221) and therefore turns to in his utmost need, (ii) he is his armourer and therefore required for the 'unarming' (4. 14. 35f.). S.D. (F.) *Avaunt!* Cry of abhorrence, usually addressed to a witch.

36. *monster-like. . .shown* Cf. *Temp.* 2. 2. 29-34; *Macb.* 5. 8. 23-7; and Jonson, *Earth. Fair,* Ind. 127, 'a servant monster i'the fair'.

37. *For poorest. . .dolts* Difficult passage. Thirlby + most edd. read 'doits' for 'dolts' and explain 'diminutives' as 'small coins'. This, recalling *Temp.* 2. 2. 28-34 and *Macb.* 5. 8. 25-7, gives sense; but there is no support for 'diminutives' -= coins. Malone conj. 'fore' for 'for', which also gives sense, i.e. 'to ragged toddlers and to village idiots'. One thing is certain: 'for' cannot mean 'as', since that would relate these plurals to 'thou', the subject understood.

39. *prepared* sharpened for the purpose. S.D. F. 'exit Cleopatra'.

41. *fell'st* hadst fallen.

43. *shirt of Nessus* v. G.'Nessus'. In his delirium Ant. identifies himself with the ancestor who had likewise perished through poisoned magic administered by his lady.

45. *Let. . .moon* v. G. 'Lichas'. A memory of Seneca's 'in astra missus fertur' *(Hercules Oetaeus,* 817).

47. *worthiest* i.e. like Hercules, the 'worthiest' (v. G.) man on earth. Cf. 4. 15. 54-5.

4- 13.

S.D. *Locality* (after Cap.) A change of place must be assumed after 4. 12. *Entry* (F.)

2. *Telamon* v. G. *boar* v. G.

3. *embossed* v. G. Contemptuous, like the reference to Ajax.

5-6. *The soul.. .off* Cf. *Hen. VIII,* 2. 3. 15-16, "tis a sufferance panging As soul and body's severing' [Mal.]; v. G. 'go off'.

10. *death. To* (Pope) F. 'death to'.

4.14.

S.D. No change of place needed. *Entry* (F.)

1. *Eros... me* A deep melancholy succeeds Ant.'s frenzy. As he contemplates 'greatness going off', he doubts his own existence.

2-11. *a cloud...water* Cf. Chapman, *Monsieur D'Olive (*1604), 2.2.91-4 (echoing *Ham.* 3.2.378 f.):

> our great men
> Like to a mass of clouds, that now seem like
> An elephant, and straightways like an ox,
> And then a mouse. [Steev.]

For the images, perh. taken from the court masque, v. Whiter, p. 195. Ant., who had once seemed dragon, bear, lion, citadel, etc., was now become nothing; and they mere illusions, presages of his annihilation ('black .. .pageants'), cf. *Temp.* 4. 1. 151-8.

4. *towered* (Rowe) F. 'toward'.

8. *black Vesper's pageants* the sunset glories that precede black night; v. G. 'pageant'.

19-20. *Packed.. .triumph* Lit. shuffled the cards in Caesar's favour and treacherously allowed him to trump (= triumph over) my glory; v. G. 'pack cards','triumph'. *Caesar* (Rowe) F. 'Caefars'.

19. *false-played* Cap.'s hyphen. 22. S.D. (F.)

23. *robbed.. .my sword* degraded me; lit. made me surrender my sword.

25. *saucy* v. G. 29. *unto thy handy. G.* 'hand'.

31-4. *Then in..,buried in her* Mard. a little overplays the pathos Cleo. ordered (4. 13. 9).

35. *Unarm, Eros* (F.) Rowe + all edd. 'Unarm me, Eros'. F. gives good sense and metre. Obviously Eros is not bidden to unarm himself.

36-7. *That.. .richly* 'The bearer of such evil tidings might expect death' (K.). 36. S.D. (edd.)

37. S.D. (i) F. 'exit Mardian'. *pluck off* Cf. 4. 4. 1-15. Ant. now pleases 'to dafFt' (4. 4. 13) for a repose he little expected. S.D. (ii) (J.D.W.)

38. *shield of Ajax* Cf. *Iliad,* vii. 192-5 (Chapman's trans., 1598): 'Ajax came near; and like a tow'r, his shield his bosom barr'd, | The right side brass, and seven ox-hides within it quilted hard.' The context proves this Sh.'s source; Ovid's 'clipei dominus septemplicis Aiax' *(Metam.* xiii. 2) yields 'seven-fold' but not 'keep. . .heart'. N.B. 'battery' (1. 39, v. G.) seems suggested by Chapman's 'like a tow'r'; and refers to the tidings, not, as some suppose, to his heart-beats.

39—41. O, *cleave. . .case* In death the heart cracks (cf. *Ham.* 5. 2. 357; *Lear,* 5. 3. 196-9, 216-7; *K. John,* 5. 7. 52); but Ant.'s heart must be kept for Cleo. (cf. 11. 50—4) so that for 'once' the 'case' (body) must 'crack' first to release it.

41. S.D. (J.D.W.)

42. *No. . .soldier* Now completely stripped, he surveys the battered 'pieces' on the ground, but speaks exultantly—looking forward. Cf. Plut., 'being naked' (v. p. 215).

43. *From me awhile* Even Eros must not hear his words to Cleo.'s spirit, whispered, I think, like a prayer, on his knees. S.D. F. 'exit Eros'. 46. *length* v. G.

46-7. *since the torch.. .farther* The 'lated' wanderer can see his way no longer, now his 'torch', the life of Cleo., is out. Cf. 3. 11. 3, and 4. 15. 85.

47-9. *now all.. .strength Son.* 23, 11. 3-4, 7-8 provide the best comment on this.

49. *seal...done* With 'will' *(= (a)* purpose, *(b)* last act and testament) in mind, *seal'*=at once 'conclude' and 'sanction'; cf. *Hen. V,* 4. 6. 26.

50. *Stay for me* To Cleo.

51. *couch on flowers* In the Elysian fields.

52. *sprightly port* gay demeanour (alluding also to 'sprite'= spirit).

53. *Dido.. .Aeneas* In *Aen.* vi. 467-74, Dido dwells with her husband Sychaeus in Hades and repulses with scorn the advances of the repentant Aeneas. Sh. invents a later chapter of the story.

54. *all the haunt be ours* i.e. they will all run after us; v. G. 'haunt' (used quibblingly like 'sprightly' in 1. 52). S.D. F. 'Enter Eros'.

55. *Since Cleopatra* etc. Ant. gives Eros a soldier's reason for suicide; he has just given the lover's to himself (and Cleo.).

59. *With. . .cities* Furness cites *Hen. V,* 3 Prol. 15-16: 'A city on th'inconstant billows dancing | For so appears this fleet majestical'.

59-60. *condemn.. .mind* Cf. North's 'I am indeed condemned to be judged of less courage and noble mind than a woman' (v. *supra,* p. 215).

62. *'/ am...myself* Cf. *Caes.* 5. 5. 56, 'For Brutus only overcame himself.

65. *inevitable prosecution* inexorable pursuit.

68. *defeat'st* v. G.

69. *The gods withhold me* etc. Note how Sh. prolongs this enthralling stage situation and so intensifies its excitement, to bring it to a quite unexpected close. 70. *Parthian darts* Cf. 3. 1. 1.

73. *with.. .arms* The posture of melancholy despair. Cf. *Titus,* 3. 2. 4 (note); *Caes.* 2. 1. 240.

74—5. *subdued. . .shame* i.e. showing no trace of

former pride [Schmidt].

76-7. *before him.. .ensued* Actually at Rome the vanquished preceded the victor; nor was a Roman ever led in triumph; cf. *Caes.* 5. 1. 108-9 (note).

76-7. *branded* exposed with agonizing clearness.

80. *pardon* v. G.

87. S.D. (after Rowe).

95. S.D. (F.) at I.93.

98. *got upon* v. G. 99. *in record* Cf. 4. 9. 8.

100. *into't* (F2) F. 'intoo't'.

102. S.D. (Rowe) None in F.

104. *guard, ho!* (Theob.) F. 'Guard, how?' Cf. *MSH.* 116. Poss. the 'How!' (1. 103) should be printed 'Ho!' to represent a groan. At 1. 129 F. prints 'What, hoa', but there the compositor could not mistake the meaning and gives a 'normal' 17th c. sp. S.D. F. 'Enter a Guard'. Cf. p. 125.

106-7. *The star. . .period* Such language, and the panic flight, intensify the atmosphere of horror.

no. S.D. F. 'exeunt'.

in. *Thy death* etc. F. heads this 'Dercetus' in full; cf. p. 125. 113. S.D. F.'Enter Diomedes'.

114. S.D. (J.D.W.) 115. S.D. (after Cap.)

130. S.D. (F.)

133-4. *wear.. .out* i.e. in your service.

136-8. *bid... lightly* The Stoic philosophy; cf. the reception by Brutus of the news of Portia's death in *Caes.* 4. 3. 139. *me* Emphatic.

140. S.D. F. 'Exit bearing Anthony'. Adams suggests the 'shield'.

4.15.

S.D. *Locality* (J.D.W.) Edd. (after Cap.) read 'The same. A Monument'. *Entry* F. 'Enter Cleopatra and her Maides aloft, with Charmian and Iras'.

The Sh. staging of this and sc. 5. 2, which goes with it, is discussed by Barker, pp. 162-6; Adams, pp. 263-8, 346-9; and B. Jenkin in *R.E.S.* xxi, pp. 1-14. All assume the use of the two inner stages, the upper for 4. 15 suggested by F. ' aloft' and the lower for 5. 2. But this ignores the *textual* fact (v. 1. 91 S.D. and 5. 2. 355-6 with note) that dead bodies have to be carried away at the end of both scenes, a thing unnecessary upon the inner stages with their curtains. I believe that Sh.'s Monument was a square painted wooden structure, with a barred gate in front (v. Plut. cited pp. 217-8) and a flat roof, erected by servitors at the end of 4. 14 on the outer stage over the central trap (through which Cleo. etc. could enter and thence climb to the roof by a concealed stair), and immediately underneath the 'heavens', above which was the winch for 'heaving Ant. aloft', while his body was, I assume, borne off down the stair at the end of 4. 15. If so, it would remain in position during the brief interval scene (5. 1), be inexpensive to make, and quick to erect.

5. *Proportioned'. . . cause* i.e. when measured by its cause, i.e. Ant.'s anger, desertion, and for all she knows death. Of the last 'she had a prophesying fear' (4. 14. 120), confirmed no doubt by what Mardian overhears at 4. 14. 35-6 and reports to her.

6. S.D.(Collier) F.'EnterDiomed'.8.S.D.(J.D.W.)

9. S.D. (Rowe) F. 'Enter Anthony,and the Guard'.

10. *Burn.. .mov'st in* Like other 'planets', the sun (in the old astron.) was fixed in a sphere, which moved round 'this centre', the earth.

11. *The.. .o' th" world Cf.* 'this bank and shoal of time' *(Macb.* 1.7.6); and' the high shore of this world' *(Hen. V,* 4. 1. 261). *varying* ever-changing. Cf. *Son.* 64, 11. 5-8, and above **1. 4. 46.**

11-12. *The.. .Antony!* **F.** prints as one line.

12-13. *Help.. .hither* Indubitable interpolation,

since if she proposes this now, 11. 18-23 become unnecessary. Cf. note 1. 41 and Note on the Copy, p. 128 f. Omit the words and Ant.'s 'Peace!' is seen to be the answer to her passion in 11. 9-12.

21-5. / *dare not. . .with me* Not stated in Plut. But cf. *Antonie,* 1595 (the Argument): '...the tombe. Which she not daring to open least she should bee made a prisoner to the Romaines, and carried m Caesars triumph'.

22. *not of en* (F. 'not,') The line lacks a foot and the sense something to explain 'dare not' and prepare the audience for 11. 29-31. Various guesses: 'descend' (Mai.), 'come down' (Ritson), 'ope the door' (Nicholson). 'Open' is simple, sufficient, and paralleled in *Antonie.* Cf. previous note.

23-9. *Not.. .upon me* She recalls what Ant. had said at 4. 12. 32-9 [K.].

23-6. *Not...safe* (F.) Edd. read 'me;' (1. 25) and 'operation,' (1. 26) and so change the whole sense and destroy the emphasis on 'I am safe:'

25. *brooched* Cf. *Ham.* 4. 7. 92-3, and G.

28. *still conclusion* quiet summing of me up. Note Cleo. fears her 'modest eyes' more than her 'nails' (4. 12. 39). Cf. 5. 2. 54-5.

29. *Demurring* (Furness) F. 'Demuring'. Edd. (after J.) explain F. 'looking demurely'; but this merely repeats 'modest eyes', and O.E.D. queries, whereas 'demurring upon' (v. G.) exactly suits the context.

31. S.D.s (J.D.W.) Cf. head-note.

32. *sport indeed* Bitterly contrasting this feat with 'the diversions of happier times' (Staunton), perh. with 2. 5. 15-18 in mind [Mal.].

33. *heaviness* Cf. G. and Ps. xc. 10.

37. S.D. (F.) 39. S.D. (J.D.W.)

38. *when* (F.) Pope -f later edd. 'where'. Collier and Thistleton see that she means 'live once more

before you die'—as ' Quicken with kissing' shows.

40. *Ah* (anon. *ap.* Camb.) F. 'A', Rowe 'Oh'. Cf. V = 'ah' in *Ham. (Q2)* 2. 2. 228, 506.

41. *I am. . .dying* Broken line, repeated from 1. 18. Another interpolation. See Note on Copy, pp. 128 f.

44. *huswife* (F.) v. G. All edd. but Case and K. read 'housewife'. 45. *offence* i.e. insults.

51-2. *The miserable. . .sorrow at* Cf. p. 217 1. 11 above. N.B. North added to Plut. 'that one word "miserable" which makes the profound pathos of the line' (Newbolt, *Tide of Time,* p. 22).

54. *lived...* F. 'lived.' 55. *noblest. . .and* F. 'Nobleft: and'. 57. *countryman...* F. 'Countrey-man'. He finds speech more and more difficult.

62. *a sty* Cf. 1. 1. 35; 5. 2. 7; and Introd. pp. xxif. *women...* F. 'women:' S.D. (Cap.)

64. *garland* crown *(d. 1 Hen. IF,* 5. 4. 73; *2 Hen. IF,* 4. 5. 201); but suggesting a maypole decked with flowers, 'the central point of the sports' with the world for prize, and so leading on to 'young boys and girls', with a glance at the 'boy' Caesar [Deighton and Furness].

65. *pole* Some explain 'lode-star' (cf. *Oth.* 2. 1. 15; *Ham.* 1. 1. 36; and above 4. 14. 106); but v. previous note.

66. *the odds is gone* Cf. G. 'odds' and the speech on 'Degree' at *Troil.* 1. 3. 83 ff..

68. O, *quietness* Suggests the loud passion Sh. expected of the boy Cleo. S.D. (Rowe).

71. S.D. (J.D.W.) To explain 1. 72.

73. *No more but e'en tic.* Mal, accepting J.'s comma after 'more', takes 'No more' as a reply to 'Empress' (1. 71). Omit the comma, as in F., and the words express 'not so much an answer to Iras.. .as a train of thought suggested by Iras' (Case), *e'en* (J.) F. 'in'. *Cf.* Note on the Copy, p. 124.

75. /t *were for me* i.e. if I were still Empress [K.].

85. *sirs* To the women; cf. 'Sirrah', 5. 2. 228.

86. *We'll bury him* Leads up to 1. 91 S.D.

87. *do it* (Pope) F. 'dooY.

91. S.D. (F., reading 'they go' for 'exeunt' and 'off for 'of'). See head-note.

5.1.

S.D. *Locality* (edd.) *Entry* (J.D.W.) F. 'Enter Cacfar, Agrippa, Dollabella, Menas, with his Counfell of Warre'.

1. *Go to him, Dolabella* Here dispatched to Ant., Dolabella is still 'on' at 11. 28ff. in F., while at 1. 69 Caes. proposes to send him with Proc. to Cleo., is surprised (as we are) not to find him present, and then recollects that he has been employed otherwise. Yet Dol. does 'second Proculeius' after all in 5. 2. 64. Something odd here; cf. note 5. 2. 197-203.

2-3. *frustrate. . .mocks.. .pauses* v. G.

S.D. (after F.) For this and 'Dercetus' (1. 5) see Note on the Copy, p. 125.

4-5. *Wherefore.. .us* Caes. may well suspect some murderous intention towards himself.

14-15. *breaking.. .crack* Quibbles: v. G.

15. *round* Steev. conj. 'ruin'd'.

16-17. *lions. . .dens* Cf. *Caes.* 1.3. 20-1.

26. *friends?* (Hanmer) F. 'Friends,'

28-30. *And strange* etc. 31-3. A *rarer etc.* F. assigns both speeches to Dol. Given to Agrippa by Theob. + edd.

31. *Waged equal* were equally matched.

33. *Caesar is touched* Cf. Plut. (p. 217 above).

34. *mirror* At once warning (cf. *Caes.* Introd. pp. xiv-xv) and reflection. 36. *lance* F. 'launch'.

38. *shown* i.e. exhibited in myself. 39. *stall v.* G.

41. *sovereign* Cf. J *Hen. IF,* 1. 3. 57. *the blood tic.* Cf. *Caes.* 2. 1. 189-90 (note).

43. *In top.. .design* in loftiest enterprise.

46. *his* its.

48. *equalness* equal partnership. S.D. (F. 1. 51).

52. *Egyptian, yet the* (Hunter) F. 'Egyptian yet, the'. Theob. + edd. read 'Egyptian yet. The', in which 'Egyptian' refers to the speaker, not to Cleo. But, Furness notes, he is asked, not who, but *'whence* are you?' and the speech 'sounds very like a propitiatory message' from Cleo.

53. *all she has, her* (Rowe) F. 'all, fhe has her'.

54. *desires* F. 'defires,' Emphasizing comma (v. Simpson, § 7).

56. *to* (F2) F. 'too'. A Sh. sp., v. p. 124.

59. *live* (Rowe) F. 'leave' (prob. > MS. 'leue'). Cf. *Ham.* (Q2) 3. 4. 158, and above, note 1. 2. 180.

60. S.D. F. 'Exit'. 66. *eternal* v. G.

68. S.D. F. 'Exit Proculeius'.

69. S.D. None in F.

5.2.

S.D. *Locality* (edd.) See 'Locality', 4. 15. *Entry* (F.) +'are seen. . .gate' (v. Barker, p. 163, and Plut. *supra,* p. 218: 'the gates.. .were thick and strong, and surely barred, but yet there were some cranewes through the which her voice might be heard').

3. *knave* v. G. 5. *thing* i.e. suicide.

6. *shackles.. .change* The chances and changes of this mortal life, like thieves at night, are locked out of the house of eternal sleep. Cf. Matt. vi. 20.

7. *Which sleeps* By a natural transition, the deed becomes the doer.

7-8. *never.. .Caesar's* i.e. nevermore eats the fruits of this dungy earth, nurse of beggar and Caesar alike. Cf. note on 1. 1. 35-6, 'our dungy earth alike

Feeds beast as man', and Introd. pp. xxi-xxii. Theob. + most edd. (except Case and K.) read 'dug' for 'dung'.

8. S.D. (J.D.W.) F. 'Enter Proculeius'. Cf. 1. 34 S.D. and Barker, p. 164. Gallus is certainly intended to accompany Proc. (v. 5. 1. 69) and 1. 35 seems addressed to him. See head-note 4. 15.

14. *to be deceived* i.e. 'whether I am deceived or not' (Delius).

15. *use* need. 16. *queen* (F2) F.'Queece'.

17. *keep decorum* Cf. 1. 2. 72-3 (note).

2 3. *Make. . .freely* refer yourself wholly and frankly.

26. *dependency* (F2) F. 'dependacie'.

27. *pray in aid* v. G.

29-30. *lam. . .got* I do homage to his good Fortune and in token thereof acknowledge the greatness which Fortune has given him. A touch of veiled irony; cf. 11. 2-3.

34. S.D. (J.D.W.) None in F.! Mal. '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.' Absence of S.D. and duplication of 'Pro.' prefix (11. 33, 35) in F. suggest omission.

35-6. *Ton see,. .come* F. heads '*Pro'* Mai. transferred to Gallus, noting (1) Proc. and Gal. (roles reversed) 'surprise' Cleo. in like manner in Plut.; (ii) Caes. is at once told of the capture (11. 65-6) and Gal. alone can have told him; (iii) Gal. is with Caes. in the entry at 1. 110. No S.D. in F. Mal. 'Exit Gallus'.

39. S.D. (i) (Theob.), (ii) (Mal.)

41. *Relieved* i.e. charitably rescued.

48. *babes and beggars* The usual objects of 'relief (cf. 1. 41).

50. *If. . .necessary* A parenthesis: i.e. 'If for once

I must weakly deal in words' (Case). Cf. S. Daniel, 1. 1316, ' Words are for them that can complaine and live*.

53. *wait* attend, *pinioned* a wing-clipped bird; cf. 3. 12. 4; *Caes.* 1.1. 76-9 (note), and G.

54-5. *chastised.. .Octavta* Cf. 4. 15. 27ft

55-7. *hoist.. .Rome* Cf. 4. 12. 34ff.

64. S.D. (F.) Cf. Plut.'s different use of Dol., p. 220 above.

70. S.D. F. 'Exit Proculeius'.

71. *Empress* From a Roman this is flattery. 'It owns her Ant.'s widow and ignores Octavia' (Barker, P. 157).

72. *I cannot tell* Cleo.'s indifference to this 'young gentleman' (Plut.) who cannot conceal his admiration, as compared with her attitude towards Thidias in 3. 13, is significant of the change in her.

75. *your trick* your way.

79-92. *His face. . .pocket* Thus, obeying Ant., she 'pleases her thoughts' (v. 4. 15. 52-7). Cf. *1 Tamb.* 2. 1. 7-30. Whiter (p. 193) notes that her imagery, like that of Ant.'s (cf. note 4. 14. 2-11), is drawn from 'the Masque, the Pageant or the procession'—all associated in Sh.'s mind with revels. Cf. Prospero's 'insubstantial pageant' *(Temp.* 4. 1. 155). Their 'revels now are ended'. Plut. gives her a very different funeral speech; v. pp. 220-1.

80. *A sun and moon* Cf. *An tome,* 1595: 'Thy eies, two Sunnes' (Cleo. to Ant.'s corpse); and / *Tamb.* 2. 1. 14-16.

81.O, *the earth* (Steev.) F. 'o'th'earth'. Theob. conj. 'O o'th'earth' which seems poss. Cf. G. 'O' and *M.N.D.* 3. 2. 188, 'Yon fiery oes and eyes of light'.

83. *Crested* Like a raised plated arm cresting a coat of arms.

83-4. *was propertied... spheres* was musical as

spheres in quality; cf. *Merch.* 5. 1. 61-6 (note).

87. *an autumn 'twas* (Theob.) F. 'An *Anthony* it was'. Theob. at his best. A simple minim error ('autome' >'antonie'); v. *MSH.* 107. Thistleton defends F.! *Cf.* pp. 126-7.

89-90. *they.. .element* 'As the dolphin shows his back above the water, so Ant. always rose superior to the pleasures in which he lived' (K.). Cf. 1. 2. 83-4.

90-1. *in his.. .crownets* Cf. 3. 6. 69-75; 3. 13. 91.

92. *plates* v. G. 96. *or ever* (F3 4- edd.) 'nor ever'. Thistleton again defends F.

97. *It's.. .dreaming* i.e. no dream could approach the reality.

97-9. *nature. . .Fancy* Nature lacks material to vie with Imagination in the creation of strange forms.

99. *piece* 'masterpiece that would quite discredit' (K.) any of Fancy's illusions. F. 'peece,'-an emphasizing comma (v. Simpson, § 7).

101-2. *bear it. . .weight* i.e. the way you react to it proves how heavy it is.

102-3. *weight. . .but* (edd.) F. 'weight, would... succeffe: But'.

103. *but I do* if I do not. Cf. 5. 1. 27; *Oth.* 3. 3. 91.

104. *smites* (Cap.) F. 'fuites'-a minim error. Cf. *MSH.* 107. Pope, Mal., J. read 'shoots' (Thistleton + Furness agree); cf. *L.L.L.* 4. 1. 107 (note), which shows that Sh. could pron. 'shoot' and 'suit' alike. But sound and sense combine to non-suit 'shoot the heart at root'.

no. S.D. (F.)—but placing Proc. first. Cap.-I-edd. add 'Seleucus' after 'Maecenas'; but Sel. is Cleo.'s treasurer, belongs therefore to the Monument where all her treasure is (Plut.v. Sk. 219), and naturally *comes forward* when called at 1. 139.

in. *Which is* etc. What a question! Caesar's opening shot in the duel of wits. Cf. Barker, p. 157.

112. S.D. (F.) How much they miss in what follows,who think she is in truth trying to attract Caes.!

120. *project* v. G. 121. *clear* v. G.

124. *enforce* v. G. 125. *apply yourself* v. G.

128-31. *a cruelty.. .destruction* She is prob. not meant by Sh. to take this threat seriously (cf. 1. 190, 'He words me'). Cf. Plut. (v. p. 219).

134. *scutcheons* i.e. like the captured shields of your foes. 135. S.D. (J.D.W.)

136. *Tou...Cleopatra* Cf. 11. 185-6.

137-8. *brief of . . .of: 'tis* (Pope, etc.) F. 'breefe: of.. .of, 'tis'.

139ff. *Where's Seleucus* etc. A put-up job between Cleo. and Sel. See Introd. p. xxxv.

S.D. (J.D.W.) v. 1. no. S.D. (note).

145. *seal (F 4)* F. 'feele'. J. 4- many others (even K.) follow F. and gloss 'sew up'; cf. 3. 13. 112. But 'seel' (v. G.) is only used of the eyes.

153. S.D. (J.D.W.)

156. *soulless* (Pope) F. 'Soule-leffe,'

157. S.D. J. 'Striking him'.

Good. . .entreat you Cf. this grave remonstrance with Plut.'s 'Caes. fell a-laughing and parted the fray' (v. p. 220).

161. *one so meek* A laughing eye peeps through this.

162-3. *Parcel.. .envy* Exact sense debated; v. G. 'parcel' (vb.), 'addition'. His duty was to keep an inventory of her wealth; instead, he has completed the sum total of her shames by maliciously adding a false item, viz. that she is dishonest. 166. *modern* v. G.

168. *Livia* Caes.'s wife (v. Plut. p. 220 above).

169-70. *unfolded With* exposed by. 171. S.D. (J.)

173. *chance* v. G. *wert.. .man* i.e. not a eunuch.

174. S.D. (after Cap.)

177. *merits... name* 'faults committed in our name' (K.);v.G.'merit'.

182. *make price* v. G. *price* (v. O.E.D. 'price' sb. 8 b). F. + edd. 'prize' (an interchangeable sp., v. O.E.D. 'price', 'prize').

183. *that...sold* i.e. which they sold to you originally.

184. *Make.. .prisons* i.e. no one is going to think of you as a prisoner except yourself.

188-9. S.D. (i, ii) (J.D.W.), (iii) (after F.)

190-1. *He words.. .myself* i.e. he cajoles me to keep me from suicide. S.D. (after Theob.)

194. *it is provided* i.e. the asp. Had her directions 'been openly given' the element of surprise would have been absent from 'the incident that presently follows' (Cap.).

195. S.D.(Cap.) F.'EnterDolabella'. Hegoesout with Caes., overhears his plans, and returns to tell them.

197-203. *sworn by your command. . .my promise* Based on Plut.: 'Dolabella. . .did bear no ill will unto Cleo. He sent her word secretly (as she had requested him) that Caes.' etc. (v. *supra,* p. 220). But not led up to in the play, unless a scene with Dolabella has been cut; cf. note 5. 1. 1.

206. S.D. F. 'Exit' (1. 205). *thou* Emphatic. She knows Charmian's mind.

207-8. *an Egyptian puppet* etc. She sees herself and her maids as figures on an Egyptian 'pageant' or platform drawn after Caes.'s car in the triumph. Cf. the various cars in mod. Lord Mayor's Shows, which prob. date from the 16th c. (cf. Chambers, *Med. St.* ii, pp. 165-6). v. G. 'puppet', *shalt* (F2) F. 'mall'.

208-12. *mechanic slaves* etc. At 4. 12. 33-7 and 5. 2. 55-7 she is merely 'hoisted up to' the plebeians, i.e. exhibited on the 'pageant' to the crowd. Here, to strengthen her maids' resolution, she imagines the crowd taking liberties with their persons as the procession moves along.

209-11. *greasy.. .diet* Cf. *Caes.* 1. 1. 7; 1. 2. 246-7; *Cor.* 4. 6. 131.

212. *drink* v. G. 213. *saucy* v. G. lictors Sh. thinks of beadles, who officially dealt with 'strumpets'. Cf. *Lear,* 4. 6. 166; *2 Hen. IF,* 5. 4, 5 (note).

215. *Ballad.. .tune* Cf. *1 Hen. IF,* 2. 2. 44 (note). *Ballad* (F2) F. 'Ballads'. o'*tune* (Theob.) F. 'a Tune', *quick* 'quick-witted' (Mai.) and 'nimble or quick off the mark'.

219. *boy my greatness* A boy player first spoke these words.

222. *my nails* (F2) F.'mine Nailes'. Cf. Note on the Copy, p. 125.

225. *absurd* I conj. 'obscene'—an easy *(r:n | d:e)* misreading. S.D. (after F.)

227. *Cydnus* (Theob.) F. 'Cidrus'—an *r:n* misreading; cf. *MSH.* 107.

228. *Sirrah* Cf. 4. 15. 85 (note).

229. *dispatch (a)* begin our journey at once, *(b)* finish quickly.

231. S.D. F. 'A noife within'. 232. S.D. (F.)

235. S.D. (after F.) *What poor an* what a poor.

239. *marble-constant* Cap.'s hyphen.

239-40. *the fleeting.. .mine* Cf. 3. 6. 17; 3. 13. 153 (note). S.D. (i) (J.D.W.) cf. p. 222, 'bed of gold', and 1. 355 below; (n) F. 'Enter Guardfman, and Clowne'. Rowe adds 'with a basket'.

241. S.D. F.'Exit Guardfman'.

242. *worm of Nilus* Cf. G. 'aspic'; and Sk. 217:

Having described the *Synapothanumenon* or Suicide Club set up by Ant. and Cleo. in Alexandria after the battle of Actium and Cleo.'s careful inquiries into pleasant ways to die (v. head-note 3. 11) Plut. continues: 'She afterwards went about to prove the stinging of snakes and adders, and made some to be applied unto men in her sight, some in one sort, some in another. So when she had daily made

divers and sundry proofs, she found none of them she had proved so fit as the biting of an aspick, the which only causeth a heaviness of the head, without swooning or complaining, and bringeth a great desire also to sleep, with a little sweat in the face; and so by little and little taketh away the senses and vital powers, no living creature perceiving that the patients feel any pain. For they are so sorry when any body waketh them and taketh them up, as those that being taken out of a sound sleep are very heavy and desirous to sleep.'

249. *heard of i.e.* heard from.

251-2. *given to lie, . .honesty* Prob. a double quibble intended, v. G. ' honesty'.

255. *believe. . . saved* He seems to have been listening to sermons on Salvation by Faith, not Works.

259. S.D. (Cap.) 'beside the couch' (J.D.W.)

262. *do his kind* 'act ace. to his nature' (J.)

273. *dish for the gods* Cf. *Caes.* 2. 1. 173; and v. *2 Hen. IF, 2.* 4. 120-1 (note), *dress* i.e. prepare for cooking (in hell).

278. S.D. (Mai.) F. gives no re-entry to Iras.

286. *their after wrath* i.e. the retribution of the gods (nemesis) for undeserved or excessive good fortune.

288. *fire and air* The higher and more spiritual of the four elements; cf. *Caes.* 5. 5. 73-5 (note). She feels herself already half spirit, and leaves her 'muddy vesture of decay' *(Merch.* 5. 1. 65) to 'dungy earth'; cf. above, note 1. 7.

291. S.D. (Mal.) As F. gives no S.D., we lack the clue to Iras's death. I think, with Steev., she picks an asp from the basket, as Cleo. embraces Charm. Cf. Daniel's *Cleopatra,* 1607, in which the two women drink poison after Cleo.'s death, Eras (-Iras) saying:

> Come Charmian, come, wee must not onely be
> Spectators in this scene but Actors too.
> Now comes our part, you know we did agree
> The fellowship of death to undergoe.

Ace. to Aldis Wright *(Camb. Sh.* vm, p. 590) 'the context implies that the cause of her death was grief at the leave-taking', and many agree. If so, Sh. would surely have given her an 'aside' to make that clear. Cf. Enob.'s death in 4. 9, and next note.

299. *This* i.e. the death of Iras. Implying surely a self-sought death. Cf. Ant.'s words at 4. 14. 55-7.

300. *curled* Cf. 'bar be red ten times o'er', 2. 2. 224 (note).

301. *make... kiss* 'enquire of her concerning me, and kiss her for giving him intelligence' (J.).

302. *mortal* deadly, *wretch* 'A word of tenderness mixed with pity' (Schmidt).

S.D. (Cap.) She snatches up the asp from Iras's arm; but, its poison being now weakened or it having become sluggish, she is forced to anger it (1. 305) and then (m order to hasten her meeting with Ant.) to take a second from the basket. This works instandy, as the first had done with Iras when fresh, but has lost some of its power when Charm, takes it up in her turn; cf. 1. 321, 'I partly feel thee' [Cap.'s reconstruction].

303. *intrinsic ate* v. G. and *Lear,* 2. 2. 81, 'the holy chords [of the heart] which are too intrinse to unloose'. The 'knot' is not Life itself, which was immortal, but what ties Life to the 'baser life' or elements of the body. Cf. 11. 288-9, and Sherrington, *Jean FerneI, 1497-1558,* PP.89-91 94-5.

305. *Be angry* See Plut. (p. 222 above).

306-7. *ass, Unpolicied* (F.) Edd. omit comma, which stresses the following word (v. note 2. 6. 64). *Unpolicied =(a)* with plans gone awry, *(b)* wild, or turned out to grass; cf. *Caes.* 4. 1. 26, and 'wild ass' in Old Testament *(passim).* Poss. also a quibble on 'ace', the lowest throw at dice, as in *M.N.D.* 5. 1. 305. Cf. Introd. pp. xxxiii f.

307. *eastern star* queen of the East, alluding to

Venus when visible in the east before sunrise *(cf.* O.E.D. 'morning star').

308. *my baby* etc. In Plut. the asp bites her arm; but the idea is here pre-Sh.; cf. Nashe (1593), li. 140: 'at thy breasts (as at Cleopatraes) aspisses shall be put out to nurse'; and Peele, *Ed. I* (1593), sc. xvi [Case]. For poss. origin, v. Th. Browne, *Vulgar Errors,* v 12.

309. O, *break* Cf. *Lear,* 5. 3. 312.

310. *As sweet. . .gentle* See 'The property of the biting of an aspick' described by Plut. (cited note 1. 242).

311. S.D. (Theob.)

312. *What* i.e. why. S.D. (F.)

313. *wild* v. G. In contrast to the world Cleo. sees in 1. 310. Cf. *Lear,* 5. 3. 314, 'this rough world'. Cap. + most edd. (exc. K.) read 'vile'.

315. *Downy windows* i.e. soft eyelids, v. G. 'windows'. S.D. (J.D.W.)

317. *awry* (Rowe) F. 'away'—an *a:r* error, v. *MSH.* 108-9. Cf. Plut. (v. p. 222), 'trimming the diadem' (cf. 1. 341) and S. Daniel, 5. 2. 268-9 (ed. 1594, cited p. viii): 'in her sinking downe shee wryes | The Diadem'.

318. *play—* (F.) 'A touching reference to' 1. 231 [Case]; doubtless with 'play my part' in mind also [K.]. Cf. S. Daniel, cited note 1. 291.

S.D. (F.) which adds 'and Dolabella', who is given a second entry at 1. 327. For 'rustling' v. G.

319. *Where's* (F.)

320. *sent—* (Rowe) F. 'sent'. S.D. (after Pope).

324. *is here! Charm tan, is this* (Cap.) F. 'is heere Channian? Is this'. Cf. Plut. (p. 222 above), 'Is that well done, Charmion ?'

327. S.D. (F., which reads 'Enter' for 'Re-enter').

329. *Touch. . .effects* i.e. find their fulfilment.

332. S.D. (F.) at end of 1. 331.

341-2. *diadem On.. .mistress;* (edd.) F. 'Diadem; On…Miftris.'

342. *tremblingly* Cf. Plut. (p. **222** above), 'half dead, and trembling'.

344-52. *If they.. .Nile* Cf. Plut. (end of passage cited p. 222 above).

348. *blown* v. G.

352. *caves* Plut. does not mention. The caves in the sandstone rock round about the Nile are well known (to-day).

353. *her physician* Cf. Plut.'s reference to Olympus (v. p. 219 above).

354-5. *She hath...easy ways to die* Cf. Plut. cited note 1. 242.

355-6. *Take up.. .monument* This instruction proves that the deaths take place on the outer stage; cf. note on Locality, 4. 15 (head).

360. *Strike* v. G.

GLOSSARY

ABODE, stay (cf. *Cymb. 1.* 6. 53); 1. 2. 176.

ABSOLUTE, perfect; 1. 2. 2; 3. 7. 4.2.

ABSTRACT, (l) epitome; 1. 4. 9; (11) abridgement (of distance), short cut; 3. 6. 61.

ABUSE, (1) misuse; 3. 6. 86; 5. 2. 43; (11) deceive; 3. 13. 108.

ADDITION, meaning doubtful: 'adding up' or 'adding (one more item)'; 5. 2. 163.

ADMIRAL, flagship (from North); 3. 10. 2.

ADMIRE, wonder at; 3 7. 24.

ADMIT, include; 5. 2 139.

AFFECT, be inclined; 1. 3. 71.

AFFECTION, passion; 1. 5. 12, 17.

ALARUM, noise of battle (v. *Caes.* G.); 4. 12. 3, S.D.

ALCIDES, Hercules; 4. 12. 44.

ALLAY, abate, alloy; 2. 5. 50.

ALMS-DRINK, a toper's expression (v. note); 2 7. 5.

ANSWER, (1) obey, carry out (a law); 3. 12. 33; (11) meet in combat (cf. *Trotl.* 3. 3. 35)5 3. 13- *27*, 36; (lll) 'answer to'—act correspondingly; 5. 2. 102; (IV) pay for, suffer the penalty of; 5. 2. 177.

ANTIC (vb.), make buffoons, or grotesque dancers, of; 2. 7. 124.

APPEAL (sb.), impeachment; 3.5. 11.

APPLY (refl.), fall in with (plans, purposes); 5. 2. 125.

APPOINTMENT, rig, appearance, equipment (cf. *Ham.* 4. 6. 16, ' a pirate of very warlike appointment', which O.E.D. overlooks); 4. 10. 8.

APPROOF, trial, proof; 3. 2. 27.

APPROVE, prove true, confirm; 1. 1. 60.

ARGUMENT, evidence, proof; 3. 12. 3.

ARM-GAUNT, prob. corrupt (v. note); 1. 5. 48.

ART, magic (cf. *Temp. passim)*; 2. 3. 33.

As, (1) as if; 1. 2. 100; 3. 13. 85; 4. 1. 1; 5. 2. 346; (11) (after 'so') that; 5. 2. 20; (111) Cf. O.E.D. 'as' 3b: 'In parenthetical clauses forming an extension of the subject or predicate, the antecedent *(so, as)* formerly present is now omitted and the relative has acquired somewhat of a concessive force= though, however'; 1. 4. 22; 2. 2. 53.

ASPECT, look, glance; 1. 5. 33-

ASPIC, asp, the 'naja haje' or small cobra; 5. 2. 292, 350-1.

ATONE, reconcile (cf. *Rtc. II*, 1. 1. 202); 2. 2. 102.

ATTEND, (1) regard; 2. 2. 60; (11) wait for; 3. 10. 32.

AVOID, withdraw, depart (cf. *Cor.* 4. 5. 34); 5. 2. 241.

BAND, bond, promissory note; **3. 2. 26.**

BANQUET, wine and dessert (cf. *Shreiv,* G); 1. 2. ll; 2. 7 S.D. (head).

BATTERY, knock-out blow; lit. bombardment by cannon (cf. / *Hen. VI,* 1. 4. 65; *K. John,* 2. 1. 446); 4. 14. **39.**

BATTLE, line of battle; 3. 9. 2.

BEAR, (1) entertain (a purpose); 1. 3. 67; (11) keep going (the 'burden' of a song); 2. 7. no.

BECOMING, grace (cf. *Son.* 150. 5); 1. 3. 96.

BENCH-HOLE, latrine, privy; 4. 7. 9.

BENT, V. *brows' bent;* 1. 3. 36.

BIND UP, paralyse (cf. *Temp.* 1. 2. 491); 2. 2 90.

BLOOD, (1) ardent spirit, mettle; 1. 2. 191; (11) 'in blood' *(a)* covered with blood, *(b)* in full vigour (of a stag; cf *L.LL.4.2.4. l Hen.VI,* 4. 2.48); 3. 13. 174.

BLOSSOMING (fig.), beginning to flourish; 4. 12. 23.

BLOW, (1) distend to burstingj 4. 6. 34; (11) (of flies) deposit their eggs on; 5. 2. 60.

BLOWN, (1) that has finished blossoming; 3. 13. 39; (11) swollen; 5. 2. 348.

BOAR OF THESSALY, sent by Artemis to ravage Calydon, brought to bay and slain by Meleager and Atalanta (v. Golding's Ovid, *Metam.* viii. 359ff.); 4. 13. 2.

BOGGLER, jade, shying horse (v. O.E.D. 'boggle'); 3. 13. 110.

BOLT UP, fetter; 5. 2. 6.

BOND, obligation, duty; 1. 4. **84.**

BOOT (sb.), advantage; 4. 1. 9.

BOOT (vb.), compensate; 2. 5. 71.

BOUND, (1) *(a)* contracted in marriage, *(b)* indebted; 2. 5. 58; (11) put on oath; 2. 6. 115.

BRANCHLESS (fig.), mutilated (K.); 3. 4. 24.

BREAK, disclose; 1. 2. 178; 5. I. 14 (with a quibble).

BREAK FORTH, i.e. into violent action; 3. 6. 79.

BREATHING, utterance; 1.3.14.

BREESE, gadfly,horse-fly; 3. 10. **14.**

BRIEF (sb.), abstract, summary; 5.2. 137.

BRIEF (adj), speedy, 4. 15. 91.

BRIEFLY, in a short time, soon; 4.4. 10.

BROOCH (vb.), wear as one's most conspicuous ornament. Men wore large brooches in the front of their hats; 4. 15. 25.

BROWS' BFNT, the arch or bow of the eyebrows; 1. 3. 36.

BURGONET, 'helmet with a visor so fitted to the gorget or neck-piece that the head could be turned without exposing the neck' (O.E.D.); type of perfect protection; 1. 5. 24.

BY, according to, in the opinion of; 2. 7. 6; 3. 3. 39.

CALL ON, call to account; 1. 4. 28.

CANTLE, segment of a sphere (cf. *1 Hen. IV,* 3. 1. **198);** 3. 10. 6.

CAP (vb.), 'hold one's cap off to' = respect, show deference to; 2. 7. 57.

CARRIAGE, deportment, performance; 1. 3. 85.

CASE, (1) situation (quibbling on 'case'—*(a)* garment, *(b)* **body); 1. 2. 168; (11) body;** 4. 14. 41; 4. 15. 89.

CAST, reckon, calculate; 2. 6. 545 3. 2. 17..

CENSURE, pass judgement; 5. 2. 57.

CHAFE,anger, passion; 1. 3. 85.

CHANCE, fortunes; 3. 10. 36; 5. 2. **173.**

CHARE, 'oddjob, esp household work' (O.E.D);4 15. 75; 5. 2. 230

CHARGE (sb.), expense, cost (fr. North, Sk p. 203); 3. 7. 16.

CHARGE (vb.), load; 1. 2. 4.

CHARM (sb.), magic, (hence) witch; 4. 12. 16, 25.

CHECK, rebuke; 4. 4. 31.

CHUCK, chick, a term of endearment (cf. *Oth.* 3. 4. 49; *Macb.* 3. 2. 45, etc); 4. 4. 2.

CIRCLE, crown (cf. *K. John,* 5. 1. 2); 3. 12. 18.

CIVIL, (1) drawn in civil war (of swords); 1. 3. 45; (11) of a city or cities; 5. 1. 16.

CIVILLY, in polite language; 3. 13. 129.

CLAP UP (fig.), shut up; 4.2. 17.

CLIP, embrace, enclose; 4. 8. 8; 5. 2. 358.

CLEAR, innocent (cf. *Macb.* 1. 7. 18); 5.2. 121.

CLOSE, concealed; 4. 9. 6.

CLOTH-OF-GOLD, material (gen. for royal robes) made of coloured silk (warp) and gold thread (weft). See Linthicum, p. 114, and cf. 'tissue'; 2. 2. 199.

CLOUD, *(a)* frown, *(b)* dark spot on face (esp. of a horse); 3. 2.51.

CLOUTS, cloths, bandages; 4. **7.6.**

COLOUR, pretext; 1. 3. 32.

COME, become; 1. 4. 44.

COMMON BODY, common people (cf. *Cor.* 2. 2. 57); 1.4.44.

COMPARISON, 'advantage which appears when we are compared' (Onions); 3. 13. 26.

COMPETITOR, partner; 1. 4. 3; 2 7. 70; 5. 1. 42.

COMPOSE, come to an agreement; 2. 2. 15.

COMPOSITION, agreement, settlement; 2. 6. 58.

COMPOSURE, character, disposition (cf. *Trod.* 2. 3. 251); 1.4. 22.

CONCLUSION, experiment (cf. *Oth.* 1. 3. 333-4; *Cymb.* 1. 5. 18); 5. 2. 354.

CONDITION, disposition, character; 2. 2. 113.

CONFERENCE, conversation (O.E.D.4;cf.Caes.4.2. 17); 1. 1.45.

CONFOUND, (1) waste; 1. 1. 45; 1. 4. 28; (11) destroy; 2. 5. 92; 3. 2. 58.

CONFUSION, ruin, destruction; 3. I3. 115.

CONSIDERATE, reflective; 2. 2. 110.

CONSIDERATION, reflection; 4. 2.45.

CONTESTATION, contest, conflict; 2. 2. 43.

CONTINENT, container, **case; 4.** 14. 40.

CONTRIVE, scheme, plot; 1. 2.

CONVERSATION, behaviour} 2. 6. 122.

CONVEY, remove or dispose secretly or mysteriously (cf, *M.W.W.* 3. 5. 81, 'They conveyed me into a buck-basket')} 3. 11. 52.

CORRIGIBLE, submissive} 4. 14. 74.

COUNT (sb.), mark (e.g. as scored on a tavern-board)} 2. 6. 54.

COURSE (vb.), pursue, follow (as dogs in coursing)} 3. 13. 11.

COURTIER (fig.), wooer} 2. 6. 17.

COURT OF GUARD, guard room (cf. / *Hen. VI,* 2. 1. 45 *Oth.* 2. 1. 220); 4. 9. 2, 31.

CRACK, the sound of cannon, thunder, or 'crack of doom' *(Macb.* 4. 1. 117); 5. 1.

CROWNET, coronet} 4. 12. 27; 5.2.91.

CUP (vb.), ply with repeated drinks} 2. 7. 116, 117.

CURIOUS, inquiring minutely (cf. *Ham.* 5. 1. 200); 3. 2. 35.

CURSTNESS, quarrelsomeness} 2. 2. 25.

CUT (sb.), blow (cf. *Caes.* 3. 2. 184), with a quibble on a tailor's 'cut'; 1. 2. 167.

CUT (vb.), pass over, cross (the sea)(cf.3 Hen.VI,2.6.89); **3.** 7. 22.

DAFF, doff; **4. 4. 1**3.

DARE (sb.), defiance} **1. 2 185.**

DARKLING, in darkness (cf. *M.N.D. 2.* 2.94; *Lear,* 1.4. 237);54. 15. 10.

DEAR, *(a)* costly, *(b)* grievous, dire; 2. 5. 105.

DECLINED, *(a)* 'decayed in fortune' (Onions), *(b)* grown old; 3. 13. 27.

DEFEAT, *(a)* the mod. sense, *(b)* frustrate; 4. 14. 68} 5. 1.65.

DEFEND, forbid; 3. 3. 42.

DEIGN, accept without complaint (cf. *Gent.* 1. 1. **148);** 1.4. 63.

DEMON, guardian spirit} 2. 3. 20.

DEMUR UPON, dwell upon, gaze at with pondering eyes (v. O.E.D. 'demur'); 4. 15. 29.

DEMURELY, 'with subdued sound' (Onions); 4. 9. 30.

DENOUNCE, declare war} 3.7.5.

DEPENDENCY, submission} 5. 2. 26.

DETERMINE, come (or bring) to an end, cease ; 3. 13. 161 ; 4. 3. 2; 4. 4. 37.

DEVISE, 'feign, invent' (O.E.D. 7b)} 2. 2. 189.

DIGEST, arrange} 2. 2. 176.

DIMINUTIVE, dwarf, or (poss.) 8mallcoin(v.note)}4.12.37.

DISASTER (vb.), ruin (the sb. 'disaster'= the unfavourable aspect of a star)} 2. 7. 16.

DISCANDY, melt, become liquid (cf. ' candied '= congealed, *Timon,* 4. 3. 226); 3. 13. 165; 4. 12. 22.

DISCONTENT (sb.), malcontent} 1. 4. 39.

DISGUISE (sb.), *(a)* mumming or dancing-masque} such as Sh. represents in *Rom.* 1. 5;

Ado, 2. 1; *Hen. VIII,* 1. 4, etc. (see Chambers, *Med. St.* 1. pp. 393 f., 400 f.) *(b)* intoxication, 'disorder by drink' (J.) (O.E.D. 'disguise' 7 and 'disguised' 6—intoxicated); 2. 7. 123.

DISLIMN, efface, obliterate; 4. 14. 10.

DISPATCH, (i) finish with (or 'off'); 4. 5. 17; (ii) hasten (with quibble on (1)); 5 2. 229.

DISPONGE, drip (as from a sponge); 4. 9. 13.

DISPOSE (abs), come to terms, settle matters (O.E.D. 7b, the only inst. cited); 4. 14. 123.

DISPUTATION, *(a)* controversy, *(b)* interchange of thought (cf. / *Hen. IF,* 3. 1. 203, note, and C); 3. 13. 74.

DISTRACT, divide, disrupt, 3. 7-43.

DISTRACTION, (1) (of an army) detachment; 3. 7. 76; (11) (abs.) frenzy of rage; 4. 1.9.

DODGE, shuffle, prevaricate (O.E.D. 2b); 3. 11. 62.

DRINK, 'inhale (tobacco smoke, etc.)' (O.E.D. 5); 5. 2.212.

DUCK (vb), *(a)* fall into the sea, *(b)* (fig.) cringe, yield (O.E.D.); 3. 7. 64.

DUMB (vb.), render inaudible; 1. 5. 50.

DUTY, reverence, respect; 3. 13. 82.

EAR (vb.), plough; 1. 2. 112; 1. 4. 49.

EFFECT, result, consequence (cf. *Lucr,* 353); 5. 2. 329.

EMBATTLE, draw up in line of battle; 4. 9. 3.

EMBOSSED, (of an animal at bay) driven to extremity, frenzied and foaming at the mouth. A term of contempt (cf / *Hen IF,* 3. 3. 156); , 4. 13. 3

EMPHASIS, intensity of feeling or expression (cf. *Ham.* 5. 1. 249); 1. 5. 68.

EMPLOY, send with a commission; 3. 3. 35.

ENFORCE, urge strongly, emphasize; 2. 2. 99; (abs.) 5. 2. 124

ENFRANCHED, set free from slavery; 3. 13. 149.

ENTPK, introduce favourably; 4 H 113.

ENTERTAIN, (1) receive; 2. 1. 46; (11) accept or admit (a notion); 2. 7. 63.

ENTERTAINMENT, (1) reception; 3. 13. 140; (11) employment; 4. 6. 17.

ENVY, malice; 5. 2. 163.

EPICURF, atheist (v. note); 2. 7. 52.

ESTATE, condition, situation; 5.2. 151.

ESTRIDGE, ostrich (cf. *I Hen. IF,* 4.1.98, note); 3.13.197.

ETERNAL, 'eternally recorded' (Onions); 5. 1. 66.

EXIGENT, extreme crisis, last moment (cf. / *Hen. FI,* 2. 5. 9); 4. 14. 63.

EXPEDIENCE, sudden departure, hasty expedition (cf. / *Hen. IF,* 1. 1. 33); 1. 2. 179.

EXTEND (legal term), seize upon (O.E.D. 11); 1. 2.102.

EYE (vb.), appear (to the eye), seem; 1. 3. 97.

FACTOR, agent ; 2. 6. 10.

FAIR, *(a)* beautiful, *(b)* of light complexion, *(c)* fortunatej 1. 2. 16.

FAIRY, 'enchantress.(O.E.D., citing this only); 4. 8. 12.

FALL, befall; 3. 7. 39.

FALL UPON, burst in on; 2. 2. 75-

FAME, (1) glory; 2. 6. 64; (11) report, rumour; 3. 13. 119.

FARTHEST, utmost; 3. 2. 26.

FAST AND LOOSE, cheating game, played by gipsies who got simpletons to bet whether a knot in a belt or string was fast or loose (cf. *K. John,* 3. 1. 242); 4. 12. 28.

FAT, vat; 2. 7. 114.

FAVOUR, expression, look; 2. **5.38.**

FEAR, frighten; 2. 6. 24.

FEATURE, appearance (of body, not merely of face) 52.5.112.

FEEDER, lit. one who eats at another's expense; hence parasite (cf. *Timon,* 2. 2. 168); 3. 13. 109.

FETCH IN, close in on, surround (O.E.D. 15b) (cf. *Cymb.* 4. 2. 141); 4. 1. 14.

FEVER (vb.), throw into a tremor like the shivering in an attack of ague (malaria); 3. 13. 138.

FILE, rank (of soldiers); 1. 1. 35 4- 1. 12.

FIRM, constant; 1. 5. 43.

FLAG, 'in early use, applied to any reed or rush' (O.E.D. i); 1. 4. 45.

FLAW, crack (here, in a man's honour); 3. 12. 34,

FLEET (vb.), be afloat; 3. 13. 171.

FLEETING, inconstant (cf. *Ric. III, 1.* 4. 55); 5. 2. 239.

FLOURISH (sb.), 'fanfare of horns, trumpets, etc. to announce the approach of a person of distinction' (OE.D.); SD.s 1. 1. 10; 2. 2. 27, 170; 2. 7. 132; 5. 2. 110, 189.

FLUSH, lusty, in the prime; 1.4. 52.

FLY OFF, 'break away from an agreement' (O.E.D. 8d; cf. *Lear,* 2. 4. 91; and *P.L.* vi. 614); 2. 2. 153.

FOIL, disgrace, stigma (cf. *Temp.* 3. 1. 46; and O.E.D. 'foil'[2] 2b); 1. 4. 24.

FOISON, plenty; 2. 7. 20.

FOOL, (1) *(a)* amorous plaything (cf *Oth.* 5. 2. 132; O.E.D. 'folly' 3), (b) dupe; 1. 1. 13, 42; (li) term of endearment (common in Sh.; cf. *Lear,* 5. 3. 305, etc); 5. 2. 304.

FORBEAR (tr.), leave alone, withdraw from presence of; I. 2. 122; 2. 7. 39; (abs.) withdraw; 5 2. 174.

FORMAL, sane (cf. *Err.* 5. 1. 105); 2. 5. 41.

FORSPEAK, gainsay (here only, **in Sh.); 3. 7. 3.**

FOUL, ugly; 1. 2. 72.

FRAME (vb), (1) perform; 2. 2. 211; (ii) (refl.) conform; **5. 1. 55.**

FRETTED, *(a)* chequered (cf. lit. use in *Caes.* 2. 1. 104), *(b)* worn, frayed (cf. *Ric. II,* 3. 3. 167); 4. 12. 8.

FRONT (sb.), forehead, (hence) face; 1. 1. 6,

FRONT (vb.), confront, encounter (O.E.D. 7); 1. 4. 79; (hence) oppose (cited O.E.D. 3 b); 2. 2. **61.**

FRUSTRATE, baffled, defeated; 5. 1. 2.

FUGITIVE (sb.), deserter or runaway apprentice (cf. Lat. *fugitivus);* 4. 9. 22.

FULLY, to the uttermost (cf. *Cor.* 2. 1. 30, 'to oppose his hatred fully'); 1. 1. 50.

FURIOUS, desperate to frenzy; 3. 13. 195.

GARBOIL, disturbance, brawl; 1. 3. 61; 2. 2. *67.*

GAUDY, festive (cf. 'gaudy-day', O.E.D.); 3. 13. 183.

GENERAL TONGUE (the), common report; 1. 2. 106.

GEST, deed, exploit; 4. 8. 2.

GET UPON (or ON), win from (cf. *Cor.* 3. 3. 4); 4. 14. 98.

GILDFD, covered with a yellow scum; 1. 4. 62.

GIVE OFF, leave off, cease; 4. 3. 24.

Go, *(a)* walk, *(b)* be with child (cf. O.E.D. 'go' 7; *LLL.* 5. 2. 676-7); 1. 2. 63.

Go OFF, depart; 4. 13. 6.

Go TO, 'used to introduce a contemptuous concession'; 2. 2.11 o; or to express 'derisive incredulity' (O.E.D.); 3. 3. 2.

GOVERN, influence, control (astrol. or spiritual sense); 2. 3. 30.

GRACE (sb.), divine favour; **4. 2.** 38.

GRACE (vb,), do honour **to; 4. 14. 136.**

GRACEFUL, 'favourable, friendly' (O.E.D. cites this only); 2. 2. 60.

GRACIOUS, agreeable, happy; 2. 5. 86.

GRAND, chief, principal, main; 3. I. 9; 3. 12. 10.

GRATE, vex, irritate; 1. 1 18.

GRAVE (adj.), 'deadly' (Steev., citing Chapman, *lit ad,* xix. 395, 'thy grave ruin', and *Odyssey,* xxn. 326, 'their grave steel'); cf. Lat. *gravis*; 4. 12. 25.

GREENSICKNESS, kind of anaemia that afflicts lovelorn maidens; 3 2 6 .

GREET, commune amicably (cf. *L.L.L.* 5. 2. 144); 2. 1. **39-**

GRIEF, grievance; 2. 2. 100.

GROW, (I) 'grow in' or 'to'— take root in, become part of (cf. *Rtc. II,* 5. 3. 30); 1. 5. 32; 2. 2. 25; (11) produce crops; 5. 2. 88.

HALT (vb.), limp; 4. 7. 16.

HAND, 'unto thy hand'= in readiness; 4 14. 29.

HAPPINESS, good fortune; 3, 13. 30.

HARNESS, armour (cf. *Macb.* 5.5. 52); 4. 8. 15.

HAUNT (sb.), *(a)* place or person to which people resort (cf. *A.Y.L.* 2. 1. 15; *Hen. V,* 1. 1. 59; *Rom.* 3. 1. 53), *(b)* the resort of ghosts (the orig. sense); 4. 14. 54.

HEAD, chief officer; 4. 1. 10.

HEARTY, kind-hearted, loving; **4.2.38.**

HEAVINESS, *(a)* sorrow, *(b)* weight; 4. 15. 33.

HIGH-BATTLED, in command of great armies; 3. 13. 29.
HINT, occasion, opportunity; 3.4.9; 3. 11. 18.
HOLDING (sb.), burden of a song; 2. 7. no.
HOMAGER, vassal; 1. 1. 31.
HOME, plainly, 1. 2. 106.
HONEST, chaste; 1. 5. 16.
HONESTY, (i) personal integrity; 2. 2.92; 3. 13. 41; (11) *(a)* truthfulness, *(b)* chastity; 5. 2. 252.
Hoo, exclamation of pleasure; 2.7. .133,134; 3.2. 17.
HOPE (vb.), suppose, expect (elsew. in Sh. at *Hen. V,* 3. 7. 72 only); 2. 1. 38.
HUSWIFE, hussy, strumpet (cf. *2 Hen. IV,* 3. 2. 316; *Hen.V,*5. 1. 79); 4. 15.44.

IDLENESS, folly, frivolity; 1. 2. 131; 1. 3.92-4.
IGNORANCE, stupidity (cf. *Lear,* 4. 5. 9); 3. 10. 7.
IMMOMENT, of no importance (only known inst); 5. 2. .65.
IMPERIOUS, imperial (cf. *Ham.* 5. I. 207); 4. 15. 23.
IMPORT (vb), concern, involve; **1. 2. 122; 2. 2. 133.**
IMPRESS (sb), compulsory enlistment; 3. 7. 36.
INCLINATION, character, disposition; 2. 5. 113.
INCLIP, enclose, embrace; 2. 7.68.
INGROSS, gather up wholesale or without discrimination (cf. *I Hen. IV,* 3. 2. 148, 'engross up'); 3. 7. 36.
INJURIOUS, maleficent; 4. 15. 76.
INTEND, mean; 2. 2. 40.
INTENT (sb.), meaning; 2. 2. 41.
INTRINSICATE, at once 'intricate' and 'hidden' or 'occult'; 5. 2. 303.
IRON, armour (cf. *2 Hen. IV,* 1. 1. 150); 4. 4. 3.
Isis, Egyptian goddess, representing the moon (cf. 5. 2. 239), and the female productive forces of nature; *passim.*
I wis, indeed, certainly; 1. 3. n.

JACK, low-bred or ill-mannered fellow; 3. 13. 93, 103.
JADE (vb), 'exhaust or wear out [a horse] by driving or working too hard' (O.E.D.); 3. I. 34.
JEALOUSY, suspicion; 2. 2. 132.
JOINT (vb), unite (cf. *Cymb.* 5. 4. 142; 5. 5. 440), 1. 2. 93.
JUMP (sb.), hazard, venture (cf. *Macb* 1. 7. 7); 3. 8. 6.

KIND (sb), nature, (and so) what nature dictates; 5. 2. 262.
KNAVF, servant; 4. 14. 12, 14; 5 2. 3.
KNOW (abs.), be acquainted (cf. *Cymb.* 1. 4. 36); 2. 6. 84.

LA, exclamation used to add emphasis (cf. *Hen. V,* 4. 7. 140); 4. 4. 8.
LANGUISH (sb.), 'lingering disease' (Schmidt; cf. *Rom,* 1. 2. 49); 5. 2. 42.
LANK (vb.), grow thin, shrunken; 1. 4. 71.

LARGE, free, unrestrained (cf. *Macb.* 3. 4. 11); 3. 6. 93.

LATED, belated (cf. *Macb,* 3. 3. 6); 3. 11. 3.

LEAN, mean, of little moment} 2. 2. 19.

LENGTH, duration; 4. 14. 46.

LETHE'D, oblivious (from the river Lethe, the drinking of which caused the dead crossing into Hades to forget the past); 2. 1. 27.

LEVEL AT, guess at (cf. *Merck.* 1. 2. 36)} 5. 2. 335.

LICHAS, the page who innocently brought Hercules the shirt of Nessus (q.v.), and was flung sky-high by his maddened master} 4. 12. 45.

LIE ON ONE'S HANDS, remain unsold (cf. *Shrew,* 2. 1. **321);** 2. 5. 105.

LIEUTENANCY, delegation of power, acting by deputy; 3. 11. 39.

LIGHT, *(a)* bright, *(b)* drunk, cf. mod. 'lit up'; 2. 2. 178.

LIGHTNESS, levity; 1. 4. 25.

LIVER. In the Galenic physiol. the liver manufactured the blood, and was hence supposed to be the seat of love and violent passions; 1.2 23.

LOTTERY, allotment, prize; 2. 2. 243.

LOWER, decline; 1. 2. 126.

LOWNESS, baseness, abject condition; 3. 11. 63.

LUFF (vb.), 'bring the head of a vessel nearer to the wind' (O.E.D.) so as to sail away; 3. 10. 18.

LUXURIOUSLY, lasciviously; 3. 13. 120.

MAIN, first, greatest; 1. 2. 192.

MAKE, have to do (with); 2. 6. 117.

MAKE PRICE, haggle, bargain; 5. 2. 182.

MALLARD, wild drake; 3. 10. 20.

MANDRAGORA, mandrake, (hence) its juice as narcotic (cf. *Oth.* 3. 3. 330); 1. 5.4.

MASTER-LEAVER, runaway servant (v. O.E.D. 'master' 27); 4. 9. 22.

MATTER, thing of importance; 2. 1. 31.

MEAN, means; 3. 2. 32; 4. 6.

MEASURE, limit; 1. I, 2.

MECHANIC, (1) vulgar, common; 4. 4. 32; (11) engaged in manual labour; 5. 2. 208.

MED'CINE, the philosopher's stone or alchemist's *elixir njttae* (v. note and O.E.D. 3); I. 5. 36.

MEETLY, tolerable, fairly good; 1.3.8,.

MEMBER, person (cf. *Meas.* 5. 1. 233) ('pcrh. obscene quibbling', Schmidt); 1. 2. 166.

MFMORY, memorial (in the shape of children); 3. 13. .63.

MERCURY, the messenger of the gods; 4. 15. 35.

MERɛD (v. note); 3. **13.** 10.

MERELY, utterly; 3. 7. 8, 47; 3. 13.62.

MERIT, desert, whether good or bad (here bad); 5. 2 177.

METTLE, life-stuff, spunk; 1. 2. **143.**

MINCE, lit. make small; hence 'extenuate' (Schmidt), 'make light of (Onions); I. 2. 106.

MINISTER, servant, agent} 3. 13.23.

MINUTE (BY THE), incessantly} 3. 1. 20.

MISSIVE, messenger (cf. *Macb.* 1. 5. 6); 2. 2. 74.

MISTHINK, misjudge (cf. *3 Hen. VI,* 2. 5. 108); 5. 2.

MOCK, render ridiculous; 5. 1. 2.

MODERN, ordinary, everyday} 5. 2. 166.

MODESTY, moderation} 2. 5. 72.

MOE, more; 4. 14. 18.

MONSTROUS, astounding} 2. 2. 182} unnatural} 2. 7. 98.

MOODY, melancholy; 2. 5. 1.

MORTAL, deadly; 5. 1. 64; 5. 2. 302.

MOTION, lit. movement of the soul, (hence) insight (cf. 'the motions of his spirit', *Merch.* 5. I. 87); 2. 3 14.

MOTIVE, cause; 2. 2. 96.

MOVE, *(a)* circle like a planet, *(b)* be active or influential; 2.7. 15.

Muss, game in which small things are thrown down to be scrambled for; 'survives in Leicestershire and Warwickshire' (Onions); 3. 13. 91.

MUTINY (vb.), quarrel; 3. 11. 13-

MUTUAL, intimate (cf. O.E.D. 3; *Meas.* 1. 2. 150; 2. 3. 27; *Oth.* 2. 1. 267); 1. 1. 37.

NARCISSUS, the youth who fell in love with his own reflection in a fountain, and killec himself in despair} 2. 5. 96.

NATURE, (1) natural feeling (cf. *Ham.* G); 5. 1. 29; (11) human life, vitality; 5. 2. 293.

NAUGHT, (1) ruined, lost (O.E.D. 4; cf. *Cor.* 3. 1. 231); 3. 10. 1; (11) worthless, useless; 4. 15. 78.

NEREIDES, sea nymphs, daughters of Nereus; 2. 2. 206.

NERVE, muscle (cf. *Ham.* 1. 4. 83); 4. 8. 21.

NESSUS, the centaur whose poisoned shirt sent as a love-charm from Deianira to her husband Hercules by the hand of Lichas (q.v.) caused the hero such agony that he had himself burnt on a pyre at the summit of Mt Oeta; 4. 12. 43.

NICE. Debated: e.g. Onions, 'wanton, lascivious' (cf. *L.L.L.* 3. 1. 22); K. 'pampered'; J. 'fit for my purpose'; Steev. 'trifling'; 3. 13. 180.

NICK, 'cut short' (O.E.D.); 3.13.8.

NOD, beckon with a nod; 3. 6. 66.

NOTHING OF (BE), irrelevant to (cf. *Meas.* 2. 4. 73); 2. 2. 80.

NUMBER (vb.), versify; 3. 2. 17.

O, tiny circle (cf. *Hen. V,* G.); 5.2. 81.

OBSERVANCE, power of observation; 3. 3. 22.

OCCASION, convenience; 2. 6. 130.

ODDS, (i) balance of advantage in one's own favour; 2. 3. 28, 39; (ii) distinction of worth; 4. 15. 66.

O'ERCOUNT, (i) outnumber; 2. 6. 26; (ii) overreach, cheat; 2. 6. 27.

OPINION, 'the favourable judgement a person forms of himself; self-confidence' (Schmidt); 2. 1. 36.

OPPRESSION, pressure; 4. 7. 2.

ORB, (i) sphere in which the planets and stars revolved ace. to the Ptolemaic astron.; 3. 13 146; (11) globe (i.e. the earth); 5. 2. 85.

ORDINARY (sb.), public meal in eating-house or tavern; 2. 2. 225.

ORIENT, orig. pearl from India, but commonly applied to pearls generally; 1. 5. 41.

OVERPLUS (adv.), in addition, 4. 6. 22.

OWE, own; 4. 8. 31.

PACE, make (a horse) pace slowly under perfect control; 2. 2. 64.

PACK CARDS, shuffle cards so as to cheat; 4. 14. 19.

PAGEANT, ong. moving car displaying tableau or allegorical device at a public show, (hence) an empty or specious show (cf. *Temp.* 4. 1. 155); 4. 14.8.

PALATE (vb.), enjoy the taste of (cf. *Trod.* 4. 1. 59); 5. 2. 7.

PALE (vb.), enclose, encircle; 2. 7. 68.

PALL (vb.), enfeeble, weaken (cf. *Ham.* 5. 2. 9); 2. 7. 82.

PALTER, shuffle, play fast and loose (O.E.D. 3; cf. *Caes.* 2. 1. 126); 3. 11. 63.

PARAGON (vb.), compare as equals; 1. 5. 71.

PARCEL (sb.), part, 'part and parcel'; 3. 13. 32.

PARCEL (vb.), a term of commerce; 'enumerate by items' (Schmidt) or 'add one more item to' (Mai.) (Cf. Nashe, McKerrow, i. 238, 30; 111. 240, 209; and *Ric. 111,2.2.* 81); 5.2. 16?.

PARDON, excuse one from performing an act; 4. 14. 80.

PART (sb.), (1) personal feature or quality; 1. 3. 36; (11) side; 3. 2. 32; 3. 4. 14.

PART (vb), depart; 1. 2. 180; 2. 6. 60; 2. 7. 120; 3. 2. 1,4.

PARTICULAR (sb.), individual, personal concern (cf. *Trod.* 2. 2. 9; Cor. 4. 7. 13); 1. 3. 54; 4. 9. 20.

PARTISAN, a long-shafted spear with a broad head (v. *Ham.* G.). Here with a quibble on 'partisan'= party adherent; 2. 7. 13.

PASS, pledge, or be pledged; 3. 2. 27.

PASSION, trouble of mind; 3. 10. 5.

PATCH (UP), manufacture out of scraps} 2. 2. 52, 56.

PAUSE, hesitation; 5. 1. 3.

PELLETED, consisting of dropping pellets (cf. *Lo'v. Compl.* 18); 3. 13. 165.

PENETRATIVE, piercing, 'that sounds the depths of the feelings' (Onions); 4.14. 75.

PERIOD, end, termination; 4. 2. 25; 4. 14. 107.

PIECE (sb.), (i) masterpiece; 1. 2, 155 ('piece of work'); 5. 2. 99; (11) paragon; 3. 2. 28.

PIECE (vb.), add to, augment (cf. *Hen. V,* 1 Prol. 23); 1. 5. 45.

PINCH (vb.), annoy, irritate; 2. 7. 6.

PINION (vb.), clip a bird's wing to prevent it from flying; 5. 2. 53.

PINK, 'with pink eyne'= 'having small, narrow or half-closed eyes' (O E.D. 'pink-eyed' 1); 2 7. 113.

PLACE, fix firmly; 5. 2. 237.

PLAINNESS, plain-speaking; 2. **6.78.**

PLANT, *(a)* sole of the foot (Lat. *planta) (b)* planted vegetable; 2. 7. 1.

PLATE (sb.), silver coin (O.E.D. .3); 5 2.92.

PLATE (vb.), clothe in armour *(cf.Ric.II,* 1.3.28); 1. 1.4.

PLEACHED, folded (cf. *Ado,* 1. 2. 10); 4. 14. 73.

PLUMPY, plump (apparently Sh. coinage); 2. 7. 113.

POCKET UP, put away, (hence) disregard, pay no heed to; 2. 2. 73.

POINT, tagged lace, for fastening clothes; 3. 13. 157.

POLE (v. note); 4. 15. 65.

PORT, (1) city gate (cf. *Cor.* 5. 6. 6); 4. 4. 23; (11) bearing, carriage; 4. 14. 52.

POSSESS, be master of (i.e. not subservient *to);* 2. 7. 100; (11) make master of, give possession **of**; 3. 11. **21.**

POST, courier; 1. 5. 61,

POWER, (i) army; 3. 7. 57 ,76; (11) faculty of the body; 3.12. **36.**

PRACTISE ON, plot against; 2. 2. 39, 40.

PRAY IN AID, beg the assistance (legal term); 5. 2. 27.

PRECEDENCE, something said or done previously (cf. *L.L.L.* 3. 1. 82); 2. 5. 51.

PREGNANT, clear, obvious (from old Fr.'preignant'— pressing, not Lat. *praegnans*= with child); 2. 1. 45.

PRESCRIPT, written orders; 3. **8.5.**

PRESENT, sudden; 2. 2. 138.

PRESENTLY, immediately; 2. 2. 159; 3.4. 15; 3. 5.21-

PRESIDENT, sovereign ruler; 3. 7. 17.

PRICE, V. *make price;* 5. 2. 182.

PROCESS, mandate, formal command; 1. 1. 28.

PROJECT (vb), set forth; 5. 2. **120.**

PROMPT, inclined, disposed (cf. *Trod.* 4. 4. 90); 3. 13. 75.

PROOF, impenetrability; 4. 8.

PROPERTIED, possessing distinctive qualities; 5. 2. 83.

PROPERTY, peculiar, distinctive quality; 1. 1. 58.

PROROGUE, defer; 2. 1. 26.

PROSECUTION, pursuit, chase (O.E.D. 4); 4. 14. 65.

PROUD, magnificent, splendid (cf. *Lucr.* 1371); 2. 5. 69.

PROVE, experience; 1. 2. 32.

PUPPET, 'actor in a pantomime' (O.E.D. 3c); 5. 2. 207.

PURCHASE, acquire; 1. 4. 14.

PURGE (fig.), (i) cure by bloodletting (cf. *Caes.* 2. 1. 180; *Macb.* 5. 2. 28 and G.)$ **1. 3. 53;(ii)cure, get rid of;** 4. 14. 124.

PURSE UP (vb.), pocket; 2. 2. 187.

PURSUE (fig.), follow as a servant; 3. 12. 25.

QUAIL, make to quail, cow (O.E.D. 5); 5. 2. 85.

QUALITY, nature, character; 1. 1. 54; 1. 2. 1925 3. 13. 33;

QUARTER (sb.), (mil.) the limit of a watch; 4. 3. 24.

QUARTER (vb.), carve up; 4. 14. 58.

QUEASY, disgusted (with); 3. 6. 20.

QUESTION, subject or cause of quarrel; 2. 2. 81; 3. 13. 10.

QUICK, (i) potentially fertile; 1. 2. 111; (11) quick-witted; 5.2.215.

QUICKEN, (1) (trans.) give life to; i. 3. 69; (11) (mtr) come to life, revive; 4. 15. 39.

QUIT, (1) requite with reward; 3. 13. 124; (ii) requite with punishment, 'pay out'; 3. 13. 151.

RACE, quality or flavour (of wine) due to the soil from which the vine springs (v. O.E.D. 10); 1. 3. 37.

RACK, drifting cloud or vapour (cf. *Ham.* 2. 2. 488} *Temp.* 4. 1. 156; *Son.* 33. 6); 4. 14. 10.

RANGE (sb.), line of battle (O.E.D. i);3. 13.5.

RANGED, sense doubtful; 'ordered' (Onions); 'wide-stretched' (J. D.W.; cf. *range);* 1. I. 34.

RASHNESS, thoughtlessness; 3. 11. 14.

RATE (vb.), (1) 'assign' a portion (cf. O.E.D. 1); 3. 6. 25; (ii) 'be worth' (Schmidt), 'amount to' (Herford); 3. 11. 69.

RAUGHT, reached, 'laid hold of; 4. 9. 29.

RECORD, 'upon record', 'in record'= in history; 4. 9. 8; 4. 14. 99.

REELS (sb.), *(a)* revels (cf. *Ham.* 1. 4. 9 and note), *(b)* drunken staggers; 2. 7. 93.

REGIMENT, rule, government; 3. 6. 95.

REGISTER, book for the entry of memorable details (O.E.D. 1)54.9.21.

REND, divide; 2. 2. 19.

RENEGE, renounce (>Lat. *renego)';1. 1.* 8.

REPORT, reporter; 2. 2. 47.

REPUTATION, honour; 3.11 49.

REQUIRE, request; 3. 12. 12, 28; 3. 13. 66.

REVOLT (sb.), desertion; 4 9. 19.

REVOLT (vb.), desert; 4. 5. 4; 4. 6. 9, 12; 4. 9. 8.

REVOLUTION (BY), 'in due course of time' (O.E.D.); 1. 2. 126.

RHEUM, lit. catarrh, but commonly in Sh. = involuntary watering of the eyes (cf. *Oth.* 3.4. 51); 3. 2. 57.

RIBALD, licentious person; 3. 10. 10.

RIGGISH, wanton; 2. 2. 240.

RIGHT, veritable; 4. 12. 28.

RIGHTLY, truly; 4. 2. 11.

RIOTOUS, raving, unrestrained (O.E.D. 3b); 1. 3. 29.

RIVALITY, equal partnership; 3. 5. 8.

RIVE (intr. and trans.), rend;

RUSTLE, clatter, move swiftly and noisily (cf. *Arcadia*, 1590, p. 109, 'another knight all in blacke came rustling in'); 5. 2. 318 S.D.

SACRED VIALS, lachrymatories or tear-bottles. A name given 'with doubtful correctness to those small phials... found in ancient Roman tombs' (O.E.D); cf. Browne, *Urn Burial*, ch. III; 1. 3. 63.

SAD, serious; i. 3. 3.

SAFE (vb.), guarantee, provide safe-conduct for; 1. 3. 55; 4. 6. 26.

SALT, lascivious, wanton; 2. **1. 21.**

SAUCY, (1) insolent; 4. 14. 25, (11) insolent and lascivious (cf. *Cymb.* 1. 6. 151); 5. 2. 213.

SAVAGE, lit. of the woods or wilds, (hence) of a wild beast; 'a savage cau9e'= 'cause enough to run wild' (K.); 3. 13. 128.

SCALD, 'scurvy'; 5. 2. 214.

SCHOOLMASTER, private tutor (from North); 3. 11. 71; 3. 12. 2.

SCOTCH, gash; 4. 7. 10.

SEAL, complete, conclude (sealing a will being the last act of the dying testator); 4. 14. 49.

SEEL, stitch up a bird's eyes ('part of the taming process in falconry', O.E.D.); 3. 13. **112.**

SELF, same; 5. 1. 21.

SEMBLABLE, similar; 3. 4. 3.

SENNET, notes on a trumpet as a signal for a procession, 2. 7. 16 S.D.

SERVE, suffice; 4. 7. 11.

SERVITOR, attendant (theatr. term); 4. 2. 10 S.D.

SHADOW, 'delusive semblance or image' (O.E.D. 6), 5 2 **100.**

SHAKE OFF, reject (cf. *Tw Nt* 5. 1. 72); 3. 7. 33.

SHARD, wing-case of a beetle (v. note); 3. 2. 20.

SHEET (vb.), cover as with a white sheet; 1. 4 65.

SHREWD, bad, ill; 4. 9. 5.

SHROUD, protection, shelter; 3 13.71.

SICKLY (adv.), reluctantly, with disgust; 3. 4. 7.

SICYON, town in N. Peloponnese, a few miles south of the Gulf of Corinth; 1. 2. **114, 115, 120**

SIGN (vb.), bode; 4. 3. 14.

SIR (sb), sovereign, lord; 5 2. 119.

SIR, SIRRAH, address to a woman (v. O.E.D.); 4. 15. 85; 5. 2. 228.

SLIPPERY, fickle (cf. *Cor.* 4. 4. 12); 1. 2. 186.

SMOCK, chemise, (fig.) woman; 1. 2. 169.

So, (1) even though; 2. 5. 94; (11) good, very well; 3. 2. 20; 3. 13. 5254.4. 28.

SOBER, modest, demure; 5. 2. 54-

SOBERLY, with dignity; 1. 5. 48.

SOFT, gently; 2 2. 83.

SOTTISH, insensate, stupid; 4. 15. 79.

SOUR, embittered, likely to cause unpleasantness; 2. 2. 24.

SPACE, interval of time; 2. 1. 31.

SPANIEL (vb.), fawn upon (like a spaniel); 4. 12. 21.

SPHERE, one of the concentric revolving spheres in which sun, moon and stars were fixed, ace. to the Ptolemaic astron. (cf. 'orb', and allusion to this in 2. 7. 14); 4. 15. 10.

SPLIT, mangle, utter stuttenngly; 2. 7. 123.

SPOIL, despoil; 3. 6. 25.

SPOT, (1) point (of stars as points of light; cf. *M.N.D.* 3. 2. 188); 1. 4. 12; (11) (fig.) blemish, disgrace; 4. 12. 35.

SQUADRON, a body of troops; 3. 9. I.

SQUARE (adj), 'just, fair' (O.E.D 8b);2. 2. 185.

SQUARE (sb), (1) 'kept my square'=kept straight; 2. 3. 6; (11) body of troops in square formation; 3. 11. 40.

SQUARE (vb.), quarrel (cf. *M N.D.* 2. 1. 30); 2. 1. 45; 3 13.41.

STABLISHMENT, 'confirmed possession' (O.E.D. 1 b) (from North's word 'estabtish', v. head-note 3. 6); 3. 6. 9.

STAIN, eclipse (cf. *V.* & *A*, 9; *Son.* 35. 3), lit. obscure the light of a feebler luminary (v. O.E.D. ib); 3. 4. 27.

STALE, urine; 1. 4. 62.

STALL, dwell (O.E.D. vb. 1); 5. 1. 39.

STAND, remain motionless; 3. 2.49.

STAND UP, rise up and declare (oneself), claim to be (cf. *Caes.* 5. 5. 74); 1. 1. 40; 1. 2. 191.

STAND UPON, concern, be of vital interest to; 2. 1. 50-1.

STATE, imperial seat or power; 2. 2. 39.

STATION, manner of standing (cf. *Ham.* 3.4. 58)53. 3. 19.

STAUNCH, 'hold us staunch'= *(a)* bind us firmly together for the future (as a hoop keeps a ship watertight; v. O.E.D. 'staunch'), *(b)* keep us true to each other (cf. O.E.D. 'staunch' 5 and 'staunchness'); 2. 2. 115.

STAY BY, stand up to (cf. *Cor.* 2. 1. 143); 2. 2. 176.

STILL (adj.), (1) quiet; 2. 6. 122; (11) inactive; 4. 11. i; (111) silent; 4. 15. 28.

STILL (adv.), constantly; 3. 2. 60.

STOMACH (sb), inclination; 2. 2. 50.

STOMACH (vb.), resent, be angry, 2. 2. 9; 3. 4. 12.

STRETCH, be protracted; 1, 1. 46.

STRIKE, (1) 'broach (a cask)' (O.E.D. 33e); 2. 7. 96; (11) (fig.) pierce the heart, afflict with sorrow (O.E.D. 31b); 5. 2. 360.

STROYED, destroyed; 3. 11. 54.
STUDIED, thought out (cf. *Merck.* 2. 2. 193); 2.2.138; 2. 6. 47.
STUDY ON (vb.), think carefully about; 5. 2. 10.
SUCCESS, result (good or bad); **3. 5. 6.**
SUM, summary, epitome; 1. 1. 18.
SURFEIT, nausea or other disorders caused by surfeit (O.E.D. 5, 6); 1. 4. 27.
SWERVING, 'error, transgression' (O.E.D.); 3. 11. 50.
SYNOD, assembly of the gods (cf. *Cor.* 5. 2. 74); 3. 10. 5.

TABOURINE, military drum (cf. Troil .4. S.275);4. 8. 37.
TACKLE, apparatus or equipment of a ship (v. O.E.D. 2); 2. 2. 209.
TAKE, blast, bewitch (cf. *Ham.* 1. 1. 163); 4. 2. 37.
TAKE ALL, gambler's phrase as he stakes his last (cf. *Lear,* 3. 1. 14); 4. 2. 8.
TAKE IN, conquer (cf. *Cor.* 1. 2. 24; *Wint.* 4. 4. 574); 1. 1.23; 3.7.235 3. 13.83.
TALL, brave, bold; 2. 6. 7.
TARGE, light shield; 2. 6. 39.
TARGET, light shield; 1. 3. 82; 4.8.31.
TELAMON, i.e. Ajax, son of Telamon (cf. 'AjaxTelamonius', *2 Hen. VI,* 5. 1. 26; and Chapman's *Iliad,* vu, where is translated 'Telamon'), the classical type of madman. When the shield of Achilles was awarded not to him but to Odysseus, as bravest of the Greeks, he went mad (cf. *Iliad,* vii, and Ovid, *Metatn.* xhi. 2); 4. 13. 2.
TEMPER, moderation, self-control; 1. 1. 8.
TEMPERANCE, (1) moderation, self-restraint; 5. 2. 48; (11) chastity; 3. 13. 121.
TEMPT, try, test; 1. 3. 11.
TEND, wait on; 2. 2. 207; 4. 2. 24, 32.
TERRENE, terrestrial; 3. 13. 153.
THEREABOUTS, meaning that referring to that (cf. *Wint.* 1. 2. 378*);* 3. 10. 29.
THETIS (V. note); 3. 7. 60.
THICK, in quick succession (cf. *Macb.* 1. 3. 97); 1. 5. 63.
THICKEN, grow dim, lose its brightness (cf. *Macb.* 3. 2. 50); 2. 3. 28.
THINK, brood despondently; 3. 13. 1.
THOUGHT, melancholy; 4. 6. 35, 36.
THREE-NOOKED, triangular (of the world, as divided either among the triumvirs, or into Europe, Asia and Africa) (cf. *K. John,* 5. 7. 116); 4. 6. 6.
THROE FORTH, 'give painful birth to' (K.); 3. 7. 80.
THROW UPON, bestow upon (cf. *K. John,* 4. 2. 12; *Oth.* 1. 3. 226); I. 2. 188-9O.
TIGHT, deft, skilled; 4. 4. 15.
TIME, present state of affairs; 3. 6. 82.
TIMELIER, earlier; 2. 6. 51.
TINCT, *(a)* colour, *(b)* the 'universal tinct' or alchemist's *elixir vitae* (v. O.E.D. 'tincture' 6); 1. 5. 37.

TISSUE, cloth of gold (q.v.) or silver, but woven of twisted (not plain) thread, thus doubly rich (cf.' tntertissued', *Hen. V*,,4. 1. 258, and see Linthicum, pp. 117-8)5 2. 2. 199.

TOIL, net, snare; 5. 2. 347.

TOKENED, bringing 'God's tokens' (cf. *L.L.L.* 5. 2. 4, 23), i.e. spots which appeared on the patient in the last stage of the plague; 3. 10. 9.

TONGUE, v. *general tongue*; 1.2. 106.

TOUCH (sb.), what stirs one's feelings; 1. 2. **181.**

TOUCH (vb.), (1) sully, taint; 3. 12. 31; (11) affect; 2. 2. 140; 5. 1. 33; (in) attain, reach; 5. 2. 329.

TOWARD, impending (cf. *Ham.* 5. 2. 363); 2. 6. 73.

TOY, trifle; 5. 2. 165.

TREATIES, proposals for agreement; 3. 11. 62.

TRIBUNAL, raised platform, dais (from North); 3. 6. 3.

TRICK, (1) freakish action; 4. 2. 14; (11) habit; 5. 2. 75-

TRIM (sb.), trappings, armour; 4. 4. 22.

TRIPLE, third, one of three (cf. Lat *triplex*; and *All's Well*, **2. 1. 108); 1. 1. 12.**

TRIPLE-TURNED, thrice unfaithful; 4. 12. 13.

TRIUMPH, *(a)* Roman triumph, *(b)* trump-card. 'Trump' corruption of 'triumph'; both used for a card in Sh.'s day (cf. O.E.D. 'triumph'., 'trump'); 4. 14. 20.

TRIUMPHANT, magnificent, glorious (cf. *Rom.* 5. 3. 83, *Son.* 33. 10); 2.2. 184.

TRUE, *(a)* honest, *(b)* sincere, true as an index of character, *(c)* natural, not 'made up'; 2. 6 98, 101.

TRULL, prostitute; 3. 6. 95.

UNDO, (1) annul, cancel; 2. 2. **205; 3. 4. 17; (11) ruin** destroy; 2. 5. 106; 5. 2. 44.

UNEXECUTED, not put into action, unused; 3. 7. 44.

UNFOLD, expose; (cf. *Oth.* 4. 2. 141; 5 1. 21); 5. 2. 169.

UNPOLICIED, *(a)* having his policy or schemes defeated, *(b)* wild, untamed (cf. O.E.D. vb. 'policy'); 5. 2. 307.

UNQUALITIED, robbed of his proper qualities (only inst. in O.E.D.; prob. Sh. coinage); 3. 11.44.

UNSEMINARED, emasculated; 1.5. I I.

UNSTATE, lay aside one's power and position; 3. 13.

UP, shut up, imprisoned; 3. 5. 12.

URGE, put forward (as ground for action); 2. 2. 46.

USE (sb.), 'in use'='in trust' (Onions), 'in present possession' (Schmidt). Legal term (cf. *Merch.* 4. 1. 379); I. 3. 44.

USE (vb.), (1) exercise; 2. 6. 129; (11) be accustomed; 3. **7.65.**

VACANCY, leisure, unoccupied time; 1. 4. 26.

VANT, van (short for 'vant-ward', cf. *Troil* Prol. 27 and O.E.D. 'vaunt'); 4. 6. 9.

VARLETRY, mob, rabble; 5. 2. **56.**

VARYING, full of changes; 1. 4. 46; 4.. 15. II.

VENT (sb), discharge, emission; 5. 2. 348.

VIE, compete in; 5. 2. 98.

VIRTUE, valour; 4. 8. 17.

WAGE, 'contend in rivalry' (O.E.D. 10c); 5. 1. 31.

WAIL, bewail; 3. 2. 58.

WASH ONE'S BRAIN, jocular exp for wine-drinking (v. O.E.D. 'wash' 5 c); 2. 7. **98.**

WASSAIL, revelry, carousal; 1. 4 56.

WASTE (sb.), lavish consumption; 4. 1. 16

WASTE (vb.), consume; 1. 4. 4.

WATCHMAN, sentry; 4. 3. 17

WEE, KNOW (here only in Sh.); 1. 1 39.

WELL SAID, well done (freq. in Sh.); 4. 4. 28.

WHARF, bank of a river (cf. *Ham.* 1. 5. 33, 'on Lethe wharf'); 2. 2. 213.

WHAT, why; 5. 2. 312.

WHEELS, 'go on wheels'=run smoothly (cf. prov. 'the world runs on wheels', Apperson, p. 712); 2. 7. 92.

WHOLE, *(a)* undivided, *(b)* healthy, (hence here of an army) unimpaired; 3. 7. 71, **745 3. 8. 3.**

WILD, (1) licentious (cf. *I Hen. IV*, 5. 2. 73); 1. 2. 50; 2. 7 123; (11) tempestuous, savage; 5. 2. 313.

WILL (sb.), desire, lust; 3. 13. **3.**

WINDOW (sb.), lit. shutter (v. *Caes.* G.; W. J. Lawrence, *Sh.'s Workshop*, p. 144), fig. eyelid; 5. 2. 315.

WINDOW (vb.), place in a window; 4. 14. 72.

WOO'T, wilt (cf. *Ham.* 5. 1. 269, note); 4. 2. 7; 4. 15. **59-**

WORD (sb.), watchword, motto (cf. *Caes.* 5. 5. 4); 1. 2. 136; 2.2.44; 3 1. 31.

WORD (vb.), ply with empty words (cf. Lat. *verba facere*, deceive); 5. 2. 190.

WORK, 'have work'=be in trouble (O.E.D. 6); 4. 7 2.

WORKY-DAY, commonplace, everyday; 1. 2. 53.

WORM, snake (cf. *M.N.D.* 3. 2. 71); 5. 2. 242, etc.

WORSHIP, worth, dignity, honour; 4. 14. 86.

WORTHY (adj.), heroic; 4. 12. 47.

WRETCH, creature. Term of endearment (cf. *Oth.* 3. 3. 90); 5. 2. 302.

YARE (adj.), (1) easily manageable (of a ship, cf. *Temp.* 5. 1. 226); 3. 7. 38; (11) nimble, quick; 3. 13. 131.

YARE (adv.), briskly (cf. *Temp.* I. 1. 6); 5. 2. 282.

YARELY, nimbly (cf. *Temp.* 1. 1. 3); 2. 2. 211.

YIELD, (1) admit, allow, grant; 2. 5. 28; (11) reward (cf. the common 'God 'ild you'); **4. 2. 33.**