ANTONY and CLEOPATRA

By WILLIAM SHAKESPEARE

Edited by BARBARA A. MOWAT and PAUL WERSTINE

Folger Shakespeare Library

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It is hard to imagine a world without Shakespeare. Since their composition four hundred years ago, Shakespeare’s plays and poems have traveled the globe, inviting those who see and read his works to make them their own.

Readers of the New Folger Editions are part of this ongoing process of “taking up Shakespeare,” finding our own thoughts and feelings in language that strikes us as old or unusual and, for that very reason, new. We still struggle to keep up with a writer who could think a mile a minute, whose words paint pictures that shift like clouds. These expertly edited texts are presented to the public as a resource for study, artistic adaptation, and enjoyment. By making the classic texts of the New Folger Editions available in electronic form as Folger Digital Texts, we place a trusted resource in the hands of anyone who wants them.

The New Folger Editions of Shakespeare’s plays, which are the basis for the texts realized here in digital form, are special because of their origin. The Folger Shakespeare Library in Washington, DC, is the single greatest documentary source of Shakespeare’s works. An unparalleled collection of early modern books, manuscripts, and artwork connected to Shakespeare, the Folger’s holdings have been consulted extensively in the preparation of these texts. The Editions also reflect the expertise gained through the regular performance of Shakespeare’s works in the Folger’s Elizabethan Theater.

I want to express my deep thanks to editors Barbara Mowat and Paul Werstine for creating these indispensable editions of Shakespeare’s works, which incorporate the best of textual scholarship with a richness of commentary that is both inspired and engaging. Readers who want to know more about Shakespeare and his plays can follow the paths these distinguished scholars have tread by visiting the Folger either in-person or online, where a range of physical and digital resources exists to supplement the material in these texts. I commend to you these words, and hope that they inspire.

Michael Witmore
Director, Folger Shakespeare Library
Until now, with the release of the Folger Digital Texts, readers in search of a free online text of Shakespeare’s plays had to be content primarily with using the Moby™ Text, which reproduces a late-nineteenth century version of the plays. What is the difference? Many ordinary readers assume that there is a single text for the plays: what Shakespeare wrote. But Shakespeare’s plays were not published the way modern novels or plays are published today: as a single, authoritative text. In some cases, the plays have come down to us in multiple published versions, represented by various Quartos (Qq) and by the great collection put together by his colleagues in 1623, called the First Folio (F). There are, for example, three very different versions of Hamlet, two of King Lear, Henry V, Romeo and Juliet, and others. Editors choose which version to use as their base text, and then amend that text with words, lines or speech prefixes from the other versions that, in their judgment, make for a better or more accurate text.

Other editorial decisions involve choices about whether an unfamiliar word could be understood in light of other writings of the period or whether it should be changed; decisions about words that made it into Shakespeare’s text by accident through four hundred years of printings and misprinting; and even decisions based on cultural preference and taste. When the Moby™ Text was created, for example, it was deemed “improper” and “indecent” for Miranda to chastise Caliban for having attempted to rape her. (See The Tempest, 1.2: “Abhorred slave,/Which any print of goodness wilt not take,/Being capable of all ill! I pitied thee…”). All Shakespeare editors at the time took the speech away from her and gave it to her father, Prospero.

The editors of the Moby™ Shakespeare produced their text long before scholars fully understood the proper grounds on which to make the thousands of decisions that Shakespeare editors face. The Folger Library Shakespeare Editions, on which the Folger Digital Texts depend, make this editorial process as nearly transparent as is possible, in contrast to older texts, like the Moby™, which hide editorial interventions. The reader of the Folger Shakespeare knows where the text has been altered because editorial interventions are signaled by square brackets (for example, from Othello: “[If she in chains of magic were not bound,]”), half-square brackets (for example, from Henry V: “With [blood] and sword and fire to win your
example, from Henry V: “With blood and sword and fire to win your right,”), or angle brackets (for example, from Hamlet: “O farewell, honest <soldier.> Who hath relieved/<you?>”). At any point in the text, you can hover your cursor over a bracket for more information.

Because the Folger Digital Texts are edited in accord with twenty-first century knowledge about Shakespeare’s texts, the Folger here provides them to readers, scholars, teachers, actors, directors, and students, free of charge, confident of their quality as texts of the plays and pleased to be able to make this contribution to the study and enjoyment of Shakespeare.
Antony and Cleopatra tells the story of a romance between two powerful lovers: Cleopatra, the queen of Egypt, and Mark Antony, who rules the Roman Empire with Octavius Caesar and Lepidus. Although he is needed in Rome, Antony lingers in Egypt with Cleopatra. He finally returns to Rome when Pompey, another military leader, tries to gain control of the empire. Once in Rome, Antony marries Caesar’s sister Octavia.

After Pompey is defeated, Caesar imprisons Lepidus and turns on Antony. Octavia attempts to reconcile them, but fails. Antony returns to Cleopatra. He challenges Caesar at sea, adding Cleopatra’s ships to his own. When she and her navy flee in mid-battle, Antony follows, abandoning his men.

Antony fails in a second battle at sea. At first, he blames Cleopatra and plans to kill her. He responds to false news of her death, however, by attempting suicide; fatally wounded, he reunites with her as he dies. Faced with Caesar’s plans to humiliate her in Rome, Cleopatra kills herself with poisonous snakes.
Characters in the Play

ANTONY, a triumvir of Rome
CLEOPATRA, Queen of Egypt

OCTAVIUS CAESAR, a triumvir of Rome
OCTAVIA, sister to Caesar, later wife to Antony
LEPIDUS, a triumvir of Rome

ENOBARBUS, also called DOMITIUS
VENTIDIUS
SILIUS
EROS
CANIDIUS
SCARUS
DERCETUS
DEMETRIUS
PHILO
A SCHOOLMASTER, Antony’s
AMBASSADOR to Caesar

CHARMIAN
IRAS
ALEXAS
MARDIAN, a Eunuch
SELEUCUS, Cleopatra’s treasurer
DIOMEDES

MAECENAS
AGRIPPA
TAURUS
THIDIAS
DOLABELLA
GALLUS
PROCULEIUS

SEXTUS POMPEIUS, also called POMPEY
MENAS
MENECRATES
VARRIUS
MESSENGERS
SOLDIERS
SENTRIES
GUARDSMEN

accompanying Antony in Egypt and elsewhere

serving in Cleopatra’s court

supporting and accompanying Caesar
GUARDSMEN
A SOOTHSAYER
SERVANTS
A BOY
A CAPTAIN
AN EGYPTIAN
A COUNTRYMAN

Ladies, Eunuchs, Captains, Officers, Soldiers, Attendants, Servants
(Lamprius, Rannius, Lucillius: mute characters named in the opening stage direction to 1.2)
ACT 1

Scene 1
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 gypsy’s lust.

Flourish. Enter Antony, Cleopatra, her Ladies, the Train,
with Eunuchs fanning her.

Look where they come.
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.

7
ANTONY

Then must thou needs find out new heaven, new
Earth.

*Enter a Messenger.*

MESSENGER 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
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.

Now for the love of Love and her soft hours,
Let’s not confound the time with conference harsh.
There’s not a minute of our lives should stretch
Without some pleasure now. What sport tonight?

CLEOPATRA

Hear the ambassadors.

ANTONY

Fie, wrangling queen,
Whom everything 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
Tonight we’ll wander through the streets and note
The qualities of people. Come, my queen,
Last night you did desire it. [To the Messenger:]

Speak not to us.

Antony and Cleopatra exit with the 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 tomorrow. Rest you happy!

They exit.

[Scene 2]

Enter Enobarbus, Lamprius, a Soothsayer, Rannius, Lucilius, Charmian, Iras, Mardian the Eunuch, Alexas, [and Servants.]

CHARMIAN

Lord Alexas, sweet Alexas, most anything
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, to Charmian Show him your hand.

ENOBARBUS, to Servants

Bring in the banquet quickly, wine enough
Cleopatra’s health to drink.

CHARMIAN, giving her hand to the Soothsayer Good sir, give me good fortune.

SOOTHSAYER I make not, but foresee. Pray then, foresee me one.

CHARMIAN 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 me 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.

ALEXAS You think none but your sheets are privy to

your wishes.

CHARMIAN, to Soothsayer Nay, come. Tell Iras hers.

ALEXAS We'll know all our fortunes.

ENOBARBUS Mine, and most of our fortunes tonight,

shall be—drunk to bed.

IRAS, giving her hand to the Soothsayer 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 workaday 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, fiftyfold 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 the people. For, as it is a heartbreaking 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’d do ’t.

Hush, here comes Antony.

Enter Cleopatra.

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.—Where’s Alexas?

ALEXAS Here at your service. My lord approaches.

Enter Antony with a Messenger.

CLEOPATRA We will not look upon him. Go with us.

"All but Antony and the Messenger" exit.
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 O, 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. O, then we bring forth weeds
When our quick winds lie still, and our ills told us
Is as our earing. Fare thee well awhile.

MESSENGER At your noble pleasure. Messenger exits.
Enter another Messenger.

ANTONY
From Sicyon how the news? Speak there.

SECOND MESSENGER
The man from Sicyon—

ANTONY
Is there such an one?

SECOND MESSENGER
He stays upon your will.

ANTONY
Let him appear.

Second Messenger exits.

ANTONY
These strong Egyptian fetters I must break,
Or lose myself in dotage.

Enter another Messenger with a letter.

THIRD MESSENGER
What are you?

ANTONY
Fulvia thy wife is dead.

THIRD MESSENGER
Where died she?

ANTONY
In Sicyon.

THIRD MESSENGER
Her length of sickness, with what else more serious
Importeth thee to know, this bears.

He hands Antony the letter.

ANTONY
Forbear me.

Third Messenger exits.

ANTONY
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.—How now, Enobarbus!

Enter 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 broachèd 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               I shall do 't.

[They exit.]  

[Scene 3]

Enter Cleopatra, Charmian, Alexas, and Iras.

CLEOPATRA

Where is he?

CHARMIAN            I did not see him since.

CLEOPATRA, to Alexas

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 exits.]  

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. I wish, forbear.
In time we hate that which we often fear.

Enter Antony.

But here comes Antony.

CLEOPATRA            I am sick and sullen.

ANTONY

I am sorry to give breathing to my purpose—
Help me away, dear Charmian! I shall fall.
It cannot be thus long; the sides of nature
Will not sustain it.

Now, my dearest queen—

Pray you stand farther from me.

What’s the matter?

I know by that same eye there’s some good news.
What, says the married woman you may go?
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.

The gods best know—
O, never was there queen
So mightily betrayed! Yet at the first
I saw the treasons planted.

Why should I think you can be mine, and true—
Though you in swearing shake the thronèd gods—
Who have been false to Fulvia? Riotous madness,
To be entangled with those mouth-made vows
Which break themselves in swearing!

Most sweet

Nay, pray you seek no color 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,
Antony and Cleopatra

ACT 1. SC. 3

ANTONY

Or thou, the greatest soldier of the world,
Art turned the greatest liar.

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 honor, 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.

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

She’s dead, my queen. "He shows her papers."

Look here, and at thy sovereign leisure read
The garboils she awaked; at the last, best,
See when and where she died.

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.

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 Nilus’ 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 honorable 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 honor.

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.

ANTONY I’ll leave you, lady.

CLEOPATRA Courteous lord, one word.

ANTONY 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 labor
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 honor 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 exit.

Scene 4
Enter Octavius 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 th' abstract of all faults
That all men follow.

LEPIDUS
I must not think there are
Evils enough 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 smells 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 judgment.

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

Enter a Second Messenger.

SECOND MESSENGER  Caesar, I bring thee word
             Menecrates and Menas, famous pirates,
         Makes 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
         Was beaten from Modena, where thou slew’st
         Hirsius 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 browsèd. On the Alps
         It is reported thou didst eat strange flesh
         Which some did die to look on. And all this—
Antony and Cleopatra

ACT 1. SC. 5

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 we immediate council. Pompey
         Thrives in our idleness.
LEPIDUS    Tomorrow, 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 exit.

Scene 5

Enter Cleopatra, Charmian, Iras, and Mardian.

CLEOPATRA    Charmian!
CHARMIAN    Madam?
CLEOPATRA    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.
ANTONY AND CLEOPATRA

ACT 1. SC. 5

CHARMIAN

CLEOPATRA

MARDIAN

CLEOPATRA

CLEOPATRA

CLEOPATRA

CHARMIAN

MARDIAN

MARDIAN

MARDIAN

CLEOPATRA

O, Charmian,

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

CLEOPATRA

O, 'tis treason!

Madam, I trust not so.

Thou, eunuch Mardian!

What's your Highness' pleasure?

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?

Yes, gracious madam.

Indeed?

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.

O, 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 Alexas 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.

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 th’ 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, 70
The violence of either thee becomes,
So does it no man’s else.—Met’st thou my posts?
ALEXAS

Ay, madam, twenty several messengers. 75
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 judgment, cold in blood,
To say as I said then. But come, away,
Get me ink and paper.
He shall have every day a several greeting,
Or I’ll unpeople Egypt.

They exit.
Scene 1

Enter Pompey, Menecrates, and Menas, in warlike 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

While 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.
Where have you this? 'Tis false.

He dreams. I know they are in Rome together,
Looking for Antony. But all the charms of love,
Salt Cleopatra, soften thy wanned 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 honor
Even till a Lethe'd dullness—

Enter Varrius.

How now, 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.

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.

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.

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 entertainèd 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 exit.

「Scene 2」
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.

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 today.

LEPIDUS

'Tis not a time for private stomaching.

Every time serves for the matter that is
then born in 't.

LEPIDUS

But small to greater matters must give way.

Not if the small come first.

LEPIDUS

Your speech is passion; but pray you stir
No embers up. Here comes the noble Antony.
Enter, 'at one door,' Antony and Ventidius.

ENOBARBUS  And yonder Caesar.

Enter, 'at another door,' Caesar, Maecenas, and Agrippa.

ANTONY, 'to Ventidius'
If we compose well here, to Parthia.
Hark, Ventidius. 'They talk aside.'

CAESAR, 'to Maecenas'
I do not know, Maecenas. Ask Agrippa.

LEPIDUS, 'to Caesar and Antony'
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 curtness grow to th' matter.

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

CAESAR  Welcome to Rome.

ANTONY  Thank you.

CAESAR  Sit. 35

ANTONY  Sit, sir.

CAESAR  Nay, then. 'They sit.'

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' th' 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 practice on my state, your being in Egypt
Might be my question.

ANTONY

How intend you, practiced?

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 to make it with,
It must not be with this.

CAESAR

You praise yourself
By laying defects of judgment 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 not with graceful eyes attend those wars
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 i’ th’ morning. 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 honor 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 honor
To stoop in such a case.

LEPIDUS
’Tis noble spoken.

MAECENAS
If it might please you to enforce no further
The griefs between you, 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 diff”ring in their acts. Yet if I knew
What hoop should hold us staunch, from edge to
dege
O’ th’ world I would pursue it.
AGRIPPA Give me leave, Caesar. 140
CAESAR Speak, Agrippa.

AGRIPPA
Thou hast a sister by the mother’s side, 145
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, 150
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? 165

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. 175
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.
           [They clasp hands.]  
ANTONY
           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 Misena.
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. All but Enobarbus, Agrippa, and Maecenas exit.

MAECENAS, [to Enobarbus]

Welcome from Egypt, sir.

ENOBARBUS

Half the heart of Caesar, worthy Maecenas!—My honorable 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 burnished throne
Burned on the water. The poop was beaten gold,
Purple the sails, and so perfumed that
The winds were lovesick 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’erpictureing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colored fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.  

O, rare for Antony!

Her gentlewomen, like the Nereides,
So many mermaids, tended her i’ th’ eyes,
And made their bends adornings. 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.  

Rare Egyptian!

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.  

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 pour breath forth.

MAECENAS

Now Antony must leave her utterly.

ENOBARBUS  Never. He will 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 blessèd lottery to him.

AGRIPPA  Let us go.

Good Enobarbus, make yourself my guest
Whilst you abide here.

ENOBARBUS  Humbly, sir, I thank you.

They exit.

[Scene 3]

Enter Antony, Caesar; 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, "to Caesar" Goodnight, 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.— Good night, sir.

CAESAR Goodnight. "Caesar and Octavia" exit.

Enter Soothsayer.

ANTONY Now, sirrah, you do wish yourself in Egypt? 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.

ANTONY Therefore, O Antony, stay not by his side. Thy dæmon—that thy spirit which keeps thee—is Noble, courageous, high, unmatchable, Where Caesar's is not. But near him, thy angel Becomes 'afeard, 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 luster 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.

Soothsayer exits.

He shall to Parthia. Be it art or hap,
He hath spoken true. The very dice obey him,
And in our sports my better cunning faints
Under his chance. If we draw lots, he speeds;
His cocks do win the battle still of mine
When it is all to naught, 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 exit.

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 soldiers’ dress,
Which will become you both, farewell.

MAECENAS We shall,
As I conceive the journey, be at the Mount
Before you, Lepidus.
LEPIDUS  Your way is shorter; 10
   My purposes do draw me much about.
   You’ll win two days upon me.
BOTH  Sir, good success.
LEPIDUS  Farewell.

They exit.

Scene 5

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. 5
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 15
   I’ll think them every one an Antony
   And say “Aha! You’re caught.”
'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.

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.

Madam, madam—
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.

First, madam, he is well.

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.

Good madam, hear me.

Well, go to, I will.

But there’s no goodness in thy face—if Antony
Be free and healthful, so tart a favor
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, 't 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.

And friends with Caesar.

MESSENGER

Caesar and he are greater friends than ever.

MESSENGER

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 jailer 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.

MESSENGER

For what good turn?

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.*

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.  *Draw a knife.*

MESSENGER  Nay then, I’ll run.

What mean you, madam? I have made no fault.
*He exits.*

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

Enter the Messenger again.

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 offense 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 th’ art 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! \[Messenger exits.\]

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 color of her hair. Bring me word quickly.
\[Alexas exits.\]

Let him forever go—let him not, Charmian.
Though he be painted one way like a Gorgon,
The other way ’s a Mars. \(\text{\textendash} To Mardian.\) Bid you
Alexas
Bring me word how tall she is.—Pity me,
Charmian,
But do not speak to me. Lead me to my chamber.

\(\text{They exit.}\)

\(\text{Scene 6}\)

Flourish. Enter Pompey \(\text{\textendash}\) Menas at one door, with Drum and Trumpet; at another Caesar, Lepidus, Antony, Enobarbus, Maecenas, \(\text{\textendash}\) 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 laboring for him. What was ’t
That moved pale Cassius to conspire? And what
Made the all-honored, 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 burden
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.
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.

ALL

That’s our offer.

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.

They clasp hands.

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, to Pompey

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.

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—

NOBARBUS
No more of that. He did so.

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 behavior.
ENOBARBUS  Sir,
    I never loved you much, but I ha’ praised you
    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?

ALL  Show ’s the way, sir.

POMPEY  Come.

They exit, except for Enobarbus and Menas.

MENAS, aside  Thy father, Pompey, would ne’er have
    made this treaty.—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. ‘They clasp hands.’ 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 you, sir?

ENOBARBUS    'Tis true.

MENAS    Then is Caesar and he forever 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 exit._
Scene 7

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

FIRST SERVANT Here they’ll be, man. Some o’ their plants are ill-rooted already. The least wind i’ th’ world will blow them down.
SECOND SERVANT Lepidus is high-colored.
FIRST SERVANT They have made him drink alms-drink.
SECOND SERVANT As they pinch one another by the disposition, he cries out “No more,” reconciles them to his entreaty and himself to th’ drink.
FIRST SERVANT But it raises the greater war between him and his discretion.
SECOND 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. To be called into a huge sphere, and not to be seen to move in ’t, are the holes where eyes should be, which pitifully disaster the cheeks.

A sennet sounded. Enter Caesar, Antony, Pompey, Lepidus, Agrippa, Maecenas, Enobarbus, Menas, with other Captains and a Boy.

ANTONY 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 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, aside 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, aside to Pompey

Pompey, a word.

POMPEY, aside to Menas 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, aside to Menas

Forbear me till anon.—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 its own organs. It lives by that which nourisheth

it, and the elements once out of it, it

transmigrates.

LEPIDUS What color is it of?

ANTONY Of its own color too.

LEPIDUS ’Tis a strange serpent.

ANTONY ’Tis so, and the tears of it are wet.

CAESAR, aside to Antony Will this description satisfy

him?

ANTONY With the health that Pompey gives him, else he

is a very epicure.
POMPEY, \textit{aside to Menas}\textsuperscript{7}

Go hang, sir, hang! Tell me of that? Away!
Do as I bid you.—Where’s this cup I called for?

MENAS, \textit{aside to Pompey}\textsuperscript{7}

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

POMPEY

I think th’ art mad!

\textit{He rises, and they walk aside.}\textsuperscript{7}

The matter?

MENAS

I have ever held my cap off to thy fortunes.

POMPEY

Thou hast served me with much faith. What’s else
to say?—

Be jolly, lords.

ANTONY

These quicksands, Lepidus,

Keep off them, for you sink.

MENAS, \textit{aside to Pompey}\textsuperscript{7}

Wilt thou be lord of all the world?

POMPEY

What sayst 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 there is thine.

POMPEY  Ah, this thou shouldst have done
And not have spoke on 't! In me 'tis villainy;
In thee 't had been good service. Thou must know
'Tis not my profit that does lead mine honor;
Mine honor, 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, [aside]  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  This health to Lepidus!

ANTONY, [to Servant]
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, [pointing to the Servant carrying Lepidus]
There's a strong fellow, Menas.

MENAS  Why?

ENOBARBUS  He bears

MENAS  The third part of the world, man. Seest 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.
Music plays. Enobarbus places them hand in hand.

The Song.

BOY

Come, thou monarch of the vine,
Plumpy Bacchus, with pink eyne.
In thy vats our cares be drowned.
With thy grapes our hairs be crowned.

ALL

Cup us till the world go round,
Cup us till the world go round.

CAESAR

What would you more?—Pompey, goodnight.—

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?
    Goodnight.
    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.
ENOBARBUS
    Take heed you fall not.

[All but Menas and Enobarbus exit.]
    Menas, I’ll not on shore.

[Menas]

No, to my cabin. These drums, these trumpets,
    flutes! What!
    Let Neptune hear we bid a loud farewell
    To these great fellows. Sound and be hanged. Sound
    out!

[Sound a flourish, with drums.]

ENOBARBUS  Hoo, says ’a! There’s my cap!

[He throws his cap in the air.]

Menas  Hoo! Noble captain, come.

    They exit.
Scene 1

Enter Ventidius as it were in triumph, the dead body of Pacorus borne before him; with Silius 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 favor.
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 offense
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 exit.

Scene 2
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.
"’Tis a noble Lepidus."

A very fine one. O, how he loves Caesar!

Nay, but how dearly he adores Mark Antony!

Caesar? Why, he’s the Jupiter of men.

What’s Antony? The god of Jupiter.

Spake you of Caesar? How, the nonpareil!

O Antony, O thou Arabian bird!

Would you praise Caesar, say “Caesar.” Go no further.

Indeed, he plied them both with excellent praises.

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.

Both he loves.

They are his shards and he their beetle.

Trumpet within.

Enter Caesar, Antony, Lepidus, and Octavia.

Good fortune, worthy soldier, and farewell.

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 bond
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,
\[\text{She weeps.}\]

ANTONY

The April’s in her eyes. It is love’s spring,
And these the showers to bring it on.—Be cheerful.

OCTAVIA, \[\text{to Caesar}\]

Sir, look well to my husband’s house, and—

CAESAR

What, Octavia?

OCTAVIA

I’ll tell you in your ear.
\[\text{Caesar and Octavia walk aside.}\]

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 the full of tide
   And neither way inclines.

ENOBARBUS, \textit{aside to Agrippa} Will Caesar weep?

AGrippa He has a cloud in ’s face.

ENOBARBUS
   He were the worse for that were he a horse;
   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 \textit{wept} too.

CAESAR, \textit{coming forward with Octavia} No, sweet Octavia,
   You shall hear from me still. The time shall not
   Outgo my thinking on you.

ANTONY Come, sir, come,
   I’l wrestle with you in my strength of love.
   Look, here I have you, thus I let you go,
   And give you to the gods.

CAESAR Adieu, be happy.

LEPIDUS, \textit{to Antony} Let all the number of the stars give light
   To thy fair way.

CAESAR Farewell, farewell. \textit{Kisses Octavia.}

ANTONY Farewell.

\textit{Trumpets sound. They exit.}
Enter Cleopatra, Charmian, Iras, and Alexas.

CLEOPATRA
Where is the fellow?
ALEXAS
Half afeard to come.
CLEOPATRA
Go to, go to.—Come hither, sir.

Enter the Messenger as before.

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
Did’st 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.
CHARMIAN
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 looked’st 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 judgment.
CHARMIAN
Excellent.
CLEOPATRA
Guess at her years, I prithee.
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 color?
MESSENGER
Brown, madam, and her forehead
As low as she would wish it.
CLEOPATRA
There’s gold for thee.
MESSENGER
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.
[Messenger exits.]
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.

CHARMIAN

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 exit.

[Scene 4]

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 scantily of me; when perforce he could not
But pay me terms of honor, cold and sickly
He vented [them,]'tis most narrow measure lent me;
When the best hint was given him, he not [took ’t,]
Or did it from his teeth.

OCTAVIA

O, my good lord,
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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.

Gentle Octavia,
Let your best love draw to that point which seeks
Best to preserve it. If I lose mine honor,
I lose myself; better I were not yours
Than yours so branchless. But, as you requested,
Yourself shall go between ’s. The meantime, lady,
I’ll raise the preparation of a war
Shall stain your brother. Make your soonest haste,
So your desires are yours.

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.

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 exit.
Enter Enobarbus and Eros.

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 rivalry, would not let him partake in the glory of the action; and, not resting here, accuses him of letters he had formerly wrote to Pompey; upon his own appeal seizes him. So the poor third is up, till death enlarge his confine.

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 "Fool 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 exit.
[Scene 6]

Enter Agrippa, Maecenas, and Caesar.

CAESAR

Contemning Rome, he has done all this and more
In Alexandria. Here's the manner of 't:
I' th' marketplace, 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.

This in the public eye?

CAESAR

I' th' common showplace 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.

Let Rome be thus informed.

AGRIPPA

Who, queasy with his insolence already,
Will their good thoughts call from him.

CAESAR

The people knows it and have now received
His accusations.

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 grievèd 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 wrongèd 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 Comagen; Polemon and Amyntas,
The Kings of Mede and Lycaonia,
With a more larger list of scepters.

**OCTAVIA**

Ay me, most wretched,
That have my heart parted betwixt two friends
That does 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, makes his ministers
Of us and those that love you. Best of comfort,
And ever welcome to us.

**AGRIPPA** 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** *to Caesar* Is it so, sir?

**CAESAR** Most certain. Sister, welcome. Pray you
Be ever known to patience. My dear’st sister!

*They exit.*

*Scene 7*

*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

"Is 't not denounced against us? Why should not we
Be there in person?"

ENOBARBUS

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.

Enter Antony and Canidius.

ENOBARBUS

Nay, I have done.
Here comes the Emperor.

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 became the best of men,
To taunt at slackness.—Canidius, we will fight
With him by sea.
By sea, what else?

Why will My lord do so?

For that he dares us to ’t.

So hath my lord dared him to single fight.

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.

Your ships are not well manned,
Your mariners are muleteers, reapers, people
Engrossed 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.

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 renownèd knowledge, quite forgo
The way which promises assurance, and
Give up yourself merely to chance and hazard
From firm security.

I’ll fight at sea.

I have sixty sails, Caesar none better.

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. [He exits.] 70

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.
Antony, Cleopatra, and Enobarbus exit.

SOLDIER
By Hercules, I think I am i’ th’ right.

CANIDIAS
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?

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

While he was yet in Rome,
His power went out in such distractions as
Beguiled all spies.
Who’s his lieutenant, hear you?
They say one Taurus.
Well I know the man.

Enter a Messenger.

The Emperor calls Canidius.
With news the time’s in labor, and throws forth
Each minute some.

They exit.

Enter Caesar with his army, and Taurus, marching.

Taurus!
My lord?
Taurus! My lord?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 exit.
Scene 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 exit.

Scene 10

Canidius marcheth with his land army one way
over the stage, and Taurus the lieutenant of Caesar
the other way. After their going in is heard the
noise of a sea fight.

Alarum. Enter Enobarbus.

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, 5
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. 10

ENOBARBUS

How appears the fight?

SCARUS

On our side, like the tokened pestilence,
Where death is sure. Yon ribaudred nag of Egypt,
Whom leprosy o’ertake, i’ th’ midst o’ th’ fight,
When vantage like a pair of twins appeared 15
Both as the same—or, rather, ours the elder—
The breeze 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 loofed,
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, honor ne’er before
Did violate so itself.

ENOBARBUS    Alack, alack.

Enter Canidius.

CANIDUS
   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 goodnight
       indeed.

CANIDUS    Toward Peloponnesus are they fled.

SCARUS      ’Tis easy to ’t, and there I will attend
   What further comes.  
   [He exits.]

CANIDUS      To Caesar will I render
   My legions and my horse. Six kings already
   Show me the way of yielding.  [He exits.]

ENOBARBUS    I’ll yet follow
   The wounded chance of Antony, though my reason
   Sits in the wind against me.  
   [He exits.]
Scene 11

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 forever. I have a ship

Laden with gold. Take that, divide it. Fly,

And make your peace with Caesar.

Fly? Not we!

I have fled myself and have instructed cowards

To run and show their shoulders. Friends, begone.

I have myself resolved upon a course

Which has no need of you. Begone.

My treasure’s in the harbor; 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, begone. 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 \( \text{that} \) be left

Which leaves itself. To the seaside 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.

\[ \text{Attendants move aside. Antony sits down.} \]

Enter Cleopatra led by Charmian, \( \text{Iras,} \) and Eros.

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!  
            \[She sits down.\]
ANTONY  No, no, no, no, no.
EROS   See you here, sir?
ANTONY  Oh 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’s unqualitied with very shame.
CLEOPATRA,  \[rising\]
            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,  \[rising\]
            O, whither hast them led me, Egypt? See
            How I convey my shame out of thine eyes,
            By looking back what I have left behind
            ’Stroyed in dishonor.
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.  \[They kiss.\]
Even this repays me.—
We sent our schoolmaster. Is he 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.

\[Scene 12\]

Enter Caesar, Agrippa, Thidias, and Dolabella, 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 Ambassador from Antony.

CAESAR Approach, and speak.

AMBASSADOR 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.

AMBASSADOR 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-disgracèd friend,
Or take his life there. This if she perform,
She shall not sue unheard. So to them both.

AMBASSADOR Fortune pursue thee!

CAESAR Bring him through the bands.

[AMBASSADOR exits, with Attendants.]

[To Thidias.] To try thy eloquence now ’tis time.
Dispatch.
From Antony win Cleopatra. Promise,
And in our name, what she requires; add more,
From thine invention, offers. Women are not
In their best fortunes strong, but want will perjure
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 exit.

[Scene 13]

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
The meréd question. ’Twas a shame no less
Than was his loss, to course your flying flags
And leave his navy gazing.

CLEOPATRA Prithee, peace.
Enter the Ambassador with Antony.

ANTONY Is that his answer?

AMBASSADOR Ay, my lord.

ANTONY The Queen shall then have courtesy, so she Will yield us up?

AMBASSADOR 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 Ambassador

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 caparisons apart
And answer me declined, sword against sword,
Ourselves alone. I’ll write it. Follow me.

"Antony and Ambassador exit."

ENOBARBUS, aside

Yes, like enough, high-battled Caesar will
Unstate his happiness and be staged to th’ show
Against a sworder! I see men’s judgments 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 judgment too.
Enter a Servant.

SERVANT

A messenger from Caesar.

ANTONY

Enter Thidias.

THIDIAS

Caesar’s will?

ANTONY

Hear it apart.

THIDIAS

None but friends. Say boldly.

ANTONY

So haply are they friends to Antony.

THIDIAS

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.

ANTONY

Go on; right royal.

THIDIAS

He knows that you embrace not Antony
As you did love, but as you feared him.
CLEOPATRA

O!

THIDIAS

The scars upon your honor therefore he
 Does pity as constrainèd blemishes, 70
 Not as deserved.

CLEOPATRA

He is a god and knows
 What is most right. Mine honor was not yielded,
 But conquered merely. 75

ENOBARBUS, \textit{aside}\n
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. \textit{Enobarbus exits.}

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 \textit{deputation:}

I kiss his conqu’ring 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. 95

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.

\textit{She gives him her hand to kiss.}
Antony and Cleopatra

Enter Antony and Enobarbus.

ANTONY
Favors? 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, calling for Servants
Approach there!—Ah, you kite!—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?” Have you no ears? I am Antony yet.

Enter Servants.

Take hence this jack and whip him.

ENOBARBUS, aside
’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.  

'Servants' exit with Thidias.

'To Cleopatra.' 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 boggler ever.  
But when we in our viciousness grow hard—  
O, misery on 't!—the wise gods seel our eyes,  
In our own filth drop our clear judgments, make us  
Adore our errors, laugh at 's while we strut  
To our confusion.

CLEOPATRA O, is 't come to this?  

ANTONY I found you as a morsel cold upon  
Dead Caesar's trencher; nay, you were a fragment  
Of Gneius 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 hornèd 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.

Enter a Servant with Thidias.

Is he whipped?

ANTONY

Cried he? And begged he pardon?

ANTONY, [to Thidias]

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 enfranchèd 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, begone! Thidias exits.

Have you done yet?

ALACK, our terrene moon is now eclipsed,

And it portends alone the fall of Antony.

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
    Coldhearted 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 
                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 
    I will oppose his fate. Our force by land
    Hath nobly held; our severed navy too
    Have knit again, and fleet, threatening most sealike.
    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 birthday.
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 tonight 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.

“All but Enobarbus” exit.

ENOBARBUS  Now he’ll outstare the lightning. To be furious
Is to be frightened out of fear, and in that mood
The dove will peck the estridge; and I see still
A diminution in our captain’s brain
Restores his heart. When valor preys on reason,
It eats the sword it fights with. I will seek
Some way to leave him.

“He” exits.
Scene 1

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 tomorrow 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 exit.
Enter Antony, Cleopatra, Enobarbus, Charmian, Iras, 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 Tomorrow, soldier,
By sea and land I’ll fight. Or I will live
Or bathe my dying honor 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.

Enter three or four Servitors.

Let’s tonight
Be bounteous at our meal.—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, aside to Enobarbus What means this?
ENOBARBUS, aside to Cleopatra ’Tis one of those odd tricks which sorrow shoots
Out of the mind.

ANTONY, to another Servitor 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.
ANTONY

Well, my good fellows, wait on me tonight.
Scant not my cups, and make as much of me
As when mine empire was your fellow too
And suffered my command.

CLEOPATRA, \textit{aside to Enobarbus}\footnote{FTLN 2438}

What does he mean?

ENOBARBUS, \textit{aside to Cleopatra}\footnote{FTLN 2444}

To make his followers weep.

ANTONY, \textit{to the Servitors}\footnote{FTLN 2445}

Tend me tonight;
May be it is the period of your duty.
Haply you shall not see me more, or if,
A mangled shadow. Perchance tomorrow
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 tonight 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 tomorrow, and will lead you
Where rather I’ll expect victorious life
Than death and honor. Let’s to supper, come,
And drown consideration.

\textit{They exit.}
Enter a company of Soldiers.

FIRST SOLDIER

Brother, goodnight. Tomorrow is the day.

SECOND SOLDIER

It will determine one way. Fare you well.

Heard you of nothing strange about the streets?

FIRST SOLDIER

Nothing. What news?

SECOND SOLDIER

Belike ’tis but a rumor. Goodnight to you.

FIRST SOLDIER

Well, sir, goodnight.

They meet other Soldiers who are entering.

SECOND SOLDIER

Soldiers, have careful watch.

THIRD SOLDIER

And you. Goodnight, goodnight.

They place themselves in every corner of the stage.

SECOND SOLDIER

Here we; and if tomorrow

Our navy thrive, I have an absolute hope

Our landmen will stand up.

FIRST SOLDIER

’Tis a brave army, and full of purpose.

Music of the hautboys is under the stage.

SECOND SOLDIER

Peace. What noise?

FIRST SOLDIER

List, list!

SECOND SOLDIER

Hark!

FIRST SOLDIER

Music i’ th’ air.

THIRD SOLDIER

Under the earth.

FOURTH SOLDIER

It signs well, does it not?

THIRD SOLDIER

No.

FIRST SOLDIER

Peace, I say. What should this mean?

SECOND SOLDIER

’Tis the god Hercules, whom Antony loved,

Now leaves him.
SECOND SOLDIER  How now, masters?  
ALL  How now? How now? Do you hear this?
FIRST SOLDIER  Ay. Is ’t not strange?
THIRD SOLDIER  Do you hear, masters? Do you hear?
FIRST SOLDIER  Follow the noise so far as we have quarter.
        Let’s see how it will give off.
ALL  Content. ’Tis strange.
        They exit.

(Scene 4)

Enter Antony and Cleopatra, with
Charmian, and others.

ANTONY, calling
Eros! Mine armor, Eros!

CLEOPATRA  Sleep a little.

ANTONY  No, my chuck.—Eros, come, mine armor, Eros.

Enter Eros, carrying armor.

COME, good fellow, put thine iron on.
If fortune be not ours today, 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 armorer of my heart. False, false. This, this!

CLEOPATRA  Sooth, la, I’ll help. Thus it must be.

ANTONY  We shall thrive now.—Seest thou, my good fellow?
Go, put on thy defenses.
Enter an armed Soldier.

Thou look'st like him that knows a warlike charge.
To business that we love we rise betime
And go to 't with delight.

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.

'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. He kisses her. Hind
Whate'er becomes of me,
This is a soldier's kiss. Rebukable
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.

Antony, Eros, Captains, and Soldiers exit.

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 exit.

Scene 5
Trumpets sound. Enter Antony and Eros, and a Soldier
who meets them.

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.

Had’st thou done so,
The kings that have revolted and the soldier
That has this morning left thee would have still
Followed thy heels.

Who’s gone this morning?

One ever near thee. Call for Enobarbus,
He shall not hear thee, or from Caesar’s camp
Say “I am none of thine.”

What sayest thou?

Sir,

He is with Caesar.

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 exit.

Scene 6

Flourish. Enter Agrippa, Caesar, with

Enobarbus and Dolabella.

CAESAR

Go forth, Agrippa, and begin the fight.

Our will is Antony be took alive;

Make it so known.

AGrippa

Caesar, I shall.  

He exits.

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 exit.

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 honorable 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
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 exits.

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 exits.
"Scene 7"

*Alarum, Drums and Trumpets. Enter Agrippa,*

*with other of Caesar’s soldiers.*

**AGRIPPA**

Retire! We have engaged ourselves too far.
Caesar himself has work, and our oppression
Exceeds what we expected.  

*They exit.*

*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.  

*Sound of retreat* far 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 tenfold
For thy good valor. Come thee on.

**SCARUS**

I’ll halt after.

*They exit.*
Scene 8

Alarum. Enter Antony again in a march; Scarus, with others.

ANTONY

We have beat him to his camp. Run one before
And let the Queen know of our \(\text{gests.}\)\[
\]

\(\text{A Soldier exits.}\)

Before the sun shall see 's, we'll spill the blood
That has today 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 honored gashes whole.

Enter Cleopatra.

\(\text{To Scarus.}\)

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, com’st thou smiling from
The world’s great snare uncaught?

ANTONY

Mine nightingale,
We have beat them to their beds. What, girl, though
gray
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 favoring hand.—
Kiss it, my warrior. \( \text{[Scarus kisses her hand.]} \)

He hath fought today
As if a god in hate of mankind had
Destroyed in such a shape.

\( \text{CLEOPATRA, [to Scarus]} \)
I’ll give thee, friend, 35
An armor all of gold. It was a king’s.

\( \text{ANTONY} \)
He has deserved it, were it carbuncled
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, 45
With brazen din blast you the city’s ear.
Make mingle with our rattling taborins,
That heaven and Earth may strike their sounds together,
Applauding our approach.

\( \text{They exit.} \)

\( \text{[Scene 9]} \)

\( \text{Enter a Sentry and his company. Enobarbus follows.} \)

\( \text{SENTRY} \)
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.
ENOBARBUS

SECOND WATCH

FIRST WATCH

ENOBARBUS

SECOND WATCH

FIRST WATCH

SECOND WATCH

FIRST WATCH

SENTRY

SECOND WATCH

ENOBARBUS

FIRST WATCH

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SENTRY

SECOND WATCH

Drums afar off.
SECOND WATCH

They exit, carrying Enobarbus’ body.

Hark, the drums
Demurely wake the sleepers. Let us bear him
To th’ court of guard; he is of note. Our hour
Is fully out.

ANTONY

Come on then. He may recover yet.

They exit, carrying Enobarbus’ body.

Scene 10

Enter Antony and Scarus, with their army.

ANTONY

Their preparation is today by sea;
We please them not by land.

SCARUS

For both, my lord.

ANTONY

I would they’d fight i’ th’ fire or i’ th’ air;
We’d 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 endeavor.

They exit.

Scene 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 exit.
ANTONY

Yet they are not joined. Where yond pine does stand,
I shall discover all. I’ll bring thee word
Straight how ’tis like to go. He exits.

Alarum afar off, as at a sea fight.

SCARUS

Swallows have built
In Cleopatra’s sails their nests. The augurs
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.

Enter Antony.

ANTONY

All is lost!

This foul Egyptian hath betrayèd 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 exits.

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 gypsy hath at fast and loose
Beguiled me to the very heart of loss.—
What Eros, Eros!

Enter Cleopatra.

Ah, thou spell! Avaunt!

Why is my lord enraged against his love?
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 plow thy visage up
With her preparèd nails.  

'Tis well th’ art 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 exits.
Enter Cleopatra, Charmian, Iras, and Mardian.

Help me, my women! O, he’s more mad
Than Telamon for his shield; the boar of Thessaly
Was never so embossed.

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.

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 exit.

Enter Antony and Eros.

Eros, thou yet behold’st me?
Ay, noble lord.

Sometime we see a cloud that’s dragonish,
A vapor sometime like a bear or lion,
A towered citadel, a pendent rock,
A forkèd 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.

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 more, 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.

ANTONY

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.
Mardian exits.

Eros begins to remove Antony’s armor.

Unarm, Eros. The long day’s task is done,
And we must sleep.—That thou depart’st hence safe
Does pay thy labor richly. Go.  
Mardian exits.

Off, pluck off!

The sevenfold shield of Ajax cannot keep
The battery from my heart. O, cleave, my sides!
Heart, once be stronger than thy continent;
Crack thy frail case. Apace, Eros, apace!
No more a soldier. Bruisèd pieces, go.
You have been nobly borne.—From me awhile.

Eros exits.

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 labor
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!

Enter Eros.

What would my lord?

Since Cleopatra died
I have lived in such dishonor 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 color in thy cheek.
The gods withhold me!
Shall I do that which all the Parthian darts,
Though enemy, lost aim and could not?

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?
I would not see ’t.

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

O, sir, pardon me!

When I did 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.

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

Lo thee!

“He turns away.”
ANTONY

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.  

\[Stabs \] himself.

Thus I do escape the sorrow

Of Antony’s death.  

\[Dies.\]

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

I learned of thee. \[He stabs himself.\] How, not dead?

Not dead?

The guard, ho! O, dispatch me!

FTLN 2940

FIRST GUARD

What’s the noise?

ANTONY

I have done my work ill, friends. O, make an end

Of what I have begun!

SECOND GUARD

The star is fall’n.

FIRST GUARD

And time is at his period.
ALL

Alas, and woe!

ANTONY

Let him that loves me strike me dead.

FIRST GUARD

Not I.

SECOND GUARD

Nor I.

THIRD GUARD

Nor anyone.

"All but Antony and Dercetus" exit.

DERCETUS

Thy death and fortunes bid thy followers fly.

"He takes Antony’s sword."

This sword but shown to Caesar with this tidings

Shall enter me with him.

Enter Diomedes.

DIOMEDES

Where’s Antony?

DERCETUS

There, Diomed, there.

DIOMEDES

Lives he? Wilt thou not answer, man?

"Dercetus exits."

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.

FIRST 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 exit bearing Antony and the body of Eros.]

Scene 15

Enter Cleopatra and her maids aloft, with
Charmian and Iras.

CLEOPATRA
O 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 \( \text{below.} \)

How now? Is he dead?

DIOMEDES
His death’s upon him, but not dead. Look out o’ th’ other side your monument. His guard have brought him thither.

Enter Antony \( \text{below,} \) and the Guard \( \text{bearing him.} \)

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 valor 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, Lest I be taken. Not th’ imperious show Of the full-fortuned Caesar ever shall Be brooch’d with me; if knife, drugs, serpents have Edge, sting, or operation, I am safe. Your wife Octavia, with her modest eyes
And still conclusion, shall acquire no honor
Demuring upon me. But come, come, Antony.—
Help me, my women!—We must draw thee up.—
Assist, good friends.  

They begin lifting him.

ANTONY  O, quick, or I am gone.

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.

She kisses him.

ALL  A 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 offense.

ANTONY  One word, sweet queen:
Of Caesar seek your honor with your safety—O!

CLEOPATRA
They do not go together.

ANTONY  Gentle, hear me.

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’ world,
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,
The crown o’ th’ Earth doth melt.—My lord!

[Antony dies.]

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!

[Antony dies.]

IRAS    She’s dead, too, our sovereign.
CHARMIAN  Lady!
IRAS    Madam!
CHARMIAN    O madam, madam, madam!
IRAS    Royal Egypt! Empress!

[Antony dies.]

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 scepter at the injurious gods,
To tell them that this world did equal theirs
Till they had stolen 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 ’t 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 exit, bearing off Antony’s body.
Scene 1

Enter Caesar with Agrippa, Dolabella, Maecenas,
Gallus, and Proculeius, his council of war.

CAESAR, aside to Dolabella

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

DOLABELLA

Caesar, I shall.

Dolabella exits.

Enter Dercetus with the sword of Antony.

CAESAR

Wherefore is that? And what art thou that dar’st
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, O 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 hirèd knife, but that self hand
Which writ his honor 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 honors
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 honorable and how kindly we
Determine for her. For Caesar cannot_ [live]_
To be ungentle._

_SO the gods preserve thee._

_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.

_Proculeius exits._
CAESAR
  Gallus, go you along.  
  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 exit.

Scene 2

Enter Cleopatra, Charmian, and Iras.

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.

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.
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.

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.

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.

This I’ll report, dear lady.
Have comfort, for I know your plight is pitied
Of him that caused it.

«Gallus and Soldiers enter and seize Cleopatra.»

You see how easily she may be surprised.
Guard her till Caesar come.

Royal queen!
O, Cleopatra, thou art taken, queen!
Quick, quick, good hands!
PROCULEIUS, [seizing the dagger] Hold, worthy lady, hold!  
Do not yourself such wrong, who are in this  
Relieved, but not betrayed.

CLEOPATRA  
What, of death, too,  
That rids our dogs of languish?

PROCULEIUS  
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—  
I’ll not sleep neither. This mortal house I’ll 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 naked, and let the waterflies  
Blow me into abhorring; rather make  
My country’s high pyramids 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 Caesar I will speak what you  
  shall please,  
  If you’lI employ me to him.

CLEOPATRA     Say I would die.  

  Proculeius, Gallus, and Soldiers exit.

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.

DOLABELLA     You laugh when boys or women tell their dreams;  
  Is ‘t not your trick?  

DOLABELLA     I understand not, madam.

CLEOPATRA     I dreamt there was an emperor Antony.

DOLABELLA     If it might please you—

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 tunèd 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
   As plates dropped from his pocket.

DOLABELLA        Cleopatra—
CLEOPATRA

Think you there was, or might be, such a man
   As this I dreamt of?

Gentle madam, no.

You lie up to the hearing of the gods!
   But if there be nor 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.

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
My very heart at root.

I thank you, sir.

Know you what Caesar means to do with me?

I am loath to tell you what I would you knew.

Nay, pray you, sir.

Though he be honorable—
He’ll lead me, then, in triumph.

Madam, he will. I know ’t.
Flourish. Enter Caesar, Proculeius, Gallus, Maecenas, and others of his train.

ALL Make way there! Caesar!
CAESAR Which is the Queen of Egypt?
DOLABELLA It is the Emperor, madam.

Cleopatra kneels.

CLEOPATRA Sir, the gods Will have it thus. My master and my lord I must obey. [She stands.]

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 I’ll guard them from If thereon you rely. I’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 holds out 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?

[Enter Seleucus.]

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 seel 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 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!

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 honor 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,
Immomeat 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 th' ashes of my chance. Wert thou a man,
Thou wouldst have mercy on me.

CAESAR Forbear, Seleucus. 'Seleucus exits.'

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 prize 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.
ACT 5. SC. 2

CAESAR

Flourish. Caesar and his train exit.

CLEOPATRA

She whispers to Charmian.

IRAS

Finish, good lady. The bright day is done, And we are for the dark.

CLEOPATRA, to Charmian

Hie thee again.

CHARMIAN

I have spoke already, and it is provided. Go put it to the haste.

CHARMIAN

Madam, I will.

Enter Dolabella.

DOLABELLA

Where’s the Queen?

CHARMIAN

Behold, sir.

CLEOPATRA

Dolabella.

DOLABELLA

Madam, as thereto sworn 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 exits.

Now, Iras, what think’st thou?
Thou an Egyptian puppet shall 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 encclouded
And forced to drink their vapor.

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 mine nails
         Are stronger than mine eyes.

CLEOPATRA  Why, that’s the way
         To fool their preparation and to conquer
         Their most absurd intents.

Enter Charmian.

Now, Charmian!
Show me, my women, like a queen. Go fetch
My best attires. I am again for Cydnus
To meet Mark Antony. Sirrah Iras, go.—
Now, noble Charmian, we’ll dispatch indeed,
And when thou hast done this chare, I’ll give thee
leave
To play till Doomsday.—Bring our crown and all.

‘Iras exits.’ A noise within.

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 exits.

GUARDSMAN

This is the man.

CLEOPATRA

Avoid, and leave him. 

Guardsman exits.

GUARDSMAN

Here is a rural fellow
That will not be denied your Highness’ presence.

CLEOPATRA

Let him come in.

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.

Enter Guardsman and Countryman, with a basket.¹

GUARDSMAN

This is the man.

CLEOPATRA

Avoid, and leave him. 

Guardsman exits.

GUARDSMAN

This is the man.

CLEOPATRA

Avoid, and leave him. 

Guardsman exits.

GUARDSMAN

This is the man.

CLEOPATRA

Avoid, and leave him. 

Guardsman exits.
CLEOPATRA  Farewell.

COUNTRYMAN  You must think this, look you, that the worm will do his kind.

CLEOPATRA  Ay, ay, farewell.

COUNTRYMAN  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.

COUNTRYMAN  Very good. Give it nothing, I pray you, for it is not worth the feeding.

CLEOPATRA  Will it eat me?

COUNTRYMAN  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.

COUNTRYMAN  Yes, forsooth. I wish you joy o’ th’ worm.

He exits.

[Enter Iras bearing Cleopatra’s royal regalia.]

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.

[Charmian and Iras begin to dress her.]

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.  

She 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 curlèd Antony,  
He’l make demand of her, and spend that kiss  
Which is my heaven to have.—Come, thou mortal  

wretch,  

She places an asp on her breast.  

With thy sharp teeth this knot intrinsicate  
Of life at once untie. Poor venomous fool,  
Be angry and dispatch. O, couldst thou speak,  
That I might hear thee call great Caesar ass  

Unpolicied!  

CHARMIAN  
O 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.  

She places an asp on 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, close,  

She closes Cleopatra’s eyes.
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.

FIRST GUARD
Where’s the Queen?

CHARMIAN
Speak softly. Wake her not.

FIRST GUARD
Caesar hath sent—

CHARMIAN
Too slow a messenger.

She takes out an asp.

FIRST GUARD
O, come apace, dispatch! I partly feel thee.

SECOND GUARD
There’s Dolabella sent from Caesar. Call him.

A Guardsman exits.

FIRST 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.

Enter Dolabella.

DOLABELLA
How goes it here?

SECOND 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.

Enter Caesar and all his train, marching.

ALL
A way there, a way for Caesar!
DOLABELLA
O sir, you are too sure an augurer:
That you did fear is done.

CAESAR    Bravest at the last,
She leveled 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?
FIRST GUARD
A simple countryman that brought her figs.
This was his basket.

CAESAR    Poisoned, then.
FIRST GUARD
This Charmian lived but now; she stood and spake.
I found her trimming up the diadem
On her dead mistress; tremulously 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.

FIRST 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 all exit, "the Guards bearing the dead bodies."