

## 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  
5 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  
10 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

**DEMETRIUS** and **PHILO** enter.

### PHILO

No, our general's infatuation is out of control. His eyes used to glow with pride when he reviewed his troops. Now his eyes devote themselves exclusively to a certain brown-skinned face. His heart used to burst the buckles on his breastplate in great fights, but now he's lost all temperance and dedicates his heart to satisfying the lust of an Egyptian whore.

A *trumpet fanfare* announces the entrance of **ANTONY**, **CLEOPATRA**, her ladies and attendants, and eunuchs with fans.

Look at them. Take a good look, and you'll see that one of the three men who rule the world has turned into a whore's jester. Look and see.

### CLEOPATRA

If what you feel is really love, tell me how much.

### ANTONY

15 There's beggary in the love that can be reckoned.

It would be a pretty stingy love if it could be counted and calculated.

### CLEOPATRA

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

### 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

20 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.

25 Perform 't, or else we damn thee."

### ANTONY

How, my love?

### CLEOPATRA

I want to measure the extent of your love, to see how far it stretches.

### ANTONY

Then you would have to go beyond heaven, beyond earth.

*A MESSENGER enters.*

### MESSENGER

I have news from Rome, my good lord.

### ANTONY

Which irritaties me. Give me a summary.

### CLEOPATRA

No, listen to it, Antony. Perhaps [Fulvia](#) is angry with you. Who knows, maybe the [baby-faced Caesar](#) has orders for you: "Do this, do that; conquer that kingdom, liberate this one. Do it or we'll condemn you."

### ANTONY

What, 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?  
30 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  
35 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,  
40 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

### CLEOPATRA

Maybe? No, most likely. You can't stay here any longer. Caesar has sent your dismissal, so pay attention, Antony. Where's Fulvia's summons—excuse me, I should have said Caesar's. Or do Fulvia and Caesar both beckon you back to Rome? Call in the messengers and we'll find out. As surely as I am the queen of Egypt, Antony, you're blushing, which means you're Caesar's servant. Or that that bitch Fulvia still has the power to humiliate you. Call the messengers!

### ANTONY

*Let Rome be washed away in the Tiber* and let the great empire fall. My place is here. Kingdoms are only dirt. The soil feeds animals as well as people, so how does having a kingdom separate humans from beasts? The noblest thing is to do what we're doing, particularly when the couple is as well matched as we are. I demand that the world admit we are the perfect couple or else suffer the consequences.

### CLEOPATRA

*(to herself)* What an enormous lie! Why did he marry Fulvia if he didn't love her? I'll pretend to be a fool and believe him. He'll never change.

### ANTONY

But stirred by Cleopatra.

45 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!  
50 Whom every thing becomes—to chide, to laugh,  
To weep, whose every passion fully strives  
To make itself, in thee, fair and admired!  
No messenger but thine, and all alone  
Tonight we'll wander through the streets and note  
55 The qualities of people. Come, my Queen,  
Last night you did desire it.—(to the MESSENGER ) Speak not  
to us.

*Exeunt ANTONY and CLEOPATRA 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

(overhearing the last sentence) Unless he is moved and inspired by Cleopatra. Now, since we love the feeling of being in love, let's not spoil the mood with serious discussion. We shouldn't spend a minute without some kind of amusement. What shall we do tonight?

### CLEOPATRA

Meet with the ambassadors.

### ANTONY

Shame on you, stubborn Queen! Everything you do is attractive —scolding, laughing, crying—every emotion seems admirable when you express it. I won't see any messengers but yours. Tonight we'll wander through the streets and observe the people. Come, my Queen. That's what you wanted to do last night. (to the MESSENGER ) Don't talk to us.

*ANTONY and CLEOPATRA exit with their attendants.*

### DEMETRIUS

Does Antony have so little respect for Caesar?

### PHILO

Sir, sometimes he's like a different person, a person who can't measure up to the former Antony.

60 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!

*Exeunt*

### DEMETRIUS

I'm sad to say this confirms the stories being told about him in Rome, which I had taken to be lies. Well, I'll hope things change for the better soon. Have a good night!

*They exit.*

## Act 1 Scene 2

*Enter ENOBARBUS, LAMPRIUS, a SOOTHSAYER, Rannius, LUCILLIUS, CHARMIAN, IRAS, MARDIAN the eunuch, and ALEXAS*

### CHARMIAN

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

*ENOBARBUS, LAMPRIUS, the FORTUNETELLER, Rannius, LUCILLIUS, CHARMIAN, IRAS, MARDIAN the eunuch, and ALEXAS enter.*

### CHARMIAN

Lord Alexas, sweet Alexas, most anything Alexas, almost the most consummate Alexas, where's the fortuneteller you recommended so highly to the Queen? Oh, I only wish I knew the name of that husband you said he predicted will have a cheating wife!

### ALEXAS

5 Soothsayer!

### ALEXAS

(calling) Fortuneteller!

### SOOTHSAYER

Your will?

### FORTUNETELLER

What can I do for you?

**CHARMIAN**

(to **ALEXAS**) Is this the man? (to **SOOTHSAYER**) Is 't you, sir, that know things?

**SOOTHSAYER**

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

**ALEXAS**

10 (to **CHARMIAN**) Show him your hand.

**ENOBARBUS**

(to servants within) Bring in the banquet quickly. Wine enough Cleopatra's health to drink.

**CHARMIAN**

(giving hand to **SOOTHSAYER**) Good sir, give me good fortune.

**SOOTHSAYER**

I make not, but foresee.

**CHARMIAN**

15 Pray, then, foresee me one.

**SOOTHSAYER**

You shall be yet far fairer than you are.

**CHARMIAN****CHARMIAN**

(to **ALEXAS**) Is this the man you recommended? (to the **FORTUNETELLER**) Are you the man who knows the future?

**FORTUNETELLER**

I can understand a few of nature's infinite secrets.

**ALEXAS**

(to **CHARMIAN**) Give him your hand to read.

**ENOBARBUS**

(to the servants) Bring the dessert in right away, and make sure there's enough wine to toast Cleopatra's health.

**CHARMIAN**

(giving her hand to the **FORTUNETELLER**) Kind sir, give me a good fortune.

**FORTUNETELLER**

I don't make fortunes; I only see them.

**CHARMIAN**

Then see a good one for me.

**FORTUNETELLER**

Your beauty will be even greater than it is now.

**CHARMIAN**

*(to the others)* He means in flesh.

**IRAS**

No, you shall paint when you are old.

**CHARMIAN**

Wrinkles forbid!

**ALEXAS**

20 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**

25 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.

*(to the others)* He means I'll get fat.

**IRAS**

No, he means you'll use makeup when you're old.

**CHARMIAN**

May my wrinkles forbid that!

**ALEXAS**

Don't joke about his predictions. Pay attention.

**CHARMIAN**

Quiet!

**FORTUNETELLER**

You will love more than you are loved.

**CHARMIAN**

I would rather get passion from drink than from love.

**ALEXAS**

Just listen to him.

**CHARMIAN**

Be kind now and tell me some excellent fortune. Tell me that I'll marry three kings before noon and be widowed by all of them. Tell me I'll have a child when I'm fifty who will be honored even by Herod of Judea . Let me marry Octavius Caesar and become my Queen's equal.

**SOOTHSAYER**

30 You shall outlive the lady whom you serve.

**CHARMIAN**

Oh, 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**

40 (to **SOOTHSAYER**) Nay, come, tell Iras hers.

**FORTUNETELLER**

You will outlive the Queen.

**CHARMIAN**

Oh, excellent! I love long life better than [figs](#).

**FORTUNETELLER**

You have already had better fortune than the future will bring.

**CHARMIAN**

Then my children will probably be illegitimate. Tell me, please:  
how many boys and girls will I have?

**FORTUNETELLER**

If every time you wished for a child you could have had one,  
you would have a million children.

**CHARMIAN**

Get out of here, you fool! Since you're a fortuneteller I won't  
bring charges of witchcraft against you.

**ALEXAS**

You seem to think no one outside of your bedroom knows  
what you wish.

**CHARMIAN**

(to **FORTUNETELLER**) Never mind. Tell Iras's fortune.

**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****ALEXAS**

We'll all want our fortune told.

**ENOBARBUS**

My fortune—like that of many of us tonight—is to go drunk to bed.

**IRAS**

(giving her hand to the **FORTUNETELLER**) There's a palm that will predict a chaste life, if nothing else.

**CHARMIAN**

Like the [overflowing Nile](#) predicts famine.

**IRAS**

Oh stop it, you lusty bed-hopper. You can't see the future.

**CHARMIAN**

Well, if a moist palm isn't a clear sign of promiscuity, then I can't scratch my own ear. (to **FORTUNETELLER**) Please, tell her an ordinary fortune.

**FORTUNETELLER**

Your fortunes are the same.

**IRAS**

But how? How is that possible? Give me details.

**FORTUNETELLER**

I have said.

### IRAS

Am I not an inch of fortune better than she?

### CHARMIAN

55 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! (*to*

**SOOTHSAYER**) Come, his fortune, his fortune! Oh, let him marry a woman that cannot go, sweet Isis, I beseech thee, and let her die too, and give him a worse, and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight, good Isis, I beseech thee!

### IRAS

65 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.

I've said what I have to say.

### IRAS

Isn't my fortune just a little better than hers? By an inch, even?

### CHARMIAN

Well, if you could have just an inch of better fortune than me, where would you like the improvement?

### IRAS

Not in my husband's nose.

### CHARMIAN

May heaven save us from indecent thoughts! Alexas! (*to the*

**FORTUNETELLER**) Come and tell his fortune. Let him marry a woman he can't satisfy, dear *Isis*, I pray! And then let her die, and give him someone worse. Then let *her* die, and let her replacement be even worse. And so on until the last one, who is unfaithful with at least fifty other men and laughs at him until he dies. I beg you to grant my prayer, good *Isis*, even though it means you deny me something more important for myself. Good *Isis*, I beg you!

### IRAS

Amen, dear goddess. Listen to our prayer. If it's sad to see a handsome man with a cheating wife, it's a tragedy to see an ugly thug with a wife who's faithful. Therefore, dear *Isis*, do the right thing and give him the fortune he deserves.

Therefore, dear Isis, keep decorum, and fortune him accordingly.

**CHARMIAN**

70 Amen.

**ALEXAS**

(*to himself*) Lo now, if it lay in their hands to make me a cuckold, they would make themselves whores but they'd do 't.

**ENOBARBUS**

Hush! Here comes Antony.

**CHARMIAN**

Not he. The Queen.

*Enter CLEOPATRA*

**CLEOPATRA**

75 Saw you my lord?

**ENOBARBUS**

No, lady.

**CLEOPATRA**

Was he not here?

**CHARMIAN**

**CHARMIAN**

Amen.

**ALEXAS**

(*to himself*) See! If they could make me a cuckold, they'd whore themselves in order to see it done.

**ENOBARBUS**

Quiet! Here comes Antony.

**CHARMIAN**

It's not him; it's the Queen.

*CLEOPATRA enters.*

**CLEOPATRA**

Have you seen my lord?

**ENOBARBUS**

No, lady.

**CLEOPATRA**

Wasn't he here?

**CHARMIAN**

No, madam.

**CLEOPATRA**

He was disposed to mirth, but on the sudden  
80 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 the FIRST MESSENGER*

**CLEOPATRA**

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

*Exeunt all but ANTONY and the FIRST MESSENGER*

**FIRST MESSENGER**

Fulvia thy wife first came into the field.

**ANTONY**

Against my brother Lucius?

No, madam.

**CLEOPATRA**

He was in a good mood, and then suddenly he started thinking  
of Rome. Enobarbus?

**ENOBARBUS**

Madam?

**CLEOPATRA**

Find him and bring him here. Where's Alexas?

**ALEXAS**

Here, at your service. Here comes my lord.

*ANTONY and the FIRST MESSENGER enter.*

**CLEOPATRA**

I won't see [him](#). Everyone come with me.

*Everyone follows CLEOPATRA out, leaving ANTONY and the FIRST MESSENGER.*

**FIRST MESSENGER**

Your wife, Fulvia, mustered her army first.

**ANTONY**

Against my brother Lucius?

## FIRST MESSENGER

Ay.

But soon that war had end, and the time's state  
90 Made friends of them, joining their force 'gainst Caesar,  
Whose better issue in the war from Italy  
Upon the first encounter drove them.

## ANTONY

Well, what worst?

## FIRST MESSENGER

The nature of bad news infects the teller.

## ANTONY

95 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.

## FIRST MESSENGER

Labienus—  
This is stiff news—hath with his Parthian force  
100 Extended Asia: from Euphrates  
His conquering banner shook, from Syria  
To Lydia and to Ionia,  
Whilst—

## ANTONY

## FIRST MESSENGER

Yes. But that war ended as soon as circumstances made it advisable for them to join together against Caesar. But in their very first battle, Caesar won and drove them out of Italy.

## ANTONY

Well, give me the worst news.

## FIRST MESSENGER

The bearer of bad news is often blamed for it.

## ANTONY

Only if the hearer is a fool or a coward. Go on. As far as I'm concerned, what's past is done. It's like this: as long as a person tells me the truth, even though it means my death, I will listen as though he praised me.

## FIRST MESSENGER

The news is disturbing. [Labienus](#), with the army he led in Parthia, has conquered all of Asia, all the way to the Euphrates River, including Syria, Lydia, and Ionia, while—

## ANTONY

"Antony," thou wouldst say.

**FIRST MESSENGER**

O my lord!

**ANTONY**

105 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. Oh, then we bring forth weeds  
110 When our quick minds lie still, and our ills told us  
Is as our earring.

*Enter SECOND MESSENGER*

Fare thee well awhile.

**FIRST MESSENGER**

At your noble pleasure.

*Exit FIRST MESSENGER*

**ANTONY**

From Sicyon, how, the news? Speak there.

**SECOND MESSENGER**

The man from Sicyon—

"While Antony . . ." is what you want to say.

**FIRST MESSENGER**

Oh, my lord!

**ANTONY**

Speak plainly. Don't tone down what the people are saying.  
Call Cleopatra what the Romans call her. Use Fulvia's abusive language. Freely scold me for my faults with as much severity as an enemy with truth on his side. It's easy to err when left to our own devices, but criticism helps us to see our faults and correct them.

*A SECOND MESSENGER enters.*

Good-bye for a while.

**FIRST MESSENGER**

I'll be at your service.

*The FIRST MESSENGER exits.*

**ANTONY**

What's the news from [Sicyon](#). Tell me.

**SECOND MESSENGER**

The man from Sicyon—

**ANTONY**

Is there such an one?

**SECOND MESSENGER**

<sup>115</sup> He stays upon your will.

**ANTONY**

Let him appear.

*Exit SECOND MESSENGER*

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

*Enter THIRD MESSENGER, with a letter*

What are you?

**THIRD MESSENGER**

Fulvia thy wife is dead.

**ANTONY**

Where died she?

**THIRD MESSENGER**

In Sicyon.

<sup>120</sup> Her length of sickness, with what else more serious  
Importeth thee to know, this bears.

**ANTONY**

Is he here?

**SECOND MESSENGER**

He's waiting outside.

**ANTONY**

Have him come in.

*The SECOND MESSENGER exits.*

(*to himself*) I must break Cleopatra's powerful hold over me or else I'll lose myself in foolish infatuation.

*A THIRD MESSENGER enters with a letter.*

What's your message?

**THIRD MESSENGER**

Your wife, Fulvia, is dead.

**ANTONY**

Where did she die?

**THIRD MESSENGER**

In Sicyon. In this letter you'll find details of her illness and other, more serious matters that concern you.

*He gives ANTONY a letter*

**ANTONY**

Forbear me.

*Exit THIRD MESSENGER*

(*to himself*) 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,  
125 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  
130 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

*He hands the letter to ANTONY.*

**ANTONY**

Leave me.

*The THIRD MESSENGER exits.*

(*to himself*) A great spirit has gone from the world! This is what I wanted. Once it's gone, the very thing we reject becomes what we desire. What's enjoyable one day becomes the opposite as time rolls around. Now that she's gone, I want her. Now I would call her back, though I pushed her away. I have to break from this beguiling Queen. The time I've wasted here has caused ten thousand more problems than the ones I know about.  
(*calling*) Are you there, Enobarbus?

**ENOBARBUS** enters.

**ENOBARBUS**

What would you like, sir?

**ANTONY**

I have to leave right away.

**ENOBARBUS**

That will kill our lovers. We know how much they suffer if we are unkind to them. If we leave, it will feel like nothing less than

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**

145 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**

death to them.

**ANTONY**

I must be gone.

**ENOBARBUS**

If it's that important, then let the women die. It would be a pity to throw them away for nothing, but if it's a matter of choosing between them and a great cause, then they're worthless. If Cleopatra hears even a breath of this, she'll die immediately. I've seen her claim to be dying twenty times before, and for far less reason. I think there must be something invigorating about death, since she dies with such enthusiasm.

**ANTONY**

She's more cunning than anyone can imagine.

**ENOBARBUS**

Alas, sir, no, her feelings come from pure love, not cleverness. Her sighs and tears are like great winds and floods. She has more storms and tempests in her than a weather almanac. Her temper is not a trick or a skill—if it is, she can make it rain as well as [Jove](#).

**ANTONY**

I wish I'd never seen her!

**ENOBARBUS**

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

**ANTONY**

155 Fulvia is dead.

**ENOBARBUS**

Sir?

**ANTONY**

Fulvia is dead.

**ENOBARBUS**

Fulvia?

**ANTONY**

Dead.

**ENOBARBUS**

160 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.

Then you'd have missed an amazing piece of work, sir, and  
your trip would have been poorer for the loss.

**ANTONY**

Fulvia is dead.

**ENOBARBUS**

Pardon me?

**ANTONY**

Fulvia is dead.

**ENOBARBUS**

Fulvia?

**ANTONY**

Dead.

**ENOBARBUS**

Then you should offer the gods a sacrifice to show your thanks.  
When a man's wife dies, he can be comforted by the  
knowledge that there are replacements to be found. If Fulvia  
were the last woman on earth, there would be a reason to  
grieve. But in this way, grief and comfort appear together. The  
only kind of tears you should shed in this case are the kind you  
might get from holding an onion to your nose.

**ANTONY**

The business she hath broached in the state

170 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

175 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

180 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

185 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,

190 The sides o' th' world may danger. Much is breeding

**ANTONY**

I must go and continue the business Fulvia started.

**ENOBARBUS**

The business you began here needs you as well—especially the business with Cleopatra, which only you can attend to.

**ANTONY**

Enough of this frivolous talk. Give our officers notice of our intentions. I'll tell the Queen the reason for our quick departure and get her permission to leave. Fulvia's death and the pressing concerns related to it are not the only reasons I am eager to go; friends in Rome have also sent many letters advising my return. Sextus Pompeius has challenged Caesar. His fleet controls the sea. Our fickle citizens—who never reward service until that service is over—are now giving all the rights and honors won by Pompey the Great to his son, Sextus. Sextus has great honor and power, and his spirit and energy are even greater, all of which makes him the most formidable soldier in the empire. The empire may be in danger if he's not restrained before he reaches his full potential. There are many troubles brewing now that have yet to become full-fledged threats.

Like horse's hairs dropped in a bucket of water, they come alive like snakes but as yet they bear no poison. (This sentence

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**

195 I shall do 't.

*Exeunt*

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  
5 That I am sudden sick. Quick, and return.

*Exit ALEXAS*

**CHARMIAN**

Madam, methinks, if you did love him dearly,

refers to a popular belief of the time.) Relay our intentions to the officers who will be in charge of the move.

**ENOBARBUS**

I will.

*They both exit.*

## Act 1 Scene 3

**CLEOPATRA**, **CHARMIAN**, **ALEXAS**, and **IRAS** enter.

**CLEOPATRA**

Where is he?

**CHARMIAN**

I haven't seen him recently.

**CLEOPATRA**

(to **ALEXAS**) Find out where he is, who's with him, and what he's doing. Don't tell him I sent you. If he's sad, tell him I'm dancing. If he's happy, say that I've suddenly taken sick. Hurry, and come back.

**ALEXAS** exits.

**CHARMIAN**

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**

<sup>10</sup> 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—

**CLEOPATRA**

<sup>15</sup> Help me away, dear Charmian! I shall fall.

It cannot be thus long. The sides of nature

Madam, I think if you love him so much, you aren't using the best way to get him to reciprocate.

**CLEOPATRA**

What should I do that I'm not doing?

**CHARMIAN**

Always give him his way. Never contradict him.

**CLEOPATRA**

You advise me like a fool. That's the way to lose him.

**CHARMIAN**

Don't push him too far. I wish you'd be patient. We come to hate that which controls us.

*ANTONY enters.*

But here comes Antony.

**CLEOPATRA**

I am sick and sullen.

**ANTONY**

I'm sorry to have to say this—

**CLEOPATRA**

Help me away from here, dear Charmian! I shall faint. I won't be able to go on this way much longer. Human nature isn't built to

Will not sustain it.

**ANTONY**

Now, my dearest Queen—

**CLEOPATRA**

Pray you, stand farther from me.

**ANTONY**

What's the matter?

**CLEOPATRA**

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

20 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.

**ANTONY**

The gods best know—

**CLEOPATRA**

Oh never was there queen

25 So mightily betrayed! Yet at the first

I saw the treasons planted.

**ANTONY**

Cleopatra—

withstand this.

**ANTONY**

Now, my dearest Queen—

**CLEOPATRA**

Please, stand farther away from me.

**ANTONY**

What's the matter?

**CLEOPATRA**

I can see in your eyes there's been some good news. What, does your wife say you can come home? I wish she'd never let you come. Don't let her say I kept you. I have no power over you. You belong to her.

**ANTONY**

The gods know—

**CLEOPATRA**

Oh, never has a queen been so betrayed as I have been. I knew from the first it would be this way.

**ANTONY**

Cleopatra—

**CLEOPATRA**

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,  
30 To be entangled with those mouth-made vows  
Which break themselves in swearing!

**ANTONY**

Most sweet Queen—

**CLEOPATRA**

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!  
35 Eternity was in our lips and eyes,  
Bliss in our brows' bent, none our parts so poor  
But was a race of heaven. They are so still,  
Or thou, the greatest soldier of the world,  
Art turned the greatest liar.

**ANTONY**

How now, lady?

**CLEOPATRA**

40 I would I had thy inches. Thou shouldst know  
There were a heart in Egypt.

**ANTONY****CLEOPATRA**

How could I have ever thought that you would be faithful and true, even though your vows of love shook the heavens themselves—you, who were unfaithful to Fulvia? It was wild insanity to believe promises made by the mouth and not the heart. Such false vows are broken as soon as they are spoken.

**ANTONY**

Most sweet Queen—

**CLEOPATRA**

No, please don't try to excuse your departure. Just say good-bye and go. When you begged to stay, that was the time for words. You didn't want to go then! You saw eternity in my lips and eyes, and happiness in the arch of my eyebrows. Then, all my parts seemed angelic to you. My features are still that beautiful—or else you, the greatest soldier in the world, have become the greatest liar by overpraising them.

**ANTONY**

What do you mean, lady?

**CLEOPATRA**

I wish I were as big and strong as you. Then you'd see the courage that lives in the Queen of 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

45 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,

50 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,

55 And that which most with you should safe my going,

Is Fulvia's death.

### CLEOPATRA

Though age from folly could not give me freedom,

It does from childishness. Can Fulvia die?

### ANTONY

She's dead, my Queen.

*He offers letters*

60 Look here, and at thy sovereign leisure read

Listen to me, Queen. There is an emergency I must take care of, but my whole heart will remain here with you. My Italy is full of civil war. Sextus Pompeius is sailing toward the port of Rome. When two domestic opponents are equally matched—as we are against Pompey—factions will form on the smallest of pretexts. When a formerly hated man grows powerful, he suddenly finds himself with many supporters. Pompey, who was once condemned, now wields his father's power, and all the citizens who have grievances against the government are joining him. Pompey's numbers are steadily growing, and the government is ready to do something desperate. But my personal motivation—and that which should move you most to sanction my departure—is that Fulvia is dead.

### CLEOPATRA

I may not have outlived the foolishness of my youth, but I'm not that childishly naïve. Is it possible Fulvia is dead?

### ANTONY

She's dead, my Queen.

*He shows her the message.*

Look at this. Take your royal time and read about the quarrels

The garboils she awaked, at the last, best,  
See when and where she died.

### CLEOPATRA

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

### ANTONY

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  
70 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

75 My precious Queen, forbear,  
And give true evidence to his love which stands  
An honorable trial.

### CLEOPATRA

she encouraged. And saving the best for last, read when and where she died.

### CLEOPATRA

Oh, unfaithful lover! [You should be filling vials with your tears.](#)  
Seeing how you take Fulvia's death, I can see how you would react to mine.

### ANTONY

Stop arguing and listen to my plans. Whether I go ahead with them or not is completely up to you. I swear by the sun that when I leave here, it will be as your faithful servant. I will make either peace or war, whichever you prefer.

### CLEOPATRA

Cut my corset laces, Charmian, so I can breathe. Hurry! No, leave it alone. I waver easily between sickness and health. Just as Antony loves.

### ANTONY

Control yourself, my precious Queen, and concede that my love is true. It has endured many genuine trials.

### CLEOPATRA

So Fulvia told me.

I prithee, turn aside and weep for her.

80 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**

85 Now, by my sword—

### **CLEOPATRA**

And target. Still he mends.

(to **CHARMIAN**) But this is not the best. Look, prithee,  
Charmian,  
How this Herculean Roman does become  
The carriage of his chafe.

### **ANTONY**

I'll leave you, lady.

### **CLEOPATRA**

90 Courteous lord, one word.

That's what Fulvia told me. I beg you, turn away and cry for her.  
Then say good-bye to me and tell me those tears were for my  
benefit. Good. Now perform a scene for me, using your  
excellent skills of playacting, and pretend that you're being  
honorable and righteous.

### **ANTONY**

You'll make me angry. No more of this.

### **CLEOPATRA**

I know you can do better than that, but it'll do for now.

### **ANTONY**

I swear by my sword—

### **CLEOPATRA**

Swear by your shield, too! (to **CHARMIAN**) He's getting better,  
but still it's not his best. See, Charmian, how well this mighty  
Roman portrays anger?

### **ANTONY**

I'll leave you, lady.

### **CLEOPATRA**

Sir, you and I must part, but that's not it.  
Sir, you and I have loved, but there's not it,  
That you know well. Something it is I would—  
Oh, my oblivion is a very Antony,  
95 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,  
100 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  
105 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.

Polite sir, let me say one thing. Sir, you and I must part company—no, that's not it. Sir, you and I were lovers—no, that's not it, either. You already know all that. There's something I'd like to—oh, I've forgotten what I wanted to say. Just as Antony has forgotten me.

### **ANTONY**

If you weren't the queen of immaturity, I'd think you were immaturity itself.

### **CLEOPATRA**

It's difficult to have such immaturity so close to my heart, but bear with me. Even the traits that become me most kill me when you don't approve of them. Your honor is the reason you are leaving. So I beg you not to listen to my foolishness. May the gods be with you. May your sword be victorious and everything you do succeed.

### **ANTONY**

Let's go. Come with me. Our imminent separation so occupies our thoughts that even though you stay here, you come with me, and even though I leave here, I stay with you.

Away!

*Exeunt*

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  
5 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  
10 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  
15 Than what he chooses.

*They exit.*

## **Act 1 Scene 4**

**OCTAVIUS CAESAR** enters, reading a letter, with **LEPIDUS** and their courtiers and attendants.

### **CAESAR**

Now you'll see, Lepidus, that I don't disdain our noble ally because of a personal whim. Here's the news from Alexandra: Antony fishes, drinks, and celebrates all night. He's become as frivolous and self-indulgent as [Ptolemy](#)'s queen, Cleopatra. He rarely attends to his duties or acknowledges he has partners to be considered. Here's a man who is the epitome of all the vices known to man.

### **LEPIDUS**

I can't believe there could be enough vice in the world to outshine all the good in him. His faults stand out because they must be compared to all his virtues, like stars that shine brightly against the dark night sky. They're more likely to be the result of inherited weakness than independent choice.

## 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,  
20 To reel the streets at noon, and stand the buffet  
With knaves that smell of sweat. Say this becomes him—  
As his composure must be rare indeed  
Whom these things cannot blemish—yet must Antony  
No way excuse his foils when we do bear  
25 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  
30 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 FIRST MESSENGER*

## LEPIDUS

Here's more news.

## FIRST MESSENGER

Thy biddings have been done, and every hour,

## CAESAR

You're too forgiving. Let's say, for argument's sake, that it's not improper to fool around with Ptolemy's wife, or to trade a kingdom for a joke. That it's fine to engage in drinking matches with inferiors, or stumble drunkenly through the streets in the middle of the day, or get into fist fights with sweaty servants. Even if we said that this behavior suits him—though only a man with a perfect character could avoid being disgraced by such antics—there's no excuse for the extra work we've had to take on while he's been off amusing himself. If he's been spending his leisure time in lustful pursuits, then he'll be punished with venereal diseases, and that's his business. But he's wasting time and resources vital to our cause and endangering both his position and ours. He should be chastised, like any boy who knows what's right but chooses to satisfy his desires regardless.

*The FIRST MESSENGER enters.*

## LEPIDUS

Here's more news.

## FIRST MESSENGER

35 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  
40 Give him much wronged.

### CAESAR

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

*Enter SECOND MESSENGER*

### SECOND MESSENGER

Caesar, I bring thee word  
Menecrates and Menas, famous pirates,  
50 Make the sea serve them, which they ear and wound  
With keels of every kind. Many hot inroads  
They make in Italy—the borders maritime  
Lack blood to think on 't—and flush youth revolt.  
No vessel can peep forth, but 'tis as soon

We've followed your commands, lord Caesar. You shall have hourly updates regarding the situation at sea. Pompey has a strong navy. All the people who only stayed with you out of fear are gathering at the port to join him, in the opinion he's been treated unfairly.

### CAESAR

I should have known it. It's been this way ever since the first government was organized. People will transfer their support to a strong figure until he becomes their actual leader. Then they will value their former leader, even though the loss of their support has made him powerless. The common crowd changes like the tide, to and fro, serving whoever is on the rise. Their power is worn away by their fickleness.

*The SECOND MESSENGER enters.*

### SECOND MESSENGER

Caesar, I have news about Menecrates and Menas, notorious pirates who prowl the sea in a variety of ships. They've made many raids upon Italy—and the naval patrols go pale at even the thought of resisting them. The young, energetic men are joining Pompey. These pirates can capture a ship as soon as it leaves the harbor, since the simple mention of the name "Pompey" carries as much power as a fleet of troops in battle.

55 Taken as seen, for Pompey's name strikes more  
Than could his war resisted.

*Exit*

### **CAESAR**

Antony,  
Leave thy lascivious wassails. When thou once  
Wast beaten from Modena, where thou slew'st  
Hirtius and Pansa, consuls, at thy heel  
60 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  
65 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—  
70 It wounds thine honor that I speak it now—  
Was borne so like a soldier, that thy cheek  
So much as lanked not.

### **LEPIDUS**

'Tis pity of him.

**SECOND MESSENGER** exits.

### **CAESAR**

Antony, it's time to stop your wild hedonism. When you were defeated at the battle of Modena—where you killed the consuls, Hirtius and Pansa—and then driven away, you had to face hunger and thirst. And even though you were brought up as a gentleman, you patiently tolerated more hardships than savages could withstand. You drank horses' urine and water from scum-covered puddles that even animals would refuse. Though you were used to the finest foods, you didn't turn up your nose at the bitterest berries on the thorniest bushes. You even ate bark from trees, as deer do in winter. Going over the Alps, you ate strange meat that some men would rather die than consume. And you went through all this—the comparison between then and now shames you—in such a soldier-like way that you didn't seem to suffer at all.

### **LEPIDUS**

It's too bad.

**CAESAR**

Let his shames quickly  
75 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  
80 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,  
85 To let me be partaker.

**CAESAR**

Doubt not, sir. I knew it for my bond.

*Exeunt*

**CAESAR**

Let's hope his sense of shame will send him back to Rome quickly. It's time that we brought our armies into the field. Let's call a council of war immediately. Pompey is making the most of our absence.

**LEPIDUS**

Tomorrow, Caesar, I'll be able to tell you what land and sea forces I can raise for this war.

**CAESAR**

I'll be getting my own figures together in the meantime. Good-bye.

**LEPIDUS**

Good-bye, my lord. If you receive any more news, please share it with me.

**CAESAR**

Don't worry, that goes without saying.

*They exit.*

## Act 1 Scene 5

*Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN*

**CLEOPATRA**

Charmian!

**CHARMIAN**

Madam?

**CLEOPATRA**

Ha, ha! Give me to drink mandragora.

**CHARMIAN**

Why, madam?

**CLEOPATRA**

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

**CHARMIAN**

You think of him too much.

**CLEOPATRA**

Oh, 'tis treason!

**CHARMIAN**

Madam, I trust, not so.

**CLEOPATRA**

Thou, eunuch Mardian!

*CLEOPATRA, CHARMIAN, IRAS, and MARDIAN enter.*

**CLEOPATRA**

Charmian!

**CHARMIAN**

Madam?

**CLEOPATRA**

Ah, give me some [mandragora](#) to drink.

**CHARMIAN**

Why, madam?

**CLEOPATRA**

So I can sleep away the time while my Antony is gone.

**CHARMIAN**

You think about him too much.

**CLEOPATRA**

That's treason!

**CHARMIAN**

I hope not, Madam.

**CLEOPATRA**

Eunuch! Mardian!

**MARDIAN**

What's your highness' pleasure?

**CLEOPATRA**

10 Not now to hear thee sing. I take no pleasure  
In aught an eunuch has. 'Tis well for thee  
That, being unseminared, thy freer thoughts  
May not fly forth of Egypt. Hast thou affections?

**MARDIAN**

Yes, gracious madam.

**CLEOPATRA**

15 Indeed?

**MARDIAN**

Not in deed, madam, for I can do nothing  
But what indeed is honest to be done.  
Yet have I fierce affections, and think  
What Venus did with Mars.

**CLEOPATRA**

O Charmian,  
20 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 wott'st thou whom thou mov'st?  
The demi-Atlas of this earth, the arm

**MARDIAN**

What can I do for your highness?

**CLEOPATRA**

I don't want to hear you sing. I'm not interested in anything a eunuch can do. It's a good thing for you that, being castrated, you can better concentrate on my needs. Do you have desires?

**MARDIAN**

Yes, dear madam.

**CLEOPATRA**

Indeed?

**MARDIAN**

Well, not in deed, madam, since I can't do anything unchaste. But I do have intense passions—and I do think about [what Venus did with Mars](#).

**CLEOPATRA**

Oh, Charmian, where do you think he is now? Is he standing or sitting? Or is he walking? Or is he on his horse? Oh, how fortunate that horse is to have Antony on him. Do well, horse. Do you know whom it is you carry? A man who carries responsibility for a third of the world on his shoulders. He's speaking now, or perhaps he's whispering, "Where's my

25 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  
30 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  
35 With looking on his life.

*Enter ALEXAS*

**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.  
40 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.

serpent of the Nile?" For that's his pet name for me. I'm killing myself with this provocative speculation . . . Are you thinking about me? Even though I've been darkened by the sun and wrinkled with age? Caesar, with your broad forehead, when you were alive, I was the perfect young consort for a king. And powerful Pompey used to stare at me as if he were frozen in time. (Referring to two previous lovers, Julius Caesar and Gneius Pompey--son of Pompey the Great and elder brother of Sextus Pompeius.)

*ALEXAS enters.*

**ALEXAS**

Queen of Egypt, greetings!

**CLEOPATRA**

You are nothing like Mark Antony! But since you come from him, you're saturated with his healing spirit. How does it go with my magnificent Mark Antony?

**ALEXAS**

The last thing he did before sending me off, dear Queen, was to kiss—the last of many such kisses—this Indian pearl for you.

*He gives a pearl.*

His speech sticks in my heart.

### CLEOPATRA

Mine ear must pluck it thence.

### ALEXAS

"Good friend," quoth he,  
45 "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,  
50 And soberly did mount an arm-gaunt steed,  
Who neighed so high that what I would have spoke  
Was beastly dumbed by him.

### CLEOPATRA

What was he, sad or merry?

### ALEXAS

Like to the time o' th' year between the extremes  
55 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 gives CLEOPATRA a pearl.*

His speech is stored in my heart.

### CLEOPATRA

My ear must pull it out.

### ALEXAS

"Good friend," he said, "say that the faithful Roman sends an oyster's treasure to the great Queen of Egypt, and that he plans to enhance this meager gift by adding new kingdoms to her empire. Tell her that the entire East shall call her Queen." Then he nodded and solemnly mounted an armored warhorse, which neighed so loudly it effectively silenced anything I might have said in reply.

### CLEOPATRA

Was he sad or happy?

### ALEXAS

He was like that time of year halfway between the extremes of hot and cold: he was neither sad nor happy.

### CLEOPATRA

Oh, what an even disposition he has! Observe, observe good Charmian! That's exactly how he is! Just notice. He wasn't sad,

He was not sad, for he would shine on those  
That make their looks by his. He was not merry,  
60 Which seemed to tell them his remembrance lay  
In Egypt with his joy, but between both.  
O heavenly mingle! Be'st thou sad or merry,  
The violence of either thee becomes,  
So does it no man else.—Mett'st thou my posts?

### ALEXAS

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

### CLEOPATRA

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

### CHARMIAN

Oh, that brave Caesar!

### CLEOPATRA

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

### CHARMIAN

The valiant Caesar!

because he knows that his disposition affects others. He wasn't merry, because to be merry would indicate that he had forgotten his love in Egypt. He was somewhere in the middle, between them . . . Oh, heavenly mixture! Whether you are sad or merry, the intensity of either suits you like no one else . . . Did you meet my messengers on your way here?

### ALEXAS

Yes, madam, twenty different messengers. Why did you send so many?

### CLEOPATRA

Whoever is born on a day I forget to send a message to Antony will die a beggar. Bring ink and paper, Charmian. Welcome, my good Alexas. Charmian, did I ever love Caesar as much as this?

### CHARMIAN

Oh, that splendid Caesar!

### CLEOPATRA

May you choke on any other sentiments like that! Say, "That splendid Antony."

### CHARMIAN

The courageous Caesar!

**CLEOPATRA**

By Isis, I will give thee bloody teeth  
If thou with Caesar paragon again  
75 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. *(to everyone)* But, come, away.  
*(to CHARMIAN)* Get me ink and paper.  
80 He shall have every day a several greeting,  
Or I'll unpeople Egypt.

*Exeunt*

*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,

**CLEOPATRA**

By Isis, I'll give you bloody teeth if you ever compare Caesar  
with Antony, my best man among men.

**CHARMIAN**

Pardon me, but I'm just repeating what you yourself have said.

**CLEOPATRA**

That was when I was young and inexperienced and didn't  
know what passion was. *(to everyone)* But come. *(to CHARMIAN*  
*) Go get me ink and paper. He shall have different messages*  
*every day if I have to depopulate Egypt to send them.*

*They all exit.*

## Act 2 Scene 1

*POMPEY, MENECRATES, and MENAS enter, dressed for battle.*

**POMPEY**

If the great gods are just, they will help the most honest men.

**MENAS**

That what they do delay, they not deny.

### POMPEY

Whiles we are suitors to their throne, decays

5 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.

10 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,

15 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.

You should know, noble Pompey, that although the gods may delay action, that doesn't mean they will necessarily refuse their help.

### POMPEY

But while we pray and wait for that help, the cause we petition for may be lost.

### MENAS

Sometimes we don't know what's best for us and ask for things that may harm us. In that case, the wise gods deny our prayers for our own good.

### POMPEY

I'll do well. The people are on my side, and I'm in charge of the sea. My forces are growing, and everything I know tells me it's all coming together. Mark Antony is at dinner in Egypt and won't be going outside to make war. Caesar loses supporters wherever he raises money. Lepidus flatters both of them, as they flatter him, but he doesn't love them, and they don't love him.

### MENAS

Caesar and Lepidus are organizing their military operation.

They have a massive army.

**POMPEY**

Where have you this? 'Tis false.

**MENAS**

From Silvius, sir.

**POMPEY**

He dreams. I know they are in Rome together  
20 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,  
25 Sharpen with cloyless sauce his appetite,  
That sleep and feeding may prorogue his honor  
Even till a Lethe'd dulness—

*Enter VARRIUS*

How now, Varrius?

**VARRIUS**

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

**POMPEY**

Where did you hear this? It's not true.

**MENAS**

From Silvius, sir.

**POMPEY**

He's dreaming. I know they're in Rome together, hoping for  
Antony to return. Lecherous Cleopatra, may all the charms of  
love soften those withered lips! Join your witchcraft with your  
beauty, and let Antony's lust combine with both. Keep this  
libertine occupied with endless debauchery. Keep his brain  
drunk and his appetite unsatisfied, so that sleeping and eating  
make him drowsy and forgetful of his duties, like the [Lethe](#)  
does.

**VARRIUS** enters.

What's the news, Varrius?

**VARRIUS**

This news is absolutely true: Mark Antony is expected to arrive  
in Rome at any hour now. In the time since he left Egypt, he  
could have traveled an even longer distance.

## POMPEY

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

## MENAS

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

## POMPEY

I know not, Menas,  
How lesser enmities may give way to greater.  
45 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  
50 The petty difference, we yet not know.  
Be 't as our gods will have 't. It only stands

## POMPEY

I would have listened to less important news with greater enthusiasm. Menas, I had no idea this amorous glutton would have put on his helmet for such an insignificant war. His military ability is double that of the other two. We must form a better opinion of ourselves if our uprising can pull the insatiable Antony's attention away from that Egyptian widow.

## MENAS

I don't expect Caesar and Antony will have a very friendly reunion. Antony's dead wife raised an army against him, as did his brother, though I don't think Antony instigated it.

## POMPEY

Menas, I don't understand how minor quarrels can be superseded by greater ones. If it weren't for the fact that we oppose all three of them together, they'd be fighting each other. They certainly have enough provocation. But it's possible the fear of us may mend their petty differences, though how that will work out, we cannot say. It will be as the gods see fit. In any case, our survival depends on putting together the strongest force possible. Let's go, Menas.

Our lives upon to use our strongest hands.

Come, Menas.

*Exeunt*

*They exit.*

## Act 2 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.

### ENOBARBUS

I shall entreat him  
To answer like himself. If Caesar move him,  
Let Antony look over Caesar's head  
And speak as loud as Mars. By Jupiter,  
Were I the wearer of Antonio's beard,  
I would not shave 't today.

### LEPIDUS

'Tis not a time for private stomachaching.

### ENOBARBUS

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

### LEPIDUS

**ENOBARBUS** and **LEPIDUS** enter.

### LEPIDUS

Good Enobarbus, you would be doing a very good thing if you advised your captain to speak calmly and quietly.

### ENOBARBUS

I will advise him to speak as he usually does. If Caesar makes him mad, let Antony stand tall and speak as loudly as Mars, the god of war. By Jupiter, if I were Antony, I wouldn't shave my beard today. I'd leave it long and dare Caesar to insult me by pulling on it, just so I could fight him.

### LEPIDUS

This is not the time for dwelling on personal grievances.

### ENOBARBUS

It's always appropriate to deal with matters as they arise.

### LEPIDUS

But small to greater matters must give way.

### **ENOBARBUS**

Not if the small come first.

### **LEPIDUS**

Your speech is passion. But pray you stir  
No embers up. Here comes the noble Antony.

*Enter ANTONY and VENTIDIUS*

### **ENOBARBUS**

15 And yonder, Caesar.

*Enter OCTAVIUS CAESAR, MECENAS, and AGRIPPA*

### **ANTONY**

(to VENTIDIUS) If we compose well here, to Parthia.  
Hark, Ventidius.

*They talk aside*

### **CAESAR**

(to MECENAS) I do not know, Maecenas. Ask Agrippa.

### **LEPIDUS**

(to CAESAR and ANTONY) Noble friends,  
20 That which combined us was most great, and let not  
A leaner action rend us. What's amiss,

But major issues must come before minor ones.

### **ENOBARBUS**

Not if the minor ones come up first.

### **LEPIDUS**

You speak out of passion, but I beg you not to stir things up.  
Here comes the noble Antony.

*ANTONY and VENTIDIUS enter.*

### **ENOBARBUS**

And there comes Caesar.

*CAESAR, MECENAS, and AGRIPPA enter from another door.*

### **ANTONY**

(to VENTIDIUS) If we can come to an agreement here, we'll  
move on to Parthia. Listen, Ventidius.

*They talk privately together.*

### **CAESAR**

(to MECENAS) I don't know, Maecenas. Ask Agrippa.

### **LEPIDUS**

(to CAESAR and ANTONY) Good friends, the cause that joined  
us was noble. Don't let some petty quarrel tear us apart. Let's  
discuss this calmly. When we argue our differences with raised

May it be gently heard. When we debate  
Our trivial difference loud, we do commit  
Murder in healing wounds. Then, noble partners,  
25 The rather for I earnestly beseech,  
Touch you the sourest points with sweetest terms,  
Nor curstness grow to th' matter.

**ANTONY**

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

*Flourish*

**CAESAR**

30 Welcome to Rome.

**ANTONY**

Thank you.

**CAESAR**

Sit.

**ANTONY**

Sit, sir.

**CAESAR**

Nay, then.

voices, we do more harm than good. So I plead with you to use reasonable words as you discuss these unreasonable deeds, and don't lose your tempers.

**ANTONY**

You're right. If we were in front of our armies, about to fight, I would do this.

*A trumpet fanfare.*

**CAESAR**

Welcome to Rome.

**ANTONY**

Thank you.

**CAESAR**

Have a seat.

**ANTONY**

After you.

**CAESAR**

No, after you.

*They sit*

**ANTONY**

35 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  
40 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  
45 Did practice on my state, your being in Egypt  
Might be my question.

**ANTONY**

How intend you, "practiced"?

**CAESAR**

*They sit.*

**ANTONY**

I hear you've interpreted some of my actions as being  
improper, when they weren't improper at all—or if they were,  
their impropriety didn't concern you.

**CAESAR**

I should be ridiculed if I were offended so easily—and laughed  
at even more for speaking of you disrespectfully, when I had  
no reason to speak of you at all.

**ANTONY**

Caesar, what did my stay in Egypt have to do with you?

**CAESAR**

No more than my staying here in Rome might mean to you in  
Egypt. But if you conspired against my position while you were  
there, I might be interested in the reason for your stay in Egypt.

**ANTONY**

How do you mean, "conspired"?

**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  
50 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  
55 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,  
60 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,  
65 Your partner in the cause 'gainst which he fought,

You can judge for yourself what I mean. Your wife and brother  
led troops against me, claiming to be fighting in your name.  
They said they were acting for you.

### **ANTONY**

You're mistaken. My brother didn't use my name to justify his  
rebellion. I talked to some reliable participants in that battle. On  
the contrary, his fight was with both of us. He rejected my  
authority as much as yours. Since you and I share a common  
cause, wouldn't his actions against you be hostile to me as  
well? I've already sent the proof in my letters. If you want to  
pick a fight, you'll have to find a more substantial excuse.

### **CAESAR**

You defend yourself by blaming my judgment, but you're just  
making up feeble excuses.

### **ANTONY**

Not true, not true. You know I would never approve a war  
against my own cause. As for my wife, if only you had such a  
wife. It's easier to rule a third of the world than a wife like that.

Could not with graceful eyes attend those wars  
Which fronted mine own peace. As for my wife,  
I would you had her spirit in such another.  
The third o' th' world is yours, which with a snaffle  
70 You may pace easy, but not such a wife.

### **ENOBARBUS**

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

### **ANTONY**

So much uncurbable, her garboils, Caesar,  
Made out of her impatience—which not wanted  
75 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  
80 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

### **ENOBARBUS**

We should all have wives like that. Then the women could go  
to war with the men.

### **ANTONY**

I had no control over her uprisings, Caesar, which arose from  
her impatience—and were shrewdly undertaken, as well. I'm  
sorry she caused you so much trouble. But you can't blame  
me for her offenses.

### **CAESAR**

I sent you a letter while you were carousing in Alexandria. You  
put my letters in your pocket without reading them and then  
mocked my messenger out of the room.

### **ANTONY**

Sir, he burst into the room without invitation, just after I had  
come from an important banquet with three kings. I was not  
myself, as a result of the wine. The next day I explained all this  
to him, which was as good as begging his pardon. Let's not

I told him of myself, which was as much  
85 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**

90 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**

95 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

fight over this fellow. If we must argue, let us remove him from our arguments.

### **CAESAR**

You've broken the terms of our sworn agreement. You will never be able to say the same about me.

### **LEPIDUS**

Easy, Caesar.

### **ANTONY**

No, Lepidus, let him say what's on his mind. Now he slanders my honor, which is sacred to me. Go on, Caesar. What part of the agreement did I break?

### **CAESAR**

You agreed to send me troops and weapons when I needed them. You refused me both.

### **ANTONY**

I overlooked your request, but I did not deny it. Your request came at a time when the poisonous effects of reveling caused me to be unaware of my own actions. I will apologize as much as is appropriate, but my apology will not diminish my great

100 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  
105 To stoop in such a case.

### **LEPIDUS**

'Tis noble spoken.

### **MAECENAS**

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

### **LEPIDUS**

Worthily spoken, Maecenas.

### **ENOBARBUS**

110 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.

stature—or if I am denied that honor, I will withhold my military might. The truth is that to get me out of Egypt, Fulvia provoked riots here. And though I am only indirectly the cause of all this trouble, I ask your pardon to the extent that my honor permits me to lower myself in such a situation.

### **LEPIDUS**

Spoken like a gentleman.

### **MAECENAS**

If it's okay with you, you should not press your grievances any further, but realize that the current situation should be enough to reconcile you.

### **LEPIDUS**

Well put, Maecenas.

### **ENOBARBUS**

Or you can pretend to settle your differences until this matter with Pompey is finished. You can argue as much as you like when there's nothing else to do.

### **ANTONY**

You are only a soldier. Be quiet.

**ENOBARBUS**

115 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  
120 We shall remain in friendship, our conditions  
So diff'ring in their acts. Yet if I knew  
What hoop should hold us stanch, from edge to edge  
O' th' world I would pursue it.

**AGRIPPA**

Give me leave, Caesar.

**CAESAR**

125 Speak, Agrippa.

**AGRIPPA**

Thou hast a sister by the mother's side,  
Admired Octavia. Great Mark Antony

**ENOBARBUS**

Oh, I'd forgotten that no one's supposed to speak the truth.

**ANTONY**

It's not appropriate for a soldier to be part of a discussion  
among noblemen. Don't speak any further.

**ENOBARBUS**

As you please. I'll pretend to be a conscious stone, and think  
without speaking.

**CAESAR**

I agree with what he says, though I don't care for the way he  
says it. It's not possible for us to be friends anymore. We're too  
different, in both our dispositions and actions. But if there were  
something that could join us together again, I would go to the  
ends of the world to find it.

**AGRIPPA**

May I speak, Caesar.

**CAESAR**

What is it, Agrippa?

**AGRIPPA**

You have a beautiful half-sister, Octavia. Great Mark Antony is a  
widower now.

Is now a widower.

### **CAESAR**

Say not so, Agrippa.

If Cleopatra heard you, your reproof

130 Were well deserved of rashness.

### **ANTONY**

I am not married, Caesar. Let me hear

Agrippa further speak.

### **AGRIPPA**

To hold you in perpetual amity,

To make you brothers, and to knit your hearts

135 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,

140 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

145 Draw after her. Pardon what I have spoke,

For 'tis a studied, not a present thought,

By duty ruminated.

### **CAESAR**

You'd better not make that suggestion, Agrippa. If Cleopatra heard you, you would be well punished for your audacity.

### **ANTONY**

It's true I'm not married, Caesar. Let me hear what Agrippa has to say.

### **AGRIPPA**

If Antony were to take Octavia as his wife, you two would be bound in eternal friendship. As brothers, your hearts would be tied together in an unbreakable knot. She is beautiful enough for the best of men. Her virtue and grace are unparalleled.

With this marriage, all the petty jealousies that now seem huge, and all the great fears that are dangerous in themselves, would disappear. People would become used to speaking the truth rather than gossip. Since she would love both of you, you two would be joined in that love. Excuse my bluntness. This is not a spur-of-the-moment suggestion. I have been considering this for some time, in my duties to both of you.

**ANTONY**

Will Caesar speak?

**CAESAR**

Not till he hears how Antony is touched  
With what is spoke already.

**ANTONY**

150 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,  
155 Dream of impediment! Let me have thy hand  
Further this act of grace, and from this hour  
The heart of brothers govern in our loves  
And sway our great designs!

**CAESAR**

There's my hand.

*They clasp hands*

**ANTONY**

What do you say, Caesar?

**CAESAR**

I'd rather hear your reaction to this first.

**ANTONY**

If I said to Agrippa, "I agree. Make it happen," does Agrippa  
have the power to make it so?

**CAESAR**

He has both my power and my influence over Octavia.

**ANTONY**

I wouldn't dream of opposing such an obviously promising  
idea. Let's shake on it. If you go through with this plan, from  
now on we'll be brothers, and our love for one another will  
guide our actions.

**CAESAR**

Here's my hand.

*They shake hands.*

A sister I bequeath you whom no brother

160 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

165 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**

170 Where lies he?

### **CAESAR**

About the Mount Misena.

### **ANTONY**

What is his strength by land?

I give you a sister whom I love more than a brother ever loved any sister. She will be the bond that joins our kingdoms and our hearts. We'll never fight again.

### **LEPIDUS**

I'm happy to say "amen" to that!

### **ANTONY**

I didn't think I would ever fight Pompey. He's shown me unusual deference lately, and I must repay his favors or risk a reputation for ingratitude. That done, I can turn against him.

### **LEPIDUS**

There isn't much time. Either we go after Pompey or he'll come after us.

### **ANTONY**

Where is he now?

### **CAESAR**

Near [Mt. Misena](#).

### **ANTONY**

How large is his land army?

**CAESAR**

Great and increasing.

But by sea he is an absolute master.

**ANTONY**

175 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,

180 Whither straight I'll lead you.

**ANTONY**

Let us, Lepidus, not lack your company.

**LEPIDUS**

Noble Antony, not sickness should detain me.

*Flourish. Exeunt all but ENOBARBUS, AGRIPPA, and*

**MAECENAS****MAECENAS**

(to ENOBARBUS) Welcome from Egypt, sir.

**ENOBARBUS****CAESAR**

Large and increasing. But his navy rules the sea.

**ANTONY**

That's what I hear. I wish we'd had this conversation sooner.

Let's get down to business—and yet, before we get ready for war, let's take care of that business we just discussed.

**CAESAR**

With pleasure. I'll introduce you to my sister. Follow me.

**ANTONY**

Come with us, Lepidus.

**LEPIDUS**

Noble Antony, even illness couldn't keep me away.

*Trumpets play a fanfare. Everyone exits except ENOBARBUS, AGRIPPA, and MAECENAS.*

**MAECENAS**

(to ENOBARBUS) Welcome back 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.

You've become Caesar's right hand man, Maecenas! It's good to see you too, Agrippa.

### **AGRIPPA**

Good Enobarbus!

### **MAECENAS**

We can be happy that things have been resolved so agreeably. And I see you survived your time in Egypt.

### **ENOBARBUS**

Yes, sir, it was tough. We confused the daytime by sleeping through it, and made the night merry with our drinking.

### **MAECENAS**

We heard that once you were served eight wild boars roasted whole for breakfast—for only twelve people! Is that true?

### **ENOBARBUS**

That was nothing. There were many even more memorable feasts.

### **MAECENAS**

She's a remarkable lady, if the rumors are to be believed.

### **ENOBARBUS**

From the first time Antony saw her, sailing on her barge on the [Cydnus River](#), he was hers.

**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 perfumèd that  
205 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  
210 In her pavilion—cloth-of-gold, of tissue—  
O'erpicturing 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  
215 To glow the delicate cheeks which they did cool,  
And what they undid did.

**AGRIPPA**

Oh, rare for Antony!

**ENOBARBUS**

Her gentlewomen, like the Nereides,

**AGRIPPA**

She made quite an appearance there, or else my informant invented a very flattering description of her.

**ENOBARBUS**

I'll tell you. Her barge looked like a golden throne upon the waves, burning bright with the sun's reflections. The rear deck was covered with hammered gold. The sails were dyed purple, and they were perfumed so heavily that they made the air seem dizzy with love. The oars were made of silver, and the oarsmen rowed in time to flute music. As the oars beat the water, the waves seemed to speed up as if excited by lust. Cleopatra's appearance was indescribable. As she reclined under a canopy woven from gold thread, she was more beautiful than any artist's idealized portrait of the goddess Venus. Pretty, Cupid-like boys stood on either side of her, smiling and cooling her with multicolored fans, which seemed to fan the flames in her cheeks even as they cooled them, undoing what they did.

**AGRIPPA**

How excellent for Antony!

**ENOBARBUS**

So many mermaids, tended her i' th' eyes,  
And made their bends adornings. At the helm  
220 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  
225 Her people out upon her, and Antony,  
Enthroned i' th' marketplace, did sit alone,  
Whistling to th' air, which, but for vacancy,  
Had gone to gaze on Cleopatra too  
And made a gap in nature.

### AGRIPPA

Rare Egyptian!

### ENOBARBUS

230 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,  
235 Being barbered ten times o'er, goes to the feast,  
And for his ordinary pays his heart  
For what his eyes eat only.

### AGRIPPA

Her ladies-in-waiting—like [Nereides](#), or mermaids—tended to Cleopatra as she watched them, and their graceful movements added to the beauty of the scene. It seemed as if a mermaid were steering. The silken sails and ropes swelled in the wind, expertly handled by the ladies' soft hands. People on the wharves could smell exotic perfume wafting from the barge as it passed them. All the people came out to see her, and Antony, waiting for her in the marketplace, was left alone. Even the air itself would have gone to look at Cleopatra, if that wouldn't have caused an unnatural vacuum in the atmosphere.

### AGRIPPA

Extraordinary Egyptian!

### ENOBARBUS

When she landed at the port, Antony sent an invitation for her to come to supper. She replied by saying that it would be better for him to be her guest instead. Our courteous Antony, who has never said "no" to any woman, after spending plenty of time being groomed by the barber, goes to the feast. For that simple meal, he paid with his heart—even though it was only his eyes that were satisfied.

### AGRIPPA

Royal wench!  
She made great Caesar lay his sword to bed.  
He plowed her, and she cropped.

### **ENOBARBUS**

I saw her once  
240 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 breathe forth.

### **MAECENAS**

Now Antony must leave her utterly.

### **ENOBARBUS**

245 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  
250 Become themselves in her, that the holy priests  
Bless her when she is riggish.

### **MAECENAS**

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

Royal seductress! She lured Julius Caesar into her bed, he  
made love to her, and she bore [his child](#).

### **ENOBARBUS**

I saw her once hop forty feet down the street. When she  
stopped she was so out of breath that she was panting. Her  
beauty made even that weakness seem perfect, and even in  
her breathlessness she seemed to pour out breath.

### **MAECENAS**

Now Antony has to leave her completely.

### **ENOBARBUS**

He'll never leave her. Age won't wither her, and her charms are  
so varied that she never grows boring. With other women, the  
more familiar you grow with them the less appealing they  
become. Cleopatra, on the other hand, makes you desire her  
the more you see her. Even her worst faults are charming, and  
holy priests bless her even when she acts the slut.

### **MAECENAS**

If beauty, wisdom, and modesty can settle Antony's restless  
heart, Octavia will be the best thing that has ever happened to  
him.

**AGRIPPA**

Let us go.

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

**ENOBARBUS**

Humbly, sir, I thank you.

*Exeunt*

*Enter ANTONY, CAESAR; OCTAVIA between them*

**ANTONY**

(to OCTAVIA) 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) Good night, sir.—My Octavia,  
5 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.  
(to CAESAR) Good night, sir.

**AGRIPPA**

Let's go. Good Enobarbus, consider yourself my guest as long  
as you're here.

**ENOBARBUS**

I humbly thank you.

*They exit.*

## Act 2 Scene 3

*ANTONY and CAESAR enter with OCTAVIA between them.*

**ANTONY**

(to OCTAVIA) There will be times when my duties and  
responsibilities take me away from you.

**OCTAVIA**

And I will spend our time apart on my knees, praying for you.

**ANTONY**

(to CAESAR) Good night, sir. My Octavia, don't believe  
everything you hear about me. I haven't always lived a  
conventional life, but the future will be by the book. Good  
night, dear lady. (to CAESAR) Good night, sir.

**CAESAR**

Good night.

*He exits with OCTAVIA*

*Enter SOOTHSAYER*

**ANTONY**

10 Now, sirrah, you do wish yourself in Egypt?

**SOOTHSAYER**

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

**ANTONY**

If you can, your reason?

**SOOTHSAYER**

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

**ANTONY**

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

**SOOTHSAYER**

Caesar's.

Therefore, O Antony, stay not by his side.  
Thy dæmon—that thy spirit which keeps thee—is

**CAESAR**

Good night.

**CAESAR and OCTAVIA exit.**

*The FORTUNETELLER enters.*

**ANTONY**

Now, *sirrah*, I hear you wish you were back in Egypt.

**FORTUNETELLER**

I wish I had never left Egypt and that you had never come to Egypt.

**ANTONY**

Tell me why, if you can.

**FORTUNETELLER**

It's a feeling, but nothing I can put into words. But you had better get back to Egypt again.

**ANTONY**

Tell me who shall have the better luck, Caesar or me?

**FORTUNETELLER**

Caesar. So you'd better not stay with him, Antony. Your guardian angel is noble, courageous, significant, and unmatched when Caesar's not around. But when you are with

20 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.  
25 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,  
30 But, he away, 'tis noble.

### **ANTONY**

Get thee gone.  
Say to Ventidius I would speak with him.

*Exit SOOTHSAYER*

(to himself) 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  
35 Under his chance. If we draw lots, he speeds.  
His cocks do win the battle still of mine

him, your angel is weakened and easily frightened. That's why there must be space between you.

### **ANTONY**

Don't speak of this again.

### **FORTUNETELLER**

To none but you, only to you. You will surely lose any game you play with Caesar. With his natural luck, he will beat you even against the odds. Your light dulls when he is near. I repeat: your angel is afraid to inspire you when you're around him, but when he goes away it becomes brilliant again.

### **ANTONY**

Leave now. Tell Ventidius I want to speak with him.

*The FORTUNETELLER exits.*

(to himself) I'll send him to Parthia. Whether he's truly gifted or just lucky, what the Fortuneteller said is true. Even the dice obey Caesar. When we compete in sports, my skill is defeated by his luck. If we pick numbers in a lottery, he wins. His roosters always beat mine at the cockfights. His quails beat mine, even

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,  
40 I th' East my pleasure lies.

*Enter VENTIDIUS*

O come, Ventidius.  
You must to Parthia. Your commission's ready.  
Follow me and receive 't.

*Exeunt*

*Enter LEPIDUS, MECAENAS, 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,  
5 Which will become you both, farewell.

**MAECENAS**

against the odds, when mine have the advantage. I'll return to Egypt. Though I've made this marriage to keep peace with Caesar, my pleasure remains in the East, with Cleopatra.

**VENTIDIUS** enters.

Come here, Ventidius. You must go to Parthia. Your authorization is ready. Come with me and I'll get it for you.

*They exit.*

## Act 2 Scene 4

*LEPIDUS, MECAENAS, and AGRIPPA enter.*

**LEPIDUS**

Don't spend any more time here. Go tell your generals to hurry their preparations.

**AGRIPPA**

Sir, we'll follow as soon as Mark Antony kisses Octavia good-bye.

**LEPIDUS**

Good-bye then, until the time I see you dressed in your battle gear, which will suit you both very well.

**MAECENAS**

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

**LEPIDUS**

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

**MAECENAS, AGRIPPA**

Sir, good success.

**LEPIDUS**

10 Farewell.

*Exeunt*

*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*

According to my reckoning, we'll get to Mt. Misena before you.  
Lepidus.

**LEPIDUS**

You're taking a shorter route. My plans take me a roundabout  
way. You'll get there two days before me.

**BOTH**

Good luck, sir.

**LEPIDUS**

Farewell.

*They exit.*

## Act 2 Scene 5

**CLEOPATRA, CHARMIAN, IRAS, and ALEXAS** enter.

**CLEOPATRA**

Play me some music. Music feeds the melancholy moods of us  
lovers.

**ALL**

Musicians, come in!

**MARDIAN** enters.

**CLEOPATRA**

Let it alone. Let's to billiards. Come, Charmian.

**CHARMIAN**

My arm is sore. Best play with Mardian.

**CLEOPATRA**

5 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.  
10 Give me mine angle. We'll to th' river. There,  
My music playing far off, I will betray  
Tawny-finned fishes. My bended hook shall pierce  
Their slimy jaws, and as I draw them up  
I'll think them every one an Antony  
15 And say, "Aha! You're caught."

**CHARMIAN**

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

**CLEOPATRA**

Never mind. Let's play billiards. Play with me, Charmian.

**CHARMIAN**

My arm is sore. You'll have a better game with Mardian.

**CLEOPATRA**

Playing with a eunuch is the same as playing with a woman.  
Will you play with me, sir?

**MARDIAN**

I'll do my best, madam.

**CLEOPATRA**

When a person tries in good faith, even if he fails he cannot be blamed. I don't want to play now. Give me my fishing rod. We'll go to the river. With my music playing in the background, I'll lure fish. My hook will go through their slimy jaws and as I pull them up I'll imagine each one is Antony. I'll say, "Aha! I caught you!"

**CHARMIAN**

It was funny when you and Antony bet on who could catch the first fish. You had a diver put a salted fish on his hook. He was so excited as he hurried to pull it in!

**CLEOPATRA**

That time—Oh, times!—  
I laughed him out of patience, and that night  
20 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 Philippian.

*Enter a MESSENGER*

Oh, from Italy!  
Ram thou thy fruitful tidings in mine ears,  
25 That long time have been barren.

**MESSENGER**

Madam, madam—

**CLEOPATRA**

Antonio's dead! If thou say so, villain,  
Thou kill'st thy mistress. But well and free,  
If thou so yield him, there is gold, and here  
My bluest veins to kiss—a hand that kings  
30 Have lipped, and trembled kissing.

**MESSENGER**

First, madam, he is well.

**CLEOPATRA****CLEOPATRA**

That time? Oh, there were so many fun times. I would play some trick on him and laugh until he lost his patience. Then, that night, I would laugh with him while we made love until he was patient again. Then by nine in the morning I would have him so drunk I could dress him in my clothes while I wore the sword he used at the famous battle of Philippi.

*A MESSENGER enters.*

Oh! News from Italy! Cram your good news into my ears. It's been so long since I've heard from him.

**MESSENGER**

Madam, madam—

**CLEOPATRA**

Antony's dead! If you say that, you bastard, you'll kill your Queen. If you say he's healthy and free, I'll give you money and you may kiss my hand. Kings have trembled to kiss this hand.

**MESSENGER**

Let me say first, madam, that he is well.

**CLEOPATRA**

Why, there's more gold. But, sirrah, mark, we use  
To say the dead are well. Bring it to that,  
The gold I give thee will I melt and pour  
35 Down thy ill-uttering throat.

### MESSENGER

Good madam, hear me.

### CLEOPATRA

Well, go to, I will.  
But there's no goodness in thy face—if Antony  
Be free and healthful, so tart a favor  
40 To trumpet such good tidings! If not well,  
Thou shouldst come like a Fury crowned with snakes,  
Not like a formal man.

### MESSENGER

Will 't please you hear me?

### CLEOPATRA

I have a mind to strike thee ere thou speak'st.  
Yet if thou say Antony lives, is well,  
45 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.

Well then, here's more money for you. But you know, sirrah, we customarily say that the dead are well. If that's what you mean, I'll melt this gold and pour it down your throat that speaks these hateful words.

### MESSENGER

Good madam, let me speak.

### CLEOPATRA

All right, I will. But you don't look as if you bring good news. If Antony is free and healthy, you shouldn't wear such a sour face while bringing such good news.  
If he's not well, you should arrive like a [Fury](#) with snakes for hair, not in the shape of a normal man.

### MESSENGER

Do you want to hear my news?

### CLEOPATRA

I have half a mind to hit you before you speak again. But if Antony is alive, healthy, friendly with Caesar, and not Caesar's prisoner, I'll shower you with gold and pearls.

### MESSENGER

Madam, he's well.

**CLEOPATRA**

Well said.

**MESSENGER**

And friends with Caesar.

**CLEOPATRA**

Th' art an honest man.

**MESSENGER**

Caesar and he are greater friends than ever.

**CLEOPATRA**

50 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,  
55 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****CLEOPATRA**

That's well spoken.

**MESSENGER**

And he's friendly with Caesar.

**CLEOPATRA**

You are an honest man.

**MESSENGER**

Caesar and he are better friends than ever.

**CLEOPATRA**

I'm going to make you a rich man.

**MESSENGER**

But yet, madam—

**CLEOPATRA**

I don't like the sound of "but yet." It reverses all the good that came before it. Damn those words, "but yet!" "But yet" is like a jailer about to bring out some horrible criminal. Please, my friend, give me all the news, both good and bad, at the same time. You say he's friendly with Caesar, healthy, and free.

**MESSENGER**

Free, madam, no. I made no such report.  
He's bound unto Octavia.

**CLEOPATRA**

For what good turn?

**MESSENGER**

60 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*

65 Hence, horrible villain, or I'll spurn thine eyes  
Like balls before me! I'll unhair thy head!

I didn't say free, madam. No, I didn't say that. He's bound to Octavia.

**CLEOPATRA**

For what favor?

**MESSENGER**

For the favor of sleeping in her bed.

**CLEOPATRA**

I'm sick, Charmian.

**MESSENGER**

He's married to Octavia, madam.

**CLEOPATRA**

May you die of the worst disease!

*She knocks him down.*

**MESSENGER**

Good madam, be patient.

**CLEOPATRA**

What did you say to me?

*She hits him again.*

Get out, you horrible bastard, or I'll gouge out your eyes. I'll scalp you.

*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**

70 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**

75 Rogue, thou hast lived too long.

*Draws a knife*

### **MESSENGER**

Nay then, I'll run.  
What mean you, madam? I have made no fault.

*She drags him across the stage.*

I'll have you whipped with wire and soaked in brine like a pickle, making your pain linger.

### **MESSENGER**

Gracious madam, I only brought the news. I didn't make the match.

### **CLEOPATRA**

If you say it isn't true, I'll give you a province and make you rich. The blows I gave you already will make up for your upsetting me. And on top of that I'll give you whatever you ask for.

### **MESSENGER**

He's married, madam.

### **CLEOPATRA**

Rogue, you've lived too long!

*She draws a knife.*

### **MESSENGER**

No way, then, I'll run. What's the matter with you, madam? I haven't done anything to you.

*Exit*

**CHARMIAN**

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

**CLEOPATRA**

Some innocents 'scape not the thunderbolt.  
80 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 afear'd to come.

**CLEOPATRA**

I will not hurt him.  
These hands do lack nobility that they strike  
85 A meaner than myself, since I myself  
Have given myself the cause.

*Enter the MESSENGER again*

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  
90 Themselves when they be felt.

*The MESSENGER exits.*

**CHARMIAN**

Good madam, restrain yourself. The man hasn't done anything wrong.

**CLEOPATRA**

Even innocents cannot always escape disaster. May Egypt drown in the Nile and all good creatures turn into poisonous snakes. Call that servant back. Even though I'm mad, I won't bite him. Call him!

**CHARMIAN**

He's afraid to come in.

**CLEOPATRA**

I won't hurt him. My hands are tainted if they hit an inferior, especially since I myself am the cause of my own distress.

*The MESSENGER returns.*

Come here, sir. It may be honest, but it's never wise to bring bad news. You can give good news in many ways, but let bad news interpret itself as you tell it.

**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**

95 The gods confound thee! Dost thou hold there still?

**MESSENGER**

Should I lie, madam?

**CLEOPATRA**

Oh, 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

100 Thou wouldest appear most ugly. He is married?

**MESSENGER**

I crave your highness' pardon.

**CLEOPATRA**

He is married?

**MESSENGER**

I've only done my duty.

**CLEOPATRA**

Is he married? I can't hate you any more than I already do if you repeat that he is.

**MESSENGER**

He's married, madam.

**CLEOPATRA**

May the gods destroy you! Do you maintain the same story?

**MESSENGER**

Do you want me to lie, madam?

**CLEOPATRA**

Oh, I wish you had lied, even if it meant half my kingdom would be submerged and filled with snakes. Go, get out! Even if you were as handsome as [Narcissus](#), your face would be ugly to me. Is he really married?

**MESSENGER**

I beg your highness' pardon.

**CLEOPATRA**

Is he really 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**

105 Oh, 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!

*Exit MESSENGER*

### **CHARMIAN**

Good your highness, patience.

### **CLEOPATRA**

110 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  
115 Report the feature of Octavia: her years,

### **MESSENGER**

Please don't be offended that I don't want to offend you any more. It's not fair to punish me for something you make me do. He's married to Octavia.

### **CLEOPATRA**

It's too bad that Antony's fault should make you look like a jerk. You didn't have anything to do with it. Go away. The merchandise you bring from Rome is too expensive for me. Let it stay in your inventory until it bankrupts you.

*The MESSENGER exits.*

### **CHARMIAN**

Be patient, your highness.

### **CLEOPATRA**

When I have praised Antony, I've disparaged Caesar.

### **CHARMIAN**

Many times, madam.

### **CLEOPATRA**

I'm being repaid for that now. Help me out of here. I feel faint. Oh, Iras, Charmian! It doesn't matter. Good Alexas, go ask that fellow to describe Octavia. How old is she? What kind of

Her inclination. Let him not leave out  
The color of her hair. Bring me word quickly.

*Exit ALEXAS*

Let him forever go!—Let him not, Charmian.  
Though he be painted one way like a Gorgon,  
120 The other way's a Mars. (to **MARDIAN**) Bid you Alexas  
Bring me word how tall she is. Pity me, Charmian,  
But do not speak to me. Lead me to my chamber.

*Exeunt*

*Flourish. Enter POMPEY and MENAS at one door, with drum and trumpet; at another CAESAR, LEPIDUS, ANTONY, ENOBARBUS, MAECENAS, and 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

disposition does she have? Don't let him leave out the color of her hair. Bring me his answers quickly.

*ALEXAS exits.*

Let Antony be purged from my life forever—but no, don't let him, Charmian. Even though half of him is like a [Gorgon](#), the other half is like Mars. (to **MARDIAN**) Ask Alexas to also ask him how tall she is. Feel sorry for me, Charmian, but don't talk to me. Help me get to my bedroom.

*They exit.*

## Act 2 Scene 6

*A trumpet fanfare sounds. POMPEY and MENAS enter through one stage door to the music of a drum and a trumpet. CAESAR, LEPIDUS, ANTONY, ENOBARBUS, MAECENAS, and AGRIPPA enter through another door, followed by soldiers.*

### POMPEY

I have your hostages and you have mine. Let's talk before we fight. (In order to conduct negotiations in safety, warring sides exchanged important persons and held the hostages until negotiations were complete.)

### CAESAR

It's proper that we speak first, which is why we sent our proposals ahead of us for your consideration. If you've had

Our written purposes before us sent,  
5 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,  
10 Chief factors for the gods: I do not know  
Wherfore 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  
15 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  
20 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.

time to think over these points, let us know whether they will relieve your frustration. If yes, then a lot of brave young men can return to Sicily who would otherwise die here.

### POMPEY

I address the three of you, the sole rulers of this world and the main arbiters of the gods' will. I don't know why my father's death shouldn't be avenged, since he has a son and friends to do it. You avenged Julius Caesar's death at Philippi, where his ghost haunted his killer, Brutus. Why did Cassius conspire against Caesar? And why did the honorable, well-intentioned Brutus and the others, men devoted to the ideal of freedom, assassinate Caesar? They didn't want one man to be king in Rome.

And that's why I've built my navy, which is so huge that the weight of the ships makes the sea foam with anger. I will punish Rome for her ingratitude toward my noble father.

### CAESAR

Take your time.

**ANTONY**

Thou canst not fear us, Pompey, with thy sails.

25 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—

30 For this is from the present—how you take  
The offers we have sent you.

**CAESAR**

There's the point.

**ANTONY**

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

**CAESAR**

And what may follow,  
To try a larger fortune.

**POMPEY****ANTONY**

Pompey, you cannot frighten us with your navy. We'll meet you at sea. You know that on land our army is far greater than yours.

**POMPEY**

Yes, on land you do outnumber me. Even more since you annexed my father's house and lands. But since, [like the cuckoo](#), you don't build anything for yourself, live in those lands as long as you can.

**LEPIDUS**

To get back to the matter at hand, what do you think of our proposal?

**CAESAR**

That's the point.

**ANTONY**

Don't let us talk you into anything, but consider carefully the value of our offers.

**CAESAR**

And consider the possible consequences of fighting against us, in the hopes of gaining a greater fortune.

**POMPEY**

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

### **CAESAR, ANTONY, LEPIDUS**

That's our offer.

### **POMPEY**

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

### **ANTONY**

(*to POMPEY*) I have heard it, Pompey,  
And am well studied for a liberal thanks  
Which I do owe you.

### **POMPEY**

Let me have your hand.

You have offered me the lands of Sicily and Sardinia. In return, I  
must clear the sea of pirates and send tributes of wheat to  
Rome. If I agree to this, we may leave unharmed, with our  
shields undented.

### **CAESAR, ANTONY, AND LEPIDUS**

That's our offer.

### **POMPEY**

You should know that when I came here I was prepared to  
accept your offer. But Mark Antony made me somewhat angry.  
(*to ANTONY*) Though it would be nobler to for me not to speak  
of this good act myself, you should know that when Caesar  
and your brother were fighting, your mother came to Sicily for  
refuge. I welcomed her gladly.

### **ANTONY**

(*to POMPEY*) I heard what you did for her, Pompey, and want  
to give you the many thanks I owe you.

### **POMPEY**

Let me shake your hand.

*They clasp hands*

I did not think, sir, to have met you here.

**ANTONY**

50 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,  
55 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.

*They shake hands.*

I didn't think I would see you here.

**ANTONY**

The East is very seductive. I have you to thank for my trip here;  
I wouldn't have left Egypt otherwise, and I have benefited from  
it.

**CAESAR**

(to **POMPEY**) You've changed since the last time I saw you.

**POMPEY**

Well, I cannot tell how my difficult life has weathered my face,  
but I will never let those difficulties subdue my courage.

**LEPIDUS**

It's good we had this meeting.

**POMPEY**

I hope it works out for the best, Lepidus. So we are in  
agreement. Please have the contract written up so we can all  
sign it.

**CAESAR**

That's the next thing on the agenda.

**POMPEY**

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

**ANTONY**

That will I, Pompey.

**POMPEY**

No, Antony, take the lot. But, first or last,  
Your fine Egyptian cookery shall have  
The fame. I have heard that Julius Caesar  
65 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.  
70 And I have heard Apollodorus carried—

**ENOBARBUS**

(interrupting **POMPEY**) No more of that. He did so.

**POMPEY**

We'll have celebration feasts for each other before we go our separate ways. Let's draw lots to see who will host the first one.

**ANTONY**

I'll give the first one, Pompey.

**POMPEY**

No, Antony. Pick one of these lots. Whether your banquet is first or last, your Egyptian cooking will make it the best. I heard that Julius Caesar got fat from all the feasting there.

**ANTONY**

You've heard a lot.

**POMPEY**

I mean well, sir.

**ANTONY**

I'm sure you do.

**POMPEY**

I've heard a lot more. I heard that Apollodorus carried—

**ENOBARBUS**

(interrupting **POMPEY**) That's enough of that. Yes, it's true.

**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,

75 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 ye

When you have well deserved ten times as much

80 As I have said you did.

**POMPEY**

Enjoy thy plainness.

It nothing ill becomes thee.—

**POMPEY**

What did he carry, please?

**ENOBARBUS**

A certain queen to Caesar, [rolled up in a mattress](#).

**POMPEY**

Now I know who you are. How are you, soldier?

**ENOBARBUS**

I'm well, and probably will be for a while, as I hear that four feasts are being prepared.

**POMPEY**

Let me shake your hand. I've never been your enemy. I've seen you fight and envied your skill.

**ENOBARBUS**

Sir, I wouldn't say I was your friend, but I've praised you when you deserved ten times more praise than I gave.

**POMPEY**

Enjoy your frankness; it suits you. I invite you all aboard my ship. After you, my lords?

Aboard my galley I invite you all.

Will you lead, lords?

**CAESAR, ANTONY, LEPIDUS**

Show 's the way, sir.

**POMPEY**

Come.

*Exeunt all but ENOBARBUS and MENAS*

**MENAS**

(aside) Thy father, Pompey, would ne'er have made this  
85 treaty. (to ENOBARBUS) You and I have known, sir.

**ENOBARBUS**

At sea, I think.

**MENAS**

We have, sir.

**ENOBARBUS**

You have done well by water.

**MENAS**

And you by land.

**ENOBARBUS**

**CAESAR, ANTONY, AND LEPIDUS**

Show us the way, sir.

**POMPEY**

Come with me.

*Everyone exits except for ENOBARBUS and MENAS.*

**MENAS**

(to himself) Your father would never have agreed to this treaty,  
Pompey. (to ENOBARBUS) You and I have met, sir.

**ENOBARBUS**

I think it was at sea.

**MENAS**

That it was, sir.

**ENOBARBUS**

You've done well at sea.

**MENAS**

And you've done well on land.

**ENOBARBUS**

90 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**

95 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**

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

**MENAS**

I'll flatter anyone who flatters me—though what I've accomplished on land cannot be denied.

**MENAS**

Neither can my accomplishments at sea.

**ENOBARBUS**

Yes, for your own safety, you should deny one thing: you have been a great thief at sea.

**MENAS**

As you were on land.

**ENOBARBUS**

That's the one part of my service on land I do deny. But let's shake hands, Menas.

*They shake.*

If our eyes were policemen, they might capture two thieves at once while we're embracing.

**MENAS**

Men's faces are truthful, whatever their hands do.

**ENOBARBUS**

But no beautiful woman has an honest 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**

<sup>105</sup> 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**

<sup>110</sup> But she is now the wife of Marcus Antonius.

**MENAS**

Pray ye, sir?

**ENOBARBUS**

That's no lie. They steal hearts.

**ENOBARBUS**

We came here to fight against you.

**MENAS**

For my part, I'm sorry this battle turned into a drinking match. Today Pompey laughs away his fortune.

**ENOBARBUS**

If that's true, he won't get it back by crying.

**MENAS**

That's the truth, sir. We didn't expect Mark Antony to be here. Is he married to Cleopatra?

**ENOBARBUS**

Caesar's sister is named Octavia.

**MENAS**

That's true, sir. She was previously Caius Marcellus' wife.

**ENOBARBUS**

But she is now Mark Antony's wife.

**MENAS**

Excuse me, 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.

It's true.

### **MENAS**

Then Caesar and he will always be united.

### **ENOBARBUS**

If I were to make a prediction regarding this union, I wouldn't say that.

### **MENAS**

I think the marriage was made more for political reasons than for love.

### **ENOBARBUS**

I think so too. But you'll see that the very thing that joins them will be the thing that separates them. Octavia has a pious, chaste, meek disposition.

### **MENAS**

Doesn't everyone want a wife like that?

### **ENOBARBUS**

Not someone who doesn't share that disposition, meaning Mark Antony. He'll go back to his Egyptian dish. Then Octavia's complaints will rouse Caesar, and as I said before, the thing that brought them together will part them. Antony will go where his passion is. He only married out of political necessity.

**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.

*Exeunt*

*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**

5 As they pinch one another by the disposition, he cries out, "No more," reconciles them to his entreaty and himself to th'

**MENAS**

Then that's the way it may turn out. Come on, sir, will you come aboard? I want to drink your health.

**ENOBARBUS**

I'll join you, sir. We did a lot of drinking in Egypt.

**MENAS**

Let's go.

*They exit.*

## Act 2 Scene 7

*Music plays. Two or three **SERVANTS** enter with a feast.*

**FIRST SERVANT**

Here's where they'll end up, on the floor. Some of them are leaning already. It won't take much for them to fall over.

**SECOND SERVANT**

Lepidus is red in the face.

**FIRST SERVANT**

They made him drink the leftover wine usually given to the poor.

**SECOND SERVANT**

Their various personalities grate on one another. Lepidus cries, "No more arguing!" and then when they agree he resigns

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.

### FIRST SERVANT

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

*A sennet sounded. Enter CAESAR, ANTONY, POMPEY, LEPIDUS, AGRIPPA, MAECENAS, ENOBARBUS, and 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  
20 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.

himself to drink.

### FIRST SERVANT

Which goes on to impede his judgment.

### SECOND SERVANT

That's what happens when you partner with great men but lack their power. I'd rather carry a reed that obviously can't protect me than a sword I cannot lift.

### FIRST SERVANT

To be so unimportant in the company of important men is like having a face without any eyes.

*A trumpet call sounds. CAESAR, ANTONY, POMPEY, LEPIDUS, AGRIPPA, MAECENAS, ENOBARBUS, and MENAS enter, along with other captains and a BOY.*

### ANTONY

This is how they do it, sir: they measure the depth of the Nile, according to certain marks made on the walls of the Pyramid. They know by those measurements if there will be famine or plenty. The higher the Nile flows, the better the harvest. As the river ebbs, the farmer scatters his seeds on the remaining silt. The harvest comes shortly after that.

**LEPIDUS**

You've strange serpents there?

**ANTONY**

25 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**

(to **LEPIDUS**) Sit, and some wine. A health to Lepidus!

*They sit and drink*

**LEPIDUS**

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

**ENOBARBUS**

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

**LEPIDUS**

Nay, certainly, I have heard the Ptolemies' pyramids are very goodly things. Without contradiction I have heard that.

**MENAS**

**LEPIDUS**

Do you have unusual snakes there?

**ANTONY**

Yes, Lepidus.

**LEPIDUS**

The Egyptian snake is born when the sun shines on the Nile mud, just like the crocodile.

**ANTONY**

Yes, Lepidus.

**POMPEY**

Let's have a seat and some wine. A toast to Lepidus!

*They sit and drink.*

**LEPIDUS**

I don't feel so well, but I won't stop.

**ENOBARBUS**

Not until you pass out. I'm afraid you'll keep going until then.

**LEPIDUS**

No, I certainly won't stop. I've heard that the pyramids build by the Ptolemies are splendid. Without doubt I've heard that.

**MENAS**

(aside to **POMPEY**) Pompey, a word.

### **POMPEY**

35 (aside to **MENAS**) Say in mine ear. What is 't?

### **MENAS**

(aside to **POMPEY**) 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**

40 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**

45 Of it own color too.

(aside to **POMPEY**) Pompey, could I have a word with you?

### **POMPEY**

(aside to **MENAS**) Whisper it in my ear. What is it?

### **MENAS**

(whispers in **POMPEY**'s ear) Please, captain, leave the feast and  
let me speak with you privately.

### **POMPEY**

(aside to **MENAS**) Leave me alone awhile. Where's the wine for  
Lepidus?

### **LEPIDUS**

What does a crocodile look like?

### **ANTONY**

Sir, it's shaped like itself and is as wide as it has width. It is only  
as high as it is and moves with its own legs. It lives on what  
nourishes it, and when [the four elements](#) leave it, its soul  
moves into another body.

### **LEPIDUS**

What color is it?

### **ANTONY**

Its own color.

**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**

(aside to **CAESAR**) With the health that Pompey gives him,  
else he is a very epicure.

**MENAS** whispers again

**POMPEY**

(aside to **MENAS**) Go hang, sir, hang! Tell me of that? Away!  
Do as I bid you.—Where's this cup I called for?

**MENAS**

(aside to **POMPEY**) If for the sake of merit thou wilt hear me,  
Rise from thy stool.

**POMPEY**

(aside to **MENAS**) I think th' art mad.

*He rises, and they walk aside*

The matter?

**LEPIDUS**

It's a strange snake.

**ANTONY**

It is that. And its tears are wet.

**CAESAR**

(aside to **ANTONY**) Will that description satisfy him?

**ANTONY**

(aside to **CAESAR**) That last toast Pompey gave him will take  
care of him, unless he's a raging glutton.

**MENAS** whispers to **POMPEY** again.

**POMPEY**

(aside to **MENAS**) Go to hell, sir. Are you still here? Go away! Do  
what I tell you. Where's the wine I ordered?

**MENAS**

(aside to **POMPEY**) If any service I've done you deserves a  
favor, get up from your stool and speak with me.

**POMPEY**

(aside to **MENAS**) I think you're crazy!

*He gets up and walks aside with **MENAS**.*

What is it?

**MENAS**

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

**POMPEY**

Thou hast served me with much faith. What's else to say?—  
*(to the others)* Be jolly, lords.

**ANTONY**

These quicksands, Lepidus,  
Keep off them, for you sink.

**MENAS**

*(aside to POMPEY)* Wilt thou be lord of all the world?

**POMPEY**

What sayst thou?

**MENAS**

60 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.

**MENAS**

I've always had great respect for your destiny.

**POMPEY**

You've served me faithfully. What else can I say? *(to the others)*  
Be happy, lords!

**ANTONY**

Stay away from the quicksand of drink, Lepidus: you're sinking.

**MENAS**

*(to POMPEY)* Would you like to be king of the entire world?

**POMPEY**

What are you saying?

**MENAS**

Would you like to be king of the entire world? Now I've said it twice.

**POMPEY**

How could that happen?

**MENAS**

Just consider it. Though I seem poor, I am the man who will give you the world.

**POMPEY**

Hast thou drunk well?

**MENAS**

65 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,  
70 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,  
75 '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.

**POMPEY**

Are you drunk?

**MENAS**

No, Pompey, I haven't had anything to drink. You can be the most powerful man on earth if you dare use your power. Both land and sea are yours if you will take them.

**POMPEY**

Tell me how.

**MENAS**

The three who share the known world are aboard your boat.  
Let me cut the anchor cable. When we are away from land, cut  
their throats. Everything that belongs to them is yours.

**POMPEY**

Oh, you should have done it without telling me! For me to do such a thing would be dishonorable. For you to do it would be good service. You should know that to me, profit isn't more important than honor, but the other way around. Regret that your mouth betrayed your actions. If you had acted without my knowledge, I would have approved your action later. But now I must condemn it. Give it up and go drink.

*He returns to the feast*

**MENAS**

80 (*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 a servant*) Bear him ashore.—I'll pledge it for him, Pompey.

**ENOBARBUS**

85 Here's to thee, Menas!

*They drink*

**MENAS**

Enobarbus, welcome.

**POMPEY**

Fill till the cup be hid.

**ENOBARBUS**

There's a strong fellow, Menas.

*He returns to the feast.*

**MENAS**

(*to himself*) For this, I'll never be faithful to your declining fortunes again. A person who wants something but won't take it when it materializes won't get the opportunity again.

**POMPEY**

This toast is for Lepidus!

**ANTONY**

(*to a servant*) Help Lepidus ashore . . . I'll accept it for him, Pompey.

**ENOBARBUS**

Here's to you, Menas.

*They drink*

**MENAS**

I accept with thanks, Enobarbus.

**POMPEY**

Fill the cups until they run over.

**ENOBARBUS**

There goes a strong fellow, Menas.

*Pointing to the servant who carries off LEPIDUS*

**MENAS**

Why?

**ENOBARBUS**

He bears

The third part of the world, man. Seest not?

**MENAS**

The third part, then, is drunk. Would it were all,  
90 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!  
95 Here's to Caesar.

**CAESAR**

I could well forbear 't.  
It's monstrous labor when I wash my brain

*He points to the servant carrying LEPIDUS away.*

**MENAS**

Why do you say that?

**ENOBARBUS**

He carries a third of the world. Can't you see that?

**MENAS**

Then a third of the world is drunk. I wish it were all drunk. Then everything would go more smoothly.

**ENOBARBUS**

Drink up. Liven up the party.

**MENAS**

All right, then.

**POMPEY**

This hasn't reached the level of an Egyptian feast yet.

**ANTONY**

It's getting there. Clink your cups together in a toast! Here's to Caesar.

**CAESAR**

I could do without another toast. It's unnatural. I keep washing my brain with alcohol, and it keeps getting fouler and more

And it grows fouler.

**ANTONY**

Be a child o' th' time.

**CAESAR**

Possess it, I'll make answer.

But I had rather fast from all four days

100 Than drink so much in one.

**ENOBARBUS**

(to **ANTONY**) Ha! My brave emperor,  
Shall we dance now the Egyptian bacchanals  
And celebrate our drink?

**POMPEY**

Let's ha 't, good soldier.

**ANTONY**

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

**ENOBARBUS**

All take hands.  
Make battery to our ears with the loud music,  
The while I'll place you; then the boy shall sing.  
The holding every man shall beat as loud

muddled.

**ANTONY**

Live in the moment.

**CAESAR**

I'd prefer to seize the day. But I would rather abstain from everything for four days than drink so much in one.

**ENOBARBUS**

(to **ANTONY**) Ha! Shall we dance Egyptian [bacchanals](#), my noble emperor, and celebrate our wine?

**POMPEY**

Let's have one, good soldier.

**ANTONY**

Come, let's join our hands until the overpowering wine makes us soft and forgetful.

**ENOBARBUS**

Everyone join hands. Attack our ears with loud music, and I'll position you for the dance. Then the boy will sing, and every man will sing the chorus at the top of his voice.

110 As his strong sides can volley.

*Music plays. ENOBARBUS places them hand in hand*

*The Song.*

**BOY**

(Sings) 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**

(Singing) Cup us till the world go round,  
Cup us till the world go round!

**CAESAR**

What would you more?—Pompey, good night. (to **ANTONY**)  
Good brother,  
Let me request you off. Our graver business  
115 Frowns at this levity.—Gentle lords, let's part.  
You see we have burnt our cheeks. Strong Enobarb  
Is weaker than the wine; and mine own tongue  
Splits what it speaks. The wild disguise hath almost  
Anticked us all. What needs more words? Good night.  
120 Good Antony, your hand.

*Music plays. ENOBARBUS places each man in position, hand in hand.*

*The Song.*

**BOY**

(singing) Come, you king of the vine, plump Bacchus, with your  
pink eyes. Our troubles are drowned in your vats. We'll crown  
ourselves with wreathes of grapes.

**ALL**

(singing) Give us cups until the world spins! Give us cups until  
the world spins!

**CAESAR**

How can you top that? Good night, Pompey. (to **ANTONY**) Dear  
brother-in-law, let's leave together. This frivolity isn't  
appropriate to the serious purpose that brought us here. Noble  
lords, let's say good night. We've all gotten red in the face.  
Even the strong Enobarbus isn't immune to the effects of wine,  
and I'm tongue-tied myself. This wild party has almost turned  
us all into clowns. What more need I say? Good night. Good  
Antony, shake my 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**

125 Take heed you fall not.

*Exeunt all but MENAS and ENOBARBUS*

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 flings it in the air*

**POMPEY**

We'll have a rematch at your feast on shore.

**ANTONY**

Yes, we will. Let's shake on it.

**POMPEY**

Oh, Antony, even if you've taken my father's house, what is that to me? We're friends! Come, this way to the rowboat.

**ENOBARBUS**

Be careful not to fall in.

*Everyone exits except MENAS and ENOBARBUS.*

Menas, I'm not going back on shore.

**MENAS**

No, come to my cabin. We'll have the musicians play drums, trumpets, flutes. What do you say? We'll make [Neptune](#) hear us bid a loud good night to these great men. Play and be damned. Play loud!

*Trumpets and drums play a fanfare.*

**ENOBARBUS**

Hooray, I say. There's my hat!

*He throws his hat in the air.*

## MENAS

130 Hoo! Noble captain, come.

*Exeunt*

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

## VENTIDIUS

Now, darting Parthia, art thou struck, and now  
Pleased fortune does of Marcus Crassus' death  
Make me revenger. Bear the King's son's body  
Before our army. Thy Pacorus, Orodes,  
5 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,  
10 Shall set thee on triumphant chariots and  
Put garlands on thy head.

## VENTIDIUS

O Silius, Silius,

## MENAS

Hooray! Come on, noble captain.

*They exit.*

# Act 3 Scene 1

*The dead body of Pacorus is carried in, followed by the triumphant entrance of VENTIDIUS, with SILIUS and soldiers.*

## VENTIDIUS

Now I've paid you back, Parthia, and gotten revenge for Marcus Crassus' death. Carry [King Orodes](#) ' son at the front of our army, so all the Parthians will know—Orodes, Pacorus pays for Marcus Crassus!

## SILIUS

Noble Ventidius, while your sword is still warm with the blood of slain Parthians, why not finish the job? The Parthians retreat. Go after them. Chase them down if you have to track them through [Media, Mesopotamia](#) , or any other places they may go to hide. Then our great general, Antony, will commend you.

## VENTIDIUS

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  
15 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,  
20 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.  
25 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  
30 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

Oh, Silius, Silius, I've done enough. A subordinate may exceed his authority. You must understand, Silius, that it's better to leave something undone than achieve too much fame in your superior's absence. Caesar and Antony have always achieved more by delegating authority to their officers than by leading their troops in person. Sossius, an officer that held the same position in Syria as I do here, achieved great distinction very quickly but lost Antony's support as a result. A man who achieves more in war than his captain does becomes his captain's rival. Ambition is a good quality in a soldier, but it proves detrimental rather than beneficial when used to surpass his superiors. I could do more to help Antony, but to do so would insult him. And by insulting him, I would lose credit for the good I have done him already.

### SILIUS

A soldier is just a tool, like his sword, unless he has your qualities, Ventidius. Are you going to write Antony about this?

### VENTIDIUS

I'll modestly tell him what I have done in his name—that's the magical wording these days. I'll write how, under his flag and with his well-paid troops, we have beaten the formerly unvanquished Parthia.

35 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. (*to the soldiers*) On, there. Pass  
along!

*Exeunt*

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,  
5 Since Pompey's feast, as Menas says, is troubled  
With the greensickness.

**AGRIPPA**

**SILIUS**

Where's Antony now?

**VENTIDIUS**

He plans to go to Athens. We must arrive there before him, as quickly as our baggage train will allow us. (*to the soldiers*) Get a move on!

*They all exit.*

## Act 3 Scene 2

**AGRIPPA** enters through one door and **ENOBARBUS** enters through another.

**AGRIPPA**

Did the brothers-in-law leave?

**ENOBARBUS**

They finished their business with Pompey, and Pompey has left. Now the three triumvirs are putting their official seals on the treaty. Octavia weeps at the thought of leaving Rome. Caesar is in a sober mood. And Menas reports that Lepidus has been hungover since Pompey's party.

**AGRIPPA**

'Tis a noble Lepidus.

**ENOBARBUS**

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

**AGRIPPA**

Nay, but how dearly he adores Mark Antony!

**ENOBARBUS**

Caesar? Why, he's the Jupiter of men.

**AGRIPPA**

<sup>10</sup> What's Antony? The god of Jupiter.

**ENOBARBUS**

Spake you of Caesar? How, the nonpareil!

**AGRIPPA**

O Antony, O thou Arabian bird!

**ENOBARBUS**

Would you praise Caesar, say "Caesar." Go no further.

**AGRIPPA**

Indeed, he plied them both with excellent praises.

**ENOBARBUS**

That Lepidus is an elegant man.

**ENOBARBUS**

He's a stylish man. And how he loves Caesar!

**AGRIPPA**

Yes, but how he adores Mark Antony!

**ENOBARBUS**

Caesar? [He's a god of a man.](#)

**AGRIPPA**

Then what's Antony? A god of a god?

**ENOBARBUS**

Are you talking about Caesar? He's without equal!

**AGRIPPA**

Oh, Antony! Oh, you [phoenix](#) !

**ENOBARBUS**

If you want to praise Caesar, just say his name—that's all the praise that's necessary.

**AGRIPPA**

He certainly flattered them both with extravagant compliments.

**ENOBARBUS**

15 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.

He loves Caesar best, but he also loves Antony. Oh! No one can describe or fathom Lepidus' love for Antony! Hearts cannot think it, tongues cannot speak it, measurements cannot calculate it, scribes cannot write it, bards cannot sing it, and poets cannot make verses about it. But when it comes to Caesar, Lepidus' love approaches the awestruck wonder of a worshipper.

### AGRIPPA

Both he loves.

### ENOBARBUS

20 They are his shards, and he [their beetle](#).

*Trumpets within*

So,

This is to horse. Adieu, noble Agrippa.

### AGRIPPA

Good fortune, worthy soldier, and farewell.

*Enter CAESAR, ANTONY, LEPIDUS, and OCTAVIA*

### ANTONY

No further, sir.

### CAESAR

You take from me a great part of myself;

### AGRIPPA

He loves them both.

### ENOBARBUS

They are his dung, and he their beetle.

*Trumpets sound.*

So, there's the signal to ride. Good-bye, noble Agrippa.

### AGRIPPA

Good luck, worthy soldier, and good-bye.

*CAESAR, ANTONY, LEPIDUS, and OCTAVIA enter.*

### ANTONY

You can't go any further with us, sir.

### CAESAR

25 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,  
30 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,  
35 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.  
40 The elements be kind to thee and make  
Thy spirits all of comfort! Fare thee well.

You take an important part of myself with you. Treat it well . . . .  
Sister, be the kind of wife I hope you will be, and that this great  
contract rests upon your being . . . Gracious Antony, don't let  
my sister, this epitome of virtue that connects us, become the  
reason we separate.  
If you and I don't value her equally, it would be better for us to  
work out our differences without her.

### **ANTONY**

Don't insult me with your distrust.

### **CAESAR**

I mean what I say.

### **ANTONY**

You won't find any cause for anxiety, even if you look for one.  
So, may the gods protect you and change the hearts of the  
Romans so that they turn and give you their support. We'll  
leave you here.

### **CAESAR**

Good-bye, my dearest sister, good-bye. I hope you have good  
weather to set your mind at ease. Farewell.

**OCTAVIA**

My noble brother!

*She weeps*

**ANTONY**

The April's in her eyes; it is love's spring,  
And these the showers to bring it on. (*to OCTAVIA*) Be  
cheerful.

**OCTAVIA**

45 (*to CAESAR*) Sir, look well to my husband's house, and—

**CAESAR**

What, Octavia?

**OCTAVIA**

I'll tell you in your ear.

*She and CAESAR 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

50 And neither way inclines.

**OCTAVIA**

My noble brother!

*She begins to cry.*

**ANTONY**

Her eyes are like April: full of showers. But they'll flower into  
love. (*to OCTAVIA*) Be cheerful.

**OCTAVIA**

(*to CAESAR*) Take care of my former husband's property, and—

**CAESAR**

What is it, Octavia?

**OCTAVIA**

I'll tell you privately.

*She and CAESAR move apart from the group, and she whispers to him.*

**ANTONY**

She won't say what she's feeling, and she can't understand her feelings. She's balanced uneasily, like a feather on the swell of a great wave—she won't move, even though her situation is about to change.

**ENOBARBUS**

(*aside to AGRIPPA*) Will Caesar weep?

**AGRIPPA**

(*aside to ENOBARBUS*) He has a cloud in 's face.

**ENOBARBUS**

(*aside to AGRIPPA*) He were the worse for that, were he a horse;  
So is he, being a man.

**AGRIPPA**

(*aside to ENOBARBUS*) Why, Enobarbus,  
55 When Antony found Julius Caesar dead,  
He cried almost to roaring, and he wept  
When at Philippi he found Brutus slain.

**ENOBARBUS**

(*aside to AGRIPPA*) That year indeed he was troubled with a rheum.  
What willingly he did confound he wailed,  
60 Believe 't, till I wept too.

**CAESAR**

(*coming forward with OCTAVIA*) No, sweet Octavia,  
You shall hear from me still. The time shall not  
Outgo my thinking on you.

**ENOBARBUS**

(*aside to AGRIPPA*) Do you think Caesar will cry?

**AGRIPPA**

(*aside to ENOBARBUS*) He does look like it.

**ENOBARBUS**

(*aside to AGRIPPA*) If he were a horse, watery eyes would lower his value. Men aren't supposed to cry, either.

**AGRIPPA**

(*aside to ENOBARBUS*) Why, Enobarbus, when Antony saw that Julius Caesar was dead, he cried terribly. And he wept when he found that Brutus had been killed at Philippi.

**ENOBARBUS**

(*aside to AGRIPPA*) He certainly did have rheumy eyes that year. Whenever he had to kill, he cried—it's true!—until I cried too.

**CAESAR**

(*returning with OCTAVIA*) Don't worry, sweet Octavia, I'll always write to you, and I'll think about you all the time.

**ANTONY**

Come, sir, come,  
I'll wrestle with you in my strength of love.  
Look, here I have you.

*Embraces him*

Thus I let you go  
65 And give you to the gods.

**CAESAR**

Adieu. Be happy.

**LEPIDUS**

(to **ANTONY**) Let all the number of the stars give light  
To thy fair way.

**CAESAR**

Farewell, farewell.

*Kisses OCTAVIA*

**ANTONY**

Farewell.

*Trumpets sound. Exeunt*

**ANTONY**

Come here, sir. I'll wrestle with you out of love. See, now I have you.

*They embrace.*

And thus I let you go and give you to the gods.

**CAESAR**

Good-bye. Be happy.

**LEPIDUS**

(to **ANTONY**) May every star light your path.

**CAESAR**

Farewell, farewell.

*He kisses OCTAVIA.*

**ANTONY**

Farewell.

*Trumpets sound a fanfare as they exit.*

## Act 3 Scene 3

Enter **CLEOPATRA, CHARMIAN, IRAS, and ALEXAS**

**CLEOPATRA, CHARMIAN, IRAS, and ALEXAS** enter.

**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? (*to MESSENGER*) Come  
thou near.

**MESSENGER**

Most gracious majesty!

**CLEOPATRA**

Didst thou behold Octavia?

**MESSENGER**

**CLEOPATRA**

Where is that messenger?

**ALEXAS**

He's afraid to come in.

**CLEOPATRA**

Oh, come on.—Come here, sir.

*The MESSENGER enters.*

**ALEXAS**

Gracious Queen, even Herod of Judea wouldn't dare look at  
you unless you were in a good mood.

**CLEOPATRA**

I'll have Herod's head chopped off! But now that Antony's  
gone, who will do it for me? (*to MESSENGER*) Come closer.

**MESSENGER**

Most formidable Queen!

**CLEOPATRA**

Did you see Octavia?

**MESSENGER**

Ay, dread Queen.

**CLEOPATRA**

Where?

**MESSENGER**

Madam, in Rome.

I looked her in the face, and saw her led

10 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**

15 Like her? O Isis, 'tis impossible.

**CLEOPATRA**

Yes, revered Queen.

**CLEOPATRA**

Where?

**MESSENGER**

In Rome, Madam. I saw her face as she walked with her brother and Mark Antony.

**CLEOPATRA**

Is she as tall as I am?

**MESSENGER**

She is not, madam.

**CLEOPATRA**

Did you hear her speak? Is her voice pitched high or low?

**MESSENGER**

Madam, I heard her speak. She has a low-pitched voice.

**CLEOPATRA**

That's not in her favor. He can't like her very long.

**CHARMIAN**

Like her? Oh, Isis, that's 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.  
20 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.  
25 The fellow has good judgment.

### CHARMIAN

Excellent.

### CLEOPATRA

You're right, Charmian. She's both dull-spoken and dwarfishly little.—Did she carry herself with majesty? Compare her to any memory you might have of royalty.

### MESSENGER

She creeps along. Moving or standing still, her bearing is about the same. She has a body, not a life. She's more like a statue than a living, breathing human being.

### CLEOPATRA

Is this true?

### MESSENGER

If not, then I have no powers of observation.

### CHARMIAN

There aren't three people in all of Egypt who could do better.

### CLEOPATRA

He's very observant. I can tell. She doesn't have anything going for her so far. This messenger is wise.

### CHARMIAN

Very wise.

### CLEOPATRA

(to **MESSENGER**) Guess at her years, I prithee.

**MESSENGER**

Madam, she was a widow—

**CLEOPATRA**

Widow? Charmian, hark.

**MESSENGER**

And I do think she's thirty.

**CLEOPATRA**

30 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

35 As low as she would wish it.

**CLEOPATRA**

(giving money) There's gold for thee.

Thou must not take my former sharpness ill.

I will employ thee back again; I find thee

(to **MESSENGER**) How old do you think she is?

**MESSENGER**

She was a widow previously, madam.

**CLEOPATRA**

A widow? Do you hear that, Charmian?

**MESSENGER**

And I think she's at least thirty.

**CLEOPATRA**

Do you remember her face? Was it long or round?

**MESSENGER**

Round enough to be unattractive.

**CLEOPATRA**

Usually that means a person is foolish. What color is her hair?

**MESSENGER**

Brown, madam, and she wouldn't want her forehead to be any lower.

**CLEOPATRA**

Here's gold for you. You mustn't hold my earlier outburst against me. I'll hire you again to go back to Rome. I find that

Most fit for business. Go make thee ready;  
Our letters are prepared.

*Exit MESSENGER*

**CHARMIAN**

A proper man.

**CLEOPATRA**

40 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,  
45 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.

you're very good at this kind of work. Go, prepare to travel. My letters are ready to go.

*The MESSENGER exits.*

**CHARMIAN**

He's an admirable man.

**CLEOPATRA**

He certainly is. I'm very sorry I was so hard on him. Why, from what he says, Octavia isn't worth getting upset over.

**CHARMIAN**

Not a bit, madam.

**CLEOPATRA**

This man's been around royalty. He should recognize it when he sees it.

**CHARMIAN**

Been around royalty! Isis forbid it were otherwise, since he's been in your service so long.

**CLEOPATRA**

I want to ask him one more thing, Charmian. But it's not important. Bring him to my writing room. Everything may still be all right.

**CHARMIAN**

I warrant you, madam.

*Exeunt*

*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  
5 To public ear;  
Spoke scantily of me; when perforce he could not  
But pay me terms of honor, cold and sickly  
He vented them, most narrow measure lent me.  
When the best hint was given him, he not took 't,  
10 Or did it from his teeth.

**OCTAVIA**

O my good lord,  
Believe not all, or, if you must believe,  
Stomach not all. A more unhappy lady,  
If this division chance, ne'er stood between,  
Praying for both parts.  
15 The good gods will mock me presently,

**CHARMIAN**

I assure you it is, madam.

*They exit.*

## Act 3 Scene 4

*ANTONY and OCTAVIA enter.*

**ANTONY**

No, no, Octavia, it's not only that. That would be excusable—that and a thousand other offenses like it. But Caesar has gone and waged a new war against Pompey.

[He made his will and read it in a public assembly.](#) He hardly refers to me at all, though official decisions are supposed to be made jointly. When he can't avoid mentioning my services to the state, he minimizes them as much as possible. When situations arise when it would be natural to emphasize my due credit, he either ignores them or only pays me lip service.

**OCTAVIA**

Oh, dear husband, don't believe everything you hear—or if you must believe it, don't let it all make you angry. No lady could be more miserable than I if you two disagree. I'll be left in the middle, praying for both sides. The good gods will laugh at me when on the one hand I pray for my husband and on the other for my brother. "Let my husband win!" "Let my brother win!"

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  
20 'Twixt these extremes at all.

### **ANTONY**

Gentle Octavia,  
Let your best love draw to that point which seeks  
Best to preserve it. If I lose mine honor,  
I lose myself; better I were not yours  
Than yours so branchless. But, as you requested,  
25 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.

### **OCTAVIA**

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

### **ANTONY**

When it appears to you where this begins,  
Turn your displeasure that way, for our faults

One prayer cancels out the other. There's no middle ground  
between these two extremes.

### **ANTONY**

Gentle Octavia, support the one that supports you. If I'm  
defeated, I lose my reputation. If I lose my reputation, I lose  
myself. It would be better for you to have no husband than a  
husband who lacks honor. However, as you requested, you  
may go and try to negotiate with your brother. In the  
meantime, I'll raise an army that will surpass his. Go as soon as  
possible, so your prayers may be answered the sooner.

### **OCTAVIA**

Thank you, my lord. May the god of power make me, the  
weakest of the weak, your mediator. A war between you two  
would split the very world, and the bodies of your slaughtered  
soldiers would have to fill the chasm between.

### **ANTONY**

When you find out who started this disagreement, turn your  
anger upon them. Our faults can't be so alike that you would

35 Can never be so equal that your love  
Can equally move with them. Provide your going;  
Choose your own company and command what cost  
Your heart has mind to.

*Exeunt*

*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**

5 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

judge us similarly. Order supplies for your trip and choose your traveling companions. Spend as much as you like.

*They exit.*

## Act 3 Scene 5

*ENOBARBUS and EROS enter.*

**ENOBARBUS**

How goes it, friend Eros?

**EROS**

Some startling news has just arrived, sir.

**ENOBARBUS**

What news, man?

**EROS**

Caesar and Lepidus declared war against Pompey.

**ENOBARBUS**

That's old news. Who's winning?

**EROS**

Caesar used Lepidus in the war, but as soon as it was over, Lepidus was expelled from the triumvirate. He wasn't allowed any of the glory of the victory, and he was accused 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**

15 He's walking in the garden—*(imitating anger)* thus, and spurns  
The rush that lies before him; cries, "Fool Lepidus!"  
And threatens the throat of that his officer  
That murdered Pompey.

### **ENOBARBUS**

Our great navy's rigged.

### **EROS**

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

### **ENOBARBUS**

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

treasonous correspondence with Pompey. On the basis of Caesar's accusation alone, Lepidus was imprisoned. So the weak third of the triumvirate is imprisoned until death frees him.

### **ENOBARBUS**

So now the world will only be devoured by two sets of jaws—Caesar's and Antony's. And even if you throw everything you possess to the two of them, they'll battle each other to the death to have it all. Where's Antony?

### **EROS**

He's walking in the garden, like this *(imitating anger)*. And he kicks the leaves on the path, exclaiming, "Lepidus, you fool!"  
[Then he threatens to kill the officer who murdered Pompey.](#)

### **ENOBARBUS**

Antony's grand navy is prepared.

### **EROS**

To sail to Italy and Caesar. Another thing, Domitius: Antony wants to see you now. I should have waited to tell you my news.

### **ENOBARBUS**

It won't be that important. But never mind. Take me to Antony.

**EROS**

Come, sir.

*Exeunt*

*Enter AGRIPPA, MECAENAS, 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  
5 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 establishment of Egypt, made her  
10 Of lower Syria, Cyprus, Lydia,  
Absolute Queen.

**MAECENAS**

This in the public eye?

**CAESAR**

I th' common showplace, where they exercise.  
His sons he there proclaimed the kings of kings:

**EROS**

Come with me, sir.

*They exit.*

## Act 3 Scene 6

*AGRIPPA, MAECENAS, and CAESAR enter.*

**CAESAR**

In Alexandria he condemned Rome, and that's not all. This is what happened: he and Cleopatra sat on chairs of gold on a silver-covered stage in the marketplace.

*Caesarion—whom they call my father's son—* and all their illegitimate children sat at their feet. Antony confirmed her possession of Egypt and made her absolute Queen of lower Syria, Cyprus, and Lydia.

**MAECENAS**

He did this in public?

**CAESAR**

In the public arena, where they perform sporting events. He proclaimed his sons to be kings of kings. He gave Media,

Great Media, Parthia, and Armenia

15 He gave to Alexander; to Ptolemy he assigned  
Syria, Cilicia, and Phoenicia. She  
In th' habiliments of the goddess Isis  
That day appeared, and oft before gave audience,  
As 'tis reported, so.

### MAECENAS

20 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.

### AGRIPPA

Who does he accuse?

### CAESAR

25 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  
  
30 Should be deposed, and, being, that we detain

Parthia, and Armenia to Alexander. He gave Syria, Cilicia, and Phoenicia to Ptolemy. Cleopatra was dressed like the goddess Isis. They say she often attended her public functions like that.

### MAECENAS

Let's send this news to Rome.

### AGRIPPA

The Roman people are fed up with his arrogance already.  
They'll abandon him completely when they hear this.

### CAESAR

The people have heard it already, and they've been told of his accusations.

### AGRIPPA

Who does he accuse?

### CAESAR

He accuses me of withholding his share of Sextus Pompeius' possessions, which we seized in Sicily. Then he says I didn't return some ships he loaned me. Finally, he criticizes the deposing of Lepidus, and then goes on to accuse me of keeping all of Lepidus' property for myself.

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  
35 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**

40 Hail, Caesar, and my lord! Hail, most dear Caesar!

### **CAESAR**

That ever I should call thee castaway!

### **OCTAVIA**

### **AGRIPPA**

Sir, these accusations should be answered.

### **CAESAR**

It has been done already, and the messenger is on his way. I  
answered that Lepidus had become too brutal and abused his  
position. For this he deserved to be deposed. As for what I  
seized in the wars, I granted that Antony should have a share.  
But I also demanded my share of his acquisitions in Armenia  
and the other conquered kingdoms.

### **MAECENAS**

He'll never agree to that.

### **CAESAR**

Then we won't agree to his demands.

*OCTAVIA enters with her attendants.*

### **OCTAVIA**

Greetings, Caesar, my lord! Greetings, dearest Caesar!

### **CAESAR**

Oh, to think you've been rejected!

### **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  
45 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  
50 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  
55 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  
60 My grievèd ear withal, whereon I begged  
His pardon for return.

You've never thought of me like that, and you have no reason to.

### CAESAR

Then why did you travel so quietly? You didn't arrive like Caesar's sister. Antony's wife should have an army to escort her, with neighing horses to announce her arrival long before she appears. The trees along the road should have been filled with eager spectators. Crowds should have been faint with excitement waiting to see you. The dust from your attending troops should have risen to heaven. But you've arrived like a common maid bringing goods to a Roman market. You've kept me from displaying my love—and when love is not shown, it's often not felt. I would have met you by sea and again by land. At each stage of your trip there would have been a more spectacular greeting.

### OCTAVIA

My good lord, I wasn't forced to travel like this. It was my choice. Mark Antony heard that you were preparing to wage war on him. When he gave me this news, I begged him to let me visit you.

**CAESAR**

Which soon he granted,  
Being an obstruct '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.  
65 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  
70 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;  
75 Herod of Jewry; Mithridates, King  
Of Comagen; Polemon and Amyntas,  
The Kings of Mede and Lycaonia,  
With a more larger list of scepters.

**CAESAR**

Which he quickly allowed, given that you're an obstacle to his  
lust.

**OCTAVIA**

Don't say that, my lord.

**CAESAR**

I've kept track of him, and reports of his affairs arrive on every  
ship. Where do you think he is now?

**OCTAVIA**

He's in Athens, my lord.

**CAESAR**

No, he's not. You've been deceived. Cleopatra summoned him.  
He's given his empire to a whore, and now they're gathering  
kings to wage a war. He's recruited Bocchus, the King of Libya;  
Archelaus of Cappadocia; Philadelphos, King of Paphlagonia;  
the Thracian king, Adallas; King Manchus of Arabia; the King of  
Pont; Herod, of Judea; Mithridates, King of Comagen; Polemon  
and Amyntas, the kings of Mede and Lycaonia, and many  
more.

**OCTAVIA**

Ay me, most wretched,  
80 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.  
85 Be you not troubled with the time, which drives  
O'er your content these strong necessities,  
But let determined things to destiny  
Hold unbawailed their way. Welcome to Rome,  
Nothing more dear to me. You are abused  
90 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.  
95 Each heart in Rome does love and pity you.  
Only th' adulterous Antony, most large

**OCTAVIA**

Oh, I'm heartbroken. I'm divided between two friends who are determined to kill each other.

**CAESAR**

You're welcome here. I didn't write about breaking the alliance with Antony until I saw you were being misled and realized how dangerous it would be to keep postponing preparations. Cheer yourself. Don't be troubled by the present situation, the obligations of which must ruin your happiness. Don't worry about things that have already been decided by fate. Welcome home to Rome. Nothing is more precious to me than you. You have been unbelievably abused, and now the gods make us the dispensers of justice. Be comforted. You will always be welcome to me.

**AGRIPPA**

Welcome, lady.

**MAECENAS**

Welcome, dear madam. Every heart in Rome loves and pities you.

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**

100 Most certain. Sister, welcome. Pray you  
Be ever known to patience. My dear'st sister!

*Exeunt*

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 sayst it is not fit.

**ENOBARBUS**

Well, is it, is it?

Only the adulterous and abominable Antony abandons you,  
giving his power to a whore who turns that power against us.

**OCTAVIA**

(*to CAESAR*) Is that true, sir?

**CAESAR**

It's undeniable. You are welcome here, sister. I beg you to  
continue to be patient. My dearest sister!

*They exit.*

## Act 3 Scene 7

**CLEOPATRA** and **ENOBARBUS** enter.

**CLEOPATRA**

I'll be straight with you. Do not doubt it.

**ENOBARBUS**

But why, why, why?

**CLEOPATRA**

You opposed my taking part in the war. You said it wasn't  
proper.

**ENOBARBUS**

Well, is it? Is it?

**CLEOPATRA**

5 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**

10 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  
15 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.

**CLEOPATRA**

Isn't this war against me? Why shouldn't I be there in person?

**ENOBARBUS**

Well, I could answer that if we went to war on male and female horses alike—the male horses would be totally distracted and useless. The mares would be ridden by their riders and the male horses.

**CLEOPATRA**

What do you mean?

**ENOBARBUS**

Antony will necessarily be distracted by your presence. You will affect his heart and his head. You'll take up time he can't afford to lose. He's already criticized for frivolous behavior. In Rome they say that your eunuch Photinus and your maids run the war.

**CLEOPATRA**

Let Rome fall! May the tongues of our critics rot! I have responsibilities in this war, and as the absolute ruler of my kingdom I will carry out my duties as if I were a man. Don't argue against it. I won't stay behind.

*Enter ANTONY and CANIDIUS*

**ENOBARBUS**

Nay, I have done.

20 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  
25 Than by the negligent.

**ANTONY**

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

**CLEOPATRA**

By sea, what else?

**CANIDIUS**

Why will  
My lord do so?

*ANTONY and CANIDIUS enter.*

**ENOBARBUS**

No, I've had my say. Here comes the Emperor.

**ANTONY**

Isn't it strange, Canidius, that he could cross the Ionian Sea so quickly from Tarentum and Brundusium and take Toryne?—Have you heard about this, sweet?

**CLEOPATRA**

No one admires speed more than the lazy.

**ANTONY**

That's a good reprimand, suitable for reminding even the best of men to guard against negligence. Canidius, we'll fight him at sea.

**CLEOPATRA**

Of course we'll fight him by sea. What else?

**CANIDIUS**

Why do you want to do that, my lord?

**ANTONY**

For that he dares us to 't.

**ENOBARBUS**

30 So hath my lord dared him to single fight.

**CANIDIUS**

Ay, and to wage this battle at Pharsalia,  
Where Caesar fought with Pompey. But these offers,  
Which serve not for his vantage, he shakes off,  
And so should you.

**ENOBARBUS**

Your ships are not well manned,  
35 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,  
40 Being prepared for land.

**ANTONY**

By sea, by sea.

**ENOBARBUS**

Most worthy sir, you therein throw away  
The absolute soldiership you have by land,  
Distract your army, which doth most consist

**ANTONY**

Because he's daring us to do it.

**ENOBARBUS**

So you've dared him to single combat.

**CANIDIUS**

Yes, and you dared Caesar to fight the battle at Pharsalia,  
where he fought against Pompey. But Caesar ignores offers  
that don't give him an advantage, and so should you.

**ENOBARBUS**

Your ships are not well crewed. Your sailors are mule drivers,  
harvesters—men who were drafted quickly and have little  
training. Caesar's fleet is manned by mariners who already  
have experience battling Pompey. His ships are maneuverable.  
Yours are slow and awkward. Refusing to fight him at sea won't  
disgrace you. You've prepared for a land war.

**ANTONY**

I will fight by sea. By sea.

**ENOBARBUS**

Most worthy sir, if you do that you throw away all the  
advantages you have on land. You will have to divide your  
army, which mostly consists of battle-hardened foot soldiers.

Of war-marked footmen, leave unexecuted  
45 Your own renownèd knowledge, quite forego  
The way which promises assurance, and  
Give up yourself merely to chance and hazard  
From firm security.

**ANTONY**

I'll fight at sea.

**CLEOPATRA**

I have sixty sails, Caesar none better.

**ANTONY**

50 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 desried.  
55 Caesar has taken Toryne.

*Exit*

**ANTONY**

You will be unable to use your legendary battle knowledge.  
You'll be abandoning proven methods that promise victory,  
and instead you'll put yourself at the mercy of haphazard  
chance.

**ANTONY**

I'll fight at sea.

**CLEOPATRA**

I have sixty ships. Caesar doesn't have any that are better.

**ANTONY**

We'll burn our surplus ships and fully man the rest. We'll sail  
from Actium and beat Caesar as he approaches. Even if we fail  
at that, we can still fight him on land.

*A MESSENGER enters.*

What's your business?

**MESSENGER**

The news is true, my lord. Caesar has been seen. He has  
captured Toryne.

*He exits.*

**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.

60 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  
65 Have used to conquer standing on the earth  
And fighting foot to foot.

**ANTONY**

Well, well, away.

*Exeunt ANTONY, CLEOPATRA, and ENOBARBUS*

**SOLDIER**

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

**CANIDIUS**

Soldier, thou art; but his whole action grows

Can Caesar be there in person? No, that's impossible. It's  
strange enough that his army should be there. Canidius, take  
our nineteen [legions](#) and twelve thousand horse soldiers. You  
must hold them on land. We'll go to our ship. Come away,  
Cleopatra.

*A SOLDIER enters.*

What's the news, brave soldier?

**SOLDIER**

Oh, don't fight by sea, noble Emperor! Don't trust rotten planks.  
Don't you trust my sword and these wounds? Let the Egyptians  
and Phoenicians go swimming. We are used to winning by  
standing on the earth and fighting toe to toe.

**ANTONY**

Well, well, let's go.

*ANTONY, CLEOPATRA, and ENOBARBUS exit.*

**SOLDIER**

By Hercules, I think I'm right.

**CANIDIUS**

Not in the power on 't. So our leader's led,  
70 And we are women's men.

**SOLDIER**

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

**CANIDIUS**

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

**SOLDIER**

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

**CANIDIUS**

Who's his lieutenant, hear you?

**SOLDIER**

They say, one Taurus.

**CANIDIUS**

Well I know the man.

*Enter a MESSENGER*

Soldier, you are. But Antony's decisions aren't coming from his extensive experience. Our leader is being led. We are following a woman.

**SOLDIER**

On land you keep the legions and cavalry together, don't you?

**CANIDIUS**

Marcus Octavius, Marcus Justeius, Publicola, and Caelius will go by sea, but we'll keep the bulk on land. Caesar's speed defies belief.

**SOLDIER**

While he was still in Rome, he deployed his forces in so many different disguises that all our spies were fooled.

**CANIDIUS**

Who's his lieutenant, do you know?

**SOLDIER**

A man named Taurus, they say.

**CANIDIUS**

I know the man well.

*A MESSENGER enters.*

**MESSENGER**

80 The Emperor calls Canidius.

**CANIDIUS**

With news the time's with labor, and throws forth  
Each minute some.

*Exeunt*

**MESSENGER**

The Emperor is calling for Canidius.

**CANIDIUS**

The present time is like a woman in labor, each minute giving birth to some piece of news.

*They exit.*

## Act 3 Scene 8

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

**CAESAR**

Taurus!

**TAURUS**

My lord?

**CAESAR**

Strike not by land; keep whole. Provoke not battle  
Till we have done at sea. Do not exceed  
5 The prescript of this scroll.

*He gives a scroll*

Our fortune lies  
Upon this jump.

*CAESAR enters with TAURUS and his army.*

**CAESAR**

Taurus!

**TAURUS**

My lord?

**CAESAR**

Don't attack by land. Keep the army together. Don't provoke them to battle until we have finished at sea. Don't exceed your orders as written here.

*He hands TAURUS a scroll.*

Our fate depends on this chance.

*Exit with army*

*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.

*Exit*

*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*

*They exit.*

## **Act 3 Scene 9**

*ANTONY and ENOBARBUS enter.*

**ANTONY**

Assemble our squadrons on the other side of the hill, in sight of Caesar's navy. From there we'll be able to see how many ships he has and plan accordingly.

*They exit.*

## **Act 3 Scene 10**

*CANIDIUS and his army marches one way across the stage while CAESAR's lieutenant, TAURUS, marches across the other way. After the two armies march off stage, the noise of a battle at sea is heard.*

*Trumpets sound a retreat. ENOBARBUS enters.*

**ENOBARBUS**

We're ruined, ruined, ruined! I can't watch any more. The Egyptian flagship, the *Antoniad*, followed by all sixty Egyptian ships, has turned and fled. It destroyed my eyes to look upon it.

*SCARUS enters.*

**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.

**ENOBARBUS**

How appears the fight?

**SCARUS**

On our side like the tokened pestilence,  
10 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  
Both as the same, or rather ours the elder,  
The breeze upon her, like a cow in June,  
15 Hoists sails and flies.

**ENOBARBUS**

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

**SCARUS**

Gods and goddesses—the whole congregation of them!

**ENOBARBUS**

What's wrong with you?

**SCARUS**

We have lost a major portion of the world through utter  
foolishness. We have kissed away entire kingdoms and  
provinces.

**ENOBARBUS**

How goes the battle?

**SCARUS**

Our side shows all the signs of certain defeat, which appear  
like the symptomatic sores of the plague. Right in the middle  
of the fight, just when the battle could have gone either way—  
actually we had a slight advantage—that immoral Egyptian nag  
—May she die of leprosy!—suddenly became frightened, and  
turned her ships around and fled.

**ENOBARBUS**

I saw that. The sight made me so sick I couldn't watch any  
more.

**SCARUS**

She once being loofed,  
The noble ruin of her magic, Antony,  
20 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*

**CANIDIUS**

25 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.  
Oh, he has given example for our flight  
Most grossly by his own!

**ENOBARBUS**

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

**CANIDIUS**

Toward Peloponnesus are they fled.

**SCARUS**

Once she had turned around, the noble Antony, ruined by love, hoisted his own sails and followed her like a lovesick duck. He left the battle at the most crucial point. I never saw such a shameful act. He betrayed his own experience, manhood, and honor.

**ENOBARBUS**

Terrible. Terrible.

*CANIDIUS enters.*

**CANIDIUS**

The battle on the sea is almost lost. If our general had been his old self, we would have won. Oh, with his sordid desertion, he sets the example for our own.

**ENOBARBUS**

Are you considering desertion, as well? Then everything must really be finished.

**CANIDIUS**

They fled toward Peloponnesus.

**SCARUS**

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

*He exits*

**CANIDIUS**

To Caesar will I render  
My legions and my horse. Six kings already  
35 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*

*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

**SCARUS**

It's easy to get there. I'll go there and ascertain their next move.

*He exits.*

**CANIDIUS**

I'll yield my legions and cavalry to Caesar. In this, I follow the examples of the six kings who have already surrendered.

*He exits.*

**ENOBARBUS**

I'll still follow Antony, even though the odds are against him and good sense tells me I should go the other way.

*He exits.*

## Act 3 Scene 11

*ANTONY enters with attendants.*

**ANTONY**

Listen. The earth tells me to stop walking upon it, as it's ashamed to carry me. Friends, come here. I'm completely lost. I have a ship full of treasure. Take that. Divide it. Escape and make peace with Caesar.

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

And make your peace with Caesar.

**ALL**

Fly? Not we.

**ANTONY**

I have fled myself, and have instructed cowards  
To run and show their shoulders. Friends, begone.

I have myself resolved upon a course

10 Which has no need of you. Begone.

My treasure's in the harbor. Take it. Oh,

I followed that I blush to look upon!

My very hairs do mutiny, for the white

Reprove the brown for rashness, and they them

15 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 that be left

20 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.

*Exeunt attendants. ANTONY sits down*

**ALL**

Flee? Not us.

**ANTONY**

I have already fled from my true self. I've told cowards to turn  
their backs on me and run. Friends, go. I've decided on a plan  
that doesn't require your assistance. Leave. My treasure's in the  
harbor; take it. Oh, I followed something I'm ashamed to look at  
now! Even my hair revolts. The white hairs blame the brown  
hairs for being irresponsible, and the brown ones blame the  
white ones for being spineless and foolish. Friends, go. I'll give  
you letters of introduction to some friends of mine who will  
help you. Please, don't be sad, and don't tell me how reluctant  
you are. Take your cues from my own despair. Abandon the  
person that has abandoned himself. Go to the harbor  
immediately! I'll give you the title to that ship and its treasure.  
Just give me a moment, please—only a moment. I've  
relinquished my authority, so please—I'll see you all before  
long.

*The attendants exit. ANTONY sits.*

*Enter CLEOPATRA, led by CHARMIAN, IRAS, and EROS*

**EROS**

25 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*

**ANTONY**

(*seeing CLEOPATRA*) No, no, no, no, no.

**EROS**

30 See you here, sir?

**ANTONY**

Oh, fie, fie, fie!

**CHARMIAN**

Madam!

**IRAS**

Madam, O good Empress!

*CHARMIAN, IRAS, and EROS enter, supporting CLEOPATRA.*

**EROS**

No, gentle madam, go. Comfort him.

**IRAS**

Yes, do, dearest Queen.

**CHARMIAN**

Of course you must comfort him! What else?

**CLEOPATRA**

Let me sit down. Oh, *Juno*!

*She sits.*

**ANTONY**

(*seeing CLEOPATRA*) No, no, no, no, no.

**EROS**

Do you see her, sir?

**ANTONY**

Oh, damn, damn, damn!

**CHARMIAN**

Madam!

**IRAS**

Madam, oh, good Empress!

**EROS**

Sir, sir—

**ANTONY**

35 (aside) 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  
40 In the brave squares of war, yet now—no matter.

**CLEOPATRA**

Ah, stand by.

**EROS**

The Queen, my lord, the Queen.

**IRAS**

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

**CLEOPATRA**

Well then, sustain me. Oh!

*She rises*

**EROS**

45 Most noble sir, arise. The Queen approaches.

**EROS**

Sir . . . sir . . .

**ANTONY**

(*to himself*) Yes, my lord, that's true. At Philippi, Caesar kept his sword in its sheath, like a dancer, while I commanded the armies that conquered Cassius and Brutus. Caesar fought only through lieutenants. He had no experience with the brave contests of war. But now . . . never mind.

**CLEOPATRA**

Ah, give us some privacy.

**EROS**

The Queen is here, my lord.

**IRAS**

Go to him, madam, speak to him. He's not himself because he feels so ashamed.

**CLEOPATRA**

Well, then, help me.

*Her attendants help her to stand.*

**EROS**

Her head's declined, and death will seize her but  
Your comfort makes the rescue.

**ANTONY**

I have offended reputation,  
A most un noble swerving.

**EROS**

Sir, the Queen.

**ANTONY**

50 Oh, whither hast thou led me, Egypt? See  
How I convey my shame out of thine eyes  
By looking back what I have left behind  
'Stroyed in dishonor.

**CLEOPATRA**

O my lord, my lord,  
Forgive my fearful sails! I little thought  
55 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  
60 Command me.

Most noble sir, stand up. The Queen is coming. She's weak and  
will die unless you comfort her.

**ANTONY**

I've destroyed my reputation, a most shameful error.

**EROS**

Sir, here's the Queen.

**ANTONY**

Oh, where have you led me, Egypt? See how I hide my shame  
from you by turning around? I look behind me to see my past,  
destroyed by dishonor.

**CLEOPATRA**

Oh, my lord, my lord, forgive my panic! I didn't think you would  
follow me.

**ANTONY**

Queen, you knew very well that my heart was tied to your ship  
and that you would pull me along with you. You knew that my  
spirit was completely under your control and that I would  
ignore the gods' orders in favor of yours.

**CLEOPATRA**

Oh, 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  
65 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*

70 Even this repays me.—  
We sent our schoolmaster. Is he come back?—  
Love, I am full of lead.—(calling) Some wine,  
Within there, and our viands! Fortune knows  
We scorn her most when most she offers blows.

**CLEOPATRA**

Oh, forgive me!

**ANTONY**

Now I will have to send my humble proposal of peace to that young man. I've done as I pleased with half the world, making and losing fortunes, but now I negotiate from a position of weakness. You knew how far you had conquered my spirit. You knew that my sword, weakened by my love for you, would obey that love no matter what.

**CLEOPATRA**

Forgive me! Forgive me!

**ANTONY**

Don't shed even one tear. One of your tears is worth everything that was won and lost. Give me a kiss.

*They kiss.*

This repays me. I sent our children's schoolmaster to Caesar with our offer. Has he returned? Love, I am full of heaviness. (calling) Servants, bring some wine and food! We have the most contempt for fortune when it goes against us.

*Exeunt*

*They exit.*

## Act 3 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,  
5 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  
10 To his grand sea.

*CAESAR, AGRIPPA, THIDIAS, and DOLABELLA enter, with others of the court.*

**CAESAR**

Let the envoy from Antony come in. Do you know him?

**DOLABELLA**

It's Antony's schoolmaster. By sending such an insignificant emissary, Antony shows us how low he has sunk. Not so long ago, he had so many royal supporters that he sent along extra kings as messengers.

*Antony's AMBASSADOR enters.*

**CAESAR**

Come forward and speak.

**AMBASSADOR**

Humble as I am, I represent Antony. Until recently, I was as unimportant to his affairs as the morning dew is to the wide ocean.

**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  
15 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,  
20 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**

25 Fortune pursue thee!

**CAESAR**

Bring him through the bands.

**CAESAR**

So be it. Say what you're here for.

**AMBASSADOR**

He acknowledges that you are the master of his fate, and he requests to be allowed to live in Egypt. If that is not granted, he reduces his requests and asks only that he be allowed to live as a private man in Athens. That's all he asks for himself. Cleopatra recognizes your greatness and accepts your authority. She only asks that the crown of Egypt pass to her heirs, who are now at your mercy.

**CAESAR**

As for Antony, I'm not interested in his requests. I'll give the Queen a hearing and grant her requests if she either throws her dishonored friend out of Egypt or kills him. Then I'll listen to her. Give my answer to them both.

**AMBASSADOR**

May good luck follow you!

**CAESAR**

Take him safely through the lines.

*Exit **AMBASSADOR**, attended*

(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  
30 In their best fortunes strong, but want will perjure  
The ne'er-touched vestal. Try thy cunning, Thidias.  
Make thine own edict for thy pains, which we  
Will answer as a law.

### **THIDIAS**

Caesar, I go.

### **CAESAR**

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

### **THIDIAS**

Caesar, I shall.

*Exeunt*

*Enter **CLEOPATRA**, **ENOBARBUS**, **CHARMIAN**, and **IRAS***

### **CLEOPATRA**

*The **AMBASSADOR** exits.*

(to **THIDIAS**) Now it's time to test your eloquence. On your way. Separate Cleopatra from Antony. In my name, promise to fulfill her petitions. You can make up additional offers, if necessary. Women aren't strong, even at their best. Hardship will make even a *vestal* abandon her vows. Use your ingenuity, Thidias. You can make your own conditions, which I will authorize as law.

### **THIDIAS**

I go, Caesar.

### **CAESAR**

Observe how Antony takes his defeat and how his attitude influences his actions.

### **THIDIAS**

I will, Caesar.

*They exit.*

## **Act 3 Scene 13**

***CLEOPATRA**, **ENOBARBUS**, **CHARMIAN**, and **IRAS** enter.*

### **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 merèd question. 'Twas a shame no less  
Than was his loss, to course your flying flags  
And leave his navy gazing.

**CLEOPATRA**

Prithee, peace.

*Enter AMBASSADOR with ANTONY*

**ANTONY**

Is that his answer?

**AMBASSADOR**

What are we going to do, Enobarbus?

**ENOBARBUS**

Think about our situation, then die.

**CLEOPATRA**

Who is to blame for this: Antony or I?

**ENOBARBUS**

Only Antony was at fault. He put his desire in charge of his reason. So what if you ran from the battle, terrified, as ranks of ships threatened one another? Why should he have followed you? With half the world opposing the other half, it wasn't the time for Antony, the pivotal player, to let love distract him. To race after your departing ships, leaving his navy to watch, was a shame as great as the resulting loss.

**CLEOPATRA**

Please, let's not talk about it.

*The AMBASSADOR and ANTONY enter.*

**ANTONY**

Is that his answer?

**AMBASSADOR**

Ay, my lord.

**ANTONY**

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

**AMBASSADOR**

He says so.

**ANTONY**

Let her know 't.—

(to **CLEOPATRA**) 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**

20 (to the **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  
25 As i' th' command of Caesar. I dare him therefore  
To lay his gay caparisons apart  
And answer me declined, sword against sword,

Yes, my lord.

**ANTONY**

The Queen will be treated fairly if she gives me up?

**AMBASSADOR**

That's what he says.

**ANTONY**

Tell her. (to **CLEOPATRA**) If you send my aged head to that  
boy, Caesar, he'll give you all the kingdoms you want.

**CLEOPATRA**

Your head, my lord?

**ANTONY**

(to the **AMBASSADOR**) Go back to him. Tell him that his cheeks  
still bear the pink flush of youth, and that the world expects to  
see something remarkable from him. His treasure, his navy,  
and his armies might belong to a coward, and his ministers  
might be able to succeed just as well on behalf of a child as  
under the command of Caesar. Therefore, I dare him to lay  
aside his fancy trappings and meet this old man in single  
combat, sword against sword, just the two of us. I'll write the  
challenge. Follow me.

Ourselves alone. I'll write it. Follow me.

*Exeunt ANTONY and AMBASSADOR*

### **ENOBARBUS**

(aside) Yes, like enough, high-battled Caesar will  
30 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,  
35 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.

### **CLEOPATRA**

What, no more ceremony? See, my women,  
Against the blown rose may they stop their nose,  
40 That kneeled unto the buds.—Admit him, sir.

*Exit SERVANT*

*ANTONY and the AMBASSADOR exit.*

### **ENOBARBUS**

(aside) Oh, that's likely! Caesar, the great commander of troops, will surely risk all he has gained in order to fight this gladiator in the public square! I see that men's judgments are tied to their fortunes, and that external factors influence a man's internal qualities, making everything suffer. How could Antony, knowing how luck stood on either side, still imagine that Caesar would respond to his nonsense! Caesar, you've conquered his judgment too.

*A SERVANT enters.*

### **SERVANT**

A messenger has arrived from Caesar.

### **CLEOPATRA**

With no more ceremony than that? See, ladies, how they scorn me now. They pinch their noses to avoid smelling the dying rose whose scent, as a bud, they happily inhaled. Show him in, sir.

*The SERVANT exits.*

**ENOBARBUS**

(aside) Mine honesty and I begin to square.  
The loyalty well held to fools does make  
Our faith mere folly. Yet he that can endure  
To follow with allegiance a fall'n lord  
45 Does conquer him that did his master conquer  
And earns a place i' th' story.

*Enter THIDIAS*

**CLEOPATRA**

Caesar's will?

**THIDIAS**

Hear it apart.

**CLEOPATRA**

None but friends. Say boldly.

**THIDIAS**

So haply are they friends to Antony.

**ENOBARBUS**

He needs as many, sir, as Caesar has,  
50 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****ENOBARBUS**

(aside) My integrity and I begin to contradict each other. Being loyal to a fool makes loyalty foolish. But a person who can bear to keep his allegiance to a defeated lord defeats his lord's conqueror and earns a place in history.

*THIDIAS enters.*

**CLEOPATRA**

What does Caesar want?

**THIDIAS**

It is for your ears only.

**CLEOPATRA**

There are only friends here. Speak confidently.

**THIDIAS**

So they are possibly Antony's friends.

**ENOBARBUS**

Sir, he should have as many as Caesar has. If he had that many friends, then he wouldn't need us. If Caesar chose, Antony would jump at the chance to be his friend. As for us, you know we are Antony's, and he is Caesar's.

**THIDIAS**

So.—

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

### CLEOPATRA

Go on. Right royal.

### THIDIAS

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

### CLEOPATRA

Oh!

### THIDIAS

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

### CLEOPATRA

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

### ENOBARBUS

(aside) To be sure of that,  
I will ask Antony. Sir, sir, thou art so leaky

So be it. This, then, this is the message Caesar sends to you, famous Queen: he implores you not to be concerned about your situation. Just remember that he is Caesar.

### CLEOPATRA

Respectfully put. Go on.

### THIDIAS

He knows that you didn't embrace Antony because you loved him, but because you feared him.

### CLEOPATRA

Oh!

### THIDIAS

So he regrets that any dishonorable acts were forced on you, not being performed of your own free will.

### CLEOPATRA

He is like a god and knows the truth. My honor wasn't given; it was only dominated.

### ENOBARBUS

(aside) I'll go get the truth of this from Antony. Sir, sir, are you so badly off that we must abandon you to your fate? Even your

65 That we must leave thee to thy sinking, for  
Thy dearest quit thee.

*Exit ENOBARBUS*

**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  
70 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,  
75 Say to great Caesar this in 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.

dearest friend has abandoned you.

*ENOBARBUS exits.*

**THIDIAS**

Shall I tell Caesar what you request from him? He almost begs  
for the opportunity to help you. It would please him very much  
if you would rely on his wealth and success to support you. But  
he would feel even better if I could tell him that you had left  
Antony and put yourself under his protection.

**CLEOPATRA**

What's your name?

**THIDIAS**

My name is Thidias.

**CLEOPATRA**

Most kind messenger, tell great Caesar that through his deputy  
I kiss his conquering hand. Tell him I am ready to lay my crown  
at his feet and kneel before him. Tell him—whose decrees are  
obeyed by the whole world—that I will accept the fate he  
chooses for Egypt.

### **THIDIAS**

'Tis your noblest course.  
80 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.

*He kisses her hand*

### **CLEOPATRA**

Your Caesar's father oft,  
85 When he hath mused of taking kingdoms in,  
Bestowed his lips on that unworthy place  
As it rained kisses.

*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  
90 To have command obeyed.

### **ENOBARBUS**

### **THIDIAS**

That's your most dignified course of action. When confronted with the choice between a prudent action and a risky one, a wise man should dare to do only what he can practically accomplish—if he follows this course, he will never be subjected to unpredictable chance. Allow me to pay my respects by kissing your hand.

*He kisses her hand.*

### **CLEOPATRA**

When Octavius Caesar's father thought about conquering kingdoms, he rained kisses on my unworthy hand.

*ANTONY and ENOBARBUS enter.*

### **ANTONY**

Promising favors? By Jove that thunders! Who are you, slave?

### **THIDIAS**

A person who merely follows the orders of the best man, the man most worthy of service.

### **ENOBARBUS**

You will be whipped.

### ANTONY

(calling for servants) Approach, there! (to THIDIAS) 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?" (calling to servants) Have you no ears? I am  
95 Antony yet.

*Enter a SERVANT, followed by others*

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  
100 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.

You will be whipped.

### ANTONY

(calling for servants) Come here! (to THIDIAS) Ah, you bird of prey! Now by all the gods and devils, my authority weakens. Not long ago, when I cried, "Ho!" kings would jump up and cry, "What's your pleasure?" (calling to servants) Are you deaf? I'm still Antony.

*A SERVANT enters, followed by others.*

Take away this lout and whip him.

### ENOBARBUS

(aside) It's safer to toy with a lion cub than an old, dying lion.

### ANTONY

By the moon and stars! Whip him! If I saw twenty of the greatest powers that pay tribute to Caesar taking such liberties with her hand—what's her name now? This woman who once was Cleopatra, but now has become something different? Whip him, fellows, until he screws up his face like a baby and cries aloud for mercy! Take him away.

**THIDIAS**

Mark Antony—

**ANTONY**

Tug him away! Being whipped,  
105 Bring him again. This jack of Caesar's shall  
Bear us an errand to him.

*Exeunt SERVANTS 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,  
110 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—  
Oh, misery on 't!—the wise gods seal our eyes,  
115 In our own filth drop our clear judgments, make us  
Adore our errors, laugh at 's while we strut  
To our confusion.

**CLEOPATRA****THIDIAS**

Mark Antony—

**ANTONY**

Pull him away, and once he has been whipped, bring him back.  
Caesar's knave will bring him a message for us.

*The SERVANTS exit with THIDIAS.*

(to CLEOPATRA) You were damaged goods before I met you.  
Ha! Did I desert my bed in Rome, passing up the chance to  
have a legitimate family with a jewel of a woman, in order to be  
deceived by one who wastes her favors on servants?

**CLEOPATRA**

My good lord—

**ANTONY**

You've always been a liar. But when our vices become habits—  
Oh, the sadness of it!—the wise gods blind us, shade our better  
judgment, make us love our mistakes, and laugh as we strut to  
our ruin.

**CLEOPATRA**

Oh, is 't come to this?

**ANTONY**

I found you as a morsel cold upon  
Dead Caesar's trencher. Nay, you were a fragment  
120 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**

125 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! Oh, that I were  
Upon the hill of Basan, to outroar  
130 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?

Oh, has it come to this?

**ANTONY**

You were a cold crumb on dead Julius Caesar's plate when I  
met you. No, you were one of Gneius Pompey's leftovers—not  
to mention your other, more depraved affairs, which have  
somehow managed to avoid becoming the subject of vulgar  
gossip. For I'm sure that although you may know what  
temperance is, you've never experienced it firsthand.

**CLEOPATRA**

Why are you doing this?

**ANTONY**

To let a servant be familiar with my little toy, your hand—a  
hand that has signed royal treaties and pledged your love to  
me—oh, if only I were standing on the hill of [Basan](#), so that I  
could roar louder than that horned herd! For I have been  
savagely abused, and to state my grievances politely would be  
as absurd as a condemned criminal thanking the hangman for  
doing his job quickly.

*A SERVANT enters with THIDIAS.*

Has he been whipped?

**SERVANT**

Soundly, my lord.

**ANTONY**

135 Cried he? And begged he pardon?

**SERVANT**

He did ask favor.

**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  
140 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  
145 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  
150 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,

**SERVANT**

Soundly, my lord.

**ANTONY**

Did he cry? Did he beg my pardon?

**SERVANT**

He did ask for mercy.

**ANTONY**

(to THIDIAS) If your father is alive, let him be sorry you weren't born a daughter. And you should be sorry to follow Caesar in his triumphal parade, since you have been whipped for following him. From now on, you should tremble and grow feverish whenever you see the white hand of a lady. Get yourself back to Caesar. Tell him how you've been treated. Be sure you tell him he makes me angry with him, because he seems proud and disdainful, harping on what I am now rather than what he knows. He makes me angry—and that's easy to do right now, now that my lucky stars have abandoned me. If he doesn't like what I've said or done, remind him that he holds Hipparchus, a slave I freed. He may whip, or hang, or torture him as he pleases. Then we will be even. Recommend that to him. Take your whipping scars and go.

As he shall like, to quit me. Urge it thou.

155 Hence with thy stripes, begone!

*Exit THIDIAS*

**CLEOPATRA**

Have you done yet?

**ANTONY**

Alack, our terrene moon is now eclipsed,  
And it portends alone the fall of Antony.

**CLEOPATRA**

(*aside*) I must stay his time.

**ANTONY**

To flatter Caesar, would you mingle eyes  
160 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

**THIDIAS** exits.

**CLEOPATRA**

Are you done yet?

**ANTONY**

You, my earthly moon, are now eclipsed, and that alone  
foretells my ruin.

**CLEOPATRA**

(*aside*) I must wait for him to finish his tirade.

**ANTONY**

In order to flatter Caesar, would you flirt with the servant who  
laces up his pants?

**CLEOPATRA**

Don't you know me still?

**ANTONY**

Has your heart cooled toward me?

**CLEOPATRA**

Ah, dear, if that is true, let heaven make poisonous hail grow  
from my heart, and let the first hailstone drop down my throat.  
As it dissolves, so shall my life. The next hailstone should hit

Drop in my neck. As it determines, so  
165 Dissolve my life! The next Caesaron smite,  
Till by degrees the memory of my womb,  
Together with my brave Egyptians all,  
By the discandyng of this pelleted storm  
Lie graveless till the flies and gnats of Nile  
170 Have buried them for prey!

### **ANTONY**

I am satisfied.  
Caesar sits down in Alexandria, where  
I will oppose his fate. Our force by land  
Hath nobly held. Our severed navy too  
Have knit again, and fleet, threat'ning most sealike.  
175 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**

180 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

Caesarion, until one by one all my children, and every one of  
my brave Egyptians, are killed by the dissolving of this pellet  
storm and lie unburied, covered by gnats and flies.

### **ANTONY**

I am satisfied. Caesar has made camp in Alexandria. I will fight  
him there. Our land forces have bravely stood firm. Our tattered  
navy has reassembled and set sail, as formidable as the sea  
itself. Where have you been, my bravery? Do you hear what I  
say, lady? If I come back from the battlefield again to kiss those  
lips, I'll be covered in blood. My sword and I will earn our place  
in history. We still have hope.

### **CLEOPATRA**

That's my brave lord!

### **ANTONY**

I'll be triple the soldier I was in strength, bravery, and stamina.  
I'll fight brutally. In the days when I had better luck, prisoners of  
war could buy their freedoms from me with simple trinkets. But

Of me for jests; but now I'll set my teeth  
185 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  
190 Is Antony again, I will be Cleopatra.

### ANTONY

We will yet do well.

### CLEOPATRA

(to ENOBARBUS) 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,  
195 There's sap in 't yet. The next time I do fight  
I'll make Death love me, for I will contend  
Even with his pestilent scythe.

*Exeunt all but ENOBARBUS*

### ENOBARBUS

Now he'll outstare the lightning. To be furious

now I'll grit my teeth and kill anyone who tries to stop me.  
Come, let's have one more extravagant night. Invite all my sad  
captains. Fill our wine bowls again. Let's drink through  
midnight.

### CLEOPATRA

It's my birthday. I had planned to celebrate it quietly, but since  
my lord is once more himself, I will be Cleopatra again.

### ANTONY

We'll win yet.

### CLEOPATRA

(to ENOBARBUS) Call all my lord's noble captains to him.

### ANTONY

Do so. I'll speak to them, and then tonight I'll get them all so  
drunk that the wine seeps out of their old war wounds. Come  
on, my Queen. There's still life in our cause. The next time I  
fight, I'll make Death love me. I'll compete even with his fatal  
scythe.

*Everyone except ENOBARBUS exits.*

### ENOBARBUS

Is to be frightened out of fear, and in that mood  
200 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.

*Exit*

*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  
5 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  
10 Make boot of his distraction. Never anger  
Made good guard for itself.

Now he'll work himself up to a fury. Rage scares away a man's  
fear. In that state, a dove will attack an ostrich. I have always  
noticed that when my captain's reason is diminished, his  
bravery increases. When courage consumes reason, it  
destroys its only weapon. I'll look for some way to leave his  
service.

*He exits.*

## **Act 4 Scene 1**

**CAESAR** enters, reading a letter, with **AGRIPPA**, **MAECENAS**, and  
his army.

#### **CAESAR**

He calls me "boy" and scolds me as if he had the power to  
whip me out of Egypt. He whipped my messenger with rods.  
He dares me to personal combat, Caesar against Antony. Let  
the old ruffian discover that I have many other ways to die, and  
in the meantime, we'll laugh at his challenge.

#### **MAECENAS**

Caesar must realize that when a man as powerful as Antony  
begins to rage, he has been pursued to the point of collapse.  
Don't give him time to catch his breath. Take advantage of his  
unreasonable rage. Anger does not protect the angry well.

**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!

*Exeunt*

**CAESAR**

Tell our top commanders that I want tomorrow's battle to be the last we fight. Our army has recently acquired many of Mark Antony's former soldiers—enough to capture him. See that it is done, and prepare a feast for the soldiers. We have enough supplies for it, and they've earned it. Poor Antony!

*They exit.*

## Act 4 Scene 2

*Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, and 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**

*ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, and IRAS enter, with attendants.*

**ANTONY**

He won't fight with me, Domitius?

**ENOBARBUS**

No.

**ANTONY**

Why won't he?

**ENOBARBUS**

He thinks that since his fortune is twenty times better than yours, it would be like pitting twenty men against one.

**ANTONY**

Tomorrow, soldier,  
5 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  
10 Be bounteous at our meal.

*Greeting them one by one*

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

Tomorrow, soldier, I'll fight by sea and land. By the end I will either live, or else I'll restore my honor by shedding my blood. Will you fight well?

### ENOBARBUS

When I strike, I'll cry, "All or nothing!"

### ANTONY

Well put. Come on. Call out my household servants.

*Three or four SERVANTS enter.*

Tonight let's have plenty to eat.

*He greets the SERVANTS one by one.*

Give me your hand; you've been truly honest—so have you and you—and you—you too.  
You have all served me well, and kings are your peers.

### CLEOPATRA

(aside to ENOBARBUS) What is this?

### ENOBARBUS

15 (*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  
20 So good as you have done.

### ALL THE SERVITORS

The gods forbid!

### 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

25 (*aside to ENOBARBUS*) What does he mean?

### ENOBARBUS

(*aside to CLEOPATRA*) To make his followers weep.

### ANTONY

(*to the SERVITORS*) Tend me tonight.

(*aside to CLEOPATRA*) It's one of those nostalgic moods  
caused by sorrow.

### ANTONY

(*to another SERVANT*) And you're honest too. I wish I could  
split into as many men as there are servants here before me,  
and that all of you could merge into a single Antony, so I could  
give you the same good service you've given me.

### ALL THE SERVANTS

The gods forbid!

### ANTONY

Well, my good fellows, wait on me tonight. Keep my cups full  
and treat me as you did when my empire was one of your  
fellow servants, obeying my commands.

### CLEOPATRA

(*to ENOBARBUS*) Why is he doing this?

### ENOBARBUS

(*to CLEOPATRA*) He wants to make his followers weep.

### ANTONY

May be it is the period of your duty.  
Haply you shall not see me more, or if,  
30 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.  
35 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!  
40 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,  
45 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.

(*to the SERVANTS*) Wait on me tonight. It's possible that this will be the end of your service. It's possible you won't see me again, or if you do, it will only be my mangled body. Perhaps tomorrow you'll be serving another master. I look upon you as a person saying good-bye. My honest friends, I won't turn you away, but like a master dependent on your good service, I will stay with you until death separates us. Serve me tonight for two hours—I don't ask any more—and may the gods bless you for it.

### ENOBARBUS

What are you doing, sir? You're making them uncomfortable. Look—they're crying. And I'm just foolish enough to tear up myself. It's embarrassing. Don't turn us into women.

### ANTONY

Ha, ha, ha! May the evil one take me if I meant it like that! Those tears will bring blessings to you. You interpret my words in a melancholy sense, my hearty friends. I spoke to encourage you, asking that you help me make this night a brilliant one. You should know, my friends, that I have good hopes for tomorrow, and that I will lead you as if I expect victory rather than an honorable death. Let's go to supper. Come, and let's drown our worries.

*Exeunt*

*They exit.*

## Act 4 Scene 3

*Enter a company of **SOLDIERS***

**FIRST SOLDIER**

Brother, good night. 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**

5 Belike 'tis but a rumor. Good night to you.

**FIRST SOLDIER**

Well, sir, good night.

*They meet other **SOLDIERS***

**SECOND SOLDIER**

Soldiers, have careful watch.

**THIRD SOLDIER**

And you. Good night, good night.

*A company of **SOLDIERS** enters.*

**FIRST SOLDIER**

Good night, brother. Tomorrow is the day.

**SECOND SOLDIER**

This battle will determine who wins the war. Take care of yourself. Have you heard about anything unusual happening in the city?

**FIRST SOLDIER**

No. What was it?

**SECOND SOLDIER**

It was probably just a rumor. Good night.

**FIRST SOLDIER**

Well sir, good night.

*Two other **SOLDIERS** enter.*

**SECOND SOLDIER**

Soldiers, watch carefully.

**THIRD SOLDIER**

You too. Good night. Good night.

*The four **SOLDIERS** place themselves in every corner of the stage*

**SECOND SOLDIER**

Here we. And if tomorrow

10 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**

15 Hark!

**FIRST SOLDIER**

Music i' th' air.

**THIRD SOLDIER**

Under the earth.

**FOURTH SOLDIER**

*Each **SOLDIER** takes a post at a corner of the stage.*

**SECOND SOLDIER**

This is our station. And if our navy wins tomorrow, no doubt our army will do their part.

**FIRST SOLDIER**

It's an outstanding army and highly motivated.

*Oboe music comes from underneath the stage.*

**SECOND SOLDIER**

Quiet! What's that sound?

**FIRST SOLDIER**

Listen! Listen!

**SECOND SOLDIER**

Listen!

**FIRST SOLDIER**

There's music coming out of thin air.

**THIRD SOLDIER**

From under the earth.

**FOURTH SOLDIER**

It signs well, does it not?

**THIRD SOLDIER**

No.

**FIRST SOLDIER**

20 Peace, I say! What should this mean?

**SECOND SOLDIER**

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

**FIRST SOLDIER**

Walk. Let's see if other watchmen  
Do hear what we do.

*They advance toward the other SOLDIERS*

**SECOND SOLDIER**

25 How now, masters?

**ALL**

(speak together) How now? How now? Do you hear this?

**FIRST SOLDIER**

Ay. Is 't not strange?

**THIRD SOLDIER**

It's a lucky sign, isn't it?

**THIRD SOLDIER**

No.

**FIRST SOLDIER**

Quiet, I say. What does this mean?

**SECOND SOLDIER**

It means that [Antony's patron god, Hercules](#), is leaving him.

**FIRST SOLDIER**

Let's walk over and see if the other soldiers heard the same thing.

*They go to speak with the other SOLDIERS.*

**SECOND SOLDIER**

Hello there, good sirs.

**ALL**

(speaking at the same time) What now? What now? Do you hear that?

**FIRST SOLDIER**

Yes. Isn't it strange?

**THIRD SOLDIER**

Do you hear, masters? Do you hear?

**FIRST SOLDIER**

Follow the noise so far as we have quarter;

30 Let's see how it will give off.

**ALL**

Content. 'Tis strange.

*Exeunt*

Enter **ANTONY** and **CLEOPATRA**, with **CHARMIAN** and others attending

**ANTONY**

(calling) Eros! Mine armor, Eros!

**CLEOPATRA**

Sleep a little.

**ANTONY**

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

Enter **EROS** with armor

Come, good fellow, put thine iron on.

If fortune be not ours today, it is

5 Because we brave her. Come.

Do you hear that, men? Do you?

**FIRST SOLDIER**

Let's follow the music as far as we can without leaving our station and see if it stops.

**ALL**

Good idea. It's very strange.

*They exit.*

## Act 4 Scene 4

**ANTONY** and **CLEOPATRA** enter with **CHARMIAN** and others of the court.

**ANTONY**

(calling) Eros! Bring my armor, Eros.

**CLEOPATRA**

Get a little sleep.

**ANTONY**

No, my dear . . . Eros, come on, bring my armor, Eros.

**EROS** enters, carrying **ANTONY**'s armor.

Come on, good fellow, help me into that armor you're carrying.

If luck deserts us today, it's because we defy it. Come on.

**CLEOPATRA**

Nay, I'll help too.

What's this for?

*She helps to arm him*

**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**

Well, well,

We shall thrive now.—Seest thou, my good fellow?

<sup>10</sup> Go put on thy defenses.

**EROS**

Briefly, sir.

**CLEOPATRA**

Is not this buckled well?

**ANTONY**

Rarely, rarely.

He that unbuckles this, till we do please

To doff 't for our repose, shall hear a storm.—

**CLEOPATRA**

No, I'll help too. What's this part for?

*She picks up a piece of the armor.*

**ANTONY**

Ah, leave it alone. Leave it alone! You armor my heart. No! No!

That part goes there.

**CLEOPATRA**

Really, I'll help. It must go like this.

**ANTONY**

Yes, well done. We've got it now.—Do you see this, my good fellow? Go and put on your own armor.

**EROS**

In a minute, sir.

**CLEOPATRA**

Didn't I buckle this well?

**ANTONY**

Excellently, excellently. Anyone who unbuckles this before I want to take it off to rest will be sorry.—You're fumbling, Eros. My Queen's a better squire than you are. Hurry.—Oh, love, if

Thou fumblest, Eros, and my Queen's a squire  
15 More tight at this than thou. Dispatch.—O love,  
That thou couldst see my wars today, and knew'st  
The royal occupation! Thou shouldst see  
A workman in 't.

*Enter an armed **SOLDIER***

Good morrow to thee. Welcome.  
Thou look'st like him that knows a warlike charge.  
20 To business that we love we rise betimes  
And go to 't with delight.

**SOLDIER**

A thousand, sir,  
Early though 't be, have on their riveted trim  
And at the port expect you.

*Shout. Trumpets flourish*

*Enter **CAPTAINS** and **SOLDIERS***

**CAPTAIN**

The morn is fair. Good morrow, General.

**ALL**

25 Good morrow, General.

**ANTONY**

you could only watch the battle today and see how expert I am at my craft.

*An armed **SOLDIER** enters.*

Good morning to you. Welcome. You look like a person who knows the business of war. When we love our job we get up early and go to it joyfully.

**SOLDIER**

Even though it's early, there are already a thousand armored soldiers waiting for you at the harbor.

*A shout is heard, then a trumpet fanfare.*

***CAPTAINS** and **SOLDIERS** enter.*

**CAPTAIN**

The weather is fair. Good morning, General.

**ALL**

Good morning, General.

**ANTONY**

'Tis well blown, lads.  
This morning, like the spirit of a youth  
That means to be of note, begins betimes.  
So, so. (*to CLEOPATRA*) Come, give me that. This way. Well said.  
Fare thee well, dame.

*He kisses her*

Whate'er becomes of me,  
30 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. (*to others*) You that will fight,  
Follow me close. I'll bring you to 't. (*to CLEOPATRA*) Adieu.

*Exeunt ANTONY, EROS, CAPTAINS, and SOLDIERS*

### CHARMIAN

35 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.

*Exeunt*

That was a fine fanfare, boys. Like a young man who wants to amount to something, this morning begins early. (*to CLEOPATRA*) So, so. Here, give me that. This is how it goes on. Well done.  
Farewell, lady.

*He kisses her.*

Whatever happens to me, this is a soldier's kiss. It would be shameful to draw out our good-byes. I'll leave you without revealing any emotion, like a man of steel. (*to the others*) Anyone who wants to fight, follow me now, and I'll see you get your wish. (*to CLEOPATRA*) Good-bye.

*ANTONY and EROS exit with the CAPTAINS and SOLDIERS.*

### CHARMIAN

If it pleases you, let's go to your room.

### CLEOPATRA

Lead the way. He goes forth to war bravely. If only he and Caesar could determine the outcome of this war by single combat! Then Antony would—but, with circumstances as they are—well, let's go.

*They exit.*

## Act 4 Scene 5

*Trumpets sound. Enter ANTONY and EROS, and a SOLDIER meeting them*

**SOLDIER**

The gods make this a happy day to Antony!

**ANTONY**

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

**SOLDIER**

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

**ANTONY**

Who's gone this morning?

**SOLDIER**

Who?  
One ever near thee. Call for Enobarbus  
He shall not hear thee, or from Caesar's camp  
Say "I am none of thine."

**ANTONY**

What sayest thou?

*Trumpets sound. ANTONY and EROS enter and are met by a SOLDIER entering from another direction.*

**SOLDIER**

May the gods bless Antony today!

**ANTONY**

I wish you and your scarred self had convinced me to wage  
our last battle on land.

**SOLDIER**

If you had, the kings that have revolted and the soldier that  
deserted this morning would still be behind you.

**ANTONY**

Who deserted this morning?

**SOLDIER**

You don't know? Someone who was always near you. If you  
call for Enobarbus, he won't hear you. Or if he can hear you  
from Caesar's camp, he'll reply, "I'm no longer on your side."

**ANTONY**

What are you saying?

**SOLDIER**

Sir,

10 He is with Caesar.

**EROS**

Sir, his chests and treasure

He has not with him.

**ANTONY**

Is he gone?

**SOLDIER**

Most certain.

**ANTONY**

Go, Eros, send his treasure after. Do it.

Detain no jot, I charge thee. Write to him—

I will subscribe—gentle adieus and greetings.

15 Say that I wish he never find more cause

To change a master. Oh, my fortunes have

Corrupted honest men! Dispatch.—Enobarbus!

*Exeunt*

**SOLDIER**

Sir, he's with Caesar.

**EROS**

Sir, he left his belongings and treasure.

**ANTONY**

He's gone?

**SOLDIER**

It's certain.

**ANTONY**

Eros, send his treasure to him. Do it now. Don't keep anything back, I insist. Write to him from me—I'll sign it—sending greetings and gentle good-byes. Say that I hope he never has cause to look for a new master. Oh, my bad luck has forced honest men to become traitors. Hurry. Enobarbus!

*They exit.*

## Act 4 Scene 6

*Flourish. Enter AGRIPPA, and CAESAR, with ENOBARBUS and*

*DOLABELLA*

*Trumpet fanfare. AGRIPPA and CAESAR enter 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.

*Exit*

**CAESAR**

5 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,  
10 That Antony may seem to spend his fury  
Upon himself.

*Exeunt all but ENOBARBUS*

**CAESAR**

Agrippa, go start the battle. We want Antony taken alive. Make sure everyone knows that.

**AGRIPPA**

I will, Caesar.

*He exits.*

**CAESAR**

An era of universal peace is about to start. If this battle goes well for us, there will be peace in all [three corners of the world](#).  
.

*A MESSENGER enters.*

**MESSENGER**

Antony has come onto the battlefield.

**CAESAR**

Go order Agrippa to put the men who deserted Antony's army at the front. That way Antony will feel like he's fighting his own men.

*Everyone exits except ENOBARBUS.*

## **ENOBARBUS**

Alexas did revolt and went to Jewry on  
Affairs of Antony, there did dissuade  
Great Herod to incline himself to Caesar  
15 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  
20 That I will joy no more.

*Enter a **SOLDIER** of Caesar's*

## **SOLDIER**

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

## **ENOBARBUS**

25 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

## **ENOBARBUS**

Alexas deserted. He went to Judea as if on Antony's business,  
but he persuaded Herod to support Caesar instead. Caesar  
hanged him for this service. Canidius and the others that left  
Antony are given hospitality here but no positions of trust. I've  
done a bad thing, for which I will blame myself so much that I'll  
never be happy again.

*A **SOLDIER** of Caesar's enters.*

## **SOLDIER**

Enobarbus, Antony has sent you all your treasure, with  
generous gifts besides. The messenger arrived on my watch  
and is unloading his mules at your tent.

## **ENOBARBUS**

It's yours.

## **SOLDIER**

Don't joke about this, Enobarbus. I'm telling you the truth. You'd  
better bring the messenger safely through the lines so he can  
return. I'd do it myself, but I can't leave my post. Your Emperor  
is still a king among gods.

30 Continues still a Jove.

*Exit*

### **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  
35 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  
40 My latter part of life.

*Exit*

*He exits.*

### **ENOBARBUS**

I am the worst person alive, and I know it the best. Oh, Antony, you extravagantly generous man, how would you have rewarded me for serving you faithfully when you reward my badness with all of this gold! My heart feels like it's about to explode. If grief doesn't kill me, I'll find a quicker way to kill myself—even though I think grief will do the job just as well. I, fight against you, Antony? No, I'll go find some ditch to die in. The foulest fate would be most appropriate for me now in this latest phase of my life.

*He exits.*

## **Act 4 Scene 7**

*Alarum. Drums and trumpets. Enter AGRIPPA and others*

### **AGRIPPA**

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

*Exeunt*

*A call to battle is sounded. Drums and trumpets sound.*

*AGRIPPA and other soldiers of Caesar's enter.*

### **AGRIPPA**

Retreat! We've advanced too far. Caesar himself is in trouble and there are more adversaries than 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 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.

*A battle call. ANTONY enters with SCARUS, who is wounded.*

**SCARUS**

Oh, my brave Emperor, this is what I call a fight! If we'd fought  
like this before, we'd have driven them home with bandaged  
heads.

**ANTONY**

You're bleeding a lot.

**SCARUS**

I had a scar here that looked like a "T"; now it's an "H."

*Distant trumpets sound the retreat.*

**ANTONY**

They're retreating.

**SCARUS**

We'll chase 'em into their latrines. I still have room for six more  
wounds.

*EROS enters.*

**EROS**

They're retreating, sir, and our superiority indicates a clear  
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  
15 Once for thy sprightly comfort and tenfold  
For thy good valor. Come thee on.

**SCARUS**

I'll halt after.

*Exeunt*

*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 gests.

*Exit a soldier*

Tomorrow,  
Before the sun shall see 's, we'll spill the blood  
That has today escaped. I thank you all,

**SCARUS**

Let's slash their backs and grab 'em like we do rabbits, from  
behind. It's fair game to mark a coward.

**ANTONY**

I'll reward you once for your cheerfulness and ten times for  
your courage. Come on.

**SCARUS**

I'll limp after you.

*They exit.*

## Act 4 Scene 8

*A battle call. ANTONY marches in, followed by SCARUS and others.*

**ANTONY**

We've driven him all the way back to his camp. One of you run  
to the Queen with the news.

*A soldier exits.*

Before sunrise tomorrow, we'll kill anyone who escaped today.  
I want to thank all of you. You're formidable. You fought not as  
if you served the cause but as though it were as much your

5 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  
10 Wash the congealment from your wounds and kiss  
The honored gashes whole.

*Enter CLEOPATRA*

(to SCARUS) Give me thy hand.  
To this great fairy I'll commend thy acts,  
Make her thanks bless thee. O thou day o' the world,  
(to CLEOPATRA) Chain mine armed neck. Leap thou, attire  
and all,  
15 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  
20 Do something mingle with our younger brown, yet ha' we

personal fight as mine. You are all Hectors . Go on into the city. Embrace your wives and your friends. Describe your feats for them while they cry for joy. Their tears will wash the congealed blood from your wounds, and they will kiss those honorable cuts until they heal.

*CLEOPATRA enters.*

(to SCARUS) Give me your hand. I'll praise your actions to this powerful enchantress so that she will thank you with blessings. Oh, light of the world, (to CLEOPATRA) wrap your arms around my armored neck. Leap, with all your finery through my armor and go straight to my heart. There you can ride upon my heartbeats, sharing in my triumph.

**CLEOPATRA**

Lord of lords! Your courage is infinite. Have you returned smiling from the great battle for the world?

**ANTONY**

My songbird, we have beaten them to their beds. What do you think, girl!

A brain that nourishes our nerves and can  
Get goal for goal of youth. Behold this man.  
Commend unto his lips thy favoring hand.  
(*to SCARUS*) Kiss it, my warrior.

**SCARUS** kisses **CLEOPATRA's hand**

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

**CLEOPATRA**

(*to SCARUS*) I'll give thee, friend,  
An armor all of gold. It was a king's.

**ANTONY**

He has deserved it, were it carbuncled  
Like holy Phoebus' car. Give me thy hand.  
30 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,  
35 Which promises royal peril.—Trumpeters,  
With brazen din blast you the city's ear;  
Make mingle with our rattling taborins,  
That heaven and earth may strike their sounds together,

Even though there are some gray hairs among the brown, I still  
have a brain and muscles that will let me compete with  
younger men. Look at this man. Show him favor by letting him  
kiss your hand. (*to SCARUS*) Kiss it, my warrior.

**SCARUS** kisses **CLEOPATRA's hand**

Today he fought as though he were a god who hated mankind.

**CLEOPATRA**

(*to SCARUS*) Friend, I'll give you armor made of gold. It  
belonged to a king.

**ANTONY**

He deserves it, even if it were covered with jewels like holy  
[Phoebus' car](#). Give me your hand. Let's have a cheerful march  
through Alexandria, proudly carrying our dented shields. If we  
had enough room in the palace to house this army, we'd all eat  
together and toast tomorrow, which promises to be full of  
danger. Trumpeters, blast the city's ears. Mix your fanfares with  
our drums, so that sounds from both heaven and earth will  
herald our approach.

Applauding our approach.

*Exeunt*

*Enter a **SENTRY** and his company. **ENOBARBUS** follows*

**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.

**FIRST WATCH**

5 This last day was a shrewd one to 's.

**ENOBARBUS**

O bear me witness, night—

**SECOND WATCH**

What man is this?

**FIRST WATCH**

Stand close and list him.

**ENOBARBUS**

Be witness to me, O thou blessed moon,  
10 When men revolted shall upon record  
Bear hateful memory, poor Enobarbus did

*Everyone exits.*

## Act 4 Scene 9

*A **SENTRY** and his company enter, followed by **ENOBARBUS**.*

**SENTRY**

If we aren't relieved in an hour, we have to return to our barracks. The night is bright, and they say we'll be forming for battle by two a.m.

**FIRST WATCH**

That last day was a hard one for us.

**ENOBARBUS**

Oh, listen to me, night—

**SECOND WATCH**

Who is this?

**FIRST WATCH**

Stay hidden and listen.

**ENOBARBUS**

Be my witness, oh you blessed moon. The men who revolted against Antony will be remembered scornfully in the history books. But poor Enobarbus repented.

Before thy face repent.

**SENTRY**

Enobarbus?

**SECOND WATCH**

Peace! Hark further.

**ENOBARBUS**

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

*He dies*

**FIRST WATCH**

Let's speak to him.

**SENTRY**

**SENTRY**

That's Enobarbus?

**SECOND WATCH**

Quiet! Keep listening.

**ENOBARBUS**

Oh, moon, you queen of sadness, drop poisonous dew on me  
so that my life, which continues against my wishes, will end.  
Take my heart and throw it against my hard, stony sin. My  
heart, which dried out with grief, will surely break apart into a  
powder, and that will be the end of my disgusting mind. Oh,  
Antony! You are more noble than my revolt is dishonorable.  
Forgive my crimes against you, but let history record me as a  
fugitive traitor. Oh, Antony! Oh, Antony!

*He dies.*

**FIRST WATCH**

Let's speak to him.

**SENTRY**

Let's hear him, for the things he speaks may concern Caesar.

**SECOND WATCH**

Let's do so. But he sleeps.

**SENTRY**

30 Swoons rather, for so bad a prayer as his  
Was never yet for sleep.

**FIRST WATCH**

Go we to him.

**SECOND WATCH**

Awake, sir, awake. Speak to us.

**FIRST WATCH**

Hear you, sir?

**SENTRY**

35 The hand of death hath raught him.

*Drums afar off*

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.

**SECOND WATCH**

Let's listen to him. He may say something concerning Caesar.

**SECOND WATCH**

Good idea. But he's sleeping.

**SENTRY**

It looks more like he fainted. No one ever gave a prayer like  
that before going to sleep.

**FIRST WATCH**

Let's go to him.

**SECOND WATCH**

Wake up, sir, wake up. Speak to us.

**FIRST WATCH**

Do you hear us, sir?

**SENTRY**

The hand of death has taken him.

*Drums are heard in the distance.*

Listen. The drums softly wake the sleepers. Let's carry him to  
the barracks. He's an important person. Our hour is up.

**SECOND WATCH**

Come on, then. He may recover yet.

*Exeunt with the body*

*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  
5 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.

*Exeunt*

*Enter CAESAR and his army*

**CAESAR**

Come on, then. He may recover yet.

*They exit, carrying ENOBARBUS's body.*

## Act 4 Scene 10

*ANTONY and SCARUS enter, with the army.*

**ANTONY**

They've switched their operation to the sea today. We didn't please them on land.

**SCARUS**

We're ready for both, my lord.

**ANTONY**

I wish they'd fight in fire or in the air. We'd meet them there too. But here's the plan: our army will stay with us on the hills by the city. Orders have been given to the navy and they've left port. We'll be able to analyze and direct the battle better from the hills.

*They exit.*

## Act 4 Scene 11

*CAESAR and his army enter.*

**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.

*Exeunt*

*Enter ANTONY and SCARUS*

**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.

*Exit*

*Alarum afar off, as at a sea fight*

**SCARUS**

Swallows have built  
In Cleopatra's sails their nests. The auguries  
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.

We won't move our land forces unless we're attacked. And I doubt that will happen, since most of Antony's men are with his navy. Let's take up the best positions we can in the valleys.

*They exit.*

## Act 4 Scene 12

*ANTONY and SCARUS enter.*

**ANTONY**

They still haven't joined the battle. I'll be able to see better from that pine tree over there. I'll let you know right away how it's going.

*He exits.*

*Noises like a sea battle are heard in the distance.*

**SCARUS**

Swallows have built nests in Cleopatra's sails. The fortunetellers won't say whether that's a good sign or a bad one, but they don't look happy. Antony is valiant and dejected. His mood changes by fits and starts; his checkered luck vacillates between hope and fear, winning and losing.

*Enter ANTONY*

**ANTONY**

All is lost!

10 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  
15 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!

*Exit SCARUS*

O sun, thy uprise shall I see no more.  
Fortune and Antony part here. Even here  
20 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.  
25 Oh, this false soul of Egypt! This grave charm,  
Whose eye beckoned 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.

**ANTONY** enters.

**ANTONY**

All is lost! This treacherous Egyptian has betrayed me. My fleet has surrendered to the enemy. You can see them over there throwing their hats up in the air and drinking together like long lost friends. Three-time traitor and whore! It's you who have sold me to this youth, Caesar. Now my war is only with you. Tell the army to flee. Revenge on Cleopatra will be my last act. Order them to escape. Go!

**SCARUS** exits.

Oh, sun, I will never see another one of your sunrises. Luck and Antony separate here and now. Here we'll shake hands good-bye. Is it all come to this? The brave men who followed me like little dogs, whom I rewarded, have left me to follow Caesar. I've been stripped of everything, betrayed. Oh, that devious Egyptian spirit! Her charms launched my wars and called them back again. Pleasing her was my main goal, and she lured me to total defeat. (*calling out*) Where are you, Eros! Eros!

30 (*calling out*) What, Eros, Eros!

*Enter CLEOPATRA*

Ah, thou spell! Avaunt!

**CLEOPATRA**

Why is my lord enraged against his love?

**ANTONY**

Vanish, or I shall give thee thy deserving,  
And blemish Caesar's triumph. Let him take thee  
And hoist thee up to the shouting plebeians!  
35 Follow his chariot, like the greatest spot  
Of all thy sex. Most monsterlike be shown  
For poor'st diminutives, for dolts, and let  
Patient Octavia plow thy visage up  
With her preparèd nails!

*Exit CLEOPATRA*

'Tis well th'art gone,  
40 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.  
45 Let me lodge Lichas on the horns o' th' moon,

**CLEOPATRA** enters.

Ah, you sorceress! Be gone!

**CLEOPATRA**

Why is my lord enraged against his love?

**ANTONY**

Get out of my sight, or I'll give you what you deserve and spoil  
Caesar's victory. Let him hoist you up in front of the shouting  
crowds! Follow his chariot, like the greatest disgrace to your  
whole gender. Let them exhibit you to the public for meager  
coins, like a monstrosity. Then let Octavia dig up your face with  
her nails.

**CLEOPATRA** exits.

If you wish to live, you had better get out of here. But I think it  
would have been better if you'd let me kill you. One death  
would have prevented the deaths of many others.—Eros, ho!—  
*I'm wearing the shirt of Nessus.* Hercules, my ancestor, teach  
me how to feel your rage. I'll toss Lichas to the moon and use  
my mighty hands to kill my better self. The witch shall die.

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!

*Exit*

*Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN*

#### **CLEOPATRA**

Help me, my women! Oh, he's more mad  
Than Telamon for his shield. The boar of Thessaly  
Was never so embossed.

#### **CHARMIAN**

To th' monument!  
There lock yourself and send him word you are dead.  
5 The soul and body rive not more in parting  
Than greatness going off.

#### **CLEOPATRA**

To th' monument!—  
Mardian, go tell him I have slain myself.  
Say that the last I spoke was "Antony,"  
And word it, prithee, piteously. Hence, Mardian,

She sold me to that young Roman boy and now I'm ruined.  
She'll die for it.—Eros, ho!

*He exits.*

## **Act 4 Scene 13**

*CLEOPATRA, CHARMIAN, IRAS, and MARDIAN enter.*

#### **CLEOPATRA**

Help me, ladies! Oh, Antony is more furious than Telamon, who killed himself in a jealous rage. The wild boar of Thessaly, which the goddess Diana sent to punish King Caledon for neglecting her sacrifices, didn't foam at the mouth as much as Antony does now.

#### **CHARMIAN**

Go to your tomb! Lock yourself in and send him word that you're dead. When a great person departs, it causes more pain than when the soul leaves the body.

#### **CLEOPATRA**

To my tomb! Mardian, go tell him I've killed myself. Say the last word I spoke was "Antony," and please word it pathetically. Go, Mardian, and let me know how he reacts to my death. (*to the others*) To the tomb!

10 And bring me how he takes my death. (*to the others*) To th'  
monument!

*Exeunt*

*They all exit.*

## Act 4 Scene 14

*Enter ANTONY and EROS*

**ANTONY**

Eros, thou yet behold'st me?

**EROS**

Ay, noble lord.

**ANTONY**

Sometimes we see a cloud that's dragonish,  
A vapor sometime like a bear or lion,  
A towered citadel, a pendant rock,  
5 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.

**EROS**

Ay, my lord.

**ANTONY**

That which is now a horse, even with a thought

*ANTONY and EROS enter.*

**ANTONY**

Eros, can you still see me?

**EROS**

Yes, noble lord.

**ANTONY**

Sometimes we see a cloud that looks like a dragon.  
Sometimes there's a cloud like a bear or a lion, a castle, a  
floating rock, a craggy mountain. Or it might look like a blue  
cliff with trees on it that bow to the ground. These things fool  
our eyes by seeming solid, when they are actually only air.  
You've seen these illusions. They're spectacles that appear at  
sunset.

**EROS**

Yes, my lord.

**ANTONY**

10 The rack dislimns and makes it indistinct  
As water is in water.

What looks like a horse is quick as thought disfigured by the wind, made as difficult to distinguish as water poured into 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.

15 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

20 Unto an enemy's triumph.

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

### *Enter MARDIAN*

Oh, thy vile lady!  
She has robbed me of my sword.

### MARDIAN

No, Antony,  
My mistress loved thee, and her fortunes mingled

### EROS

That's true, my lord.

### ANTONY

Eros, my young friend, your captain is now just like that cloud. Here and now I seem like Antony, but I can't keep myself in this form, my boy. I went to war to save Cleopatra, whose love I thought I had, since she had mine—and mine carried with it a million others, those of my soldiers, now lost. The Queen conspired with Caesar to undermine my success and assure his victory. No, don't cry, kind Eros. We still have the option of killing ourselves.

### *MARDIAN enters.*

Oh, your contemptible lady! She has disarmed me.

### MARDIAN

No, Antony. My mistress loved you, and her destiny was completely joined with yours.

25 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 wouldest do  
Is done unto thy hand. The last she spake  
30 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.

**ANTONY**

Dead, then?

**MARDIAN**

Dead.

**ANTONY**

35 Unarm, Eros. The long day's task is done,  
And we must sleep. (*to MARDIAN*) That thou depart'st hence  
safe  
Does pay thy labor richly. Go.

**ANTONY**

Get out, insolent eunuch! Silence! She has betrayed me and  
shall die.

**MARDIAN**

A person can only pay with their life once, and she has paid in  
full. What you wanted is yours. Her last words were "Antony!  
Most noble Antony!" Then, as she was speaking your name, a  
strangled groan split her words. "Antony" was divided between  
her heart and lips. She gave up her life with your name still  
within her.

**ANTONY**

Is she dead, then?

**MARDIAN**

Dead.

**ANTONY**

Remove your armor, Eros. The long day's work is over, and it is  
time to sleep. (*to MARDIAN*) Permission to leave unharmed is  
abundant payment for your news. Go!

*Exit MARDIAN*

Off, pluck off!  
The sevenfold shield of Ajax cannot keep  
The battery from my heart. O, cleave, my sides!  
40 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. (*to EROS*) From me awhile.

*Exit EROS*

I will o'ertake thee, Cleopatra, and  
45 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.—  
50 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*

**EROS**

*MARDIAN exits.*

Off! Take off my armor. Not even Ajax's famous shield, made of seven layers of oxhide and covered in bronze, could protect my heart from this attack. Oh, chest, obey me! Heart, for once be stronger than all the rest of the body combined. Break out of my ribcage! Faster, Eros, faster. I won't be a soldier anymore. Battered armor, be off. You were worn with honor. (*to EROS*) Leave me awhile.

*EROS exits.*

I will catch up with you, Cleopatra, and weep for your forgiveness. It's the only way left, because now any extension of my life would be torture. Since the light of my life has gone out, I'll stop here. Now any effort ruins what it attempts. Yes, even power gets in its own way. End it, then, and everything is over.—Eros!—I'm coming, my Queen!—Eros!—Wait for me. In the place where souls recline on beds of flowers we'll walk hand in hand and amaze the other ghosts with our spirited demeanor. Those famous lovers, Dido and Aeneas, will lose their admirers, and the whole place will be devoted to us.—Come, Eros. Eros!

*EROS enters.*

**EROS**

55 What would my lord?

### **ANTONY**

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  
60 The courage of a woman—less noble mind  
Than she which by her death our Caesar tells  
"I am conqueror of myself." Thou art sworn, Eros,  
That when the exigent should come which now  
Is come indeed, when I should see behind me  
65 Th' inevitable prosecution of  
Disgrace and horror, that on my command,  
Thou then wouldest kill me. Do 't. The time is come.  
Thou strik'st not me, 'tis Caesar thou defeat'st.  
Put color in thy cheek.

### **EROS**

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

### **ANTONY**

Eros,  
Wouldst thou be windowed in great Rome and see

What can I do for my lord?

### **ANTONY**

Since Cleopatra died, I have lived in such dishonor that the gods despise my disgrace. Though I have made conquests throughout the four corners of the world and sailed with fleets so large they looked like floating cities, I don't have as much courage as a woman. I have less nobility than the lady who, by killing herself, says to Caesar, "Only Cleopatra can defeat Cleopatra." You promised me, Eros, that should the ultimate moment arrive—which it has—when dishonor and disgust are inevitable, that upon my command, you would kill me. Do it. This is that time. You won't be striking me down, but defeating Caesar. Call up your courage.

### **EROS**

The gods forbid! Can I do what all the Parthian arrows, though shot by enemies, could not?

### **ANTONY**

Eros, would you like to look through a window in Rome and watch your master marching in Caesar's victory parade, his

Thy master thus with pleached arms, bending down  
His corrigible neck, his face subdued  
75 To penetrative shame, whilst the wheeled seat  
Of fortunate Caesar, drawn before him, branded  
His baseness that ensued?

**EROS**

I would not see 't.

**ANTONY**

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

**EROS**

O sir, pardon me!

**ANTONY**

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.

**EROS**

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

**ANTONY**

arms crossed and tied, his head bowed in submission, his face red from shame, while the chariot of triumphant Caesar precedes him, putting the final stamp to his humiliation?

**EROS**

I would not.

**ANTONY**

Then come on. I must be restored to health by an injury. Draw your trustworthy sword, which you have used in such service to your country.

**EROS**

Oh, sir, pardon me!

**ANTONY**

When I freed you from slavery, didn't you swear to do this when I asked you? Do it immediately, or all your previous services to me were accidental, without purpose. Take out your sword and come on.

**EROS**

Then turn your noble face away from me, that face that the whole world adores.

**ANTONY**

Lo thee!

*He turns away*

**EROS**

My sword is drawn.

**ANTONY**

Then let it do at once

The thing why thou hast drawn it.

**EROS**

My dear master,

90 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*

Look!

*He turns away.*

**EROS**

I have drawn my sword.

**ANTONY**

Now let it carry out its purpose immediately.

**EROS**

My dear master, my captain, my sovereign, let me say before I  
strike this fatal blow: farewell.

**ANTONY**

You've said it, friend, and farewell to you.

**EROS**

Good-bye, great commander. Should I do it now?

**ANTONY**

Now, Eros.

**EROS**

Well, then, there!

*He stabs himself.*

Thus I do escape the sorrow  
95 Of Antony's death.

*He 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  
100 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 falls on his sword*

How! Not dead? Not dead?  
The guard, ho! Oh, dispatch me!

*Enter DERCETUS and others of a GUARD*

**FIRST GUARD**

105 What's the noise?

**ANTONY**

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

With this I avoid the grief of Antony's death.

*He dies.*

**ANTONY**

Brave Eros, three times more honorable than I am! You teach  
me what I should do but could not. My Queen and Eros have  
by their brave examples beaten me to the history books. But I  
will embrace death as a bridegroom does his bride, and rush  
to it as to a lover's bed. Come then. Eros, your master dies your  
student. I learned to do this from you.

*He falls on his sword.*

What! I'm not dead? Not dead?—Guard, here! Oh, kill me!

*DERCETUS enters with three GUARDS.*

**FIRST GUARD**

What's the trouble?

**ANTONY**

I've botched the job, friends. Oh, finish what I've begun.

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**

<sup>110</sup> Not I.

**SECOND GUARD**

Nor I.

**THIRD GUARD**

Nor anyone.

*Exeunt GUARD*

**DERCETUS**

Thy death and fortunes bid thy followers fly.

*He takes up ANTONY's sword*

**SECOND GUARD**

Our guiding light is out.

**FIRST GUARD**

And time itself is ended.

**ALL**

Sadness and despair!

**ANTONY**

Whoever's a real friend should strike me dead.

**FIRST GUARD**

Not me.

**SECOND GUARD**

Me neither.

**THIRD GUARD**

None of us.

*The GUARDS exit.*

**DERCETAS**

Your death and destiny advise your followers to escape.

*He takes up ANTONY's sword*

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

*Enter DIOMEDES*

**DIOMEDES**

Where's Antony?

**DERCETUS**

There, Diomed, there.

**DIOMEDES**

Lives he? Wilt thou not answer, man?

*Exit DERCETUS*

**ANTONY**

Art thou there, Diomed? Draw thy sword and give me  
120 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.

I only need to show your sword to Caesar and tell him about  
your death to get into his good favor.

**DIOMEDES** enters.

**DIOMEDES**

Where's Antony?

**DERCETAS**

There, Diomedes, there.

**DIOMEDES**

Is he still alive? Why don't you answer me, man?

**DERCETAS** exits.

**ANTONY**

Is that you, Diomedes? Draw your sword and give me enough  
blows to kill me.

**DIOMEDES**

Most powerful lord, my mistress Cleopatra sent me to you.

**ANTONY**

When did she send you?

**DIOMEDES**

Just 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—  
125 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,  
130 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.  
135 'Tis the last service that I shall command you.

**FIRST GUARD**

Woe, woe are we, sir, you may not live to wear

**ANTONY**

Where is she?

**DIOMEDES**

Locked in her tomb. She had a premonition of what has  
actually happened. She saw that you suspected her of  
negotiating a treaty with Caesar—which never will be true.  
Afraid that your anger would not subside, she sent you word  
she was dead. But later, fearing how that news might affect  
you, she sent me to tell you the truth. I'm afraid I've come too  
late.

**ANTONY**

Too late, good Diomedes. Call my guard, please.

**DIOMEDES**

Hey out there! Emperor's guards! Guards, hey! Come! Your lord  
calls for you!

*Four or five of Antony's GUARDS enter.*

**ANTONY**

Carry me, good friends, to where Cleopatra is. It's the last  
command I shall ever give you.

**FIRST GUARD**

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  
140 Which comes to punish us, and we punish it,  
Seeming to bear it lightly. Take me up.  
I have led you oft; carry me now, good friends,  
And have my thanks for all.

*Exeunt, bearing ANTONY and the body of EROS*

We're very sorry, sir, that you may not live to wear us out with  
your commands.

**ALL**

It's a very sad day.

**ANTONY**

No, my friends, don't please fate by giving it your sorrow as  
well. If we welcome our punishment, we punish it right back by  
seeming to take it lightly. Pick me up. I have often led you, now  
you must carry me, my good friends—and take my thanks for  
everything.

*They exit, carrying ANTONY and EROS' body.*

## Act 4 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.

**CLEOPATRA**, **CHARMIAN**, and **IRAS** enter with Cleopatra's maids  
in the upper gallery.

**CLEOPATRA**

Oh, Charmian, I will never leave this tomb!

**CHARMIAN**

Be calm, dear lady.

**CLEOPATRA**

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

*Enter below DIOMEDES*

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 below ANTONY, and the guard bearing him*

**CLEOPATRA**

O sun,  
10 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,  
15 But Antony's hath triumphed on itself.

No, I won't. Strange and terrible events are all welcome, but I despise comforts. The size of my sorrow must be as great as its source.

*DIOMEDES enters below.*

What's the news! Is he dead?

**DIOMEDES**

He is close to death, but not dead yet. Look out the other window; his guard has brought him here.

*Guards enter, carrying ANTONY.*

**CLEOPATRA**

Oh, sun, burn up the orbit in which you move, so that the world may be dark forever! Oh, Antony, Antony, Antony! Help, Charmian, help, Iras, help! Help, friends below; lift him up here.

**ANTONY**

Be calm! It was not Caesar's bravery that conquered Antony but Antony's that has triumphed over himself.

**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  
20 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  
25 Be brooched with me. If knife, drugs, serpents, have  
Edge, sting, or operation, I am safe.  
Your wife Octavia, with her modest eyes  
And still conclusion, shall acquire no honor  
Demuring upon me. But come, come, Antony—  
30 Help me, my women—We must draw thee up.  
Assist, good friends.

*They begin lifting him*

**ANTONY**

Oh, quick, or I am gone.

**CLEOPATRA**

That's the way it should be—only Antony should conquer  
Antony. But how terrible that it has happened!

**ANTONY**

I am dying, Cleopatra, dying. I just beg death to wait awhile,  
until I place the last of our many thousands of kisses on your  
lips.

**CLEOPATRA**

I don't dare come down—forgive me, my lord—I don't dare, for  
fear of capture. I will never be exhibited as lucky Caesar's prize.  
If knives, poison, or snakes have edge, effect, or venom, I am  
safe from that fate. Your wife Octavia, with her self-effacing  
eyes and self-righteous assumptions, won't get any praise  
from patronizing me. But come. Come up here, Antony—help  
me, ladies—we must carry you up. Help us, good friends.

*They lift him.*

**ANTONY**

Oh, quick, before I'm 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,  
35 The strong-winged Mercury should fetch thee up  
And set thee by Jove's side. Yet come a little.  
Wishers were ever fools. Oh, 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,  
40 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  
45 That the false huswife Fortune break her wheel,  
Provoked by my offense.

**CLEOPATRA**

Such exercise! My lord is so heavy! Our strength has all turned into sadness. That's what makes the weight. If I had the goddess Juno's power, I would make the strong-winged messenger, Mercury, pick you up and seat you beside Jove. Up just a little more—wishes are always foolish—oh, come on, come on, come on!

*They lift ANTONY up to CLEOPATRA.*

And welcome, welcome! Die where you have lived, in my arms.  
Let me revive you with my kisses. If my lips had the power to give life, I would wear them out like this.

*She kisses him.*

**ALL**

What a sad sight!

**ANTONY**

I am dying, Cleopatra, dying. Give me some wine and let me say a few words.

**CLEOPATRA**

No, let me talk, and let me scold to the heavens, so that Fortune, that deceitful hussy, will become so upset that she breaks her wheel. (Fortune was often depicted as a woman with a wheel, which controlled human beings' fates.)

**ANTONY**

One word, sweet Queen:  
Of Caesar seek your honor, with your safety—Oh!

**CLEOPATRA**

They do not go together.

**ANTONY**

Gentle, hear me.  
None about Caesar trust but Proculeius.

**CLEOPATRA**

50 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,  
55 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.  
60 I can no more.

**CLEOPATRA**

Noblest of men, woo't die?

**ANTONY**

One thing, dear Queen: request honor, as well as safety, from  
Caesar. Oh!

**CLEOPATRA**

Honor and safety do not go together.

**ANTONY**

Dear, listen to me: don't trust any of Caesar's men besides  
Proculeius.

**CLEOPATRA**

I'll trust my determination and my hands, but none of Caesar's  
men.

**ANTONY**

Don't mourn over this unhappy reversal of fortune at the end of  
my life. Remember my earlier lot, when I lived as the greatest,  
most noble prince in the world. I'm not dying shamefully,  
doffing my helmet to my countryman like a coward, but as a  
Roman, honorably conquered by another Roman. Now I feel  
my soul leaving. I can't speak any more.

**CLEOPATRA**

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*

65 Oh, 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**

Oh, quietness, lady!

**CLEOPATRA** *swoons*

**IRAS**

70 She's dead too, our sovereign.

**CHARMIAN**

Lady!

**IRAS**

Madam!

**CHARMIAN**

O madam, madam, madam!

Most noble man, will you die? Don't you care about me? Shall I stay in this dreary world, which is no better than a pigsty without you? Oh, look, ladies. The best of the world disappears. My lord!

**ANTONY** *dies.*

Oh, the glory of war has faded. The flags have fallen. Young boys and girls are equal to men. There is nothing distinctive, nothing remarkable left in the world.

**CHARMIAN**

Oh, stay calm, lady!

**CLEOPATRA** *faints.*

**IRAS**

Our Queen is dead too.

**CHARMIAN**

Lady!

**IRAS**

Madam!

**CHARMIAN**

Oh, madam, madam, madam!

**IRAS**

Royal Egypt, Empress!

**CLEOPATRA** stirs

**CHARMIAN**

75 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,  
80 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  
85 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,  
90 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

**IRAS**

Royal Egypt, Empress!

**CLEOPATRA** wakes up.

**CHARMIAN**

Quiet, quiet, Iras.

**CLEOPATRA**

Now I am no more than a woman, ruled by the same lowly  
passion as the maid who milks and does the humblest chores.  
I might now hurl my scepter at the destructive gods and tell  
them that this earthly world was as good as their heavenly one,  
until they stole away its jewel, Antony. Now all is for nothing.  
Patience is foolish. Impatience suits a mad dog. So why should  
it be a sin to rush toward death, to seek it out in its hiding place  
before it dares to come to find me? How are you, my ladies?  
Tell me! Cheer up! How are you, Charmian? My gallant girls!  
Ah, ladies, look: the light of our lives has gone out. Good noble  
ladies, be brave. We'll bury him, and then we'll commit acts as  
brave and fine as any Romans, and make death proud to take  
us. Come on, you can go. The container of that great soul is  
now cold. Ah, ladies, ladies! Let's go. We have no friends but  
determination and the quickest death.

But resolution, and the briefest end.

*Exeunt, those above bearing off ANTONY's body*

*They exit, carrying ANTONY's body.*

## Act 5 Scene 1

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

### CAESAR

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

### DOLABELLA

Caesar, I shall.

*Exit*

*Enter DERCECUS, with the sword of ANTONY*

### CAESAR

Wherefore is that? And what art thou that dar'st  
5 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

*CAESAR enters with his war council: AGRIPPA, DOLABELLA, MAECENAS, GALLUS, and PROCULEIUS.*

### CAESAR

Dolabella, go see Antony. Tell him to surrender. His position is hopeless. This delay makes him look ridiculous.

### DOLABELLA

Right away, Caesar.

*DOLABELLA exits.*

*DECRETUS enters carrying ANTONY's sword.*

### CAESAR

What are you doing with a sword? Who do you think you are coming in here armed?

### DECRETUS

My name is Decretus. I served Mark Antony, who was the commander most worthy of my services. While he was alive, I lived only to serve him and oppose his enemies. If you accept my service, I'll serve you the same way. If not, you can kill me.

To spend upon his haters. If thou please  
10 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  
15 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,  
20 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.  
25 I robbed his wound of it. Behold it stained  
With his most noble blood.

### **CAESAR**

What are you saying?

### **DECRETUS**

Caesar, I'm telling you that Antony is dead.

### **CAESAR**

When such a great man dies there should be a thunderclap.  
The fractured world, in its confusion, should send lions into the  
city streets and humans into the wilderness to live in lions'  
dens. This isn't the death of one man. It's the death of half the  
world.

### **DECRETUS**

He's dead, Caesar. Not by public execution or an assassin's  
knife. He killed himself with the same hand that performed  
such brave acts. With the courage his heart lent his hand, his  
hand in turn split his heart. This is his sword. I pulled it from his  
wound. Look—his noble blood is still on it.

**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  
30 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,  
35 He needs must see himself.

**CAESAR**

O Antony,  
I have followed thee to this, but we do launch  
Diseases in our bodies. I must perforce

**CAESAR**

Listen, sad friends, though the gods may rebuke me, this news  
would make kings cry.

**AGRIPPA**

It's strange that human nature makes us grieve for the very  
thing we've been trying to achieve.

**MAECENAS**

His faults were equally matched by his virtues.

**AGRIPPA**

There was never a ruler as excellent as he. But gods, you give  
us faults so we'll be human. Caesar is upset.

**MAECENAS**

It's impossible for him not to see himself in Antony.

**CAESAR**

Oh, Antony. I drove you to this. But we have to get rid of a  
disease if it threatens our body. Either I had to ruin you, or you  
would have ruined me.

Have shown to thee such a declining day,  
Or look on thine. We could not stall together  
40 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,  
45 The arm of mine own body, and the heart  
Where mine his thoughts did kindle—that our stars,  
Unreconcilable, should divide  
Our equalness to this. Hear me, good friends—

*Enter an EGYPTIAN*

But I will tell you at some meeter season.  
50 The business of this man looks out of him.  
We'll hear him what he says. (*to EGYPTIAN*) Whence are  
you?

**EGYPTIAN**

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

**CAESAR**

There wasn't enough room in the world for both of us. Even so,  
let me mourn, with tears that heal like a bloodletting, that you  
—my brother, my greatest competitor, my partner in rule, my  
friend and companion on the battlefield, the very arm of my  
body, and the heart in which mine own heart's thoughts lived—  
that our fates could not be reconciled, which caused us to  
divide ourselves from one another.  
Let me tell you, friends—

*An EGYPTIAN enters.*

I'll tell you at a better time. This man looks like his business is  
urgent. Let's hear what he has to say. (*to EGYPTIAN*) Who are  
you?

**EGYPTIAN**

A poor Egyptian, but my mistress, the Queen, sent me to find  
out what your intentions are concerning her. She's locked up in  
her tomb and wants to prepare herself for her fate.

**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  
60 To be ungentle.

**EGYPTIAN**

So the gods preserve thee!

*Exit*

**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  
65 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.

*Exit PROCULEIUS*

**CAESAR**

Gallus, go you along.

Tell her to put her mind at rest. She'll find out soon enough by one of our messengers how respectfully and kindly we plan to treat her. I cannot be taught how to be cruel.

**EGYPTIAN**

May the gods bless you.

*He exits.*

**CAESAR**

Come here, Proculeius. Tell her we mean her no disrespect. Give her whatever assurances you feel she needs to keep her from killing herself. I need her alive, so that I can exhibit her in my triumphal procession and gain eternal fame. Go, and hurry back to bring us her reply and news of her state of mind.

**PROCULEIUS**

I will, Caesar.

**PROCULEIUS** *exits.*

**CAESAR**

Gallus, you go with him.

*Exit GALLUS*

Where's Dolabella,  
70 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,  
75 How calm and gentle I proceeded still  
In all my writings. Go with me and see  
What I can show in this.

*Exeunt*

*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  
5 To do that thing that ends all other deeds,

**GALLUS** exits.

Where's Dolabella? He's supposed to support Proculeius.

**ALL**

Dolabella!

**CAESAR**

Never mind. I remember he's already occupied. He'll be done in time. Come with me. In my tent I'll show you how unwillingly I was drawn into this war. You'll see how calm and gentle my letters to Antony always were. Come and see the proof.

*They exit.*

## Act 5 Scene 2

**CLEOPATRA, CHARMIAN, and IRAS** enter.

**CLEOPATRA**

Being alone has helped me better understand my life. It's pathetic to be Caesar. He can't be Fortune; he's only Fortune's errand boy. It would be a great deed to commit suicide—that act which ends all other things, which makes all accidents and

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,  
10 And bids thee study on what fair demands  
Thou mean'st to have him grant thee.

**CLEOPATRA**

What's thy name?

**PROCULEIUS**

My name is Proculeius.

**CLEOPATRA**

Antony  
Did tell me of you, bade me trust you, but  
I do not greatly care to be deceived,  
15 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,  
20 He gives me so much of mine own as I  
Will kneel to him with thanks.

changes stop. Which causes you to sleep, and takes you away from earthly concerns.

*PROCULEIUS enters.*

**PROCULEIUS**

Caesar greets the Queen of Egypt and asks that you consider what you will ask from him.

**CLEOPATRA**

What's your name?

**PROCULEIUS**

My name is Proculeius.

**CLEOPATRA**

Antony told me about you. He said you were a man I could trust. But I don't worry about being deceived because I don't need to trust. If your master wants a queen to beg from him, you should tell him that a queen will beg for no less than a kingdom.

If he will grant me conquered Egypt, so that I may give it to my son, I will kneel to him with thanks.

### **PROCULEIUS**

Be of good cheer.  
You're fall'n into a princely hand. Fear nothing.  
Make your full reference freely to my lord,  
Who is so full of grace that it flows over  
25 On all that need. Let me report to him  
Your sweet dependency, and you shall find  
A conqueror that will pray in aid for kindness  
Where he for grace is kneeled to.

### **CLEOPATRA**

Pray you, tell him  
I am his fortune's vassal, and I send him  
30 The greatness he has got. I hourly learn  
A doctrine of obedience, and would gladly  
Look him i' th' face.

### **PROCULEIUS**

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

**GALLUS** and Roman soldiers enter from behind and take  
**CLEOPATRA** prisoner

### **GALLUS**

35 You see how easily she may be surprised.

### **PROCULEIUS**

Be content. You're in the charge of an honorable man. Don't be afraid. You can ask for anything from my lord. His generosity flows to anyone in need. If I can tell him that you have submitted to him sweetly, he'll request your assistance in finding ways in which he can support you.

### **CLEOPATRA**

Please tell him I have surrendered to his fortune. I give up to him the glory he has won. I'm learning every hour how to be subservient. I'd be happy to meet with him in person.

### **PROCULEIUS**

I'll tell him all of this, dear lady. Be at ease. I know he's sorry for your situation, especially since he caused it.

**GALLUS** enters with soldiers. They seize **CLEOPATRA**.

### **GALLUS**

*(to the soldiers)* Guard her till Caesar come.

**IRAS**

Royal Queen!

**CHARMIAN**

O Cleopatra! Thou art taken, Queen.

**CLEOPATRA** draws a dagger

**CLEOPATRA**

Quick, quick, good hands.

**PROCULEIUS** seizes the dagger

**PROCULEIUS**

Hold, worthy lady, hold!

Do not yourself such wrong, who are in this

40 Relieved but not betrayed.

**CLEOPATRA**

What, of death too,

That rids our dogs of languish?

**PROCULEIUS**

Cleopatra,

Do not abuse my master's bounty by

Th' undoing of yourself. Let the world see

*(to PROCULEIUS )* See how easy it was to capture her? *(to soldiers)* Guard her until Caesar arrives.

**IRAS**

Your majesty!

**CHARMIAN**

Oh, Cleopatra! You've been betrayed, my Queen!

**CLEOPATRA** pulls out a knife.

**CLEOPATRA**

Quick, quick good hands!

*She tries to stab herself, but PROCULEIUS seizes the dagger.*

**PROCULEIUS**

Stop, brave lady, stop! Don't do such a shameful thing to yourself. We've rescued you from yourself. We have not betrayed you.

**CLEOPATRA**

What, am I being denied death, as well? The thing which even dogs are given, to rid them of their suffering?

**PROCULEIUS**

Don't insult my master's generosity by killing yourself. The world will see how noble he is by the way he treats you. Your death would prevent that.

His nobleness well acted, which your death

45 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

Oh, temperance, lady!

### CLEOPATRA

Sir, I will eat no meat, I'll not drink, sir.

If idle talk will once be necessary,

50 I'll not sleep neither. This mortal house I'll ruin,

Do 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

55 And show me to the shouting varlety

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

60 My country's high pyramides my gibbet

And hang me up in chains!

### CLEOPATRA

Where are you, Death? Come here. Come, and you can have a queen. One queen is worth more than a whole number of babies and beggars, your cheapest conquests.

### PROCULEIUS

Oh, control yourself, lady!

### CLEOPATRA

Sir, I won't eat. I won't drink. And don't expect me to talk. I won't sleep either. I'll destroy my body. Let Caesar do whatever he wants. You'd better understand that I won't wait till I'm chained up in your master's court, and I won't let myself be scolded even once by dull Octavia. Shall I let them exhibit me to the shouting mobs of Rome?

I'd rather die in a ditch in Egypt, and make it my gentle grave.

I'd rather lie in the Nile mud with flies laying their eggs in me, making me disgusting. I'd rather be hung in chains from one of our pyramids!

### 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,  
65 And he hath sent for thee. For the Queen,  
I'll take her to my guard.

**PROCULEIUS**

So, Dolabella,  
It shall content me best. Be gentle to her.  
(to CLEOPATRA) To Caesar I will speak what you shall please,  
If you'll employ me to him.

**CLEOPATRA**

Say I would die.

*Exit PROCULEIUS*

**DOLABELLA**

70 Most noble Empress, you have heard of me?

**CLEOPATRA**

I cannot tell.

You're letting yourself get carried away with these horrible thoughts. You'll see that Caesar is giving you no reason to do so.

*DOLABELLA enters.*

**DOLABELLA**

Proculeius, Caesar has heard about what you've done here and has sent for you. I'll take the Queen into my custody.

**PROCULEIUS**

So be it, Dolabella. Caesar's thanks are my greatest reward. Be kind to her. (to CLEOPATRA) I'll relay to Caesar any request you want to give me.

**CLEOPATRA**

Tell him I'd like to die.

*PROCULEIUS exits.*

**DOLABELLA**

Have you heard of me, most noble Empress?

**CLEOPATRA**

I don't remember.

**DOLABELLA**

Assuredly you know me.

**CLEOPATRA**

No matter, sir, what I have heard or known.

You laugh when boys or women tell their dreams.

75 Is 't not your trick?

**DOLABELLA**

I understand not, madam.

**CLEOPATRA**

I dreamt there was an emperor Antony.

Oh, such another sleep, that I might see

But such another man!

**DOLABELLA**

If it might please ye—

**CLEOPATRA**

His face was as the heavens, and therein stuck

80 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

**DOLABELLA**

I'm sure you've heard of me.

**CLEOPATRA**

It doesn't matter what I've heard or known. You must be the one who laughs when boys or women tell you their dreams. Isn't that your habit?

**DOLABELLA**

I don't know what you mean, madam.

**CLEOPATRA**

I dreamed about an emperor called Antony. Oh, I wish I could sleep again, so I could have another dream like that!

**DOLABELLA**

If you'd like—

**CLEOPATRA**

Authority radiated from his face, and his presence brought knowledge and order to the people of earth.

**DOLABELLA**

Your majesty—

**CLEOPATRA**

Crested the world. His voice was propertied  
As all the tunèd spheres, and that to friends.  
85 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 dolphinlike; they showed his back above  
90 The element they lived in. In his livery  
Walked crowns and crownets. Realms and islands were  
As plates dropped from his pocket.

**DOLABELLA**

Cleopatra—

**CLEOPATRA**

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

**DOLABELLA**

Gentle madam, no.

**CLEOPATRA**

95 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,  
100 Condemning shadows quite.

His power extended from one shore to the other, as if he straddled the ocean with his legs. When he raised his arm in command, the world trembled. He spoke exquisitely to his friends, but when he wanted to terrify the world, his voice was like thunder. There was no end to his generosity. The more he gave, the more he wanted to give. His amusements showed another side of him, one detached from his world of responsibility and duty. Kings and noblemen served him. Kingdoms and provinces dropped from his pockets like loose change.

**DOLABELLA**

Cleopatra—

**CLEOPATRA**

Do you think there ever was, or could there ever be, a man such as the one I dreamed about?

**DOLABELLA**

No, gentle madam.

**CLEOPATRA**

The gods can hear you lying! But if there ever were such a man, simple dreams could never contain his greatness. When it comes to creating fantastical things, the natural world cannot compete with imagination. And yet, if the natural world could create something like Antony, it would have a masterpiece to

**DOLABELLA**

Hear me, good madam.

Your loss is as yourself, great, and you bear it  
As answering to the weight. Would I might never  
O'ertake pursued success, but I do feel,  
By the rebound of yours, a grief that smites

<sup>105</sup> My very heart at root.

**CLEOPATRA**

I thank you, sir.

Know you what Caesar means to do with me?

**DOLABELLA**

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

**CLEOPATRA**

Nay, pray you, sir.

**DOLABELLA**

Though he be honorable—

**CLEOPATRA**

He'll lead me, then, in triumph.

**DOLABELLA**

<sup>110</sup> Madam, he will. I know 't.

rival anything fantasy might construct. Antony would easily outshine all imaginary beings.

**DOLABELLA**

Listen to me, madam. You are a remarkable person and your loss is equally remarkable. You are responding appropriately to the greatness of that loss. I hope I never achieve success if I don't feel some of your heartbroken grief right now.

**CLEOPATRA**

Thank you, sir. Do you know what Caesar intends to do with me?

**DOLABELLA**

I'm reluctant to tell you what I wish you knew.

**CLEOPATRA**

Please, sir—

**DOLABELLA**

Though he is honorable—

**CLEOPATRA**

He'll still parade me through Rome as a trophy of war.

**DOLABELLA**

I know he will, madam.

*Flourish. Enter CAESAR, PROCULEIUS, GALLUS, MAECENAS, and other ATTENDANTS*

**ATTENDANTS**

Make way there! Caesar!

**CAESAR**

Which is the Queen of Egypt?

**DOLABELLA**

(*to CLEOPATRA*) It is the Emperor, madam.

**CLEOPATRA** *kneels*

**CAESAR**

Arise, you shall not kneel.

<sup>115</sup> I pray you, rise. Rise, Egypt.

**CLEOPATRA**

Sir, the gods

Will have it thus. My master and my lord

I must obey.

**CLEOPATRA** *stands*

**CAESAR**

Take to you no hard thoughts.

The record of what injuries you did us,

*Trumpets sound a royal fanfare. CAESAR, PROCULEIUS, GALLUS, MAECENAS, and other ATTENDANTS enter.*

**ATTENDANTS**

Stand aside for Caesar.

**CAESAR**

Which of these ladies is the Queen of Egypt?

**DOLABELLA**

(*to CLEOPATRA*) It's the Emperor, madam.

**CLEOPATRA** *kneels*.

**CAESAR**

Arise. You need not kneel to me. Please rise, Queen.

**CLEOPATRA**

The gods have ordained it to be like this, sir. You are my lord and master. I must obey.

**CLEOPATRA** *stands up*.

**CAESAR**

Don't think I blame you. Whatever injuries I received in the war, I put down to the fortunes of war.

Though written in our flesh, we shall remember

120 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  
125 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  
130 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,  
135 Your scutcheons and your signs of conquest, shall  
Hang in what place you please. Here, my good lord.

### CLEOPATRA

You are now the sole lord of the entire world. I can't explain my cause very clearly. I must admit to having the weaknesses that all women are accused of.

### CAESAR

Cleopatra, understand that, rather than emphasize our power over you, we will soften if you accept our intentions, which are very compassionate toward you. Your acceptance will benefit you, but if you try to make me look cruel by committing suicide as Antony did, I won't be so generous.  
Your children will be destroyed, a fate your submission will save them from. I'll leave you now.

### CLEOPATRA

You may do whatever you want in the world. It's yours, and you may hang us, your trophies of war, anywhere you like. Here, my good lord.

*She gives him a scroll*

**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,  
140 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**

145 Madam, I had rather seal my lips  
Than to my peril speak that which is not.

**CLEOPATRA**

What have I kept back?

**SELEUCUS**

Enough to purchase what you have made known.

*She hands him a list.*

**CAESAR**

You shall advise me in everything having to do with Cleopatra.

**CLEOPATRA**

This is the inventory of the money, silverware, dishes, and  
jewels that are still in my possession. It's an exact list. Not even  
trivial things were left out. Where's Seleucus?

**SELEUCUS enters.**

**SELEUCUS**

Here, madam.

**CLEOPATRA**

This is my treasurer. My lord, he will swear on his life that I  
haven't kept a thing.—Tell the truth, Seleucus.

**SELEUCUS**

Madam, I'd rather sew my lips shut than tell a lie when my life  
depends upon it.

**CLEOPATRA**

What did I keep for myself?

**SELEUCUS**

Enough to buy everything you have declared.

### CAESAR

Nay, blush not, Cleopatra. I approve

150 Your wisdom in the deed.

### CLEOPATRA

See, Caesar! Oh, 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. (*to SELEUCUS*) O slave, of no more trust

155 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!

Oh, rarely base!

### CAESAR

Good Queen, let us entreat you—

### CLEOPATRA

O Caesar, what a wounding shame is this,

160 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,

165 That I some lady trifles have reserved,

### CAESAR

No, don't be ashamed, Cleopatra. You're very prudent to set a little aside.

### CLEOPATRA

Look around you, Caesar. Oh, just see what happens after the pageantry is over! What is mine will be yours now. If we were to change places, what is yours would be mine. Seleucus' ingratitude makes me wild. (*to SELEUCUS*) Oh, you slave! I can't trust you any more than a prostitute.

What are you doing? Cringing away? I'll give you a good reason to cringe, I promise you. I'll scratch out your eyes, even if they could fly. You slave! Soulless villain! Dog! Oh, that was unbelievably low!

### CAESAR

Good Queen, let me implore you—

### CLEOPATRA

Oh, Caesar, I am so ashamed. You condescended to visit me here, honoring my humble self with your lordly presence. And one of my own servants increases my disgrace by adding his envy! Suppose, good Caesar, that I have saved a few feminine trifles, some unimportant trinkets. These have worth only as gifts to friends. And suppose I have kept a few more expensive gifts aside for [Livia](#) and Octavia, to solicit their good wishes.

Immoment toys, things of such dignity  
As we greet modern friends withal, and say  
Some nobler token I have kept apart  
For Livia and Octavia, to induce  
170 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 spirit  
Through th' ashes of my chance. Wert thou a man,  
175 Thou wouldest have mercy on me.

### CAESAR

Forbear, Seleucus.

*Exit SELEUCUS*

### 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,  
180 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

Must I then be exposed by a person I've supported? By the gods! It adds another blow to the many I have already. (*to SELEUCUS*) Please leave, or I'll show you what's left of my spirit since my fortune was ruined. If you were a real man, you would have had mercy on me.

### CAESAR

Leave, Seleucus.

*SELEUCUS exits.*

### CLEOPATRA

You should also know that as head of state, we are often blamed for the crimes of others. And though we may fall, we are still responsible for their offenses. I am therefore to be pitied.

### CAESAR

Cleopatra, our conquest won't include either the things you kept back or the ones you listed. It's all still yours. Do whatever you like with it. You can trust that Caesar is not a merchant to haggle with you over your property. So cheer up. Don't be

Caesar's no merchant, to make prize with you  
Of things that merchants sold. Therefore be cheered.  
185 Make not your thoughts your prison. No, dear Queen,  
For we intend so to dispose you as  
Yourself shall give us counsel. Feed and sleep.  
Our care and pity is so much upon you  
That we remain your friend. And so, adieu.

**CLEOPATRA**

190 My master, and my lord!

**CAESAR**

Not so. Adieu.

*Flourish. Exeunt CAESAR and his train*

**CLEOPATRA**

He words me, girls, he words me, that I should not  
Be noble to myself. But, hark thee, Charmian.

*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.

captured by your depressed thoughts. No, dear Queen. We want to follow your own counsel when making arrangements for you. Eat and sleep. I have so much care and pity for you that you could call me friend. And so, good-bye.

**CLEOPATRA**

My master and my lord!

**CAESAR**

Not true. Good-bye.

*Trumpet flourish. CAESAR and his entourage exit.*

**CLEOPATRA**

He's trying to talk me into forgetting my nobility, girls. But listen, Charmian.

*She whispers to CHARMIAN.*

**IRAS**

It's time to end it, good lady. The bright day of our lives is over, and now there will only be darkness.

**CLEOPATRA**

195 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.

*Exit*

**CLEOPATRA**

Dolabella!

**DOLABELLA**

Madam, as thereto sworn by your command,

Which my love makes religion to obey,

200 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**

(to **CHARMIAN**) Go out again. I've already given the order, and it is ready. Hurry with your errand.

**CHARMIAN**

I will, madam.

*DOLABELLA enters.*

**DOLABELLA**

Where's the Queen?

**CHARMIAN**

Look, sir.

*She exits.*

**CLEOPATRA**

Dolabella.

**DOLABELLA**

Madam, according to my promise—which my love to you has made a religious vow—I tell you that Caesar intends to travel through Syria. Within three days you and your children will be sent ahead. Make the best use of this information you can. I have done your bidding and fulfilled my promise.

**CLEOPATRA**

Dolabella,

205 I shall remain your debtor.

### **DOLABELLA**

I your servant.

Adieu, good Queen. I must attend on Caesar.

### **CLEOPATRA**

Farewell, and thanks.

*Exit DOLABELLA*

Now, Iras, what think'st thou?

Thou an Egyptian puppet shalt be shown

In Rome, as well as I. Mechanic slaves

210 With greasy aprons, rules, and hammers shall

Uplift us to the view. In their thick breaths,

Rank of gross diet, shall be encloathed,

And forced to drink their vapor.

### **IRAS**

The gods forbid!

### **CLEOPATRA**

Nay, 'tis most certain, Iras. Saucy lictors

215 Will catch at us like strumpets, and scald rhymers

Ballad us out o' tune. The quick comedians

Extemporally will stage us and present

Dolabella, I will always be in debt to you.

### **DOLABELLA**

And I your servant. Good-bye, good Queen. I must go attend  
Caesar.

### **CLEOPATRA**

Farewell, and thanks.

*DOLABELLA exits.*

Now, Iras, what do you think? You will be exhibited in Rome along with me, like Egyptian puppets. Crude slaves with greasy aprons, rulers, and hammers shall lift us up so everyone can see. Their stinking breath will form a cloud around us, and we'll be forced to inhale it.

### **IRAS**

The gods forbid!

### **CLEOPATRA**

No, it's certain, Iras. Insolent [lictors](#) will paw us as if we were streetwalkers. Disreputable minstrels will write bawdy songs about us. Hotheaded comedians will stage impromptu impersonations of us and depict the celebrations we had in

Our Alexandrian revels. Antony  
Shall be brought drunken forth, and I shall see  
220 Some squeaking Cleopatra boy my greatness  
I' th' posture of a whore.

**IRAS**

Oh, 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  
225 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.—  
230 Now, noble Charmian, we'll dispatch indeed,  
And when thou hast done this chare I'll give thee leave

Alexandria. Antony will be portrayed as a drunk, and I'll see some boy with a squeaking voice play Cleopatra as if I were a whore.

**IRAS**

Oh, the good gods!

**CLEOPATRA**

No, that's the truth.

**IRAS**

I'll never see it. I know my nails are stronger than my eyes; I'll scratch them out.

**CLEOPATRA**

Why, that's just the way to frustrate their plans and defeat their absurd intentions.

*CHARMIAN enters.*

Now, Charmian! Women, dress me like a queen. Go get my best clothes. I will once again be as fine as when I went to Cydnus to meet Marc Antony.—Iras, go.—Now, Charmian, we'll be quick indeed. And after you've done this chore, I'll give you permission to amuse yourself until doomsday. (*to IRAS*) Bring our crown and all the royal symbols of office.

To play till doomsday. (*to IRAS*) Bring our crown and all.

*Exit IRAS. A noise within*

Wherefore's this noise?

*Enter a GUARDSMAN*

**GUARDSMAN**

Here is a rural fellow  
That will not be denied your Highness' presence.  
235 He brings you figs.

**CLEOPATRA**

Let him come in.

*Exit GUARDSMAN*

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  
240 I am marble-constant. Now the fleeting moon  
No planet is of mine.

*Enter GUARDSMAN, and COUNTRYMAN bringing in a basket*

**GUARDSMAN**

*IRAS exits. A noise offstage.*

What's that noise?

*A GUARDSMAN enters.*

**GUARDSMAN**

There's a farmer here who won't leave without seeing your Highness. He has brought you figs.

**CLEOPATRA**

Let him come in.

*The GUARDSMAN exits.*

What a poor instrument, that can do such a noble deed! He brings me freedom. My mind is made up. There's nothing of the weak woman left in me. Now from head to foot I'm as firm as marble. Now the inconstant moon has nothing to do with me.

*The GUARDSMAN enters with a COUNTRYMAN, who carries a basket.*

**GUARDSMAN**

This is the man.

**CLEOPATRA**

Avoid, and leave him.

*Exit GUARDSMAN*

Hast thou the pretty worm of Nilus there,  
That kills and pains not?

**COUNTRYMAN**

245 Truly, I have him, but I would not be the party that should desire you to touch him, for his biting is immortal. Those that do die of it do seldom or never recover.

**CLEOPATRA**

Remember'st thou any that have died on 't?

**COUNTRYMAN**

Very many, men and women too. I heard of one of them no longer than yesterday—a very honest woman, but something given to lie, as a woman should not do but in the way of honesty—how she died of the biting of it, what pain she felt. Truly, she makes a very good report o' th' worm. But he that will believe all that they say shall never be saved by half that they do. But this is most fallible, the worm's an odd worm.

This is the man.

**CLEOPATRA**

Leave us.

*The GUARDSMAN exits.*

Do you have in there the pretty snake of the Nile that kills without pain?

**COUNTRYMAN**

I certainly do have him, but I wouldn't advise you to touch him. His bite is fatal. People who die of it seldom or never recover.

**CLEOPATRA**

Do you remember anyone who died of it?

**COUNTRYMAN**

Many people, men and women alike. I heard of one just yesterday. She was a very honest woman but rather inclined to lie—which a woman shouldn't do unless she's protecting her reputation. I heard how she died of its bite, how much pain she felt. Indeed, she gives a very good testimony of the snake's power. But if you believe everything they say, you won't be saved by half of what they do. But this is a sure thing: the snake's an odd snake.

**CLEOPATRA**

Get thee hence, farewell.

**COUNTRYMAN**

I wish you all joy of the worm.

*He sets down his basket*

**CLEOPATRA**

Farewell.

**COUNTRYMAN**

260 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**

265 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**

**CLEOPATRA**

You may leave now. Farewell.

**COUNTRYMAN**

I hope you are pleased with the snake.

*He sets down the basket.*

**CLEOPATRA**

Farewell.

**COUNTRYMAN**

You must know that the snake will act according to his nature.

**CLEOPATRA**

Yes, yes. Farewell.

**COUNTRYMAN**

Listen, the snake is dangerous unless handled by people who are used to him. There isn't any kindness in the snake.

**CLEOPATRA**

Don't worry; we'll remember your warnings.

**COUNTRYMAN**

Good. Don't feed it, I beg you. It's not worth 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**

275 Well, get thee gone. Farewell.

**COUNTRYMAN**

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

*Exit*

*Enter IRAS with royal attire*

**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.

*The women dress her*

280 Yare, yare, good Iras, quick. Methinks I hear  
Antony call. I see him rouse himself

Will it eat me?

**COUNTRYMAN**

Don't think I'm so dumb that I don't know that the devil himself won't eat a woman. I know that a woman is a dish fit only for the gods, as long as the devil hasn't prepared the meal. But devils cause a lot of trouble for the gods regarding their women. For every ten women the gods make, the devils ruin five.

**CLEOPATRA**

Well, you can go now. Farewell.

**COUNTRYMAN**

Yes, truly, I wish you good luck with the snake.

*He exits.*

*IRAS enters, carrying CLEOPATRA's royal regalia.*

**CLEOPATRA**

Give me my robe. Put on my crown. I long to be immortal. I won't drink Egyptian wine again.

*CHARMIAN and IRAS begin to dress her.*

Quickly, quickly, good Iras, quickly. I think I hear Antony call me. I see him revive himself to praise my noble act. I hear him

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!  
285 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*

290 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  
295 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'll make demand of her and spend that kiss  
300 Which is my heaven to have. —Come, thou mortal wretch,

mock Caesar's luck, which the gods give to men in order to balance out their subsequent wrath. Husband, I'm coming! Now let my courage prove my title as wife. I am now made of fire and air, and I leave the other elements, earth and water, to this mortal life. So, are you done? Come then, kiss me and take the last bit of warmth from my lips. Good-bye, kind Charmian. Iras, I won't see you again for a long time.

*She kisses them. IRAS collapses and dies.*

Do I have the asp's poison on my lips? Did you fall? If you can leave your body so easily, then the touch of death is like a lover's pinch, which hurts but is desired. Do you lie still? If you leave like that, you tell the world that it's not worthy of a good-bye.

### CHARMIAN

Clouds, dissolve into rain, so that I could say the gods themselves are weeping!

### CLEOPATRA

This proves that I'm petty: if Iras meets Antony before me, he'll want her first and give her the kiss that is my bliss to have. Come, you deadly villain.

*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. Oh, couldst thou speak,  
That I might hear thee call great Caesar ass

305 Unpoliced!

**CHARMIAN**

O eastern star!

**CLEOPATRA**

Peace, peace!  
Dost thou not see my baby at my breast,  
That sucks the nurse asleep?

**CHARMIAN**

Oh, break! Oh, break!

**CLEOPATRA**

As sweet as balm, as soft as air, as gentle—  
O Antony!—Nay, I will take thee too.

*Applying another asp to her arm*

310 What should I stay—

*Dies*

*She puts the snake on her breast.*

Separate me from life with your sharp teeth. Poor poisonous fool, be angry and bite. Oh, if you could speak, I might hear you call Caesar an ass who's been outsmarted!

**CHARMIAN**

Oh, eastern star!

**CLEOPATRA**

Quiet, quiet! Don't you see my baby suckling at my breast so that its nurse will fall asleep?

**CHARMIAN**

Oh, if my heart would only break!

**CLEOPATRA**

The poison is as sweet as balm, as soft as air, as gentle—Oh, Antony!—No, I'll take you too.

*She puts another snake on her arm.*

Why should I stay—

*She 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  
315 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 applies an asp to herself.*

Oh, come apace, dispatch! I partly feel thee.

**CHARMIAN**

In this vile world? So, good-bye. Now, Death, you can boast  
that you have an incomparable girl in your possession. Close,  
soft eyes.

*She closes CLEOPATRA's eyes.*

The sun will never be seen by such royal eyes again. Your  
crown is crooked. I'll straighten it, then play—

*The GUARDS rush in noisily.*

**FIRST GUARD**

Where's the Queen?

**CHARMIAN**

Speak softly. Don't wake her.

**FIRST GUARD**

Caesar has sent—

**CHARMIAN**

Too slow a messenger.

*She applies an asp to herself.*

Oh, come quickly! I almost feel you.

**FIRST GUARD**

320 (*calling*) Approach, ho! All's not well. Caesar's beguiled.

**SECOND GUARD**

There's Dolabella sent from Caesar. Call him.

*Exit SECOND GUARD*

**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.

325 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

**FIRST GUARD**

(*calling*) Come in. Ho! All's not well. Caesar's been deceived.

**SECOND GUARD**

There's Dolabella, who was sent from Caesar. Call him.

*The SECOND GUARD exits.*

**FIRST GUARD**

What kind of work is this, Charmian? Is this well done?

**CHARMIAN**

It is well done, and appropriate for a princess who has  
descended from so many royal kings. Ah, soldier!

*She dies.*

**DOLABELLA** enters.

**DOLABELLA**

What's going on in here?

**SECOND GUARD**

They're all dead.

**DOLABELLA**

Caesar, you thought this would happen. You're coming here  
yourself to see the dreaded act you had tried to stop.

To see performed the dreaded act which thou  
So sought'st to hinder.

*Enter CAESAR and all his train, marching*

**ALL**

330 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,  
335 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**

*CAESAR and his entourage enter, marching.*

**ALL**

Step aside, step aside for Caesar!

**DOLABELLA**

Oh, sir, you are too good at predicting the future. What you  
were afraid of has happened.

**CAESAR**

She was bravest at the end. She knew what I intended to do  
with her and, being royal, she took her own way out. How did  
they die? I don't see any blood.

**DOLABELLA**

Who was with them last?

**FIRST GUARD**

A simple country farmer who brought her figs. This was the  
basket.

**CAESAR**

They were poisoned, then.

**FIRST GUARD**

Oh, Caesar,  
This Charmian lived but now. She stood and spake.  
340 I found her trimming up the diadem  
On her dead mistress. Tremblingly she stood  
And on the sudden dropped.

### **CAESAR**

Oh, noble weakness!  
If they had swallowed poison, 'twould appear  
By external swelling, but she looks like sleep,  
345 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  
350 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

Oh, Caesar, this Charmian lived until a moment ago. She stood and spoke. I found her adjusting the crown on her dead mistress. She stood trembling, then suddenly dropped dead.

### **CAESAR**

Oh, noble weakness! If they had swallowed poison, it would be evident by external swelling. But she looks like she's asleep, as if she would charm another Antony.

### **DOLABELLA**

Here on her breast there's a little bloody mark. There's a similar mark on her arm.

### **FIRST GUARD**

This is an asp's trail, and these fig leaves have slime on them, just like the kind that asps deposit on the caves by the Nile.

### **CAESAR**

That's probably how she died. Her doctor told me she had searched for an infinite number of easy ways to die. Pick up her bed and carry her ladies out of the tomb. She shall be buried next to her Antony. No other grave on earth shall hold a pair

355 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

360 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.

*Exeunt, bearing the dead bodies*

this famous. Momentous events like these strike those that cause them. Antony and Cleopatra's story is as pitiable as my military exploits are glorious. Our army shall somberly attend this funeral and then depart for Rome. Come, Dolabella. See that there is a dignified splendor to this great solemnity.

*They exit, with the GUARDS carrying CLEOPATRA's bed and the two ladies.*