

Antony + Cleopatra

by

William Shakespeare

Abridged by Katja Rivera

Prologue by Karina Gutiérrez

Formatted by Setareh Greenwood

San Francisco Shakespeare Festival 2026

As of 5.20.2026

CAST:

Track 1: Cleopatra
Track 2: Antony
Track 3: Enobarbus/Eros/Countryman
(U/S Track 2)
Track 4: Charmian/Octavia/Lepidus
(U/S Track 1)
Track 5: Caesar/Messenger
Track 6: Agrippa/Soothsayer

PROLOGUE

By Karina Gutiérrez

(An Italian military march bellows as the TRIUMVIRATE (LEPIDUS, CAESAR, and ANTONY) appear center stage. They huddle in a rhythmic manner as they both hold consortium and heated debate— each contributing to the military cadence. CLEOPATRA crosses the stage with a peacock fan in hand. As the beat crescendos, the triad is disrupted by ENOBARBUS, and SOOTHSAYER begins to make their way through the crowd (audience). The trio break away to hold court in disparate places on stage, their backs to the audience. The march comes to an end and each member of the TRIUMVIRATE strikes a pose as if still in debate.)

ENOBARBUS

Good evening strangers.

Thank you for gracing us with your presence, during these fractured and tumultuous times [*referencing the TRIUMVIRATE*].

At present, we find ourselves on the ancestral lands of the [Ramaytush OR Muwekma] Ohlone People, the original stewards of the land on which our chronicle unfolds.

Today we share a tale of Kings,
Of war, of love, and empires crumbled by ambition.
A story told by a faithful few,

(Remaining CAST steps on stage as a chosen character.)

Who will represent many.

(Each removes a costume element to review another character they will play, and exits.)

I am Enobarbus—
Soldier and confidant to Mark Antony—

(ANTONY turns towards ENOBARBUS, and/or steps forward.)

A man forged in iron, yet torn between the sword and love's surrender.

SOOTHSAYER

It's desire, lust, and hubris
That drives the gods to strike down mighty men.

(ANTONY returns to something akin to his prior pose, though somewhat obscured. SOOTHSAYER makes their way onstage.)

ENBARBUS

Hello, trusted friend! Tell us our fortune.

SOOTHSAYER

I am a Soothsayer—
I read the fate in our stars
I speak not what men wish,
but what the skies have already written.

(The TRIUMVIRATE circle one another before exiting the stage— except ANTONY. SOOTHSAYER circles a tarot card as if to overlap it with the heavens.)

Beware the Ides of March!

ENOBARBUS

Touché. *[To the audience]* Different show.
Our story begins in Egypt, with our Queen, Cleopatra.

(CLEOPATRA appears onstage.)

A woman who refuses to shrink before power, a ruler of uncommon gifts; Rome's adversary.

(CLEOPATRA leaves behind her fan beside the gramophone.)

SOOTHSAYER

But Cleopatra has captured our hero Antony's heart. And so he denies Rome for Cleopatra, at least at first— until he is called back by Octavius Caesar,

(Enter OCTAVIUS. With his entrance, a new triumvirate forms between ANTONY, CLEOPATRA, and OCTAVIUS.)

A man of strategy and ambition. Friends, Rome is not well. Fulvia, Antony's wife, wages war against Caesar.

(SOOTHSAYER snaps, ushering a MESSENGER.)

MESSENGER

Fulvia dies and Antony must return to Rome to help Octavius fend off other adversaries that threaten Rome's power.

SOOTHSAYER

And how do empires strengthen power?

ENOBARBUS

Through treaties and alliances. Backdoor deals that make each one of us a pawn in contract

(Exit MESSENGER. ANTONY leads OCTAVIA across the stage before CLEOPATRA.)

Hands are clasped. Oaths are sworn.

New names and titles are forged...Names, thy name - Lend me thy name!

[Points to an audience member] Have you lent us your name?

[Front of House / Sylvia], how many names have been written in the stars— and our notebooks?

(Pause for FRONT OF HOUSE / SYLVIA response.)

SOOTHSAYER

[To ENOBARBUS] Let *[FOH / Sylvia]* guide our countrymen, tis not your fate.

[Clears throat] Antony and his new wife set sail for Athens— a strategic honeymoon.

ENOBARBUS

News travels fast and Cleopatra releases her grief on any messenger in her path.

(CLEOPATRA, ANTONY, and OCTAVIA exit.)

SOOTHSAYER

One star rises while another one falls.

ENOBARBUS

And everyone knows this peace is but scenery,
Theatre, rehearsing for war.

SOOTHSAYER

Enter another challenger.

ENOBARBUS

Meanwhile Pompey threatens Rome by sea and land.

(The military march resumes. CAESAR, ENOBARBUS, and SOOTHSAYER lead the audience in a similar rhythmic orchestra similar to the top of the prologue. A grand gesture stops the march and sound.)

SOOTHSAYER

When Antony and Octavia reach Athens, they learn that Caesar has revoked his peace treaty and attacked Pompey. Antony sends Octavia to Rome with the intent to renew peace.

ENOBARBUS

And Antony sails again for Egypt, to gather swords beneath Cleopatra's banner. Caesar, sickened by the ruin of Octavia and Antony's faithless heart, unsheathes war against them both. And though I begged him to fight upon the land, he would try fortune on the sea.

SOOTHSAYER

And there he finds defeat. Many desert our warrior.

ENOBARBUS

Including me. How does one choose between loyalty and survival?

(Two ARMIES enter or form onstage— full CAST.)

SOOTHSAYER

A difficult choice indeed.

ENOBARBUS

I defect to Caesar's army.

(ENOBARBUS chooses a side between the two groups.)

Changing loyalties as Antony begins to falter— A weight I carry like a boulder until my end.

SOOTHSAYER

Twas written in the stars. The Egyptian fleet turns and flees, Antony's army collapses into ruin.

(ANTONY'S ARMY kneels before they flee. The other ARMY pursues.)

And our hero... Believing Cleopatra has betrayed him, a remorseful Antony—

ENOBARBUS

—Let them see for themselves

SOOTHSAYER

And Cleopatra....

ACT I SCENE I

- 4 **plated:** in armor.
- 4 **Mars:** Roman god of war.
- 6 **tawny front:** dark/brown face.
- 9 **bourn:** boundary, limit.
- 8 **beggary:** impoverishment, depletion.
- 12 **Grates:** irritates.
- 12 **the sum:** give me the gist.
- 15 **scarce-bearded:** Octavius Caesar was twenty-three at this time (40 B.C.E.);
Antony was about 20 years older (early 40s).
- 17 **enfranchise:** liberate, set free.

ACT I, SCENE I

(Alexandria. A room in CLEOPATRA's palace. Enter SOOTHSAYER.)

SOOTHSAYER

Nay, but this dotage of our general's
O'erflows the measure. Those his goodly eyes
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn
The office and devotion of their view
Upon a tawny front. Look where they come!

5

(Enter ANTONY & CLEOPATRA w/ CHARMIAN/T4.)

CLEOPATRA

If it be love indeed, tell me how much.

ANTONY

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

CLEOPATRA

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

ANTONY

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

10

(Enter a MESSENGER.)

MESSENGER

News, my good lord, from Rome.

ANTONY

Grates me: the sum.

CLEOPATRA

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

15

ANTONY

How, my love?

ACT I SCENE I

- 20 **dismissal:** order to depart.
- 23 **homager:** one who owes submission and/or alliance.
- 26 **ranged:** ordered or far-flung.
- 28 **mutual:** i.e. equal in passion.
- 34 **the fool I am not:** i.e. so gullible as to believe him.
- 36 **stirred:** inspired.
- 38 **confound:** destroy, i.e. waste.

CLEOPATRA	
You must not stay here any longer, your dismissal Is come from Caesar, therefore hear it. Thou blushest, Antony, and that blood of thine Is Caesar's homager: else so thy cheek pays shame When shrill-tongued Fulvia scolds. The messenger!	20
ANTONY	
Let Rome in Tiber melt, and the wide arch Of the ranged empire fall! Here is my space. Kingdoms are clay: the nobleness of life Is to do thus— when such a mutual pair And such a twain can do't, in which I dare, On pain of punishment, the world to know We stand up peerless.	25 30
CLEOPATRA	
Excellent falsehood! Why did he marry Fulvia, and not love her? I'll seem the fool I am not. Antony Will be himself.	 35
ANTONY	
But stirr'd by Cleopatra. Now, for the love of Love and her soft hours, Let's not confound the time with conference harsh: There's not a minute of our lives should stretch Without some pleasure now. What sport tonight?	 40
CLEOPATRA	
Hear the ambassadors.	
ANTONY	
Fie, wrangling queen! Whom every thing becomes fair and admired! No messenger, but thine. Come, my queen. [<i>to MESSENGER</i>] Speak not to us.	 45
(Exeunt.)	

ACT I, SCENE II

11 **in flesh:** *fair in flesh* = plump.

ACT I, SCENE II

(The same. Another room. Enter CHARMIAN/T4, ENOBARBUS,T/3 and SOOTHSAYER/T6.)

CHARMIAN

Sweet Enobarbus, most absolute Enobarbus, where's the soothsayer that you praised so to the queen?

SOOTHSAYER

Your will?

CHARMIAN

Is't you, sir, that know things?

SOOTHSAYER

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

5

CHARMIAN

Good sir, give me good fortune.

SOOTHSAYER

I make not, but foresee.

CHARMIAN

Pray, then, foresee me one.

SOOTHSAYER

You shall be yet far fairer than you are.

10

CHARMIAN

You mean in flesh.

ENOBARBUS

Wrinkles forbid!

CHARMIAN

Hush!

SOOTHSAYER

You shall be more loving than beloved.

ACT I, SCENE II

15 **with drinking:** i.e. rather than with loving. The liver was regarded as the seat of sexual passion.

CHARMIAN
I had rather heat my liver with drinking.
Good now, some excellent fortune! 15

SOOTHSAYER
You shall outlive the lady whom you serve.

CHARMIAN
O excellent! I love long life better than figs.
Come, tell Enobarbus his.

ENOBARBUS
Mine, and most our fortunes tonight shall be— drunk to bed. 20

(Enter CLEOPATRA.)

CLEOPATRA
Saw you my lord?

ENOBARBUS
No, lady.

CLEOPATRA
Was he not here?

CHARMIAN
No, madam.

CLEOPATRA
He was disposed to mirth, but on the sudden
A Roman thought hath struck him. Enobarbus! 25

ENOBARBUS
Here, at your service. My lord approaches.

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

(Exeunt. Enter MARK ANTONY with a MESSENGER.)

MARK ANTONY
Well, what worst?

ACT I, SCENE II

36 **Sicyon:** town in Greece where Antony had left Fulvia.

38 **Importeth:** signify; concern.

39 **Forbear:** leave.

43 **enchanted:** casting a spell.

MESSENGER
 The nature of bad news infects the teller. 30

ANTONY
 When it concerns the fool or coward. On:
 Who tells me true, though in his tale lie death,
 I hear him as he flatter'd.

MESSENGER
 Fulvia thy wife is dead.

ANTONY
 Where died she? 35

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

(Gives a letter.)

ANTONY
 Forbear me.

(Exit MESSENGER.)

There's a great spirit gone! Thus did I desire it 40
 What our contempts doth often hurl from us,
 We wish it ours again. She's good, being gone.
 I must from this enchanting queen break off;
 Ten thousand harms, more than the ills I know,
 My idleness doth hatch. How now! Enobarbus! 45

(Re-enter ENOBARBUS.)

ENOBARBUS
 What's your pleasure, sir?

ANTONY
 I must with haste from hence.

ENOBARBUS
 Why, then, we kill all our women.
 If they suffer our departure, death's the word.

ACT I, SCENE II

51-53 **I have... dying:** Enobarbus plays on *díe* in the sense “experience sexual climax.”

53 **celerity:** speed; quickness.

58 **almanacs:** a calendar, one that includes seasonal weather patterns.

68 **cut:** wound.

ANTONY	
I must be gone.	50
ENOBARBUS	
Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment: she hath such a celerity in dying.	
ANTONY	
She is cunning past man's thought.	
ENOBARBUS	
Alack, sir, no; her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report.	55
ANTONY	
Would I had never seen her.	
ENOBARBUS	
O, sir, you had then left unseen a wonderful piece of work.	60
ANTONY	
Fulvia is dead.	
ENOBARBUS	
Sir?	
ANTONY	
Fulvia is dead.	
ENOBARBUS	
Fulvia!	65
ANTONY	
Dead.	
ENOBARBUS	
Why, sir, give the gods a thankful sacrifice. If there were no more women but Fulvia, then had you indeed a cut. The tears live in an onion that should water this sorrow.	

ACT I, SCENE II

- 70 **broached:** opened up.
74 **our:** Antony shifts to the royal plural.
76 **expedience:** haste.
77 **part:** depart.
78 **urgent touches:** pressing motives.

ANTONY

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

70

ENOBARBUS

And the business you have broached here cannot be
without you, especially that of Cleopatra's.

ANTONY

No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the queen,
And get her leave to part. For not alone
The death of Fulvia, with more urgent touches,
Do strongly speak to us.

75

ENOBARBUS

I shall do't.

80

(Exeunt.)

ACT I, SCENE III

- 2 **since:** lately.
- 4 **sad:** serious.
- 8 **hold the method:** pursue the right course.
- 13 **Tempt:** try.
- 13 **I wish:** I wish you would, i.e. my advice is.
- 13 **forbear:** leave alone; desist.
- 15 **sullen:** depressed.
- 16 **breathing:** utterance.

ACT I, SCENE III

(The same. Another room. Enter CLEOPATRA/T1, CHARMIAN/T4.)

CLEOPATRA

Where is he?

CHARMIAN

I did not see him since.

CLEOPATRA

See where he is, who's with him, what he does.
I did not send you. If you find him sad,
Say I am dancing; if in mirth, report
That I am sudden sick. Quick, and return.

5

CHARMIAN

Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.

CLEOPATRA

What should I do, I do not?

10

CHARMIAN

In each thing give him way, cross him nothing.

CLEOPATRA

Thou teachest like a fool the way to lose him.

CHARMIAN

Tempt him not so too far. I wish, forbear:
But here comes Antony.
(Enter ANTONY w/ letter from MESSENGER.)

CLEOPATRA

I am sick and sullen.

15

ANTONY

I am sorry to give breathing to my purpose,—

ACT I, SCENE III

18 **sides of nature:** human frame.
23 **the married woman:** i.e. Fulvia.
36 **color:** pretext.

CLEOPATRA

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

ANTONY

Now, my dearest queen—

20

CLEOPATRA

Pray you, stand farther from me.

ANTONY

What's the matter?

CLEOPATRA

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.

25

ANTONY

The gods best know—

CLEOPATRA

O, never was there queen
So mightily betray'd! Yet at the first
I saw the treasons planted.

30

ANTONY

Cleopatra,—

CLEOPATRA

Why should I think you can be mine and true,
Though you in swearing shake the thronéd gods,
Who have been false to Fulvia?

ANTONY

Most sweet Queen—

35

CLEOPATRA

Nay, pray you, seek no colour for your going,
But bid farewell, and go.

ACT I, SCENE III

- 41 **our:** the royal plural.
- 42 **particular:** personal reason.
- 43 **with you... my going:** should reassure you about my departure.
- 48 **sacred vials:** small bottles buried with the dead, and supposed to hold tears.
- 53 **Cut my lace:** loosen my clothing, i.e. unlace stays or bodice.
- 55 **So:** in this way, i.e. with the same sudden changes.
- 57 **give true evidence:** bear true witness.
- 62 **Belong to Egypt:** i.e. are shed for Cleopatra's sake.

ANTONY

Hear me, Queen:
The strong necessity of time commands
Our services awhile; but my full heart 40
Remains in use with you. Our Italy
Shines o'er with civil swords. My more particular,
And that which most with you should save my going,
Is Fulvia's death.

CLEOPATRA

Can Fulvia die? 45

ANTONY

She's dead, my Queen: Look here,—

CLEOPATRA

O most false love!
Where be the sacred vials thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine received shall be. 50

ANTONY

Quarrel no more, but be prepar'd to know
The purposes I bear.

CLEOPATRA

Cut my lace, Charmian!
But let it be: I am quickly ill, and well,
So Antony loves. 55

ANTONY

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

CLEOPATRA

So Fulvia told me.
I prithee, turn aside and weep for her, 60
Then bid adieu to me, and say the tears
Belong to Egypt.

ANTONY

You'll heat my blood: no more.

ACT I, SCENE III

64 **meetly:** moderate, reasonable, pretty good.

66 **target:** shield.

73 **oblivion:** i.e. unreliable memory.

74 **I... forgotten:** (1) I have forgotten what I wanted to say; (2) I am forgotten by Antony.

76 **idleness:** frivolity, absurd behavior.

81 **my becomings:** i.e. even my graces.

82 **Eye:** appear.

88 **abides and flies:** consists of both staying and going.

CLEOPATRA

You can do better yet; but this is meetly.

ANTONY

Now, by my sword—

65

CLEOPATRA

And target. Still he mends.

But this is not the best. Look, prithee, Charmian—

ANTONY

I'll leave you, lady.

CLEOPATRA

Courteous lord, one word.

Sir, you and I must part, but that's not it:

Sir, you and I have loved, but there's not it;

That you know well: something it is I would,

O, my oblivion is a very Antony,

And I am all forgotten.

70

ANTONY

But that your royalty

Holds idleness your subject, I should take you

For idleness itself.

75

CLEOPATRA

'Tis sweating labour

To bear such idleness so near the heart

As Cleopatra this. But, sir, forgive me;

Since my becoming kill me when they do not

Eye well to you. Your honour calls you hence,

Therefore be deaf to my unpitied folly,

And all the gods go with you! Upon your sword

Sit laurel victory, and smooth success

Be strew'd before your feet!

80

85

ANTONY

Let us go. Come.

Our separation so abides and flies

That thou, residing here, go'st yet with me,

And I, hence fleeting, here remain with thee.

Away!

(Exeunt.)

90

ACT I, SCENE IV

2 **vice:** fault.

3 **competitor:** partner.

5 **revel:** revelry; partying.

6 **abstract:** epitome.

12 **a mirth:** a jest.

15 **in his lightness:** because of his levity.

18 **Pompey:** Sextus Pompey, son of Pompey the Great. Controlled Sicily, Corsica and Sardinia, and continued his father's wars/opposition against the Triumvirs.

23 **lascivious:** given to or expressing lust; lecherous, salacious.

23 **wassails:** drunken carousings.

ACT I, SCENE IV

(Rome. OCTAVIUS CAESAR's house. Enter CAESAR reading a letter,
LEPIDUS/T4 enters separately.)

CAESAR

You may see, Lepidus, and henceforth know,
It is not Caesar's natural vice to hate
Our great competitor. From Alexandria
This is the news: he fishes, drinks, and wastes
The lamps of night in revel. You shall find there
A man who is the abstract of all faults
That all men follow.

5

LEPIDUS

I must not think there are
Evils enough to darken all his goodness.

CAESAR

You are too indulgent. Let's grant, it is not
Amiss to tumble on the bed of Egypt,
To give a kingdom for a mirth; say this
Becomes him—yet must Antony
No way excuse his foils, when we do bear
So great weight in his lightness.

10

15

(Enter AGRIPPA/T6.)

LEPIDUS

Here's more news.

AGRIPPA

Most noble Caesar, shalt thou have report
How tis abroad? Pompey is strong at sea.
No vessel can peep forth, but 'tis as soon
Taken as seen; for Pompey's name strikes more
Than could his war resisted.

20

CAESAR

Antony,
Leave thy lascivious wassails.
It wounds thine honour that I speak it now.

ACT I, SCENE IV

33 **what... able:** what my military resources can be.

41 **bond:** duty, obligation.

LEPIDUS		
'Tis pity of him.		25
CAESAR		
Let his shames quickly		
Drive him to Rome.'Tis time we twain		
Did show ourselves i' the field, and to that end		
Assemble we immediate council. Pompey		
Thrives in our idleness.		30
LEPIDUS		
Tomorrow, Caesar,		
I shall be furnish'd to inform you rightly		
Both what by sea and land I can be able		
To front this present time.		
CAESAR		
Till which encounter		35
It is my business too. Farewell.		
LEPIDUS		
Farewell, my lord. What you shall know meantime		
Of stirs abroad, I shall beseech you, sir,		
To let me be partaker.		
CAESAR		
Doubt not, sir,		40
I knew it for my bond.		
(Exeunt.)		

ACT I, SCENE V

- 3 **mandragora:** plant of the nightshade family; highly poisonous, but can be used as a sleeping drug when heavily diluted; found in different varieties across the Mediterranean and Asia; opiate.
- 15 **demi-Atlas:** half-Atlas, because he accomplishes half the task of Atlas, who held up the whole world, or quasi-Atlas because like Antony's ancestor Hercules he also supports the weight of the whole globe; supporter of half the world.
- 16 **burgonet:** helmet; thus both in attack (*arm*) and defense (*burgonet*) the greatest man—the champion and protector of all men.
- 20 **Phoebus:** Roman god of the sun, music, and medicine.
- 20 **black:** swarthy, dark-complexioned.
- 21 **Met'st thou:** have you met.
- 21 **posts:** messengers.

ACT I, SCENE V

(Alexandria. CLEOPATRA's palace. Enter CLEOPATRA, CHARMIAN.)

CLEOPATRA
Charmian!

CHARMIAN
Madam?

CLEOPATRA
Give me to drink mandragora.

CHARMIAN
Why, Madam?

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

CHARMIAN
You think of him too much.

CLEOPATRA
O, 'tis treason!

CHARMIAN
Madam, I trust, not so.

CLEOPATRA
O Charmian! 10
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? Or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse! for wot'st thou whom thou movest?
The demi-Atlas of this earth, the arm 15
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, 20
And wrinkled deep in time. Met'st thou my posts?

ACT I, SCENE V

36 **a several greeting:** a different greeting/message.

CHARMIAN

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. Did I, Charmian,
Ever love Caesar so?

25

CHARMIAN

O that brave Caesar!

CLEOPATRA

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

CHARMIAN

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

30

CLEOPATRA

My salad days,
When I was green in judgment, cold in blood,
To say as I said then! But, come, away;
Get me ink and paper:

35

(Exit CHARMIAN.)

He shall have every day a several greeting,
Or I'll unpeople Egypt.

(Exeunt.)

ACT II, SCENE I

5 **like himself:** in a manner that does justice to his own character.

7 **Mars:** Roman god of war.

7 **Jupiter:** Roman god of thunder, king of the gods.

8 **stomaching:** cherishing bitterness, feeling resentful.

ACT II, SCENE I

(Rome. Enter ENOBARBUS/T3 and LEPIDUS/T4.)

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,—

5

LEPIDUS

'Tis not a time for private stomaching.

ENOBARBUS

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

10

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.

15

(Enter ANTONY/T2.)

ENOBARBUS

And yonder, Caesar.

(Enter CAESAR and AGRIPPA/T6.)

ACT II, SCENE I

- 28 **being:** i.e. if they are ill.
- 30 **or... or:** either... or.
- 35 **practice on my state:** plot against my power.
- 36 **question:** business.
- 37 **contestation:** opposition.
- 38 **theme for you:** argued on your behalf/concern.
- 38 **you were... war:** the war was waged in your name.

LEPIDUS

Noble friends,
That which combined us was most great, and let not
A leaner action rend us. What's amiss,
May it be gently heard. Then, noble partners,
Touch you the sourest points with sweetest terms.

20

CAESAR

Welcome to Rome.

ANTONY

Thank you.

CAESAR

Sit.

ANTONY

Sit, sir.

25

CAESAR

Nay, then.

ANTONY

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

CAESAR

I must be laugh'd at,
If, or for nothing or a little, I
Should say myself offended.

30

ANTONY

My being in Egypt, Caesar, what was't to you?

CAESAR

No more than my residing here at Rome
Might be to you in Egypt: yet, if you there
Did practice on my state, your being in Egypt
Might be my question. Your wife and brother
Made wars upon me, and their contestation
Was theme for you— you were the word of war.

35

ACT II, SCENE I

40 **urge me:** use my name.

42 **stomach:** liking.

50 **Have tongue:** have the ability.

60 **penitent:** repenting person.

60-62 **mine... it:** my honorable behavior (in thus admitting a fault) shall not
impair my position of power, and likewise my power shall not exempt me from
behaving honorably.

65 **honor:** honorable position, dignity.

ANTONY

You do mistake your business; my brother never
Did urge me in his act. Did he not rather 40
Discredit my authority with yours,
And make the wars alike against my stomach,
Having alike your cause? As for my wife,
I would you had her spirit in such another:
The third o' the world is yours; but not such a wife. 45

ENOBARBUS

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

CAESAR

You have broken
The article of your oath, which you shall never
Have tongue to charge me with. 50

LEPIDUS

Soft, Caesar!

ANTONY

No, Lepidus, let him speak.
The honour is sacred which he talks on now,
Supposing that I lack'd it. But, on, Caesar,
The article of my oath. 55

CAESAR

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

ANTONY

Neglected, rather;
As nearly as I may,
I'll play the penitent to you. But mine honesty 60
Shall not make poor my greatness, nor my power
Work without it. Truth is that Fulvia,
To have me out of Egypt, made wars here;
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour 65
To stoop in such a case.

ACT II, SCENE I

70-71 **present... atone you:** brought together (reconciled) by a common threat.

79 **conditions:** dispositions.

87-88 **your... rashness:** you would receive a well-merited reproof (telling off) for your overboldness.

LEPIDUS

'Tis noble spoken.
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.

70

ENOBARBUS

Or, if you borrow one another's love for the instant,
you may, when you hear no more words of Pompey,
return it again.

ANTONY

Thou art a soldier only, speak no more.

75

ENOBARBUS

That truth should be silent I had almost forgot.

CAESAR

I do not much dislike the matter, but
The manner of his speech; for't cannot be
We shall remain in friendship, our conditions
So differing in their acts.

80

AGRIPPA

Give me leave, Caesar—

CAESAR

Speak, Agrippa.

AGRIPPA

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

85

CAESAR

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

ANTONY

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

90

ACT II, SCENE I

91 **perpetual amity:** long-lasting friendship.

99 **touch'd:** affected.

114 **Fly off our loves:** argue and oppose each other, be estranged.

116 **Of:** by.

116 **presently:** at once.

AGRIPPA

To hold you in perpetual amity,
With an unslipping knot, take Antony
Octavia to his wife. By this marriage,
All little jealousies, which now seem great,
Would then be nothing. Her love to both
Would each to other and all loves to both
Draw after her.

95

ANTONY

Will Caesar speak?

CAESAR

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

100

ANTONY

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

CAESAR

The power of Caesar,
And his power unto Octavia.

105

ANTONY

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

110

LEPIDUS

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

115

ACT II, SCENE I

- 125 **digested:** resolved.
125 **stayed well by 't:** kept at it tirelessly, showed great stamina.
126 **sleep... countenance:** slept through the day.
127 **light:** (1) bright as day; (2) light-headed, tipsy.
128 **triumphant:** splendid, magnificent.
128 **square:** just.
131 **Cydnus:** river in south Turkey; also called the Baradān, Berdan, or Tarsus River.
133 **poop:** rear/aft deck of a ship; also called “stern deck”.

ANTONY

Haste we for it:
Yet, ere we put ourselves in arms, dispatch we
The business we have talk'd of.

CAESAR

With most gladness:
And do invite you to my sister's view, 120
Whither straight I'll lead you.

ANTONY

Let us, Lepidus, not lack your company.

LEPIDUS

Noble Antony, not sickness should detain me.

(Exeunt CAESAR, ANTONY, and LEPIDUS.)

AGRIPPA

Good Enobarbus! We have cause to be glad that matters
are so well digested. You stayed well by 't in Egypt. 125

ENOBARBUS

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

AGRIPPA

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

ENOBARBUS

I will tell you:
When she first met Antony, she pursed up 130
his heart, upon the river of Cydnus.

The barge she sat in, like a burnish'd throne,
Burn'd on the water. The poop was beaten gold,
Purple the sails, and so perfumed that
The winds were lovesick. For her own person, 135
It beggar'd all description.

AGRIPPA

Rare Egyptian!

ACT II, SCENE I

- 143 **barber'd... o'er:** very meticulously groomed (i.e. he wanted to make sure he was at his prettiest!).
- 144 **for his ordinary:** meal. Enobarbus jokingly uses the term for a meal at the public table in a tavern.
- 149 **cloy:** an overwhelming, distasteful excess.
- 154 **lottery:** stroke of fortune, prize.

ENOBARBUS

Upon her landing, Antony sent to her,
Invited her to supper. She replied,
It should be better he became her guest, 140
Which she entreated. Our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only. 145

AGRIPPA

Now Antony must leave her utterly.

ENOBARBUS

Never; he will not:
Age cannot wither her, nor custom stale
Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry 150
Where most she satisfies.

AGRIPPA

If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessed lottery to him.
Let us go. 155

(Exeunt.)

ACT II, SCENE II

- 8 **not kept my square:** not kept lawful promises (i.e. marriage vows).
- 12 **sirrah:** term of address to inferiors.
- 15 **motion:** thoughts, mind.
- 16 **hie:** hasten.

ACT II, SCENE II

(The same. OCTAVIUS CAESAR's house. Enter ANTONY/T2, CAESAR, OCTAVIA/T4.)

ANTONY

The world and my great office will sometimes
Divide me from your bosom.

OCTAVIA

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

5

ANTONY

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

10

CAESAR

Good night.

(Exit CAESAR and OCTAVIA. Enter SOOTHSAYER/T6.)

ANTONY

Now, sirrah; you do wish yourself in Egypt?

SOOTHSAYER

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

ANTONY

If you can, your reason?

SOOTHSAYER

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

15

ANTONY

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

ACT II, SCENE II

29 **thickens:** grows dim.

30 **by:** near.

36 **chance:** luck.

SOOTHSAYER

Caesar's.

Therefore, O Antony, stay not by his side.
Thy daemon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not. But near him thy angel
Becomes afeard, as being o'erpower'd—

20

ANTONY

Speak this no more.

25

SOOTHSAYER

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

30

ANTONY

Get thee gone:

(Exit SOOTHSAYER.)

She hath spoken true. The very dice obey him,
And in our sports my better cunning faints
Under his chance. I will to Egypt:
And though I make this marriage for my peace,
I' the East my pleasure lies.

35

(Exit ANTONY.)

ACT II, SCENE III

4 **angle:** rod and line.

ACT II, SCENE III

(Alexandria. CLEOPATRA's palace. Enter CLEOPATRA and CHARMIAN.)

CLEOPATRA

Give me some music: music, moody food
Of us that trade in love.

CHARMIAN

The music!

(MUSIC.)

CLEOPATRA

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

5

CHARMIAN

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

10

CLEOPATRA

That time! O times!
I laugh'd him out of patience: and that night
I laugh'd him into patience, and next morn,
Ere the ninth hour, I drunk him to his bed.

15

(Enter the MESSENGER.)

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

20

MESSENGER

Madam, madam,—

ACT II, SCENE III

24 **free:** i.e. *friends with Caesar, or not captive to him.*

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.

25

MESSENGER

First, madam, he is well.

CLEOPATRA

Why, there's more gold.

But, sirrah, mark, we use

To say the dead are well. Bring it to that,

The gold I give thee will I melt and pour

Down thy ill-uttering throat.

30

MESSENGER

Good madam, hear me.

CLEOPATRA

Well, go to, I will.

I have a mind to strike thee ere thou speak'st.

Yet if thou say Antony lives, is well,

Or friends with Caesar, or not captive to him,

I'll set thee in a shower of gold, and hail

Rich pearls upon thee.

35

MESSENGER

Madam, he's well.

CLEOPATRA

Well said.

40

MESSENGER

And friends with Caesar.

CLEOPATRA

Th'art an honest man.

MESSENGER

Caesar and he are greater friends than ever.

CLEOPATRA

Make thee a fortune from me.

ACT II, SCENE III

47 **pack of matter:** all your information.

51 **bound:** married to.

56 **pestilence:** plagues, disease.

MESSENGER

But yet, madam—

45

CLEOPATRA

I do not like 'but yet'; fie upon 'but yet'!
Pour out the pack of matter to mine ear,
The good and bad together. He's friends with Caesar:
In state of health thou say'st, and thou say'st, free.

MESSENGER

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

50

CLEOPATRA

For what good turn?

MESSENGER

For the best turn i' the bed.

CLEOPATRA

I am pale, Charmian.

MESSENGER

Madam, he's married to Octavia.

55

CLEOPATRA

The most infectious pestilence upon thee!

(Strikes him.)

MESSENGER

Good madam, patience.

CLEOPATRA

What say you?

(Strikes him again.)

Hence, horrible villain, or I'll unhair thy head!

(*She hales him up and down.*)

Say 'tis not so, a province I will give thee,
And make thy fortunes proud.

60

ACT II, SCENE III

65 **I have made no fault:** I didn't do anything wrong.

73 **A meaner than myself:** someone weaker and lower status.

73-74 **since I myself... case:** since I asked for the information that made me angry.

MESSENGER

He's married, madam.

CLEOPATRA

Rogue, thou hast lived too long.

(Draws a knife.)

MESSENGER

Nay then, I'll run.

What mean you madam? I have made no fault.

65

(MESSENGER exits.)

CHARMIAN

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

CLEOPATRA

Some innocents 'scape not the thunderbolt.
Melt Egypt into Nile! Call him again.

CHARMIAN

He is afeard to come.

70

CLEOPATRA

I will not hurt him.

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

(Enter the MESSENGER again.)

Though it be honest, it is never good
To bring bad news.

75

MESSENGER

I have done my duty.

CLEOPATRA

Is he married?
I cannot hate thee worser than I do
If thou again say 'Yes.'

80

ACT II, SCENE III

82 **confound:** destroy.

93-94 **Though... Mars:** Alluding to trick pictures known as “perspectives,” which showed different objects when viewed from different angles.

93 **Gorgon:** a mythological monster said to be so hideous that the sight of it turned viewers to stone; i.e. Medusa.

94 **'s:** he is.

MESSENGER

He's married, madam.

CLEOPATRA

The gods confound thee! Dost thou hold there still?

MESSENGER

Should I lie, madam?

CLEOPATRA

O, I would thou didst. Go, get thee hence.

(Exit MESSENGER.)

CHARMIAN

Good your highness, patience.

85

CLEOPATRA

In praising Antony, I have dispraised Caesar.

CHARMIAN

Many times, madam.

CLEOPATRA

I am paid for't now.

Go to the fellow, Charmian; bid him

Report the feature of Octavia, her years,

The colour of her hair. Bring me word quickly.

90

(Exit CHARMIAN.)

Let him forever go! Let him not.

Though he be painted one way like a Gorgon

The other way's a Mars.

(Exeunt.)

ACT III, SCENE I

7 **shards:** wing-cases.

13 **mean:** means or intermediary.

ACT III, SCENE I

(Rome. An ante-chamber in CAESAR's house. Enter AGRIPPA/T6,
ENOBARBUS/T3.)

AGRIPPA

What, are the brothers parted?

ENOBARBUS

They have dispatch'd. Octavia weeps
To part from Rome, and Lepidus—

AGRIPPA

'Tis a noble Lepidus.

ENOBARBUS

A very fine one. Hoo! But he loves Caesar best; yet he loves Antony.

5

AGRIPPA

Both he loves.

ENOBARBUS

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

(Enter CAESAR, ANTONY, and OCTAVIA.)

ANTONY

No further, sir.

CAESAR

You take from me a great part of myself;
Use me well in 't. Sister, prove such a wife
As my thoughts make thee.
Most noble Antony, better might we
Have loved without this mean, if on both parts
This be not cherish'd.

10

ANTONY

Make me not offended.

15

CAESAR

I have said.

ACT III, SCENE I

- 18 **therein curious:** minutely inquisitive in looking for it.
21 **the elements:** i.e external nature as it will affect her journey, or the bodily
 humors that determine her own health and state of mind. Perhaps both.
31 **still:** regularly and often.

ACT III, SCENE I

ANTONY
Farewell!

(Exeunt.)

ACT III, SCENE II

7 **dread queen:** great queen.

ACT III, SCENE II

(Alexandria. CLEOPATRA's palace. Enter CLEOPATRA, CHARMIAN.)

CLEOPATRA

Where is the fellow?

CHARMIAN

Half afeard to come.

CLEOPATRA

Go to, go to.

(Enter MESSENGER.)

Come hither, sir.

MESSENGER

Most gracious majesty,—

5

CLEOPATRA

Didst thou behold Octavia?

MESSENGER

Ay, dread queen.

CLEOPATRA

Where?

MESSENGER

Madam, in Rome;

I look'd her in the face, and saw her led
Between her brother and Mark Antony.

10

CLEOPATRA

Is she as tall as me?

MESSENGER

She is not, madam.

CLEOPATRA

Didst hear her speak? is she shrill-tongued or low?

ACT III, SCENE II

16 **good:** i.e. favorable for Octavia.

21 **shows:** appears to be.

MESSENGER

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

15

CLEOPATRA

That's not so good. He cannot like her long.

CHARMIAN

Like her! O Isis! 'tis impossible.

CLEOPATRA

I think so, Charmian: dull of tongue, and dwarfish!
What majesty is in her gait?

MESSENGER

She creeps.

20

She shows a body rather than a life,
A statue than a breather.

CLEOPATRA

Is this certain?

MESSENGER

Or I have no observance.

CLEOPATRA

He's very knowing;

25

I do perceive't. There's nothing in her yet:
The fellow has good judgment.

CHARMIAN

Excellent.

CLEOPATRA

Guess at her years, I prithee.

MESSENGER

I do think she's thirty.

30

CLEOPATRA

There's gold for thee.
Thou must not take my former sharpness ill:
I will employ thee back again.

(Exit MESSENGER, CHARMIAN.)

ACT III, SCENE II

34 **no such thing:** nothing much.

CLEOPATRA

This creature's no such thing.
The man hath seen some majesty, and should know.
All may be well enough.

35

(Exeunt.)

ACT III, SCENE III

- 3 **scantly:** scarcely, minimally.
- 2-5 **he hath... vented them:** he barely mentioned me, except when he couldn't avoid it— and then he clearly resented being forced to praise me.
- 7-9 **A more... both parts:** i.e. Octavia will be the unhappiest person if Antony and Caesar go to war, as she loves them both and will pray for both of their well-being.
- 16 **branchless:** with my honors cut off.
- 17 **Yourself... between's:** you will be our intermediary.
- 18 **the preparation... war:** i.e. an armed force.
- 19 **Shall... brother:** which shall make your brother's look small.
- 23 **where this begins:** i.e whether responsibility for this lies with Caesar or with me.

ACT III, SCENE III

(Athens. A room in ANTONY's house. Enter ANTONY and OCTAVIA.)

ANTONY

Nay, nay, Octavia, not only that,—
That were excusable—but he hath
Spoke scantily of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them.

5

OCTAVIA

O my good lord,
Believe not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts:
The good gods will mock me presently,
When I shall pray, 'O bless my lord and husband!'
Undo that prayer, by crying out as loud,
'O, bless my brother!'

10

ANTONY

Gentle Octavia, if I lose mine honour
I lose myself. Better I were not yours
Than yours so branchless. But, as you requested,
Yourself shall go between's: the mean time, lady,
I'll raise the preparation of a war
Shall stain your brother; make your soonest haste.

15

OCTAVIA

Thanks to my lord. Wars 'twixt you twain would be
As if the world should cleave, and that slain men
Should solder up the rift.

20

ANTONY

When it appears to you where this begins,
Turn your displeasure that way: for our faults
Can never be so equal, that your love
Can equally move with them.

25

(Exeunt.)

ACT III, SCENE IV

5 **rivalry:** equal rights as a partner.

8 **throw:** even though you throw.

ACT III, SCENE IV

(The same. Another room. Enter ENOBARBUS/T3 with a letter.)

ENOBARBUS

How now, friend Eros! What, man?

(Reading.)

Caesar and Lepidus have made wars upon Pompey.
And having made use of Lepidus, Caesar, presently
denies him rivalry, accuses him of treason: seizes him.
So the poor third is up."

5

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

(Exeunt.)

ACT III, SCENE V

3 **tribunal:** platform.
6 **stablishment:** full rulership.
9 **queasy:** disgusted, “fed up.”
19 **horse:** Plural.

ACT III, SCENE V

(Rome. CAESAR's house. Enter CAESAR, AGRIPPA.)

CAESAR

Contemning Rome, he has done all this, and more
In Alexandria. Here's the manner of 't:
I' the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthroned. Unto her
He gave the stablishment of 'Egypt, made her
Of lower Syria, Cyprus, Lydia, absolute queen

5

AGRIPPA

Let Rome be thus informed—
Who, queasy with his insolence already,
Will their good thoughts call from him.
Sir, this should be answered.

10

CAESAR

'Tis done already, and the messenger sent.

(Enter OCTAVIA.)

OCTAVIA

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

CAESAR

That ever I should call thee castaway!

OCTAVIA

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

15

CAESAR

Why have you stol'n upon us thus? You come not
Like Caesar's sister. The wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear. But you are come
A market-maid to Rome.

20

ACT III, SCENE V

27 **pardon:** permission.

43-46 **You are... love you:** You have been unbelievably abused, and now the gods
make us dispensers of justice.

45 **ministers:** agents, instruments.

OCTAVIA

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

25

CAESAR

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

OCTAVIA

Do not say so, my lord.

30

CAESAR

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

OCTAVIA

My lord, in Athens.

CAESAR

No, my most wronged sister; Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore, who now are levying
The kings o' the earth for war.

35

OCTAVIA

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

40

CAESAR

Welcome hither,
Nothing more dear to me. You are abus'd
Beyond the mark of thought; and the high gods,
To do you justice, make them ministers
Of us and those that love you.

45

AGRIPPA

Welcome, dear madam.
Each heart in Rome does love and pity you.

ACT III, SCENE V

OCTAVIA

Is it so, sir?

CAESAR

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

50

(Exeunt.)

ACT III, SCENE VI

3 **forspoke:** forspoken, spoken against.

6 **If not... us:** As it is declared against me.

8 **puzzle:** bewilder, confound.

12 **Your... manage:** "Your maids manage this war."

ACT III, SCENE VI

(Near Actium. ANTONY's camp. Enter CLEOPATRA/T1 and ENOBARBUS/T3.)

CLEOPATRA

I will be even with thee, doubt it not.

ENOBARBUS

But why, why, why?

CLEOPATRA

Thou hast forspoke my being in these wars,
And say'st it is not fit.

ENOBARBUS

Well, is it, is it?

5

CLEOPATRA

If not denounced against us, why should not we
Be there in person?

ENOBARBUS

Your presence needs must puzzle Antony,
Take from his heart, take from his brain, from's time,
What should not then be spared. He is already
Traduced for levity; and 'tis said in Rome
Your maids manage—

10

CLEOPATRA

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

15

ENOBARBUS

Nay, I have done.
Here comes the Emperor.

(Enter ANTONY.)

ACT III, SCENE VI

34 **yare:** light and swift, easily maneuvered.

40 **leave unexecuted:** offer no opportunity for the use of.

ANTONY	Is it not strange, He could so quickly cut the Ionian sea? You have heard on't, sweet?	20
CLEOPATRA	Celerity is never more admired Than by the negligent.	
ANTONY	A good rebuke, Which might have well becomed the best of men, To taunt at slackness. Enobarbus, we Will fight with him by sea.	25
CLEOPATRA	By sea! What else?	
ENOBARBUS	Why will my lord do so?	30
ANTONY	For that he dares us to't.	
ENOBARBUS	Your ships are not well mann'd; in Caesar's fleet Are those that often have 'gainst Pompey fought: Their ships are yare; yours, heavy. No disgrace Shall fall you for refusing him at sea, Being prepared for land.	35
ANTONY	By sea, by sea.	
ENOBARBUS	Most worthy sir, you therein throw away The absolute soldiership you have by land, Distract your army, leave unexecuted Your own renowned knowledge, quite forego The way which promises assurance, and Give up yourself merely to chance—	40
ANTONY	I'll fight at sea.	

ACT III, SCENE VI

45 **sixty sails:** sixty ships.

CLEOPATRA

I have sixty sails, Caesar none better.

45

ANTONY

If we fail, we then can do't at land.

We'll to our ship: Away!

(Exeunt.)

ACT III, SCENE VII

5 **prescript:** direction.

6 **jump:** hazard.

ACT III, SCENE VII

(A plain near Actium. Enter CAESAR and AGRIPPA/T6.)

CAESAR
Agrippa!

AGRIPPA
My lord!

CAESAR
Strike not by land, keep whole: provoke not battle
Till we have done at sea. Do not exceed
The prescript of this scroll. Our fortune lies
Upon this jump.

5

(Exeunt.)

ACT III, SCENE VIII

- 4 **The noble... magic:** i.e. Antony is a ruin, destroyed by Cleopatra's enchantment.
5 **Clap... sea-wings:** hoisted his sails.
11 **shoulders:** backs.
12 **that:** what.
17 **reputation:** honor.

ACT III, SCENE VIII

(Alexandria. Cleopatra's palace. Noise of a sea-fight. Alarum.
Probable MOVEMENT here with ANTONY and CLEOPATRA.
Enter ENOBARBUS.)

ENOBARBUS

Naught, naught all, naught! We have kissed away
Kingdoms and provinces! The Egyptian,
With all her sixty, fly and turn the rudder:
The noble ruin of her magic, Antony
Claps on his sea-wing, and, like a doting mallard,
Flies after her:
I never saw an action of such shame.

5

(Enter ANTONY.)

ANTONY

Hark! the land bids me tread no more upon't;
It is ashamed to bear me!
I have fled myself, and have instructed cowards
To run and show their shoulders. O,
I follow'd that I blush to look upon.

10

(Enter CLEOPATRA, CHARMIAN following.)

CHARMIAN

Nay, gentle madam, to him, comfort him.
Do, most dear queen. Do!

ANTONY

O fie, fie, fie!

15

ENOBARBUS

Most noble sir, arise; the Queen approaches.

ANTONY

I have offended reputation,
A most unnoble swerving.

ENOBARBUS

Sir, the Queen.

ACT III, SCENE VIII

37 **affection:** passion.
38 **on all cause:** whatever the occasion.
40 **Fall:** shed, let fall.
40 **rates:** is worth.

CLEOPATRA
Ah, stand by. 20

(Exeunt CHARMIAN and ENOBARBUS.)

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

CLEOPATRA
O my lord, my lord, 25
Forgive my fearful sails! I little thought
You would have follow'd.

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 30
Thy full supremacy thou knew'st, and that
Thy beck might from the bidding of the gods
Command me.

CLEOPATRA
O, my pardon!

ANTONY
You did know 35
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 40
All that is won and lost. Give me a kiss;
Even this repays me. Fortune knows
We scorn her most when most she offers blows.

(Exeunt.)

ACT III, SCENE IX

4 **Requires:** requests.

5 **confess:** declare.

6-7 **craves... her heirs:** requests that the Ptolemy line (her family line) remain on the (nominal) throne of Egypt, though Egypt be under Rome's power.

10 **have no ears:** will not listen.

11-13 **Of audience... life there:** Cleopatra's request will not be acknowledged unless she renounces Antony and drives him out of Egypt, or kills him.

17-18 **Promise... requires:** in Caesar's name, offer whatever Cleopatra wants.

18-19 **more... offers:** further offers of your own devising.

ACT III, SCENE IX

(Egypt. CAESAR's camp. Enter CAESAR, AGRIPPA.)

CAESAR

Let them appear that's come from Antony.

(Enter CHARMIAN.)

Approach, and speak.

CHARMIAN

Lord of his fortunes he salutes thee, and
Requires to live in Egypt: 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.

5

CAESAR

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

10

CHARMIAN

Fortune pursue thee!

15

CAESAR

(Dismisses CHARMIAN. Exit CHARMIAN.)

[To AGRIPPA] 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. Try thy cunning.

AGRIPPA

Caesar, I shall.

20

(Exeunt.)

ACT III, SCENE X

2 **Think:** grieve.

9-10 **The queen... us up:** if Cleopatra gives Antony up, she will be given her requests of Caesar.

12 **grizzled:** greying.

ACT III, SCENE X

(Alexandria. CLEOPATRA's palace. Enter CLEOPATRA, ENOBARBUS.)

CLEOPATRA

What shall we do, Enobarbus?

ENOBARBUS

Think, and die.

CLEOPATRA

Is Antony or we in fault for this?

ENOBARBUS

Antony only. What though you fled
From that great face of war, why should he follow?

5

CLEOPATRA

Prithee, peace.

(Enter ANTONY with CHARMIAN.)

ANTONY

Is that his answer?

CHARMIAN

Ay, my lord.

ANTONY

The queen shall then have courtesy,
So she will yield us up.

10

CHARMIAN

He says so.

ANTONY

To the boy Caesar send this grizzled head,
And he will fill thy wishes to the brim
With principalities.

CLEOPATRA

That head, my lord?

15

ACT III, SCENE X

- 21 **Unstate his happiness:** strip his good fortune of its dignity.
- 21 **be staged... show:** make a public spectacle of himself.
- 26 **honesty:** honor.
- 28 **mere:** utter.
- 30 **Hear it apart:** hear it privately.

ANTONY

To him again: tell him he wears the rose
Of youth upon him. I dare him therefore
To answer me declined, sword against sword,
Ourselves alone. I'll write it. Follow me.

(Exeunt ANTONY and CHARMIAN.)

ENOBARBUS

[Aside] Yes, like enough, high-battled Caesar will
Unstate his happiness, and be staged to the show,
Against a sworder! Caesar, thou hast subdued
His judgment too.

20

(Enter CHARMIAN.)

CHARMIAN

A messenger from Caesar.

CLEOPATRA

What, no more ceremony? Admit him.

25

(Exit CHARMIAN.)

ENOBARBUS

[Aside] Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly.

(Enter AGRIPPA/T6 with CHARMIAN.)

CLEOPATRA

Caesar's will?

AGRIPPA

Hear it apart.

30

CLEOPATRA

None but friends. Say boldly.

ACT III, SCENE X

38 **constrained:** forced.

41 **right:** true.

50 **shroud:** shelter, protection.

52 **in deputation:** as my deputy, on my behalf.

56 **doom of Egypt:** judgment of the Queen of Egypt.

AGRIPPA

Thus then, thou most renown'd: Caesar entreats,
Not to consider in what case thou stand'st.
He knows that you embrace not Antony
As you did love, but as you fear'd him.

35

CLEOPATRA

O!

AGRIPPA

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

CLEOPATRA

He is a god, and knows
What is most right.

40

ENOBARBUS

[*Aside*] Antony, thou art so leaky
That we must leave thee to thy sinking, for
Thy dearest quit thee.

(Exit.)

AGRIPPA

Shall I say to Caesar
What you require of him? It much would please him,
That of his fortunes you should make a staff
To lean upon But it would warm his spirits,
To hear from me you had left Antony,
And put yourself under his shroud.

45

50

CLEOPATRA

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

55

AGRIPPA

'Tis your noblest course.
Give me grace to lay my duty on your hand.

ACT III, SCENE X

61 **As:** as if.
62 **Jove:** Jupiter, Roman god of thunder.
67 **Barbus:** calling for Enobarbus.
67 **kite:** harlot.
69 **jack:** base fellow.
78 **the getting... race:** legitimate children.
79 **abused:** deceived.
80 **feeders:** servants.

(CLEOPATRA gives AGRIPPA her hand to kiss.)

CLEOPATRA

Your Caesar's father oft
Bestow'd his lips on that unworthy place 60
As it rain'd kisses.

(Re-enter ANTONY.)

ANTONY

Favours? By Jove that thunders!
What art thou, fellow?

AGRIPPA

One that but performs
The bidding of the fullest man, and worthiest 65
To have command obey'd.

ANTONY

Barbus! Ah, you kite!— Now, gods and devils!
I am Antony yet.

(Enter ENOBARBUS.)

Take hence this jack, and whip him,
So saucy with the hand of she here,—what's her name, 70
Since she was Cleopatra? Take him hence.

AGRIPPA

Antony!

ANTONY

Tug him away: being whipp'd,
Bring him again: this jack of Caesar's shall
Bear us an errand to him. 75

(Exeunt ENOBARBUS with AGRIPPA.)

You were half blasted ere I knew you: ha?
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders? 80

ACT III, SCENE X

83 **quit:** reward.

94 **terrene:** earthly.

96 **stay his time:** wait until he is ready to hear me.

98 **points:** laces (used to attach hose to doublet— like garters).

CLEOPATRA

Good my lord,— Wherefore is this?

ANTONY

To let a fellow that will take rewards
And say 'God quit you!' be familiar with
My playfellow, your hand—

(Re-enter ENOBARBUS with AGRIPPA.)

Is he whipp'd?

85

ENOBARBUS

Soundly, my lord.

ANTONY

Cried he? and begg'd a' pardon?

ENOBARBUS

He did ask favour.

ANTONY

Get thee back to Caesar,
Tell him thy entertainment. Look thou say
He makes me angry with him.
Hence with thy stripes, begone!

90

(Exit AGRIPPA.)

CLEOPATRA

Have you done yet?

ANTONY

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

95

CLEOPATRA

I must stay his time.

ANTONY

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

ACT III, SCENE X

- 104 **determines:** comes to an end, melts.
108 **oppose his fate:** challenge his fortune.
112 **hearted, breathed:** the *treble-* of *treble-sinew'd* is understood with both these words also.
118 **held it poor:** not celebrated, or celebrated meanly.

CLEOPATRA

Not know me yet?

ANTONY

Cold-hearted toward me? 100

CLEOPATRA

Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source, and the first stone
Drop in my neck. As it determines, so
Dissolve my life! 105

ANTONY

I am satisfied.
Caesar sets down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held. Our sever'd navy too
Have knit again. There's hope in't yet. 110

CLEOPATRA

That's my brave lord!

ANTONY

I will be treble-sinew'd, hearted, breathed,
And fight maliciously. I'll set my teeth,
And send to darkness all that stop me. Come,
Let's have one other gaudy night. Once more;
Let's mock the midnight bell! 115

CLEOPATRA

It is my birth-day:
I had thought t'have held it poor. But, since my lord
Is Antony again, I will be Cleopatra.

ANTONY

We will yet do well. 120
Come on, my Queen. The next time I do fight,
I'll make Death love me.

(Exeunt all but ENOBARBUS.)

ACT III, SCENE X

125 **diminution:** a lessening or reduction.

ENOBARBUS

Now he'll outstare the lightning. To be furious,
Is to be frightened out of fear, and I see still,
A diminution in our captain's brain
Restores his heart. When valour preys on reason,
It eats the sword it fights with. I will seek
Some way to leave him.

125

(Exit.)

ACT IV, SCENE I

- 5 **Laugh:** (tell him) I laugh.
- 6 **breath:** breathing space, time to recover.
- 7 **Make boot of:** profit from.
- 7 **distraction:** frenzy, rage.
- 8 **heads:** commanders.

ACT IV, SCENE I

(Before Alexandria. CAESAR's camp. Enter CAESAR reading a letter, with AGRIPPA.)

CAESAR

He calls me boy. My minister
He hath whipp'd, dares me to personal combat,
Caesar to Antony. Let the old ruffian know
I have many other ways to die; meantime
Laugh at his challenge.

5

AGRIPPA

Give him no breath, but now
Make boot of his distraction.

CAESAR

Let our best heads
Know that to-morrow the last of many battles
We mean to fight. See it done. Poor Antony!

10

(Exeunt.)

ACT IV, SCENE II

- 4 **Woo't:** wilt, will.
- 9 **chuck:** term of endearment (related to *chick*).
- 10 **mine iron:** i.e. my armor.
- 17 **la:** an exclamation.
- 21 **Briefly:** in a moment.

ACT IV, SCENE II

(Alexandria. CLEOPATRA's palace. Enter ANTONY, CLEOPATRA, EROS.)

ANTONY

He will not fight with me. Why should he not?
By sea and land I'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?

EROS

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

5

ANTONY

Well said;

Eros, mine armour!

CLEOPATRA

Sleep a little.

ANTONY

No, my chuck.
Come good fellow, put mine iron on:
If fortune be not ours to-day, it is
Because we brave her: come.

10

CLEOPATRA

Nay, I'll help too.

What's this for?

ANTONY

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

15

CLEOPATRA

Sooth, la, I'll help. Thus it must be.

ANTONY

Well, well;
We shall thrive now. Seest thou, my good fellow?
Go put on thy defences.

20

EROS

Briefly, sir.

ACT IV, SCENE II

CLEOPATRA

Is not this buckled well?

ANTONY

Rarely, rarely:

He that unbuckles this, shall hear a storm.

25

O love, that thou couldst see my wars to-day.

Fare thee well, dame, whate'er becomes of me:

This is a soldier's kiss:

(Kisses her.)

I'll leave thee now, like a man of steel. Adieu.

(Exeunt ANTONY, EROS.)

CLEOPATRA

He goes forth gallantly. That he and Caesar might

30

Determine this great war in single fight!

Then, Antony—but now—Well on.

(Exeunt.)

ACT IV, SCENE III

1 **happy:** fortunate.

2 **once:** on a former occasion.

ACT IV, SCENE III

(Alexandria. ANTONY's camp. Enter ANTONY and EROS.)

EROS

The gods make this a happy day to Antony!

ANTONY

Would thou and those thy scars had once prevail'd
To make me fight at land!

EROS

Hadst thou done so, the soldier
That has this morning left thee, would have still
Follow'd thy heels.

5

ANTONY

Who's gone this morning?

EROS

Who?

One ever near thee. Call for Enobarbus,
He shall not hear thee.

10

ANTONY

What say'st thou?

EROS

Sir, he is with Caesar.
His chests and treasure he has not with him.

ANTONY

Is he gone?

EROS

Most certain.

15

ANTONY

Go, Eros, send his treasure after; do it:
Say that I wish he never find more cause
To change a master.

(Exit EROS.)

ACT IV, SCENE III

ANTONY (CON'T)

O, my fortunes have
Corrupted honest men! Enobarbus!

20

(Exeunt.)

ACT IV, SCENE IV

- 7 **The time of... near:** Referring to the “Augustan peace” that attended the reign of the speaker.
- 8 **three nook’d world:** three-cornered world (Europe, Asia, Africa).
- 9 **the olive:** a symbol of Rome.
- 15 **His bounty overplus:** additional gifts.

ACT IV, SCENE IV

(Alexandria. CAESAR's camp. Flourish. Enter CAESAR, AGRIPPA,
ENOBARBUS.)

CAESAR

Go forth, Agrippa, and begin the fight:
Plant those that have revolted in the front,
That Antony may seem to spend his fury
'Pon himself. Our will is Antony be took alive;
Make it so known.

5

AGRIPPA

Caesar, I shall.

(Exit.)

CAESAR

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

(Exit.)

ENOBARBUS

I have done ill,
Of which I do accuse myself so sorely,
That I will joy no more.

10

(Enter CHARMIAN.)

CHARMIAN/T4

Enobarbus, Antony
Hath after thee sent all thy treasure, with
His bounty overplus.

15

ENOBARBUS

I give it you.

CHARMIAN/T4

Mock not, Enobarbus. I tell you true.

(Exit CHARMIAN.)

ACT IV, SCENE IV

- 18 **alone the villain:** the only (i.e. the greatest) villain.
- 19 **blows:** swells to the bursting point.
- 19 **thought:** grief.

ENOBARBUS

I am alone the villain of the earth.
This blows my heart. If swift thought break it not
I will go seek some ditch wherein to die.

20

(Exit.)

ACT IV, SCENE V

- 2 **has work:** has his work cut out for him.
- 2 **our oppression:** the heavy opposition against us.
- 5 **droven:** driven.
- 6 **clouts:** cloths, bandages.
- 15 **virtue:** valor.

ACT IV, SCENE V

(Field of battle between the camps. 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. Alarums. Enter ANTONY and EROS wounded.)

EROS

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

5

ANTONY

They do retire.

EROS

They are beaten, sir, and our advantage serves
For a fair victory. Let us score their backs:
'Tis sport to maul a runner.

10

ANTONY

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

(Enter CLEOPATRA.)

CLEOPATRA

Lord of lords!
O infinite virtue! Comest thou smiling from
The world's great snare uncaught?

15

ANTONY

My nightingale,
We have beat them to their beds. Behold this man:
Commend unto his lips thy favouring hand.
Kiss it, my warrior. He hath fought to-day
As if a god.

20

ACT IV, SCENE V

CLEOPATRA

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

ANTONY

He has deserved it. Give me thy hand.
Through Alexandria make a jolly march!

25

(Exeunt.)

ACT IV, SCENE VI

1 **But being charged:** unless we are attacked.

1 **still:** inactive.

4 **hold our best advantage:** take the most advantageous position possible.

ACT IV, SCENE VI

(Between the two camps. Enter CAESAR.)

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.)

ACT IV, SCENE VII

3 **foot:** foot soldiers.

6 **appointment:** arrangement.

8 **joined:** joined in battle.

16 **fretted:** (1) variegated, i.e. shifting; (2) eroded, decayed.

16 b **Alarum:** signal to advance to battle.

22 **Triple-turn'd:** thrice faithless (to Julius Caesar, Cneius Pompey, and Antony)>

25 **charm:** i.e. the woman who bewitched me.

ACT IV, SCENE VII

(Another part of the same. Enter ANTONY, EROS, SOOTHSAYER.)

ANTONY

Their preparation is to-day by sea;
We please them not by land. But this it is:
Our foot 'pon the hills adjoining the city
Shall stay with us. Order for sea is given;
They have put forth the haven
Where their appointment we may best discover
And look on their endeavour.

5

(ANTONY looking out through a telescope.)

Yet they are not joined.
I shall discover all: I'll bring thee word
Straight how 'tis like to go.

10

(ANTONY and EROS exit.)

SOOTHSAYER

Swallows have built
In Cleopatra's sails their nests. The augers
Say they know not, 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.

15

(Alarum. Sound of a SEA FIGHT! Exeunt SOOTHSAYER
Enter ANTONY & EROS.)

ANTONY

All is lost!
This foul Egyptian hath betrayed me.
My fleet hath yielded to the foe, and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turn'd whore! 'Tis thou
Hast sold me to this novice, and my heart
Makes only wars on thee. Bid them all fly;
For when I am revenged upon my charm,
I have done all. Bid them all fly, begone.

20

25

ACT IV, SCENE VII

33 **spell:** i.e. the woman who bewitched me.

33 **Avaunt:** hence, away.

37 **plebeians:** commoners, people of Rome.

40 **th' art:** thou art.

(Exit EROS.)

ANTONY (CON'T)

O sun, thy uprise shall I see no more,
Fortune and Antony part here. Betrayed I am.
O this false soul of Egypt! This grave charm,
Whose eye beck'd forth my wars and call'd them home,
Like a deceiver, hath, at fast and loose,
Beguiled me to the very heart of loss.

30

(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!
Let patient Octavia plough thy visage
With her prepared nails.

35

(Exit CLEOPATRA.)

'Tis well th' art gone,
To the young Roman boy she hath sold me, and I fall
Under this plot. She dies for't. —Eros, ho!

40

(Exit.)

ACT IV, SCENE VIII

- 2 **Telamon:** Ajax Telamon, one of the greatest of the Greeks who fought at Troy; he went mad with resentment when Achilles' armor was awarded to Ulysses instead of to himself.
- 3 **the monument:** i.e. a tomb that Cleopatra had had erected in preparation for her own death.
- 5 **rive not more:** do not create a greater rift.

ACT IV, SCENE VIII

(Alexandria. Cleopatra's palace. Enter CLEOPATRA, CHARMIAN.)

CLEOPATRA

Help me, Charmian! O, he's more mad
Than Telamon for his shield.

CHARMIAN

To the monument! There lock yourself,
And send him word you are dead.
The soul and body rive not more in parting
Than greatness going off.

5

CLEOPATRA

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

10

(Exeunt.)

ACT IV, SCENE IX

- 6 **pack'd... Caesar:** stacked the deck in Caesar's favor.
- 7 **triumph:** (1) victory; (2) trump card.
- 8 **sword:** martial prowess.
- 13 **die the death:** be put to death for it (used of judicial execution).
- 17 **Between... lips:** i.e. she pronounced only half of it before dying.
- 17 **render'd:** surrendered, yielded.

ACT IV, SCENE IX

(The same. Another room. Enter ANTONY and EROS.)

ANTONY

Eros, thou yet behold'st me?

EROS

Ay, noble lord.

ANTONY

Here I am, Antony.

I made these wars for Egypt, and the Queen,
Whose heart I thought I had, for she had mine—
She, Eros, has pack'd cards with Caesar, and
False-play'd my glory unto an enemy's triumph.

5

(Enter CHARMIAN.)

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

CHARMIAN

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

10

ANTONY

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

CHARMIAN

Death of one person can be paid but once,
And that she has discharged. The last she spake
Was 'Antony! most noble Antony!'
Between her heart and lips, she render'd life,
Thy name so buried in her.

15

ANTONY

Dead, then?

CHARMIAN

Dead.

20

(Exit CHARMIAN.)

ACT IV, SCENE IX

25 **length:** i.e. prolongation of life.

30 **exigent:** necessity.

34 **pardon me:** excuse me from this action, release me from this oath.

40 **the worship... world:** i.e. everything in the world that is worthy of reverence and devotion.

ANTONY

Unarm, Eros; the long day's task is done,
And we must sleep. From me awhile.

(Exit EROS.)

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture. I come, my Queen! —Eros!

25

(Re-enter EROS.)

EROS

What would my lord?

ANTONY

I have lived in such dishonor that the gods
Detest my baseness. I, that with my sword
Quarter'd the world. Thou art sworn, Eros,
That, when the exigent should come, on my command,
Thou then wouldst kill me. Do't; the time is come.

30

EROS

The gods withhold me!

ANTONY

Come, then, for with a wound I must be cured.

EROS

O, sir, pardon me!

ANTONY

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

35

EROS

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

40

ANTONY

Lo thee!

ACT IV, SCENE IX

(Turning from EROS.)

EROS

My sword is drawn.

ANTONY

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

EROS

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

45

ANTONY

'Tis said, man, and farewell.

EROS

Farewell, great chief. Shall I strike now?

ANTONY

Now, Eros.

50

EROS

Why, there then.

(Stabs himself.)

Thus I do escape the sorrow of Antony's death.

ANTONY

Thrice-nobler than myself!
Thou teachest me, O valiant Eros, what
I should, and thou couldst not. But I will be
A bridegroom in my death, and run into't
As to a lover's bed.

55

(Falling on his sword.)

How! Not dead? Not dead?
The guard, ho! O, dispatch me!
O, make an end of what I have begun.

60

(Enter MESSENGER.)

ACT IV, SCENE IX

71 **disposed:** made terms.

MESSENGER

Where's Antony? Lives he?

ANTONY

Art thou there, Enobarbus? Draw thy sword, and give me
Sufficing strokes for death.

MESSENGER

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

65

ANTONY

When did she send thee?

MESSENGER

Now, my lord.

ANTONY

Where is she?

MESSENGER

Lock'd in her monument.
When she saw you did suspect
She had disposed with Caesar, and that your rage
Would not be purged, she sent you word she was dead.
But fearing since how it might work, hath sent
Me to proclaim the truth, and I am come,
I dread, too late.

70

75

ANTONY

Too late. Bear me, where Cleopatra bides.
Tis the last service that I shall command you.

(Exeunt, bearing ANTONY.)

ACT IV, SCENE X

19 **housewife:** hussy, harlot.

ACT IV, SCENE X

(The same. A monument. Enter CLEOPATRA, with CHARMIAN.)

CLEOPATRA

O Charmian, I will never go from hence.

CHARMIAN

Be comforted, dear madam.

CLEOPATRA

No, I will not.

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

5

(Enter, ANTONY, borne by the MESSENGER.)

O sun, burn the great sphere thou movest in!
O Antony, Antony, Antony!
Help, Charmian! Let's draw him hither.

10

ANTONY

Peace!

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

CLEOPATRA

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

15

ANTONY

I am dying, Egypt, dying; only
Give me some wine, and let me speak a little.

CLEOPATRA

No, let me speak: and let me rail so high,
That the false housewife Fortune break her wheel,
Provok'd by my offence.

20

ANTONY

One word, sweet Queen:

Of Caesar seek your honour, with your safety. O!

ACT IV, SCENE X

33 **woo't:** wilt thou.

37 **garland:** i.e. crowning glory.

CLEOPATRA

They do not go together.

ANTONY

Gentle, hear me:

None about Caesar trust.

25

CLEOPATRA

My resolution and my hands I'll trust,
None about Caesar.

ANTONY

The miserable change now at my end
Lament nor sorrow at, but please your thoughts
In feeding them with those my former fortunes,
Wherein I lived— my spirit is going—
I can no more.

30

CLEOPATRA

Noblest of men, woo't die? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see, my friends,

35

(ANTONY dies.)

The crown o' the earth doth melt. My lord!
O, wither'd is the garland of the war,
And there is nothing left remarkable
Beneath the visiting moon. Look, Charmian
Our lamp is spent, it's out.
We'll bury him; and then, what's brave, what's noble,
Let's do't after the high Roman fashion,
And make death proud to take us. Come, away.

40

(Exeunt; bearing off ANTONY's body.)

ACT V, SCENE I

- 2 **thus:** i.e. with a drawn sword.
- 4 **breaking:** (1) disclosure; (2) destruction.
- 5 **crack:** (1) loud noise; (2) gap.
- 7 **moiety:** half.
- 11 **follow'd:** pursued.

ACT V, SCENE I

(Alexandria. CAESAR's camp. Enter CAESAR, AGRIPPA. Enter CHARMIAN, with the sword of ANTONY.)

CAESAR

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

CHARMIAN

I say, O Caesar, Antony is dead.

CAESAR

The breaking of so great a thing should make
A greater crack. The death of Antony
Is not a single doom; in the name lay
A moiety of the world.

5

CHARMIAN

He is dead, Caesar.
This is his sword; stain'd with his most noble blood.

CAESAR

O Antony!
I have follow'd thee to this; but yet let me lament,
That thou, my brother, my mate in empire,
The arm of mine own body, that our stars,
Unreconcilable, should divide
Our equalness to this.

10

15

CHARMIAN

The Queen my mistress,
Of thy intents desires instruction.

CAESAR

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

20

CHARMIAN

So the gods preserve thee.

ACT V, SCENE I

26 **quality... passion:** her condition of passionate grief.

28-29 **her life... triumph:** her presence, alive, in my triumphal procession in Rome
would cause it to be remembered forever.

(Exit CHARMIAN.)

CAESAR

Come hither, Agrippa. Go and say,
We purpose her no shame. Give her what comforts 25
The quality of her passion shall require,
Lest, in her greatness, by some mortal stroke
She do defeat us; for her life in Rome
Would be eternal in our triumph. Go,
And with your speediest bring us what she says, 30
And how you find of her.

AGRIPPA

Caesar, I shall.

(Exeunt.)

ACT V, SCENE II

- 5-6 **that thing... change:** accidents and change are both impossible to enact after death.
- 8 **fair demands:** requests for favorable treatment.
- 12 **keep decorum:** speak as befits it.
- 15 **sweet dependency:** mild submission.
- 16 **pray in aid:** ask your assistance (legal term)
- 16 **for kindness:** i.e. in devising ways to be kind.
- 19-20 **I am... has got:** I send him the great thing he has already possessed himself of, i.e. I acknowledge his sovereignty over Egypt and its queen.
- 21 **doctrine:** lesson.

ACT V, SCENE II

(Alexandria. A room in the monument. Enter CLEOPATRA, CHARMIAN.)

CLEOPATRA

My desolation does begin to make
A better life. 'Tis paltry to be Caesar.
Not being Fortune, he's but Fortune's knave,
A minister of her will. And it is great
To do that thing that ends all other deeds,
Which shackles accidents and bolts up change. 5

(Enter, to the gates of the monument, AGRIPPA.)

AGRIPPA

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

CLEOPATRA

If your master 10
Would have a queen his beggar, you must tell him,
That majesty, to keep decorum, must
No less beg than a kingdom.

AGRIPPA

Fear nothing: let me report to him
Your sweet dependency; and you shall find 15
A conqueror that will pray in aid for kindness,
Where he for grace is kneel'd to.

CLEOPATRA

Pray you, tell him
I am his fortune's vassal, and I send him
The greatness he has got. I hourly learn 20
A doctrine of obedience, and would gladly
Look him i' the face.

AGRIPPA

This I'll report, dear lady.
Have comfort, for I know your plight is pitied
Of him that caused it. 25

(As AGRIPPA starts to leave, CLEOPATRA pulls out her knife.)

ACT V, SCENE II

31 **well acted:** carried out.

35 **babes and beggars.** Favorite victims of death.

38 **If idle... necessary:** even if it means that for once I must merely prattle in order to stay awake.

41 **pinion'd:** like a bird with clipped wings.

44 **varletry:** rabble.

CLEOPATRA

Quick, good hands.

(CHARMIAN reflexively disarms her.)

CHARMIAN

Royal Queen!

AGRIPPA

Hold, worthy lady, hold!

(Seizes and disarms CHARMIAN.)

Cleopatra, do not abuse my master's bounty by
Th' undoing of yourself. Let the world see
His nobleness well acted, which your death
Will never let come forth.

30

CLEOPATRA

Where art thou, death?

Come hither, come! come, come, and take a queen
Worthy many babes and beggars!

35

AGRIPPA

O, temperance, lady!

CLEOPATRA

Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither: this mortal house I'll ruin,
Do Caesar what he can. Know, sir, that I
Will not wait pinion'd at your master's court:
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me!

40

45

AGRIPPA

You do extend

These thoughts of horror further than you shall
Find cause. To Caesar I will speak what you shall please,
If you'll employ me to him.

50

ACT V, SCENE II

60 **Crested.** In heraldry, a raised arm was sometimes mounted on a helmet.

60-61 **was propertied... spheres:** possessed the full harmony attributed to the
unheard music of the planets.

62 **quail:** cause to quail, shrink, terrify.

63-64 **His delights... dolphinlike:** i.e. in his pleasures he rose above the common as a
dolphin rises out of its element, the sea.

64-65 **In his... crownets:** i.e. kings and princes wore his livery (were his servants).

66 **plates:** silver coins.

69 **size:** capacity.

CLEOPATRA

Say, I would die.

(Exit AGRIPPA. CLEOPATRA whispers to CHARMIAN.)

CHARMIAN

Madam, I will.

(Exit CHARMIAN.)

CLEOPATRA

I dream'd there was an emperor Antony.

O, such another sleep, that I might see

But such another man!

55

His face was as the heavens, and therein stuck

A sun and moon, which kept their course,

and lighted the little O, the earth.

His legs bestrid the ocean. His rear'd arm

Crested the world. His voice was propertyed

60

As all the tuned spheres, and that to friends.

But when he meant to quail and shake the orb,

He was as rattling thunder. His delights

Were dolphinlike. In his livery

Walked crowns and crownets. Realms and islands were

65

As plates dropp'd from his pocket.

(CHARMIAN reenters.)

Think you there was, or might be, such a man

As this I dream'd of?

If there were, it's past the size of dreaming:

[To CHARMIAN] Know you what Caesar means to do with me?

70

(CHARMIAN says nothing.)

CLEOPATRA

He'll lead me, in triumph?

CHARMIAN

Madam, he will; I know't.

(Flourish, and shout within, 'Make way there: Caesar!' Enter CAESAR, AGRIPPA.)

ACT V, SCENE II

84 **clear:** blameless.

88 **extenuate... enforce:** minimize... emphasize.

89 **apply:** adapt, conform.

95 **Make... prisons:** don't be the prisoner of your own thoughts; you are free.

CAESAR

Which is the Queen of Egypt?

(CLEOPATRA kneels.)

CAESAR

Arise, you shall not kneel.

I pray you, rise; rise, Egypt.

75

CLEOPATRA

Sir, the gods will have it thus,

My master and my lord I must obey.

CAESAR

Take to you no hard thoughts.

The record of what injuries you did us,

Though written in our flesh, we shall remember

As things but done by chance.

80

CLEOPATRA

Sole sir o' the 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.

85

CAESAR

Cleopatra, know,

We will extenuate rather than enforce.

If you apply yourself to our intents,

Which towards you are most gentle, you shall find

A benefit in this change; but if you seek

To lay on me a cruelty, by taking

Antony's course, you shall bereave yourself

Of my good purposes. Therefore be cheered.

Make not your thoughts your prisons: no, dear queen.

Our care and pity is so much upon you,

That we remain your friend, and so adieu.

90

95

CLEOPATRA

My master, and my lord!

CAESAR

Not so. Adieu.

ACT V, SCENE II

- 103 **Mechanic slaves:** laborers.
- 106 **boy.** Referring to the playing of female roles by boys on the Elizabethan stage.
- 107 **posture:** demeanor.
- 112 **worm:** serpent.
- 112 **of:** from.
- 120 **lie.** Quibbling on the sense “lie with a man.”
- 121 **die.** Quibbling on the sense “experienced sexual climax.”

(Flourish. EXIT CAESAR, AGRIPPA.)

CLEOPATRA

He words me, girl, he words me, that I should not 100
Be noble to myself. Now, what think'st thou?
Thou, an Egyptian puppet, shalt be shown
In Rome. Mechanic slaves
With greasy aprons, rules, and hammers, shall
Uplift us to the view. And I shall see 105
Some squeaking Cleopatra boy my greatness
I' th' posture of a whore. Nay, that's certain.

(At the door.)

AGRIPPA

Here is a rural fellow
That will not be denied your highness presence:
He brings you figs. 110

CLEOPATRA

Let him come in.

(Enter COUNTRYMAN/T3. Exit AGRIPPA.)

Hast thou the pretty worm of Nilus there,
That kills and pains not?

COUNTRYMAN/T3

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. 115

CLEOPATRA

Rememberest 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' the worm. 120

ACT V, SCENE II

125 **do his kind:** act in accordance with its nature.

131 **Yare:** quick.

134 **other elements:** i.e. water and earth.

135 **baser:** i.e. mortal.

140 **intrinsicate:** intricate.

CLEOPATRA

Get thee hence; farewell.

COUNTRYMAN

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

125

CLEOPATRA

Ay, ay; farewell.

COUNTRYMAN

I wish you joy o' the worm.

(Exit.)

CLEOPATRA

Give me my robe, put on my crown; I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.
Yare, yare, Charmian; quick. Methinks I hear
Antony call; I see him rouse himself
To praise my noble act. Husband, I come!
I am fire and air; my other elements
I give to baser life.
Farewell, kind Charmian, long farewell.

130

135

CHARMIAN

Dissolve, thick cloud, and rain, that I may say,
The gods themselves do weep!

CLEOPATRA

Come, thou mortal wretch,

(To an asp, which she applies to her breast.)

With thy sharp teeth this knot intricate
Of life at once untie. Poor venomous fool,
Be angry, and dispatch.

140

CHARMIAN

O eastern star!

ACT V, SCENE II

150 **What:** why.

CLEOPATRA

Peace, peace!

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

145

CHARMIAN

O, break! O, break!

CLEOPATRA

As sweet as balm, as soft as air, as gentle,—
O Antony! —Nay, I will take thee too.

(Applying another asp to her arm.)

What should I stay—

150

(Dies.)

CHARMIAN

In this vile world? So, fare thee well.

(Enter AGRIPPA, rushing in.)

AGRIPPA

Where is the Queen?

CHARMIAN

Speak softly, wake her not.

AGRIPPA

Caesar hath sent—

CHARMIAN

Too slow a messenger.

155

(Applies an asp.)

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

AGRIPPA

What work is here? Charmian, is this well done?

ACT V, SCENE II

164 **levell'd at:** aimed truly, i.e. guessed correctly.

167 **clip:** inclose.

169 **Strike... them:** cause sorrow to those whose actions have caused them.

CHARMIAN

It is well done, and fitting for a princess
Descended of so many kings.

(Dies.)

AGRIPPA

All dead.

160

(Re-enter CAESAR.)

AGRIPPA

O sir, you are too sure an augurer;
That you did fear is done.

CAESAR

Bravest at the last,
She levell'd at our purposes, and, being royal,
Took her own way. Take up her bed;
She shall be buried by her Antony.
No grave upon the earth shall clip in it
A pair so famous. High events as these
Strike those that make them, and their story is
No less in pity than his glory which
Brought them to be lamented. Our army shall
In solemn show attend this funeral—
And then to Rome.

165

170

(Exeunt.)