

DRAMATIS PERSONÆ<sup>1</sup>

ANTONY,  
OCTAVIUS CÆSAR, } *triumvirs.*  
LEPIDUS,  
SEXTUS POMPEIUS.  
DOMITIUS ENOBARBUS,  
VENTIDIUS, }  
EROS, } *friends of Antony.*  
SCARUS,  
DECRETAS  
DEMETRIUS,  
PHILO,  
MÆCENAS, }  
AGRIPPA, } *friends of Cæsar.*  
DOLABELLA,  
PROCULEIUS,  
THIDIAS,  
GALLUS, }  
MENAS, } *friends of Pompey.*  
MENEGRATES,  
VARRIUS,  
TAURUS, *lieutenant-general to Cæsar.*  
CANIDIUS, *lieutenant-general to Antony.*  
SILIUS, *an officer in Ventidius' army.*  
*A "schoolmaster" acting as ambassador from Antony to Cæsar.*  
ALEXAS,  
MARDIAN, *a eunuch,* } *attendants on Cleopatra.*  
DIOMEDES,  
SELEUCUS, *treasurer to Cleopatra.*  
*A soothsayer.*  
*A Clown.*  
CLEOPATRA, *queen of Egypt.*  
OCTAVIA, *Cæsar's sister.*  
CHARMIAN, } *attendants on Cleopatra.*  
IRAS,

*Officers, Soldiers, Messengers, and other attendants.*

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

<sup>1</sup> There is no list of *dramatis personæ* in F. It is first given (more or less) by Rowe, and expanded and emended by later editors. For Decretas and Thidias, instead of the more usual Dercetas and Thyreus, see notes on iv. xiv. 104 (S.D.) and iii. xii. 31 respectively.

ANTONY AND CLEOPATRA

ACT I

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

*Enter DEMETRIUS and PHILO.*

*Phi.* Nay, but this dotage of our general's  
O'erflows the measure: those his goodly eyes,  
That o'er the files and musters of the war  
Have glow'd like plated Mars; now bend, now turn  
The office and devotion of their view  
Upon a tawny front: his captain's heart,  
Which in the scuffles of great fights hath burst  
The buckles on his breast, reneges all temper,

5

ACT I

*Scene 1*

*Act I. Scene 1.] Acts and Scenes not marked, save here, in F.*

1. *general's]* Cf. *K.J.* ii. i. 65: "a bastard of the king's," and i. ii. 71 *post.* The double genitive still occurs in colloquial usage.

4. *plated]* See *R. II.* i. iii. 28: "Thus *plated* in habiliments of war," and Heywood, *The Silver Age (Works,* Pearson, iii. 132):—

"Wre his head brasse, or his  
breast doubly *plated*  
With' best Vulcanian armour  
Lemnos yeelds;" etc.

*bend, now turn]* This is the pointing of F. Editors place a comma after *turn*, but *bend* may be independent, expressing a contrast to the fiery outlook inferred in *glow'd*, and without influence on *the office*, etc. Cf. Jonson, *The Poetaster*, v. ii. 92: "Nor do her eyes once *bend* to taste sweet sleep."

5. *office]* service, as in *R. II.* ii. ii. 136: "for little *office*, The hateful commons will perform for us."

There seems no reason to deprive *devotion* of its separate force, as some do, by regarding *office and devotion* as a hendiadys, equivalent to "devoted service."

6. *front]* forehead, and so face.

8. *reneges all temper]* refuses or renounces all self-restraint. Fletcher's *Maid's Tragedy* concludes with:—

"May this a fair example be to me,  
To rule with *temper*:" etc.

A late instance of *renegue* is in Ferrand Spence's *Lucian*, 1684, ii. 43: "*Lucian*. . . . What say you, *Diogenes*, know you this Dapper Blade? He's of your Pond. *Diogenes*. I *renegue* him for mine." Steevens quotes *Lear*, ii. ii. 82, "*Renegue*, affirm," and Stanyhurst's Virgil, *Aeneis*, 1582, book ii: "Too liue now longer, Troy burnt, hee flatlye *reneaged*" (see Arber's reprint, p. 64, and also pp. 75, 143). For the pronunciation, Halliwell quotes Sylvester's *Du Bartas [The Battail of Iury,*

The gold I give thee will I melt and pour  
Down thy ill-uttering throat.

35

Mess. Good madam, hear me.

Cleo. Well, go to, I will;

But there's no goodness in thy face, if Antony  
Be free and healthful,—so tart a favour  
To trumpet such good tidings! If not well,  
Thou shouldst come like a Fury crown'd with  
snakes,

40

Not like a formal man.

Mess. Will't please you hear me?

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

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

45

Mess. Madam, he's well.

Cleo. Well said.

Mess. And friends with Cæsar.

37. *face, if*] *face if F*; *face: if F 2*.  
Capell (Tyrwhitt conj.); 'tis F.

38. *so*] F; *why so Rowe*. 43. *is*]

34, 35. *The gold . . . throat*] Perhaps  
suggested by the treatment of  
Crassus' body by Orodes. See on  
III. i. 2 *post*.

38, 39. *so tart . . . tidings*] so sour  
an aspect, etc. Cf. *R. and J.* II. v. 23,  
24:—

"If good, thou sham'st the music  
of sweet news

By playing it to me with *so sour*  
*a face*."

Also *Cymbeline*, III. iv. 11-14. *Favour*  
is very common for "face,"  
"appearance," etc.; so in *Othello*,  
I. iii. 346.

41. *a formal man*] Here merely, I  
think, with Malone, a man in shape  
or form, though in *C. of E.*  
v. i. 105, the phrase means a man in  
his normal condition of mind; as  
also elsewhere. Chester, *Love's Martyr*  
(ed. Grosart, New Shakespeare Soc.  
p. 108), speaks of the bear bringing  
forth:—

"A lump of flesh without all fashion,  
Which she by often licking  
brings to rest,  
Making a *formal* body good and  
sound," etc.

"A mere *formall man*" in Earle's  
*Micro-cosmographie* (1628) is one that  
is mere outside, all he does or says  
being pure imitation: "When you  
have seen him *outside*, you have lookt  
through him, and need employ your  
discouery no further."

45, 46. *I'll . . . thee*] Warburton is,  
doubtless, too specific in making this  
= "I will give thee a kingdom,"  
because of an Eastern coronation  
ceremony alluded to by Milton,  
*Paradise Lost*, II. 4:—

"Or where the gorgeous East with  
richest hand

Shows on her Kings *Bárbaric*  
*Pearl & Gold*."

Cleopatra, however, proffers a pro-  
vince in line 68 *post*.

Cleo. Th'art an honest man.

Mess. Cæsar, and he, are greater friends than ever.

Cleo. Make thee a fortune from me.

Mess. But yet, madam,—

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

The good precedence, fie upon "But yet,"

"But yet" is as a gaoler to bring forth

Some monstrous malefactor. Prithee, friend,

Pour out the pack of matter to mine ear,

The good and bad together: he's friends with

Cæsar,

55

In state of health, thou say'st, and thou say'st, free.

Mess. Free, madam, no; I made no such report,

He's bound unto Octavia.

Cleo. For what good turn?

Mess. For the best turn i' the bed.

Cleo. I am pale, Charmian.

Mess. Madam, he's married to Octavia. 60

Cleo. The most infectious pestilence upon thee!

[*Strikes him down*.

Mess. Good madam, patience.

Cleo. What say you? Hence,

[*Strikes him*.

Horrible villain, or I'll spurn thine eyes

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

[*She hales him up and down*.

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

50, 51. *does allay . . . precedence*] *whence*  
qualifies the good [news] that pre-  
ceded it. Cf. for *precedence*, *L.L.L.*  
III. i. 83. Daniel, in *Hymen's*  
*Triumph* (1615), II. iv (line 90  
in Grosart's *Daniel*) imitates with:—

"But—*Clo*. Ah now comes that  
bitter vvorð of But

Which makes all nothing, that  
vvas said before."

There are several verbs *allay* (whence  
confusion, see *O.E.D.*), and the  
word here is not *allay* = alleviate,  
but belongs to *allay* = put down,  
abate, confused with *allay* = alloy;

whence comes: temper or qualify  
by admixture of something undesir-  
able, as here: cf. *Coriolanus* II. i. 53,  
"a cup of hot wine with not a drop  
of allaying Tiber in't."

54. *pack*] Cleopatra thinks of the  
messenger with his news as like a  
pedler with his pack, and elaborates  
the image later, in lines 104-6.

58. *turn*] purpose (but the messen-  
ger takes the straightforward sense).

65. *whipp'd with wire*] So in Nashe,  
*The Unfortunate Traveller*, II. p. 315,  
line 34: "Then did they scourge  
hys backe parts so blistered and

Mess. Gracious madam, 66  
 → I that do bring the news made not the match.  
 Cleo. Say 'tis not so, a province I will give thee,  
 And make thy fortunes proud: the blow thou hadst  
 Shall make thy peace for moving me to rage, 70  
 And I will boot thee with what gift beside  
 Thy modesty can beg.

Mess. He's married, madam.  
 Cleo. Rogue, thou hast liv'd too long. [Draw a knife.]

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

Char. Good madam, keep yourself within yourself, 75  
 The man is innocent.

Cleo. Some innocents 'scape not the thunderbolt:  
 Melt Egypt into Nile! and kindly creatures  
 Turn all to serpents! Call the slave again,  
 Though I am mad, I will not bite him: call! 80

Char. He is afeard to come.

Cleo. I will not hurt him.  
 These hands do lack nobility, that they strike

basted, with burning whips of red hot wire"; Sylvester's *Du Bartas*, *The Decay*, p. 503, in ed. 1621: "With wery Rods, thou shalt to death bee whipt."

66. *lingering pickle*] either long-continuing pickle, or pickle whose effects will be so.

71. *boot thee with*] give thee into the bargain, or merely benefit thee with; *O.E.D.* "benefit, increase, enrich," giving this passage only for this sense. The noun (= something over and above, advantage) occurs in *iv. i. 9 post*.

73. *Draw a knife*] The not infrequent "imperative" S.D.

75. *keep . . . yourself*] control yourself.

77. *innocents*] This is perhaps a play on the sense fools, naturals, occurring, e.g. in *Lear*, *iii. vi. 9*.

78. *Melt . . . Nile*] Cf. *i. i. 33 ante*.  
 81-5 (S.D.s)† I have kept the

single S.D. of F. Dyce, followed by others, inserted an *Exit Charmian* after *I will not hurt him*, and read *Re-enter Charmian and Messenger* just before *Come hither, sir*. But this misses the stage business. Charmian does not leave the stage, but goes to the door to call the messenger, whom she finds trembling outside, and reports accordingly. Then Cleopatra sees him in the doorway and encourages him with *Come hither, sir*, and he enters. [R.]

82, 83. *These hands . . . myself*] Steevens saw an allusion here to the laws of chivalry, which "forbade a knight to engage with his inferior"; but chastisement has nothing to do with combat on equal terms. There is another difficulty: are there two reasons for lack of nobility? (1) the blow to an inferior, (2) the wrong assignment of blame; or, as I am half inclined to think, only one, the

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 85  
 To bring bad news: give to a gracious message  
 An host of tongues, but let ill tidings tell  
 Themselves, when they be felt.

Mess. I have done my duty.

Cleo. Is he married?  
 I cannot hate thee worser than I do, 90  
 If thou again say "Yes."

Mess. He's married, madam.

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

Mess. Should I lie, madam?

Cleo. O, I would thou didst,  
 So half my Egypt were submerg'd and made  
 A cistern for scal'd snakes! Go get thee hence, 95  
 Hadst thou Narcissus in thy face, to me  
 Thou wouldst appear most ugly. He is married?

Mess. I crave your highness' pardon.

Cleo. He is married?

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

latter, thus: My hands act ignobly in bestowing blows on any less person than myself, for I myself am the real offender (by my infatuation for Antony) who has deserved them. Malone (see also *iii. iii. 14*) sees a probable hit at Queen Elizabeth's temper, after her death, when it "*might be safely hazarded!*" The italics are mine.

95-7. *Go . . . ugly*] Steevens quotes *K.J. iii. i. 36, 37*:-

"Fellow, be gone! I cannot brook thy sight:  
 This news hath made thee a most ugly man."

96. *Narcissus*] See Golding's Ovid's *Metam.*, Bk. *iii*, line 428 *et seq.*:-

" . . . freckled Lyriop, whome sometime surpris'd in his streame,  
 The floud Cephisus did inforce.  
 This lady bare a sonne,  
 Whose beauty at his very birth might justly love have wonne.  
*Narcissus* did she call his name," etc.

99. *Take . . . you*] Don't be angry at my reluctance to give a reply which I know will anger you.

101. *unequal*] unjust. So *2 H. IV. iv. i. 102*; Jonson, *Volpone*, *iii. ii. 14*: