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The tragedy of Cleopatra
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Editing a Renaissance Play
Module Code: 14-7139-00S
Submitted towards MA English Studies
January 11th, 2011.
The Tragedy of Cleopatra

Front matter

Aetas prima canat veneres, postrema tumultus.¹

To the most noble Lady, the Lady Mary Countess of Pembroke.²

Behold the work which once thou didst impose³,
Great sister of the Muses,⁴ glorious star⁵
Of female worth, who didst at first disclose
Unto our times what noble powers there are
In women’s hearts,⁶ and sent example far,
To call up others to like studious thoughts
And me at first from out my low repose⁷
Didst raise to sing of state and tragic notes⁸,
Whilst I contented with a humble song
Made music to myself that pleased me best,
And only told of Delia⁹ and her wrong
And praised her eyes, and plain’d mine own unrest
A text from whence [my]¹¹ Muse had not digressed
Had I not seen thy well graced Antony,
Adorned by thy sweet style in our fair tongue

¹ ‘Let first youth sing of Venus, last of civil strife’ (Propertius, 2.10.7). This quote is a reference to the Classical ‘Cursus,’ which state that you graduate from writing poetry to writing tragedy. Daniel is saying he wrote love poetry in his youth but now Mary Sidney has given him the courage to aspire to greater things, i.e. tragedy.

² Mary Sidney. See Introduction, ‘Introductory dedication: Mary Sidney and family’.

³ Daniel’s choice of the word ‘impose,’ perhaps indicates the pressure he was under by Mary Sidney when he wrote this work.

⁴ The ‘Muses’ were the Greek and Roman ‘goddesses upon whom poets – and later other artists, philosophers, and intellectuals generally – depended for the ability to create their works’ (The Oxford Dictionary of Classical Myth & Religion, 359). The ‘Muses’ are typically invoked by the author at the beginning of an epic for inspiration (for Classical examples see the Odyssey and Iliad by Homer.) By invoking a ‘Muse’ at the beginning of his play, Daniel automatically asserts his play as an epic as this practise was the standard procedure for any writing of the epic genre. It is Mary Sidney that Daniel is comparing to a ‘Muse.’ By this parallel, Daniel is acknowledging how Mary Sidney inspired his former ‘humble song’ to encompass a grander and more tragic nature.

⁵ A possible allusion to the work Astrophel and Stella by Philip Sidney, as ‘Stella’ means ‘star.’

⁶ Mary Sidney was one of the first English women to become acclaimed and recognised for her literary work.

⁷ Repose - ‘Temporary rest or cessation from physical or mental exertion in order to recover one’s energy; rest obtained by ceasing to exert oneself, and esp. by sleeping. Also: an instance of this; a break, a rest, a sleep’ (OED, n. 1a).

⁸ Another reference to the Classical ‘Cursus’ and how Mary Sidney encouraged Daniel to stop writing on lowly subjects and focus on themes of a grander scale; such as tragedy and state.

⁹ The Delian Sonnets were a collection of love poems that Daniel wrote early on in his career. These poems are an example of the writing Mary Sidney wanted Daniel to graduate away from.

¹⁰ Plain’d - ‘Complained.’

¹¹ I have added ‘my’ to complete the line and the Iambic Pentameter.

¹² As Daniel is alluding to Mary Sidney’s Antonie, which was another ‘closet drama,’ Daniel does not mean ‘seen’ to be literal, as in a performance at the theatre.
To expect his Cleopatra's company.\(^{13}\)
And that those notions which at first in me
The then\(^{14}\) delicious Wilton\(^{15}\) did impress,
That arbour\(^{16}\) of the Muses graced by thee
And which did likewise grace thy worthiness,
Were grown to apprehend, how the images
Of action and of greatness figured\(^{17}\) were
Made me attempt to attire\(^{18}\) her misery
In the habit\(^{19}\) I conceived became her care,
Which if to her it be not fitted right,
Yet in the suit of nature sure it is
And is the language that affliction might
Perhaps deliver when it spoke distress\(^{20}\).
And as it was I did the same address
To thy clear understanding and therein
Thy noble name, as in her proper right,
Continued ever since that time hath been.\(^{21}\)
And so must likewise still, now it is cast
Into this shape that I have given thereto
Which now must stand, being like to be the last
That I shall ever herein have to do.\(^{22}\)
And glad I am I have renewed to you
The vows I owe your worth, although thereby
There can no glory unto you accrue
Who consecrate your proper memory.\(^{23}\)
Those holy Hymns, 'the melody of heaven',
Which Israel's singer\(^{24}\) to his God did frame,
Unto thy voice eternal fame hath given

\(^{13}\) It is implied that the tragedy of Cleopatra was written as a companion piece to Mary Sidney's the tragedy of Antonie. See Introduction, 'Daniel's 'Cleopatra' and other influences'.
\(^{14}\) ‘Then’ suggests not anymore; this flattering dedication was re-edited after Daniel regained the patronage of Mary Sidney; by including the word ‘then’ however, suggests Daniel still holds some resentment against the ‘Wilton Circle.’ See Introduction, 'Introductory dedication: Mary Sidney and family'.
\(^{15}\) The ‘Wilton Circle,’ See Introduction, 'Introductory dedication: Mary Sidney and family'.
\(^{16}\) Arbour - ‘Trees or shrubs, such as the vine, trained on framework or trellis-work’ (OED, n.4).
\(^{17}\) The characters of ‘greatness’ that Daniel has read in Mary Sidney’s Antonie have inspired him to write of Cleopatra’s story and ‘misery.’
\(^{18}\) Attire - ‘Dress, apparel’ (OED, n.3a).
\(^{19}\) Habit - ‘Bodily apparel or attire; clothing, raiment, dress’ (OED, n.1a). By the reference to both ‘attire’ and ‘habit,’ Daniel is saying that he will ‘clothe’ his Cleopatra how he believes she should be presented.
\(^{20}\) Daniel realised that his 1594 version of Cleopatra did not accurately resemble the historical character. In his 1611 dedication Daniel defends his portrayal by saying he has written his version of her tragedy (Rees, 55-56).
\(^{21}\) Daniel is saying that he is going to follow in Mary Sidney’s illustrious footsteps and attempt to make his ‘Cleopatra’ worthy of her ‘Antony.’
\(^{22}\) We get the impression that Daniel is not completely confident about the work he is about to undertake.
\(^{23}\) No writer can properly express the brilliance of Mary Sidney, who provides her own memorial.
\(^{24}\) King David and the Psalms; Philip Sidney had begun translating this work and before his death in 1586 he had finished Psalms 1-47. Mary Sidney finished the rest of the Psalms and presented them to Queen Elizabeth I in 1599. It was generally acknowledged that the Psalms were among the finest of Mary Sidney’s works and this is perhaps why Daniel chooses this text to associate with his Patron.
And shows thee dear to him from whence they [came].  
In them shall rest thy ever reverent name,
So long as Sion’s God remaineth honoured
And till confusion hath all zeal bereaved,
And murdered faith and temples ruined.
By them great Lady you shall then be known
When Wilton may lie level with the ground,
And this is that which you may call your own
Which sacrilegious Time cannot confound.
Here you survive yourself, here are you found
Of late succeeding ages fresh in fame;
This Monument cannot be overthrown,
Where in eternal brass remains your name.
O that the Ocean did not bound our style
Within these strict and narrow limits,
But that the music of our well tuned lyre
Might hence be heard to Minico, Arno and Po,
That they might know how far Thames doth outgo
Declinèd Tiber, and might not contemn
Our Northern tunes, but now another while
Receive from us more than we had from them.
Or why may not some after-coming hand
Unlock these limits, open our confines,
And break asunder this imprisoning band,
To enlarge our spirits, and let out our designs,
Planting our roses on the Apennines,
And to Ebro, L’oise and Arve to teach
That we part glory with them, and our land

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25 I have changed ‘can’ to ‘came’ for the rhyme and syntax of the line.
26 Mary Sidney’s radiance will live on in her work (and Daniel mentions the Psalms as an example.)
27 Jerusalem.
28 Zeal - ‘In biblical language… denoting ardent feeling or fervour (taking the form of love, wrath, ‘jealousy’, or righteous indignation), with contextual tendency to unfavourable implications ( emulation, rivalry, partisanship)’ (OED, n. 1).
29 Mary Sidney’s name will be forever known (and celebrated) in history; even when her material assets are gone. Daniel is emphasising the glory of her name.
30 Mary Sidney’s memory will live on in her work; ‘Monument’ and ‘eternal brass’ are all metaphorical terms for her literary achievements.
31 Daniel does not want the ‘Ocean’ to restrict his work from just being heard in England. He wants his ‘music’ to be heard as far away as Italy. He perhaps chooses Italy because of the connection to Rome in this play and because Daniel would have known of Philip Sidney’s desire to create an English work as memorable as the Classics. See Introduction, ‘Introductory dedication: Mary Sidney and family’.
32 The ‘lyre’ was an instrument used to accompany the songs of the Greek epic poets. This is another reference to Daniel’s epic style.
33 Three Italian rivers
34 Daniel wants people on the continent to celebrate English literature.
35 Three more rivers; Daniel mentions these six rivers to illustrate how he desires to have his play heard in Rome. These rivers, however, also serve to accentuate the epic feel of his play. It is unlikely that the vast majority of English citizens would have visited Italy. By mentioning the names of these rivers Daniel is elevating his writing into a sphere outside the confines of his country. Daniel is elevating his play to Classical status to represent the greatness of his subject. As Daniel wrote the Tragedy of Cleopatra as a companion piece to Antonie. By emphasising the majesty of his subject he is in turn complimenting the good judgement of his patron.
Being match for worth, comes not behind in speech.  
Let them produce the best of all they may  
Since Rome left bearing, who bare more than men.  
And we shall parallel them every way  
In all the glorious actions of the men.  
Our Phoebus is the same that theirs hath been,  
However ignorance, fantastic grown,  
Rates them above the value that they pay,  
And likes strange notes, and disesteems our own.  
They cannot show a Sidney, let they show  
All their choice pieces, and bring all in one  
And altogether shall not make that show  
Of wonder and delight, as he hath done.  
He hath the Olympian prize (of all that run  
Or ever shall with mortal powers possess,)  
In that fair course of glory and yet now  
Sidney is not our all, although our best.  
That influence had Elizabeth’s blessed peace  
Peculiar to her glory as it spread  
That sacred flame of many, and th’increase  
Did grace the season, and her honoured,  
And if the same come now extinguished  
By the distemperature of time, and cease  
Suffice we were not yet behind the rest,  
But had our part of glory with the best.  

The Argument

After the death of Antonius, Cleopatra (living still in the Monument she had caused to be built) could not by any means be drawn forth, although Octavius Caesar very earnestly

36 The Roman name for the Greek God, Apollo; this reference again connects this play to Rome, however by doing so it also reveals that Daniel possessed knowledge of the Classics. This knowledge would have served to show the reader that he was learned and well read individual; as having Classical knowledge was deemed a sign of education and intelligence. By including such references, Daniel is also reflecting the type of audience he was writing for.

37 People rate the work of Ancient Rome too highly. English literature is just as superior.

38 Philip ‘Sidney.’ Despite all the celebrated writings of Rome they did not have a Philip Sidney. Philip Sidney is the reason why English literature can rival that of the Classics.

39 Even if Rome were to select a collection of their finest literature, it would not compare to the works of Philip Sidney.

40 The Ancient Olympic Games; the Games were founded in Greece (and later replicated by the Romans.) Daniel is comparing Philip Sidney’s prowess as a writer with that of an award-winning Olympic athlete, (and in turn, is linking his work to another Greco-Roman tradition.)

41 The peace and stability that England enjoyed throughout the reign of Elizabeth I was helped in part by the writings of Philip Sidney.

42 Distemperature - A condition of the air or elements not properly tempered for human health and comfort; evil, deranged, or extreme ‘temperature’ (in the earlier sense of this word, including all atmospheric states); inclemency, unwholesomeness (OED, n. 1).

43 This play starts in medias res (a common technique of the Ancient writers of tragedy and epic) with Antony already dead.

44 In the introductory dedication, Daniel flatters his patron by saying her fame will live on in a figurative ‘Monument’ through her literature. Cleopatra’s name has survived the centuries via the works of authors such as Daniel and Mary Sidney. Daniel perhaps intentionally uses the term ‘Monument’ in the
laboured it, and sent Proculeius, to use all diligence\textsuperscript{45} to bring her unto him. For that he thought it would be a great ornament\textsuperscript{46} to his triumphs, to get her alive to Rome. But never would she put herself into the hands of Proculeius, although on a time he found the means, (by a window that was at the top of the Monument,) to come down unto her, where he persuaded her (all he might) to yield herself to Caesar’s mercy. Which she (to be rid of him) cunningly seemed to grant unto.\textsuperscript{47} After that, Octavius in person went to visit her, to whom she excused her offence, laying all the fault upon the greatness, and fear she had of Antonius, and withal seemed very tractable,\textsuperscript{48} and willing to be disposed of by him.

Whereupon Octavius, thinking himself sure, resolved presently to send her away to Rome. Whereof Dolabella a favourite of Caesar’s (and one that was grown into some good liking of her) having certified her she makes her humble petition to Caesar that he would suffer her to sacrifice to the ghost of Antonius, which being granted her, she was brought unto his Sepulchre, where, after her rites performed she returned to the Monument, and there dined with great magnificence. And in dinner time, came there one in the habit of a countryman, with a basket of figs unto her, who (unsuspected) was suffered to carry them in. And in that basket (among the figs) were concealed the asps\textsuperscript{49} wherewith she did herself to death. Dinner being ended, she dispatched letters to Caesar, containing great lamentations with an earnest supplication, that she might be entombed with Antonius, whereupon Caesar, knowing what she intended, sent presently with all speed, messengers to have prevented her death, which notwithstanding, before they came, was dispatched.

Caesariion\textsuperscript{50} her son, which she had by Julius Caesar (conveyed before unto India, out of the danger of the wars) was about the same time of her death murdered at Rhodes, trained therewith the falsehood of his tutor, corrupted by Caesar. And so hereby came the race of the Ptolemies to be wholly extinct, and the flourishing rich kingdom of Egypt utterly overthrown and subdued.\textsuperscript{51}

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\textsuperscript{45} Diligence - ‘Constant and earnest effort to accomplish what is undertaken; persistent application and endeavour; industry, assiduity’ (OED, n.1).

\textsuperscript{46} Ornament - ‘An accessory or adjunct, primarily functional, but often also fancy or decorative’ (OED, n. 1a). Describing Cleopatra as an ‘ornament’ serves to portray Octavius in a negative light. Octavius wants Cleopatra alive so that he can flaunt his prized ‘possession’ to the Roman people. The humiliation that Cleopatra will endure so that Octavius can achieve this fickle goal does not seem warranted.

\textsuperscript{47} There are many examples of deceit and trickery in this play, both in word and deed. It is a theme that Daniel will expand upon.

\textsuperscript{48} Tractable - ‘That can be easily managed; docile, compliant, manageable, governable’ (OED, adj. 1.a.)

\textsuperscript{49} This detail came from Plutarch’s, \textit{The Life of Antony}. Plutarch describes how no-one knew whether Cleopatra was bitten by an asp or had taken/applied poison (\textit{Shakespeare’s Plutarch}, 1968, 142-44). It was Shakespeare that fabricated (and eroticised) the story; creating the celebrated image of Cleopatra clutching the asp to her breast (\textit{Shakespeare}, 5.2.307-08).

\textsuperscript{50} Antony claimed that in Julius Caesar’s ‘Last Will and Testament,’ he had stated his desire for Caesarion to rule Rome in the event of his death. As Octavius was not the natural heir to the throne, this is perhaps why he ordered Caesarion to be killed and was desperate to slur the names of Antony and Cleopatra in history.

\textsuperscript{51} Cleopatra was part of the Ptolemy line of the Egyptian Pharaohs. After her death, this line of Monarchs ended. It was not just Cleopatra that died therefore, but the whole of Egypt and their Kings.
Dramatis Personae

Cleopatra, [last Pharaoh of Egypt]
Oct[avius] Caesar, [first Emperor of Rome, Julius Caesar’s adopted son]
Caesarion, [Cleopatra’s son by Julius Caesar]
Dolabella, [follower of Octavius]
Proculeius, [follower of Octavius, chief messenger]
Titius, [follower of Octavius]
Arius, [philosopher to the court of Octavius]
Philostratus, [philosopher to the court of Cleopatra]
Seleucus, [attendant to Cleopatra]
Rodon, [attendant to Cleopatra, tutor to Caesarion]
Dirctetus, [follower of Antony]
Diomedes, [attendant to Cleopatra]
Charmian, [attendant to Cleopatra, hand-maiden]
Iras, [attendant to Cleopatra, hand-maiden]

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52 The historical evidence we have for Cleopatra is ‘tantalising fragmentary’ (Grant, 2002, xviii) which means we only get glimpses of the factual woman whose story has become so steeped in legend. Not even in Egypt, her own country, does much remain by way of archaeological, epigraphical or literary evidence. Any positive depictions of Cleopatra were destroyed by Octavius during his reign, consequently, the only reports that remain are the ‘biased accounts… written by the conquering Romans’ (Bradford, 2000, 11). It is true that history is written by the victors and this unsettling but none the less accurate fact is demonstrated repeatedly throughout history; none more so than in the case of Cleopatra. Daniel’s play therefore, although being loosely based on the history he has gleaned through Plutarch and other Ancient sources, is not an accurate representation of Cleopatra. This is perhaps why Daniel expresses reservations about his interpretation earlier.

53 During his life Octavius had several different titles. He was born ‘Gaius Octavius’ in 63BC; however, after his adoption by Julius Caesar in 44BC he became ‘Gaius Julius Caesar.’ In 27BC, after his defeat of Antony and Cleopatra at Actium in 31BC, Octavius became the ‘Princeps’ of Rome and the Roman Senate awarded Octavius the honorific title ‘Augustus.’ This is why there can be so much confusion surrounding his name and why he is sometimes referred to as ‘Caesar,’ ‘Augustus’ as well as ‘Octavius’ in this text. Daniel possibly includes the evolving names of Octavius as a way to document the passing of time throughout his play (and also to demonstrate his Classical knowledge.) To avoid confusion I will always refer to him in my endnotes and introduction as Octavius.
Main text

ACT I, Scene i

[SCENE: Alexandria]

[Enter] Cleopatra, Caesarion [and] Rodon [above].

[Cleopatra] Come Rodon, here, convey from out this coast. This precious item, the chiefest I have left, The jewel of my soul I value most, My dear Caesarion. Save him, save my theft, Guide him to India, lead him far from hence Conceal him where secure he may remain, Till better fortune call him back from thence. And Egypt’s peace be reconciled again, For this is he that may our hopes bring back, The rising sun of our declining state. These be the hands that may restore our wrack.

54 As in Romeo and Juliet where Juliet is ‘above’ on the balcony; Cleopatra is ‘above’ on the highest tier of the Monument. When people exit the Monument, they exit ‘below,’ as they leave.

55 ‘Alexandria;’ the Ancient capital of Egypt and situated on the Northern shoreline. Alexandria was where Cleopatra and all her ancestors resided.

56 ‘Chief’ Chief could mean the highest ranking position i.e. the King that Caesarion is by blood, or that as her son, Caesarion is the most valuable of Cleopatra’s possessions.

57 Just as Daniel’s play is thought to be working closely with Antonie; Antonie was in fact a translation of The tragedie of Antony by the French writer Robert Garnier. This means that by using the influence of Mary Sidney, Daniel is also automatically alluding to Robert Garnier. Rees believes, however, that Daniel must have read Garnier as he has expanded upon the invented scene that Garnier creates between Cleopatra and Euphronius, the tutor of her children. In Garnier, Cleopatra begs Euphronius to take care of her children after Euphronius creates a vivid picture of what their life will be like if she commits suicide. Rees believes Daniel’s play includes the same desire to include ‘dramatic and emotional tension’ (Rees, 3) via her children and this can be seen in the times that Cleopatra battles maternal instinct with her royal duty. Unlike Garnier, who focuses on all Cleopatra’s children, Daniel follows the account of Plutarch more closely. Although Cleopatra does briefly mention her other children, it is Caesarion who is the main character.

58 India is one of the few remaining places not yet conquered by the Roman Empire.

59 ‘Fate and fortune’ There is a preoccupation with fate and fortune in this scene. See Introduction, ‘Astrology, fate and fortune’.

60 ‘The rising sun’ is a pun on the word ‘sun’ and ‘son.’ The idea of the blood, stock and lineage is a strong theme throughout this scene and the entirety of the play. Lisa Hopkins examines in Drama and the Succession to the Crown, 1561-1633 the recurrent use of this phrase throughout Shakespeare’s Julius Caesar and other Renaissance plays. This demonstrates how the idea of succession was a predominant theme throughout Renaissance literature. Elizabeth I was on the throne for most of Daniel’s life; however, it was her successor James I who united England, Scotland and Wales and was instated as King during Daniel’s later years. Elizabeth, the famous Virgin Queen, never married and had no children to precede her. It must have been a constant source of topic for the Renaissance people as to who would rule England upon the death of their Queen. Elizabeth was still on the throne when Daniel wrote the first edition of this play but it was James that had inherited the throne during the later publication. It is interesting to note therefore, given the social background of this play, that there are such strong themes of lineage and inheritance. Hopkins describes how Elizabeth quoted Plutarch in a conversation about her successor ‘More people adore the rising sun than the setting one’ (Hopkins, 2011). This analogy is a valid argument that Daniel wanted to parallel Elizabeth to his Cleopatra. It is an interesting idea that Daniel could be comparing Elizabeth to Cleopatra, both of which were left with no children to succeed them. This would mean therefore, that Daniel is likening James to Octavius which is a fitting analogy in the sense that both Kings united their original kingdoms with inherited/dominated ones.

61 ‘Wreck’ - Originally ‘wreak’, ‘pain or punishment inflicted in return for an injury’ (OED, n.1). I have chosen ‘wreck’, a ‘wrecked ship or other vessel; a vessel ruined or crippled by wreck’ (OED, n.2, l.a.) to
And raise the shattered ruins made of late;  
He may give limits to the boundless pride  
Of fierce Octavius, and abate his might.  
Great Julius offspring, he may come to guide  
The Empire of the world, as his by right.

Rodon

No doubt he may, dear Sovereign when the rage  
Of this confused storm is over passed,  
That furiously now beats upon this age,  
And, maybe, is too violent at last.

Cleopatra

And Caesar’s fortune which now seems to grow  
Into the Ascendant of felicity,  
And makes the round, and full of glory now,  
May come to wain like others’ wretchedness.

No tyrant can prescribe to injury,  
Kings’ rights may oft be sick, but never die.  
Rodon, myself those turns of chance have seen  
And known both sides of fortune, worst and best;  
And therefore he, whose birth, whose sex hath been  
Worthier than mine, why should not he re-blessed  
Turn back to rule the sceptre of this land?  
Which ah, how well it would become this hand!  
O how he seems the model of his sire,  
Now do I gaze my Caesar in his face.  
Such was his gait, so did his looks aspire,  
Such was his threatening brow, such was his grace,  
His shoulder, and his forehead even as high,  
And had he not, ay me, been born so late,  
He might have ruled the world’s wide Monarchy.

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follow the rhyming scheme and for the numerous allusions to storms and tempests. See Introduction, ‘Storms, tempests and ships’.

62 ‘Great Julius offspring’ could be either Octavius as his adopted son or Caesarion as his biological son by Cleopatra.

63 Octavius

64 Ascendant - is the awakening of a person’s consciousness, similar to that of the rising of dawn. In astrology, the placement of the ‘Ascendant’ in the sky is said to influence the events on earth. This connection to astrology; ‘Rising towards the zenith’, ‘Just above the eastern horizon’ (OED, -ent, a. And n. 3a, b) could therefore, be another allusion to ‘the rising sun.’ Another meaning of this term is ‘the point of the ecliptic, or degree of the zodiac, which at any moment (esp. e.g. at the birth of a child) is just rising above the eastern horizon’ (OED, adj. and n. B. n. 1). This definition which includes idea of birth is significant, as Daniel could be alluding to the birth of Caesarion.

65 A question of the divine right of Kings; Cleopatra was descended from a long line of Pharaohs and her child Caesarion was born to the first dictator of Rome, Julius Caesar. In contrast to both Cleopatra and Caesarion, Octavius was not of any royal blood, which begs the question of whether Cleopatra and therefore Caesarion had more of a claim to a throne than Octavius.

66 A pun on the word ‘sire’ as sire can mean, ‘One who exercises dominion or rule; a lord, master, or sovereign’ (OED, n. 4a) i.e. Julius Caesar was the ruler of Rome. Sire can also mean, ‘A father; a male parent; also, a forefather,’ (OED, n. 6a) which serves to illustrate that Julius Caesar was also the ‘sire’ (procreator) of Caesarion.

67 Julius Caesar.

68 A high forehead was a sign of wisdom.
And now have been the champion of our state.  
But O dear son, the time yields no delays;  
Son of my youth, fly hence, O fly, begone,  
Reserve thyself, ordained for better days,  
For much thou hast to ground thy hopes upon.  
Leave me thy woeful mother, to endure  
The fury of this tempest here alone,  
Who cares not for herself, so thou be sure.  
Thou mayest revenge when others can but moan.  
Rodon will see thee safe, Rodon will guide  
Thee in the way, thou shalt not need to fear,  
Rodon my faithful servant will provide  
What shall be best for thee, take thou no care.  
And O good Rodon, tender well his youth;  
The waves are long, and dangerous everywhere;  
I urge it not, that I do doubt thy truth,  
But mothers cast the worst, and always fear.  
The absent danger greater still appears,  
Less fears he, who is near the thing he fears.  

Rodon

Madam, nor can, nor have I other gage\textsuperscript{70}  
To lay for this assurance of my troth,  
But the earnest of that faith, which all my age  
Your grace hath tried. And which again by oath  
Unto the care of this sweet Prince I vow,  
Whose safety I will tender with more heed  
Then mine own life. For consider how  
The life of Egypt\textsuperscript{71} stands on his good speed.  
And doubt not, madam, Caesar left us hath  
The postern\textsuperscript{72} gate of Nilus\textsuperscript{73} free, to fly,  
And India lies beyond the bounds of wrath,  
And owes no homage to his Empery.  
And there we shall find welcome, there remain  
Safe, till good fortune brings us back again.

Cleopatra

But ah, I know not what presaging thought  
My spirit suggests of ominous event.  
And yet perhaps my love doth make me dote  
On idle shadows, which my fears present.  
But yet the memory of mine own fate,  
Makes me fear his and yet why should I fear?\textsuperscript{74}

\textsuperscript{69}This is an example of a 'sententia,' i.e. a pithy saying.  
\textsuperscript{70}Gage - 'A pledge (usually a glove thrown on the ground) of a person's appearance to do battle in support of his assertions' (OED, n.1, 2spec.)  
\textsuperscript{71}Egypt will die alongside Caesarion as he is the last heir to the Egyptian throne. Egypt could be being paralleled with Renaissance England and the question of who will inherit the throne after Elizabeth I, as she has no children to succeed her.  
\textsuperscript{72}Postern - 'A back of side entrance' (OED, n and adj. 1, a).  
\textsuperscript{73}The river Nile  
\textsuperscript{74}Rhetoric - a stylistic technique. See Introduction. The primary theme is misery. It could be that Daniel is alluding to Cleopatra as Mary Sidney in this scene, and Antony as her brother Philip Sidney, whose death
His fortune may in time regain his state,
And he with greater glory govern here.  
But yet I fear the Genius of our race,
By some more powerful spirit comes overthrown;
Our blood must be extinct in my disgrace,
And Egypt have no more kings of their own.
Then let him stay, and let us fall together,
If it be fore-decreed that we must fall.
Yet who knows what may come, let him go thither;
What merchant in one vessel ventures all?
Let us divide our stars, go, go my son.
Let not the fate of Egypt find you here.
Try if so be thy destiny can shun
The common wreck of us, by being there.
But who is he found ever yet defence
Against the heavens, or hide him anywhere?
Then what need I to send thee so far hence
To seek thy death, that mayest as well die here?
And here die with thy mother, die in rest,
Not travelling to what will come to thee.
Why should we leave our blood unto the East,
When Egypt may a tomb sufficient be?
O my divided soul, what shall I do.
Whereon shall now my resolution rest?
What were I best resolve to yield unto?
When both are bad, how shall I know the best?
Stay, I may hap to work with Caesar now,
That he may yield him to restore thy right.
Go, Caesar never will consent that thou
So near in blood shalt be so great in might.
Then take him Rodon, go my son, farewell.
But stay, there’s something I would gladly say,
Yet nothing now. But O God speed you well,
Lest saying more, that more might make thee stay.
Yet let me speak, perhaps it is the last
That ever I shall speak to thee, my son,
Do mothers use to part in such post haste?
What, must I end when I have scarce begun?
Ah no (dear heart) ’tis no such slender twine
Wherewith the knot is tied twixt me and thee.
That blood within thy veins came out of mine,

---

She is lamenting. This device also introduces the concept of ‘stoicism;’ ‘One who practises repression of emotion, indifference to pleasure or pain, and patient endurance’ (OED, n and adj. A.2). See introduction, ‘Dido, stoicism and lamentation’.

75 _Genius_ — A Greek word, ‘With reference to classical pagan belief: The tutelary god or attendant spirit allotted to every person at birth, to govern his fortunes and determine his character, and finally to conduct him out of this world; also, the tutelary and controlling spirit similarly connected with a place, an institution, etc’ (OED, 1).

76 Cleopatra is experiencing ‘Psychomachia,’ ‘a conflict within the soul’ (OED, n). Psychomachia is a common character trait of Renaissance Tragedies.

77 Octavius Caesar.
Parting from thee, I part from part of me.
And therefore I must speak. Yet what? O son,
Though I have made an end, I have done.

**Caesarian**

Dear Sovereign mother, suffer not your care
To tumult thus with the honour of your state.
The miseries of ours no strangers are,
Nor is it new to be unfortunate.
And this good, let your many sorrows past
Work on your heart to harden it at last.
Look but on all the neighbour states beside
Of Europe, Africa, Asia, and but note
What Kings, what states, hath not the Roman pride
Ransacked, confounded, or else servile brought.
And since we are so born that by our fate,
Against the storms we cannot now bear sail,
And that the boisterous current of their state
Will bear down all our fortunes, and prevail.
Let us yet temper with the time, and think
The winds may change, and all these states oppressed,
Colleagued in one, may turn again to sink
Their greatness, who now holds them all distressed.
And I may lead their troops, and at the walls
Of greedy Rome, revenge the wrongèd blood
Of the innocent, which now for vengeance calls,
And therefore my dear mother do not leave
To hope the best; I doubt not my return.
I shall do well, let not your grief bereave
Your eyes of seeing those comforts when they turn.

**Cleopatra**

Well, worthy son, and worthily the son
Of such a father and in this thou show'st
From whence thou came, I say no more, be gone,
Grow in thy virtue, as in years thou grow'st.

*Exit [Caesarian and Rodon below.]*

**Cleopatra solo.**

Poor comforts can they give, whom our distress
Makes miserable, and like comfortless.
Alas, such forced cheering from our own
Upon our griefs do more affliction lay,
To think that by our means they are undone,
On whom we sought our glory to convey.
Well then, here is a sad day’s work begun:
For first, between these arms, my Antony

---

78 Caesarian is saying that when the 'winds' of fortune change he will create an army, forged from the other oppressed states to march upon Rome. Caesarian wants to revenge the 'wronged blood of the innocent', the 'innocent' in this case being the citizens of Egypt and perhaps Cleopatra herself.
Expired this day: and whilst I did uphold
His struggling limbs in his last ecstasy,
The yet unclosed wound, which his own sword
Had made before, burst out, imbrued my womb,
And here with these fair colours of my Lord
Which now I wear I come from out a tomb,
To send away this dearest part of me
Unto distress, and now whilst time I have,
I go t’inter my spouse. So shall I see
My son dispatched for death, my love to his grave.

*Exeunt.*

[Act I,] Scene ii
[SCENE: Rome]
[Enter] Octavius, Dircetus, Gallus (and) Proculeius.

[Octavius] What news brings now Dircetus from our foe?
Will Antony yet struggle being undone?

Directus No, Caesar, he will never vex thee more.
His work is ended, Antony hath done.
Here is the sword that hath cut off the knot
Of his entangled fortunes, and hath freed
His grievèd life from his dishonoured blot. [Dircetus hands Octavius the sword.]

Octavius Who is the man that did effect this deed?  

---

80 Gallus is omitted from the *Dramatis Personae* as he is a silent character throughout the entirety of the play.

81 The ‘Fates’ were the three sisters of Classical mythology who were in charge of a man’s destiny. Not even the Gods could change a man’s fortune if it had been pre-ordained by the Fates. These three sisters spun your life line on a spindle, measured it out, and cut it when your time on earth was up.

82 Antony was seen by Octavius and the Roman people as being a national disgrace for shunning his military duty in Rome for this Egyptian Queen. He was seen as having betrayed the West in favour for the East. Octavius had his claim to the throne diminished by Antony; who (before Octavius stepped up his propaganda campaign) was very popular in his native country. Antony was the main political player in Rome before he became embroiled with Cleopatra and the East; it was Antony and not Octavius who gave the public speech at Julius Caesar’s funeral, (despite the fact that Octavius was his adopted son.) Octavius therefore, had to be very careful when slandering Antony to the Roman public. Octavius initiated the battle against Antony and Cleopatra to eradicate the threat of Antony to his leadership. Octavius deceived the Roman people into believing Cleopatra was a genuine threat to Rome’s national security but there is no doubt that the *Bellum Iustum* declared against Cleopatra in 31BC was actually a *Bellum Civile* in disguise.

83 Dircetus takes the sword from Antony to present to Octavius as a way to gain his favour. It is not explicit in Daniel that Dircetus is a follower of Antony, but as the same character is found in both Plutarch and Shakespeare (and he is a traitor in both) we therefore assume that Daniel is following the same model as both his predecessor and his contemporary. R.H. Case initially put forward the suggestion of the influence of Shakespeare on Daniel in 1906. Case argued that Daniel’s later addition of Dircetus bringing Octavius the sword of Antony; replicates Shakespeare’s play (*Shakespeare*, 71). It is not just Dircetus who is revealed as a defector in this play. Many other characters will betray their leader and country; the theme of loyalty combined with appearance and disguise (i.e. who appears to be loyal and is in fact not, and vice versa) is prevalent throughout the course of this play.

84 Stichomythia - a theatrical technique. See Introduction.
Dircetus

His own hand and this sword hath done the deed.

Octavius

Relate Dircetus of the manner how.\(^85\)

Dircetus

My Lord when Antony had made this last
And desperate trial of his fortunes, and
With all the forces which he had amassed
From out each coast and corner of the land,
Had brought them to their work, perceiving how
His ships instead of blows shook hands with yours\(^86\)
And that his powers by land were vanquished now,\(^87\)
Back to the city he with grief retires,
Confounded with his fortunes, crying out
That Cleopatra had betrayed his trust.\(^88\)
She all amazed, and fearing lest he might
In this conceit to farther rages burst,
Hastes to the tomb\(^89\) which she erected had
(A stately vault to "Isis" temple joined)
And thence caused word be sent how she was dead,
And had dispatched herself, through grief of mind.
Which when Antonius heard, he straight burst forth
Into this passion. "What! And hast thou then
Prevented me, brave Queen, by thy great worth
Hath Cleopatra taught the work of men?"\(^91\)

---

\(^85\) The 'Messenger' was a common feature of Greek and Roman tragedy. It was the job of the 'Messenger' to relate onstage to the audience, the action that has taken place offstage. In Greco-Roman tragedies all the action happened offstage so the 'Messenger' played an integral role. Any deaths that occurred offstage were left for the Messenger to describe in dramatic detail onstage. Having a narrative account of a death instead of a visual one helped the Ancients to increase the dramatic tension of the play, as the audience were left to imagine the gruesome details.

\(^86\) The naval battle of Actium; this conflict in 31BC led to Octavius triumphing over Antony and Cleopatra.

\(^87\) After the naval battle of Actium, Octavius commenced his final war with Antony, this time on land. Antony was defeated almost before the war had begun as his commanding officer, Lucius Pinarius, had betrayed him. Pinarius had given himself and the army he commanded over to Octavius.

\(^88\) We learn from Plutarch that when Cleopatra saw during the battle of Actium, that Antony was defeated, she turned her ships around and fled back to Alexandria (Shakespeare's Plutarch, 1968, 258).

\(^89\) We learn that the ‘Monument’ Cleopatra imprisons herself in is in fact a tomb. This is ironic as it is within the tomb that she has built that she will die.

\(^90\) Isis was the patron Goddess of Egypt. This central Deity was attributed to being 'the protector of women; goddess of maternity and the new-born' (The Oxford Dictionary of Classical Myth & Religion, 288). Cleopatra's connection to Isis was emphasised by Octavius, as the 'Cult of Isis' had negative links to magic and sorcery. Octavius focused on the alleged debauchery and sexual immorality of Cleopatra to inflame further the attitude of the Roman West against her. The association with Isis aided Octavius' presentation of Cleopatra as a depraved, sexually-orientated Queen as the followers of Isis supposedly indulged in immoral aspects of its rituals.

\(^91\) Antony is exclaiming how Cleopatra has (by her alleged suicide) portrayed the bravery befitting of a man. The Augustan poet Horace, in his Nunc Est Bibendum (the 'Cleopatra Ode') reflects the same sentiment, 'she did not have a woman's fear of the sword’ (Horace, 1.37.22-23). Many 'manly' women are also prevalent in Shakespeare; i.e. Lady Macbeth 'unsex me here' (Shakespeare, 1.5.39). Elizabeth I was also portrayed as having many manly attributes and even admitted herself (in her speech for the troops at Tilbury, 1588) that she had 'the heart and stomach of a King.’ These are just a few examples of perhaps
Hath she outdone me in the greatest part
Of resolution, to die worthily?
And must I follow, doth she disappoint
Me, of the example to teach her to die?\textsuperscript{92}

Come Eros,\textsuperscript{93} do this service for thy Lord,
The best and greatest pleasure thou canst do.
Employ this weapon here, come, make this sword
That won me honour, now to save it too.
It is a deed of glory, Eros, this.
For these dry deaths\textsuperscript{94} are womanish and base;
It is for an unsinewed feebleness
To expire in feathers, and to attend disgrace.
There’s nothing easier, Eros, than to die,
For when men cannot stand, thus they may fly.”

Eros, his late enfranchised servant,\textsuperscript{95} takes
The sword, as if he would have done the deed,
And on it falls himself. And thereby makes
Antonius more confused to see him bleed,
Who should have first evented out his breath.

“Oh Eros,” said he, and “hath fortune quite
Forsaken me? Must I be outdone in all?
What, can I not by losing get a right?
Shall I not have the upper hand to fall
In death? Must both a woman, and a slave
The start before me of this glory have?”

With that he takes his sword, and down he falls
Upon the dismal point, which makes a gate
Spacious enough for death, but that the walls
Of nature, scorned to let it in thereat,
And he survives his death. Which when his love,
His royal Cleopatra, understood
She sends with speed his body to remove,
The body of her love imbrued with blood.

\textsuperscript{92}Antony is talking about how Cleopatra has proven her nobility in suicide. This again is similar to Horace who appears to be showing respect for Cleopatra (due to the nature of her death,) in the latter half of his 'Cleopatra Ode.' See Introduction, 'Divided sympathy (in the imagery of birds)'.

\textsuperscript{93}'Eros' is a follower of Antony, who is a speaking character in both Shakespeare and Plutarch but not in Daniel. ‘Eros’ is not to be confused with ‘Iras,’ Cleopatra’s hand maiden who is spelt ‘Eras’ in the original.

\textsuperscript{94}Antony is saying that ‘dry deaths’ i.e. deaths that do not involve the shedding of blood are not as honourable as the one’s that do. It is interesting that he refers to ‘dry deaths’ as ‘womanish’ as we later see Cleopatra, Iras and Charmian favour poison (a ‘dry death’) as their preferred method of suicide. Cleopatra does, however, reach for a dagger to stab herself with in Act II, Scene ii, so this could perhaps indicate us that Cleopatra did not deem it essential to have a ‘dry death;’ just as long as she did have a death.

\textsuperscript{95}In Daniel 'Eros,' is said to be Antony's 'late enfranchis'd servant.' This description of Eros being a freed slave is missing from Plutarch, who simply refers to Eros as ‘a man of his... whom he loved and trusted’ (Shakespeare's Plutarch, 1968, 309). Shakespeare, however, has his Antony say to Eros 'when I did make thee free, swor'st thou not then To do this when I bade thee' (Shakespeare, 4.14.82-83). Barroll supports the theory given by R.H Case; that Daniel had read or seen Antony and Cleopatra. Barroll pinpoints the small detail of Eros being referred to as a 'freed' servant to attest this theory (Shakespeare, 72).
Which brought unto her tomb, (lest that the press\textsuperscript{96}
Which came with him, might violate her vow\textsuperscript{97})\textsuperscript{65}
She draws him up in rolls of taffeta\textsuperscript{98}
To a window at the top, which did allow
A little light unto her Monument.
There Charmian, and poor Iras, two weak maids
Foretired with watching, and their mistress care,
Tugged at the pulley,\textsuperscript{99} having no other aids,
And up they hoist the swooning body there
Of pale Antonius showering out his blood
On the onlookers,\textsuperscript{100} which there gazing stood.\textsuperscript{101}
And when they had now wrought him up half way
(Their feeble powers unable more to do)
The frame stood still, the body at a stay,
When Cleopatra all her strength thereto
Puts, with what vigour love and care could use,
So that it moves again, and then again
It comes to stay. When she afresh renewes
Her hold, and with reinforced power doth strain,
And all the weight of her weak body lays,
Whose surcharged heart more than her body weighs.
At length she wrought him up, and takes him in,
Lays his yet breathing body on her bed,
Applies all means his senses to re-win,
Stops up his wound again that freshly bled,
Calls him her Lord, her spouse, her Emperor,
Forgets her own distress, to comfort his,

\textsuperscript{96} Press - ‘The condition of being crowded; a crowd, a throng, a multitude’ (OED, n. 1. 5a).
\textsuperscript{97} The ‘vow’ in this case is possibly her determination not to be captured. This is why later in the scene, we see Cleopatra go to extraordinary lengths to fetch Antony to her without leaving the Monument.
\textsuperscript{98} A luxurious fabric; fitting for a Queen. It is a powerful image that Cleopatra wraps her lover in a shroud of ‘taffeta.’ The reference to this fabric is perhaps emphasised by Daniel to allude to the opulent luxury that Octavius believes she indulges in. It could also symbolise that it was Antony and Cleopatra’s luxurious and opulent lifestyle that finally killed him. This leads to the assumption that Cleopatra will be next.
\textsuperscript{99} The ‘Monument Scene,’ would have been very difficult to stage and we wonder how it would have been managed if it was performed, (in keeping with the theory that the later revision of the play was made to make the text more performable.) We are left to speculate. In examining how the same scene in \textit{Antony and Cleopatra} would have been performed, David Bevington suggests chains or rope (Deats, 103) and explains how various later performances have tackled this highly visual scene. It is interesting to note that Cleopatra is ‘above’ in her Monument, and Octavius and the Roman Messengers have to enter ‘below.’ Usually in Renaissance drama the person who is ‘above’ holds the moral high ground. It is interesting the Antony starts off ‘below’ and in this scene gets raised ‘above,’ as if Antony’s body and spirit is transcending up to ‘heaven.’ The location shift could also suggest that in suicide Antony has proved his ‘worth.’ As Antony has joined Cleopatra in the place that represents a positive ethical stance, it could be said, that Antony’s noble ‘Roman’ suicide has elevated his status.
\textsuperscript{100} Or ‘underlookers' if we agree with the argument below.
\textsuperscript{101} Ernest Schanzer believes more parallels can be seen to Mary Sidney’s play than any other textual influence. Schanzer points to the ‘Monument Scene’ in \textit{Antonie} to highlight this, which he believes evokes the same ‘sense of scene and drama’ evident in Daniel’s version of events. Schanzer noticed that unlike Shakespeare and Plutarch, Daniel mentions the ‘underlookers, which there gazing stood’ which he believes is extremely similar to the Mary Sidney's version of events who describes ‘the people which beneath in flocks beheld’ (Schanzer, 377).
And interpoints each comfort with a kiss.
He after some small rest and cherishing
Raises himself, and frames a forced cheer,
Wills Cleopatra leave her languishing,
And like herself these accidents to bear.
Considering they had had so full a part
Of glory in this world, And that the turn
Of Change was come, and Fortune would depart.
It was now in vain for her to stand and mourn,
But rather ought she seek her race to free
By all the means (her honour saved) she can,
And for myself, suffice I have not failed
In any act of worth. And now in this,
A Roman hath but here a Roman quailed,
And only but by fortunes’ variousness.
And yet herein I may this glory take,
That he who me undoes, my sword did make."
This said, he calls for wine,
Which he requires
Perhaps not for his thirst, but to end his breath.
Which having taken, forthwith he expires,
And thus have I declared Antionius’ death.

Octavius
I grieve to hear this much. And I protest
By all the gods, I am no cause of this.

---

102 Was 'she's' in the original.
103 It is Proculeius that Octavius sends to Cleopatra in a bid to convince her to yield. By having Proculeius, a man that Antony promises her that she can trust, working for Octavius, we fear Cleopatra may believe his plea bargain. This line serves to increase the dramatic tension of the play. By mentioning that Cleopatra should not trust anybody around Octavius, also suggests that Cleopatra should not trust Octavius himself. The reader will inevitably keep this thought in mind when we see Octavius attempting to persuade Cleopatra to surrender to him by promising her mercy.
104 Suicide in the Roman world was thought to be noble when you were faced with no other alternative. See Introduction, ‘Suicide’. Cleopatra in Act IV, Scene ii, mentions the ‘conceivèd fields’ which is a reference to the Greco-Roman concept of the ‘Elysium Fields.’ Elysium was a blissful land where virtuous and heroic Romans would go after death. By having Antony repeat the words ‘noble’ and ‘glory’ in this scene, Daniel is perhaps reiterating the idea that he will suggest later, that Antony will go to the utopian resting place of noble Romans.
105 Quailed - ‘Suppressed, crushed, vanquished’ (OED, adj.2.1).
106 This mention to wine is perhaps a reference to another one of Octavius’ slanderous claims. He depicted both Cleopatra and Antony to the Roman people as drunks in an attempt to undermine their authority. In his ‘Cleopatra Ode,’ Horace portrays Cleopatra as being constantly inebriated on ‘Mareotic wine’ (Horace, 1.37.13). Horace links the imagery of alcohol to Cleopatra’s Eastern nationality as ‘Mareotic’ wine was a wine produced in the Egyptian Delta; and it had the reputation for being as potent as it was cheap. Octavius initiated this intoxicated image of Cleopatra as yet another way to undermine her authority and present her to the Roman people as an incompetent Queen.
107 It is possible that Octavius was genuinely distressed by Antony’s death. Antony was a fellow Roman and they had known each other for many years. Antony was also married to Octavius’ sister, Octavia. Even though this marriage was arranged for political benefit, Antony was still a relation to Octavius through marriage.
108 Octavius reiterates Direcetus’ earlier statement, that Antony’s death was suicide. Even though we know Antony did commit suicide, the declaration of Octavius’ innocence ultimately makes him sound guilty.
He sought his ruin, wrought his own unrest,
And here these letters are my witnesses,
How oft I laboured to recall him home,
And wooed his friendship, sued\(^{109}\) to him for love.
And how he still contemned me, scornèd Rome,
Yourselves my fellow citizens can prove.
But Gallus you, and Proculeius haste
With speed unto the city to prevent,
Lest Cleopatra desperate now at last,
Bereave us of the only ornament,
Which is herself,\(^{110}\) that can our triumphs grace
Or fire the treasure, which she hath amassed
Within that vault of all the precious stuff
That Egypt yields,\(^{111}\) and disappoint at last
Our travails of the benefit thereof.
Supple her heart with hopes of kind relief,
Give words of oil unto her wounds of grief.

\[^{112}\text{Exeunt.}\]

\[^{112}\text{CHORUS.}\]

\[\text{Behold what furies}^{113}\text{ still}\]
\[\text{Torment their tortured breast.}\]

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\(^{109}\text{Sued - 'To make one’s petition or supplication to a person for a person or a thing; to plead, appeal, supplicate' (OED, v. 22a).}\)

\(^{110}\text{Octavius is concerned Cleopatra might commit suicide before he has a chance to take her captive to Rome. Here he will parade her through the city in chains, as was the fate of all prisoners of war. He has ordered Gallus and Proculeius to persuade Cleopatra that if she gives herself up to him, he will show her mercy.}\)

\(^{111}\text{Egypt was a country rich in trade and produce. A reminder that there was another reason why Octavius was desperate to defeat Antony and Cleopatra, so he could add Egypt to his list of conquered kingdoms and reap the benefits.}\)

\(^{112}\text{Chorus 1 - The chief concern of the Chorus in this act seems to be with Hubris and Nemesis. In Classical literature the punishment of committing an act of Hubris, (the scoring of the Gods,) was inevitably followed by the rightful affliction of Nemesis (retribution) which led to the demise of the offender. The Chorus also dwell on the idea of 'luxuria' and 'excess' as being inexorably intertwined with death and demise, which was an idea once again found in the works of Classical writers. The idea of 'lust' as being one of the by-products of excess is suggested by the Chorus. Just being a woman made Cleopatra susceptible to the propaganda of the Roman poets. As Octavius readily promoted Cleopatra with an insatiable sexual appetite the Augustan poets replicated this idea of her dominant sexuality in their work. The Roman public would have been aware of Cleopatra’s relationships with Julius Caesar and Antony; which gave Octavius the justification to portray Cleopatra as a lustful and rapacious woman. The Romans were highly traditional in their approach to love and passion; they disapproved of uncontrolled emotions and favoured a stoic view on love. Horace depicted Cleopatra as a wildly volatile character as he knew the Roman citizens would be wary of such a frenzied, libidinous woman. In various Greek and Roman texts, when the female protagonist is described as sexually voracious, this overt sexuality is typically coupled with murderous behaviour. With female creations such as 'Medea' and ' Clytemnestra,' it is no wonder that the Roman people were wary of Cleopatra, who was depicted as a highly sexual being.}\)

\(^{113}\text{The 'Furies' in Classical Mythology, were the deities that punished humans who had sworn a false oath. ‘powers of retribution for wrongs and blood-guilt especially in the family. They (sometimes singular) are mentioned very often in Homer, Hesiod, and the tragedians’ (The Oxford Dictionary of Classical Myth & Religion, 199).}\)
Who by their doing ill,  
Have wrought the world's unrest.  
Which when being most distressed,  
Yet more to vex their sprite,  
The hideous face of sin,  
(In forms they must detest)  
Stands ever in their sight.  
Their conscience still within,  
The eternal Larum,  
That ever barking dog that calls upon their miss.

No means at all to hide  
Man from himself can find.  
No way to start aside,  
Out from the hell of mind.  
But in himself confined,  
He still sees sin before.  
And wingéd-footed pain,  
That swiftly comes behind.  
The which is evermore  
The sure and certain gain  
Impiety doth get,  
And wanton lose respect, that doth itself forget.

And Cleopatra now  
Well see, the dangerous way  
She took, and cared not how,  
Which led her to decay.  
And likewise makes us pay  
For her disordered lust,  
The interest of our blood.  
Or live a servile prey,  
Under a hand unjust  
As others shall think good.  
This hath her riot won,  
And thus she hath her state, herself, and us undone.

Now every mouth can tell,

---

114 Sprite - spirit (OED, n).
115 Larum - 'A call to arms, a battle-cry; news of an enemy's approach; any sound to warn of danger' (OED, n.1a).
117 Miss - 'The fact or condition of missing, having lost, or being without a person or thing; an instance of this; loss, lack, deprivation' (OED, adj. and n. 3c).
118 Servile - 'Of a people, state, its condition, etc.: politically enslaved; subject to despotic or oppressive government or to foreign dominion' (OED, adj. and n. 3c).
119 Octavius is portrayed as a 'predator' and the Chorus as his 'prey.' This comparison presents Octavius and the military campaigns of Rome in a negative light, however, as the Chorus are Egyptian this depiction is undoubtedly biased. The image of Octavius as a 'predator' is a theme found in Roman literature of the time. See Introduction, 'Divided sympathy (in the imagery of birds)'.

What close was muttered,
How that she did not well
To take the course she did.
For now is nothing hid
Of what fear did restrain,
No secret closely done
But now is uttered.
The text is made most plain,
That flattery glossed upon,
The bed of sin revealed,
And all the luxury that shame would have concealed.

The scene\textsuperscript{120} is broken down,
And all uncovered lies,
The purple\textsuperscript{121} actors\textsuperscript{122} known
Scarce men, whom men despise.
The complots\textsuperscript{123} of the wise
Prove imperfections’ smoke,
And all what wonder gave
To pleasure gazing eyes,
Lies scattered, dashed, all broke.
Thus much beguilèd have
Poor inconsiderate wights,\textsuperscript{124}
These momentary pleasures, fugitive delights.

ACT II, Scene i
[SCENE: Alexandria]
[Enter] Cleopatra, Charmian [and] Iras [above.]

[Cleopatra] Yet do I live, and yet can breath extend
My life beyond my life. Nor can my grave
Shut up my griefs, to make my end my end!
Will yet confusion have more than I have?
Is the honour, wonder, glory, pomp, and all
Of Cleopatra dead, and she not dead?
Have I outlived myself, and seen the fall
Of all upon me, and not ruinèd?
Can yet these eyes endure the ghastly look
Of Desolations’\textsuperscript{125} dark and ugly face,

\textsuperscript{120} The Chorus are referring to Cleopatra’s situation as a play. In the next line we see the term ‘actors’ mentioned; this is similar to the remark by Iras in Act V, Scene ii, ‘we must not only be spectators in this Scene, but actors too.’

\textsuperscript{121} Purple was the Ancient colour of royalty made from sea coral. It was the most rare and expensive shade. It was only affordable to the most privileged members of society.

\textsuperscript{122} By ‘purple actors’ the Chorus could be musing on the low social status of actors. By including the colour ‘purple’ the Chorus are referring to the people who play royalty on stage. The Chorus might be implying that not only are these ‘actors’ not royalty, but they are also hardly people either.

\textsuperscript{123} Complots - ‘A design of a covert nature planned in concert; a conspiracy, a plot’ (OED, n).

\textsuperscript{124} Wights – ‘A human being, man or woman, person’ (OED, n.2a).

\textsuperscript{125} The personification of emotions is a common characteristic of both Greco-Roman tragedies and Renaissance drama.
Wont but on fortune’s fairest side to look,
Where nought was but applause, but smiles and grace
Whilst on his shoulders all my rest relied
On whom the burthen of my ambition lay,
My Atlas, and the champion of my pride,
That did the world of all my glory sway?
Who here thrown down, disgraced, confounded lies
Crushed with the weight of shame and infamy,
Following the unlucky party of mine eyes,
The trains of lust and imbecility.
Now who would think that I were she who late
With all the ornaments on earth enriched,
Environed with delights, engirt with state,
Glittering in pomp that hearts and eyes bewitched, Should thus distressed cast down from off the height,
Levelled with low disgraced calamity,
Under the weight of such affliction sigh,
Reduced unto the extreme misery?
Am I the woman whose inventive pride
Adorned like Isis scorned mortality?
Is’t I would have my frailty so belied,
That flattery could persuade I was not I?

126 ‘Ambition’ is a word used a great deal by Daniel in relation to both Antony and Cleopatra. It is up for debate whether the historical Cleopatra genuinely loved Julius Caesar and Antony, but what we can gather from these liaisons is that Cleopatra used her feminine wiles to achieve her political aims. She was devoted to her country and was desperate to preserve the independence of Egypt against the expanding territory of Rome; however, whether her ambition stretched beyond retaining Egypt’s independence is unclear. Octavius exaggerated Cleopatra’s intentions towards Rome; stating she aimed alongside Antony ‘to array all the East against Rome, establish herself as empress of the world... and inaugurate a new universal kingdom’ (Tarn, 22, 141). Amidst this claim, Octavius declared that political power would be removed from Rome and re-located to Alexandria, a move that would leave Rome and her senate redundant. Obviously due to the bias that Octavius held against Cleopatra we can view these hysterical accusations with a critical eye, however, the point is we do not know what Cleopatra had planned for Egypt. Daniel perhaps mentions the word ‘ambition’ in relation to Antony and Cleopatra to allow the reader to make up their own mind as to what the two lovers had in store.

127 In the Odyssey, Atlas is a Titan who ‘holds the tall pillars which hold earth and heaven apart’ (The Oxford Dictionary of Classical Myth & Religion, 73). Atlas is also found the myth of Hercules among various others; it is generally accepted that he supported the sky upon his shoulders.

128 Engirt - ‘To gird, encircle with’ (OED, v. 1).

129 In Plutarch’s account of Antony, he describes how Cleopatra sailed down the Nile in her barge; a staged spectacle aimed to ensnare Antony. As Daniel starts his play with Antony already dead his account misses this event. Shakespeare, like Plutarch, describes this scene in his play with great vividness. Neither author mentions the words ‘glittering’ or ‘pomp;’ but the startling visual display and the splendour of the colours (especially Gold) could perhaps be the scene Daniel wanted his reader to imagine when they read this line. The similarities in description between Shakespeare’s account of Cleopatra’s barge and the account we see of Elizabeth’s are strikingly similar (Morris, 1969, 277). Just as Cleopatra sailed down the Nile, Elizabeth I sailed down the Thames and this line would have brought to the mind of the Renaissance reader their illustrious Queen.

130 In Egypt, Cleopatra presented herself as the patron Goddess Isis incarnate, with Antony as Osiris. In this lamentation, Cleopatra is suggesting that her impersonation angered the Gods and brought about the infliction of Nemesis. Daniel is taking the historical fact of Cleopatra and Isis and attributing it to his theme of Hubris and Nemesis. Daniel creates the image of Cleopatra in her guise as a Goddess to highlight the mortality she is experiencing via her suffering and situation.
Well now I see they but delude that praise us,\(^{131}\)  
Greatness is mocked, prosperity betrays us.  
And we are but ourselves, although this cloud \(^{35}\)  
of interposed smoke\(^{132}\) makes us seem more.  
The spreading parts of pomp whereof we are proud,  
Are not our parts, but parts of other store.  
Witness these gallant fortune-following trains, \(^{40}\)  
These summer\(^{133}\) swallows of felicity,  
Gone with the heat; of all, see what remains,  
This Monument, two maids, and wretched I.  
And I that adorn their triumphs, am reserved \(^{45}\)  
A captive kept to honour others spoils,  
Whom Caesar\(^{134}\) labours so to hold preserved,  
And seeks to entertain my life with wiles.  
But Caesar it is more than thou canst do;  
Promise, flatter, threaten extremities,  
Employ thy wits, and all thy force thereto,  
I have both hands and will, and I can die.\(^{135}\)\(^{50}\)

**Charmian**  
Come Iras, shall we go and interrupt \(^{55}\)  
With some persuading words, this stream of moan?

**Iras**  
No Charmian, stay the current that is stopped  
Will but swell up the more. Let her alone.  
Time hath not brought this hot disease of grief  
To a crisis fit to take a medicine yet;  
'Tis out of season to apply relief.  
To sorrows late begun, and in the fit  
Calamity is stubborn; in the prime  
Of new afflictions, we must give it time.

**Cleopatra**  
Shall Rome behold my sceptre-bearing hand  
Behind me bound, and glory in my tears?

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\(^{131}\) This point of how the Gods can seem unjust is elaborated upon in the next Chorus.  
\(^{132}\) ‘Smoke’ draws allusion to the Gods; Cleopatra is explaining how even though she is ‘more than a man’ in the sense that she is a Queen. She is not, as she was often perceived to be, an Immortal and she suffers the same misfortunes as men. This is expanding upon the previous image of Cleopatra as the Goddess Isis.  
\(^{133}\) One of the difficulties directors face when attempting to stage any production of this story, is the vast spectrum of time that it covers. The historical events of Antony and Cleopatra take place over many years and how to convey this length of time is a problem that authors have to face. Here we see a reference to ‘summer’ and later in the play Daniel informs us that it is now ‘autumn.’ These two references take place in the same scene, which illustrates just how swiftly any author of this story has to move the pace of time along. (Daniel also pays heed to the time span covered by addressing ‘Octavius’ by his changing names.)  
\(^{134}\) Octavius is referred to as ‘Caesar’ throughout this scene. This transition marks the passing of time and is possibly a reminder the Octavius was the adopted son of Julius ‘Caesar.’  
\(^{135}\) Plutarch portrayed Cleopatra in a mostly negative light; however, he did praise her for being intelligent and wily. She knew a plethora of languages which demonstrated her intellect and as I will discuss later, devised an ingenious plan that enabled her to penetrate the Roman camp to achieve a personal address to Julius Caesar. Daniel is perhaps portraying Cleopatra’s intelligence; she knows Octavius means for her to die and plans to outwit him.
Shall I pass by whereas Octavia\textsuperscript{136} stands  
To view my misery, that purchased hers?  
No, I disdain that head which wore a crown  
Should stoop to take up that which others give.  
I must not be, unless I be mine own;  
'Tis sweet to die, when we are forced to live.  
Nor had I stayed behind myself this space,  
Nor paid such interest for my borrowed breath,  
But that hereby I seek to purchase grace  
For my distrest seed\textsuperscript{137} after my death.  
It's that which doth my dearest blood control,  
That it alas detains me from my tomb,\textsuperscript{138}  
Whilst nature brings to contradict my soul  
The argument of mine unhappy womb.\textsuperscript{139}  
But what know I if the heavens have decreed  
And that the sins of Egypt have deserved  
The Ptolemys should fail, and none succeed,  
And that my weakness was thereto reserved  
That I should bring confusion to my state,  
And fill the measure of iniquity,  
And my luxuriousness should end the date  
Of loose and ill-dispensèd liberty.  
If it be so, then what need these delays,  
Since I was made the means of misery?  
Why should I not but make my death my praise,  
That had my life but for mine infamy?  
And leave engraved in letters of my blood  
A fit memorial for the times to come,  
To be example for such princes good  
As please themselves, and care not what become.

\textbf{Charmian}  
Dear madam, do not thus afflict your heart;  
No doubt you may work out a mean to live,  
And hold your state, and have as great a part

\textsuperscript{136} Cleopatra is lamenting that when Octavius takes her to Rome she will see Antony's legitimate wife, Octavia. \textit{The Tragedy of Cleopatra} was not the only Classically-oriented piece that Daniel embarked upon. He also published a 'Letter from Octavia to Marcus Antony' in 1599, which as the title suggests, was written from the view-point of Antony's betrayed wife. Daniel wrote this work when he had left the literary circle of Mary Sidney and had a new female patron, Lady Anne Clifford. Anne Clifford's husband, (according to Rees) had notorious infidelities and it could be that the \textit{Letter from Octavia} is an 'oblique comment on the Countess's personal situation' (Rees, 76). Rees explains how both \textit{Cleopatra} and the \textit{Letter from Octavia} are both sensitive accounts of the injustice and misery inflicted upon women (Rees, 78). It is interesting to note, however, that in the \textit{Letter from Octavia}, Daniel is very much on Octavia's side. Cleopatra, unlike in \textit{The tragedy of Cleopatra} is not a sympathetic figure but a villain. Octavius urges Antony to break away from 'the fetters of Egypt' which is similar to Antony's exclamation in Shakespeare (\textit{Shakespeare}, 102). It is interesting to note that while under the patronage of Mary Sidney, Daniel's wrote a sympathetic version of Cleopatra, and when a crisis tore him away from Wilton, he turned his attention to the scorned wife of Antony. This perhaps could be a representation of his shift in loyalty from Mary Sidney to Lady Anne Clifford and perhaps why allegiance is such a big theme throughout this play.

\textsuperscript{137} Caesarion.

\textsuperscript{138} Cleopatra is delaying her death in case she can gain mercy for Caesarion from Octavius.

\textsuperscript{139} Caesarion.
In Caesar's grace, as Antony could give.
He that in this sort doth solicit you,
And treats by all the gentle means he can,
Why should you doubt that he should prove untrue,
Or think him so disnaturèd a man
To wrong your royal trust or dignity?  

Cleopatra  
Charmian, because that now I am not I,
My fortune, with my beauty, and my youth
Hath left me unto misery and thrall.
And Caesar cares not now by ways of truth,
But cunning, to get honour by my fall.

Charmian  
You know not Caesar's dealing till you try.

Cleopatra  
To try, were to be lost and then descry.

Charmian  
You to Antonius did commit yourself,
And why might not Antonius so have done?

Cleopatra  
I won Antonius, Caesar hath me won.

Iras  
But madam, you might have articled  
With Caesar, when Thyrius he of late
Did offer you so kindly as he did
Upon conditions to have held your state.

Cleopatra  
'Tis true, I know I might have held my state,

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140 Charmian is beseeching Cleopatra to be hopeful. Octavius might be being honest when he says he will show her mercy. This is untrue. Charmian is Cleopatra's maid, and therefore we assume she is not as educated as Cleopatra. Cleopatra's intelligence is perhaps why she knows the truth where as in comparison Charmian so naively believes Octavius.

141 The first reference to Cleopatra's legendary beauty; how beautiful the historical Cleopatra really was, however, is a constant source of debate. The image we see on coins shows a woman with a crooked nose and a profile that doesn't project the image of magnificence. If Cleopatra wanted, however, to establish herself as a competent Queen, she might have commissioned her image to be portrayed in a certain way. It could be Cleopatra wanted to present a formal and imperial image of herself on her regalia which might have detracted from her beauty as a result. Daniel focuses more on Cleopatra's waning beauty, which fits in with his theme of how all things, including beauty, come to an end. This marring image of beauty helps Daniel to 'illustrate the change he conceives to have taken place in Cleopatra's character under the pressure of sorrow' (Rees, 56.) This description of Cleopatra also helps to make her seem softer and more human. Daniel is perhaps trying to paint her as a sympathetic character that is quite out of contrast with the wicked and immoral figured depicted by the Chorus. It is her beauty and charm that later captivates Dolabella and helps her gain insight into Octavius' plans for her and her children and thus allows her to die honourably.

142 Thrall - 'One who is in bondage to some power or influence; a slave (to something)' (OED, n.1 and adj. 1.1b).
143Descry - 'To discover by observation; to find out, detect; to perceive, observe, see' (OED, v.1.7a). Cleopatra is explaining that if that there is no time to learn from experience. If you chose the wrong option you are left with no time to change your mind.
144Articleed - 'To arrange by treaty or stipulation; to negotiate; to stipulate' (OED, v. 3a).
145 A possible reference to the character of 'Thidias' in Shakespeare; Thidias attempts to persuade Cleopatra to betray Antony.
If I would then have Antony betrayed.146

Iras

And why not now, since Antony is dead,  
And that Octavius hath the end he sought,  
May not you have what then was offered?  
On fairer terms, if things were fitly wrought  
And that you would not teach him to deny,  
By doubting him, or asking fearfully.147

Cleopatra

Fearfully? Iras, peace, I scorn to fear,  
Who now am got out of the reach of wrath,  
Above the power of pride. What should I fear  
The might of men, that am at one with death?  
Speak ye no more to me I charge you here.  
What! Will you two, who still have took my part  
In all my fortunes, now conspire with fear  
To make me mutiny against my heart?148  
No Antony, because the world takes note  
That it was my weakness that hath ruined thee,  
And my ambitious practices are thought  
The motive and the cause of all to be,149  
My constancy shall undeceive their minds,  
And I will bring the witness of my blood  
To testify my fortitude,150 that binds  
My equal love, to fall with him I stood,  
Though God151 thou knowst, this stain is wrongly laid  
Upon my soul,152 whom ill success makes ill.  
And my condemned misfortune hath no aid

146 Cleopatra is acknowledging that if she had followed Thyrius’ suggestion and betrayed Antony whilst he was alive she may have been allowed to continue her reign over Egypt. This recognition demonstrates the level of love Cleopatra holds for Antony.

147 Iras is saying that now Octavius has the ending he wanted, i.e. Antony is dead, why not take the mercy that Octavius is offering. Iras is telling Cleopatra that she should not feel guilty towards Antony if she accepts Octavius’ grace, as she did not betray Antony while he was alive.

148 Cleopatra has already resolved to die and she does not want Iras and Charmian to break her resolve through their fear.

149 Cleopatra knows that Octavius has defamed her name in Rome.

150 Fortitude - ‘Moral strength or courage. Now only in passive sense: Unyielding courage in the endurance of pain or adversity’ (OED, n. 2).

151 It is possible that this is the Christian version of God. It was during the reign of Octavius (27BC-AD14) that Jesus was born, so Daniel is using a certain amount of poetic licence to allow Cleopatra to be knowledgeable of the Christian God. Daniel does, however, make several references to Isis, so he does not completely obscure the traditional Gods and religion of Egypt. We see how Daniel includes several references to Genesis through the Story of Joseph and we later see a possible attempt to ‘Christianise’ Cleopatra through a reference to ‘Elysium.’ It is likely, therefore, that Daniel attributes the Christian form of God to Cleopatra to make her more sympathetic to his audience. Mary Sidney, as we can gather from her translation of the Psalms, was a pious woman; and this reference to the Christian God would have appealed to her and the rest of the ‘Wilton Circle.’

152 Cleopatra is exempting herself from sin. God is all-seeing; and therefore knows she was not the cause of Antony’s misfortunes and that the ‘stain’ Octavius has branded upon her ‘soul’ is unjustified. This is perhaps an explanation as to why Cleopatra later suggests that both she and Antony will enjoy the utopia of ‘Elysium.’
Against proud luck that argues what it will.
Defects I grant I had, but this was worst,
That being the first to fall, I did not first.
Though I perhaps could lighten mine own side
With some excuse of my constrained case
Drawn down with power, but that were to divide
My shame, to stand alone in my disgrace. 154
To clear me so, would show my affections naught,
And make the excuse more heinous than the fault. 155
Since if I should our errors disunite,
I should confound affliction’s only rest,
That from stern death even steals a sad delight
To die with friends, and with the like distress.
And I confess me bound to sacrifice
To death and thee the life that doth reprove me. 157
Our like distress I feel doth sympathise,
And now affliction makes me truly love thee.
When heretofore my vain lascivious Court
Fertile in every fresh and new-choice pleasure,
Afforded me so bountiful disport 158
That I to stay on love, had never leisure.
My vagabond desires no limits found,
For lust is endless, pleasure hath no bound.
When thou, bred in the strictness of the city, 160

153 Octavius
154 Cleopatra is thinking of ways to justify her fall from grace. She could divide the blame by suggesting she was fearful of Antony. In Act III, Scene i, we see Cleopatra implementing this idea when she tries to explain herself to Octavius.
155 Cleopatra does not want to mar the love she held for Antony by placing the blame solely upon him. If she did ‘disunite’ their responsibility then it would take any last pleasure from dying.
156 Confound - ‘To defeat utterly, discomfit, bring to ruin, destroy, overthrow, rout, bring to nought’ (OED, v. 1.a).
157 Cleopatra goes on to explain how her decadent lifestyle brought about her ruin.
158 Disport - ‘Diversion from serious duties; relaxation, recreation; entertainment, amusement’ (OED, n. 1). The word ‘disport’ evokes similarities between Cleopatra and Dido. When Aeneas first landed in Carthage, the city was seething with activity. Dido and her people were building the city and constructing fleets (Virgil, 1.430). After Aeneas and Dido fell in love, work on the city stopped and the fleets were left neglected (Virgil, 4.195-6).
159 Vagabond - ‘Of persons, etc.: Roaming or wandering from place to place without settled habitation or home; leading a wandering life; nomadic’ (OED, adj. and n. A.1). Cleopatra’s reference to herself as a ‘vagabond’, i.e. a ‘gypsy’ has several different interpretations. Daniel could have wanted to emphasise the roving nature of lust; and used ‘vagabond’ as a way to describe how this dangerous emotion cannot be settled. The term ‘vagabond,’ however, also draws connection to the ‘Myth of Scota,’ a myth that linked Egypt’s heritage with Scotland. As gypsies were thought to have originally descended from Egypt, (due to the myth of Scotia,) gypsies also became associated with Scotland. Lisa Hopkins suggests that in Antony and Cleopatra, Shakespeare uses the term ‘gypsy’ to portray Scotland and James I in a negative light (Deats, 232). Shakespeare, notorious for his application of opposites, treats Antony and Cleopatra no different and ‘Shakespeare reverses conventional patterns by linking Octavius, the Roman, not Cleopatra, the “gypsy” with Scotland’ (Deats, 241). Cleopatra and Egypt therefore, are more likened to Renaissance England and Ancient Rome is paralleled to Renaissance Scotland. As it has been suggested that Daniel implements several of Shakespeare’s ideas, it can be proposed that Daniel has attributed Shakespeare’s reference to ‘gypsies’ i.e. ‘vagabond’ to his play.
160 The theme of lust flourishing in a strict environment is expanded upon in ‘Chorus 4.’
The riotous pomp of Monarchs never learnedst.
Inured\(^{161}\) to wars, in women’s wiles unwitty,
Whilst others feigned, thou felt’st to love in earnest
Not knowing women love them best that hover,
And make least reckoning of a doting lover.
And yet thou camest but in my beauty’s wane,
When new appearing wrinkles\(^{162}\) of declining
Wrought with the hand of years, seemed to detain
My grace’s light, as now but dimly shining,
Even in the confines of mine age, when I
Failing of what I was and was but thus,
When such as we do deem in jealousy,
That men love for themselves, and not for us.\(^{163}\)
Then and but thus thou didst love most sincerely
(O Antony that best deserved it better)
This autumn\(^{164}\) of my beauty, bought so dearly,
For which in more than death I stand thy debtor
Which I will pay thee with so true a mind,
Casting up all these deep accounts of mine,
As both our souls and all the world shall find
All reckonings cleared betwixt my love and thine.
But to the end I may prevent proud Caesar,
Who doth so eagerly my life importune,
Seeming to suit my mind unto my fortune,
Thereby with more convenience to provide
For what my death, and honour best shall fit;
A yielding base content must wary hide
My last design, till I accomplish it,
That hereby yet the world shall see that I,
Although unwise to live, had wit to die.

[Exeunt.]

[Act II.] Scene ii
[SCENE: Rome]

[Octavius] Kingdoms I see we win, we conquer climates,\(^{165}\)
Yet cannot vanquish hearts, nor force obedience.\(^{166}\)
Affections kept in close concealed limits
Stand far without the reach of sword or violence.

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\(^{161}\) *Inured* - ‘Accustomed, habilituated; rendered or become habitual’ (OED, *adj*).

\(^{162}\) Another reference to Cleopatra’s fading beauty. It could be that the wounds on Cleopatra’s beauty, is in fact the physical manifestation of her pain.

\(^{163}\) Cleopatra is declaring Antony’s love for her as true; he loved her even though she was no longer at the peak of her beauty and age had started to mar her complexion.

\(^{164}\) It is now the ‘autumn’ and Cleopatra’s youth is behind her.

\(^{165}\) *Climates* - ‘A region of the earth’ (OED, *n1b*).

\(^{166}\) Octavius is saying that you can conquer places and territories but you cannot conquer hearts and souls. This is a fitting comment as we have seen in the previous scene that Cleopatra has resolved to defy Octavius and die.
Who forced do pay us duty, pay not love.  
Free is the heart, the temple of thy mind,  
The sanctuary sacred from above,  
Where nature’s keys that loose and bind,  
No mortal hand force open can that door,  
So close shut up and locked to all mankind;  
I see men’s bodies only ours, no more,  
The rest another’s right that rules the mind.  
Behold my forces vanquished have this land,  
Subdued that strong competitor of mine,  
All Egypt yields to my all-conquering hand.  
And all their states, and all themselves resign;  
Only this Queen, that hath lost all this all,  
To whom is nothing left, except a mind,  
Cannot into a thought of yielding fall,  
To be disposed as Chance hath her assigned.  
But Proculeius, tell me, what you have done,  
Will yet this woman’s stubborn heart be won?  

Proculeius  
My Lord, we have all gentle means implied,  
According to the instructions which you gave,  
And hope in time she will be pacified,  
And these are all the likelihoods we have.  
First when we came into her arched vault,  
I set Gallus to entertain the time  
Below with her, conferring at a grate,  
Whilst I found means up to the top to climb.  
He there persuaded her to leave that place,  
And come to Caesar and to sue for grace.  
She said, she craved not life, but leave to die,  
Yet for her children prayed they might inherit,  
That Caesar would vouchsafe in clemency  
To pity them, though she deserved no merit.  
I now descending in the closest wise,  
And silent manner as I could contrive,  
Her woman me descried, and out she cries.  
"Ah Cleopatra, thou art forced alive."  
With that the Queen wrought from her side her knife,  
And even in act to stab her martyred breast,  
I stepped with speed, and held, and saved her life,  
And forth her trembling hand the blade did wrest.  
"Ah Cleopatra, why should you" said I,  
"Both injury yourself, and Caesar so?  
Bar him the honour of his victory,

167 This complicated form of verse is in use throughout the entirety of the play, however, this 22 line verse is interesting as it is similar to the poetic form of Philip Sidney's work *Pamela and Musidorus*. This poem also contains the same form of verse and contains 22 lines. As Daniel would have been familiar with Sidney's work this tactful comparison is perhaps another way for Daniel to flatter the family of his patron.  
168 As we previously saw in Act II, Scene i, it was Cleopatra's plan to refrain from death as long as she could to try to grant mercy for her children.
Who ever deals most mildly with his foe?
Live, and rely on him, whose mercy will
To your submission always ready be."

With that, as all amazed, she held her still
'Twixt majesty confused, and misery.
Her proud grieved eyes held sorrow and disdain,
State and distress warring within her soul,
Dying ambition dispossessed her reign.

So base affliction seemèd to control
Like to a burning lamp\(^{169}\) whose liquor spent
With intermitted flames, when dead you deem it,
Sends forth a dying flash, as discontent
That so the matter fails that should redeem it.
So she in spite to see her low born state,
When all her hopes were now consumed to naught,
Scorns yet to make an abject league with fate,
Or once descend into a servile thought.

The imperious tongue unused to beseech
Authority confounds with prayers so,
As words of rule, conjoined with humble speech
Showed she would live, yet scorned to pray her foe.

"Ah what hath Caesar here to do,"
said she,
In confines of the dead, in darkness lying?

Will he not grant our sepulchres be free,
But violate the privilege of dying?

What must he stretch forth his ambitious hand
Into the right of death, and force us here?

Hath misery no covert\(^{170}\) where to stand
Free from the storm of pride, is’t safe nowhere?

Cannot my land, my gold, my crown suffice,
And all that I held dear, to him made common,
But that he thus must seek to tyrannize
On the woeful body of a wretched woman?

Tell him my frailty and the Gods have given
Sufficient glory, could he be content,
And let him now with his desires make even,
And leave me here in horror to lament.

Now he hath taken all away from me,
What must he take me from myself by force?
Ah let him yet in mercy leave me free
The kingdom of this poor distressed corse.\(^{171}\)

No other crown I seek, no other good,
Yet wish that Caesar would vouchsafe this grace,
To favour the woeful offspring of my blood,

\(^{169}\)This is an example of an ‘epic simile.’ An epic simile is similar to a normal simile; it is just a more extended version. This linguistic decoration was used in poems of the epic genre.

\(^{170}\)Covert - ‘That which serves for concealment, protection, or shelter; a hiding-place, shelter’ (OED, n. 2a).

\(^{171}\)Corse – A corpse; ‘A living body’ (OED, n. 1a).
A mixed issue yet of Roman race.  
If blood and name be links of love in princes,  
Not spurs of hate, my poor Caesarion may  
Find favour notwithstanding mine offences,  
And Caesar’s blood, may Caesar’s raging stay.  
But if that with the torrent of my fall  
All must be rapt with furious violence,  
And no respect, or no regard at all  
Can aught with nature, or with blood dispense,  
Then be it so, if needs it must be so.”  
There stays and shrinks, in the horror of her state,  
When I began to mitigate her woe,  
And your great mercies unto her relate,  
And wished her not despair but rather come,  
And sue for grace, and shake off all vain fears;  
No doubt she should obtain as gentle doom  
As she desired, both for herself and hers.  
Wherewith at last she seemed well pacified,  
And gave great shows to be content to live,  
And said she was resolved your doom t’abide,  
And to accept what favour you would give.  
And therewithal craved only that she might  
Perform some obsequies unto the corse  
Of her dead love, according to her rite,  
And in the mean time might be free from force.  
I granting from thy part this her request,  
Left her for then, as seeming well in rest.

Octavius  But do you think she will remain so still?  
Proculeius  I think, and do assure myself she will.  
Octavius  Ah, private thoughts aim wide from princes’ hearts  
Whose state allows them not to act their own parts.  
Proculeius  Why ’tis her safety to come yield to thee.  
Octavius  But ’tis more honour for her to die free.  
Proculeius  She may by yielding work her children good.

172 ‘Mixed issue’ is referring to the fact that Cleopatra’s children with both Julius Caesar and Antony are half Roman as well as half Egyptian in blood (however, as Cleopatra was of Greek descent her children would in fact be half Roman, half Greek.) Cleopatra is appealing to Octavius to take mercy on these children as they have some Roman heritage in the hope that this fact will sway his decision.

173 Obsequies - ‘A funeral rite or ceremony; a funeral. Also: a commemorative rite or service (performed at the grave of the deceased or elsewhere)” (OED, n.1a).

174 Cleopatra has deceived Proculeius into believing (and informing Octavius) that she will live. All she asks as her last request is to be able to perform some last funeral rites upon Antony’s grave.
Octavius  Princes respect their honour more than blood.  

Proculeius  Can Princes’ power dispense with nature then?

Octavius  To be a Prince is more than be a man.

Proculeius  There’s none but have in time persuaded been.

Octavius  And so might she too, were she not a Queen.

Proculeius  Divers respects will force her be reclaimed.

Octavius  Princes like lions never will be tamed.  
A private man may yield, and care not how,  
But greater hearts will break before they bow.  
And sure I fear she will not condescend  
To live to grace our spoils with her disgrace.  
But yet let still a wary troop attend  
To guard her person, and to watch the place,  
And well observe with whom she doth confer,  
And shortly will myself go visit her.

[Exeunt.]

CHORUS.  

Stern, and imperious Nemesis  
Daughter of Justice, most severe,  
That art the world’s great arbitress;  
And Queen of causes reigning here,  
Whose swift-sure hand is ever near  
Eternal justice, righting wrong.  

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175 Proculeius remarks that Cleopatra may submit herself to Octavius for the sake of her children. Octavius however responds that sovereigns hold honour in higher sway than family. This is an ironic comment from Octavius, as we know Cleopatra is delaying her death in order to attempt to persuade Octavius to grant them mercy. This comment therefore, says more about Octavius’ morals than Cleopatra’s.

176 Proculeius remarks how valuing honour above your family is going against nature, and Octavius responds that ruler’s do not follow the same values as most men; this comment again reveals more about Octavius’ ethics than Cleopatra’s.

177 Divers - ‘Various, sundry, several’ (OED, a. 3).

178 Octavius still hold reservations about whether Cleopatra will bow before him, as she is a Queen. This links back to the previous idea of how you can conquer places but not hearts. Octavius has decided he will go to see her in person to make up his own mind about whether her claims of submission are genuine.

179 Chorus 2 – the Chorus are reiterating their previous theme of Hubris and Nemesis. They focus on the immortal power of the Gods and the influence they have on mortal lives. They dwell on the cycle of fate and how the Gods, can on a whim, reverse the good fortune of people. The Chorus warn of ‘vanity’ which offends the Gods and will ultimately bring about the infliction of Nemesis; not just upon themselves, but their country and its people. Vanity links into the previous Chorus theme of sin, self-indulgence and excess.

180 Arbitress - ‘A female who has absolute control or disposal’ (OED, n, 2).
Who never yet deferrest long
The proud’s decay, the weak’s redress.\(^{181}\)
But through thy power everywhere,
Dost raze\(^{182}\) the great, and raise\(^{183}\) the less
The less made great dost ruin too,
To show the earth what heaven can do.

Thou from dark-cloyed\(^{184}\) eternity,
From thy black cloudy hidden seat,
The world’s disorders dost descry.
Which when they swell so proudly great
Reversing th’order nature set,
Thou givest thy all confounding doom,
Which none can know before it come.
Th’inevitable destiny,
Which neither wit nor strength can let,
Fast chained unto necessity,
In mortal things doth order so,
The alternate course of weal\(^{185}\) or woe.

O how the powers of heaven do play
With travailed\(^{186}\) mortality.
And doth their weakness still betray,
In their best prosperity.
When being lifted up so high,
They look beyond themselves so far
That to themselves they take no care,
Whilst swift confusion down doth lay
Their late proud mounting vanity,
Bringing their glory to decay,
And with the ruin of their fall,
Extinguish people, state and all.

But is it justice that all we,
The innocent poor multitude,
For great men’s faults should punished be,
And to destruction thus pursued?
O why should the heavens us include
Within the compass of their fall,
Who of themselves procurèd\(^{187}\) all?
Or do the gods in close decree

\(^{181}\) *Redress* - ‘Rectification, amendment, improvement’ (OED, n, 1d).

\(^{182}\) *Raze* - ‘To erase or obliterate (writing, a record, etc.), originally by scraping’ (OED, v, 2a). In this case, however, Daniel does not mean that a ‘writing’ or ‘record’ is being ‘razed,’ but a person.

\(^{183}\) A pun on the previous word ‘raze;’ the Chorus are lamenting the cycle of fate that is determined by the Gods. See Introduction, ‘Astrology, fate and fortune’.

\(^{184}\) *Cloyed* - ‘Clogged, cumbered, burdened; sated, surfeited’ (OED, pp. A).

\(^{185}\) *Weal* - ‘Wealth, riches, possessions’ (OED, n. 1).

\(^{186}\) *Travailed* - ‘Wearied in body or mind; troubled; harassed’ (OED, adj, 1).

\(^{187}\) *Procurèd* - ‘To obtain; to bring about’ (OED, v, 1).
Occasion take how to extrude\textsuperscript{188} 
Man from the earth with cruelty?
Ah no, the gods are ever just,
Our faults excuse their rigour must.\textsuperscript{189}

This is the period Fate set down 
To Egypt’s fat prosperity,\textsuperscript{190} 
Which now unto her greatest grown, 
Must perish thus, by course must die. 
And some must be the causers why 
This revolution must be wrought, 
As born to bring their state to naught, 
To change the people and the crown, 
And purge the world’s iniquity.\textsuperscript{191}
Which vice so far hath overgrown, 
As we, so they that treat us thus, 
Must one day perish like to us.\textsuperscript{192}

ACT III, Scene i 
[SCENE: Alexandria] 
[Enter] Philostratus\textsuperscript{193} [and] Arius:\textsuperscript{194} two Philosophers.

\textsuperscript{188} Extrude - 'To thrust (a person) out or forth; to urge or force out; to expel' (OED, v, 1).
\textsuperscript{189} The Chorus are asking whether the Gods are just and whether the common masses be punished for the sins of the great? These questions are recurrently debated in Greek and Roman literature. The Deities of Greco-Roman mythology are not like the forgiving, righteous God of Christianity; they are forces to be feared. They are cruel, tyrannical and suffer the same emotions as the mortals they punish. The Gods of the Classical world are frequently seen arguing amongst themselves and instigating their own system of retribution.

\textsuperscript{190} ‘Prosperity’ is a word Daniel uses greatly in relation to Egypt, to emphasise how opulent and rich in trade and accomplishment the country once was. This image of the countries former magnificence serves to highlight how far it has fallen. ‘Prosperity’ could be a reference to The Story of Joseph in the Bible, in which the Pharaoh has a dream about seven fat cattle and then seven malnourished cattle, who devour the previous plump cattle. Joseph interprets this dream to mean that God intends for there to be seven prosperous years for Egypt, where the country shall be a land of plenty. After these seven years, however, Joseph warns will come seven years of hardship and famine. Later on in the play we will see more allusions to this story from Genesis by several references to Egypt being ‘fat-fed.’ These references imply that Egypt has enjoyed prosperity (under Cleopatra) and is now entering hardship (under Roman occupation).

\textsuperscript{191} Iniquity - ‘Unrighteous acts or doings, sins; wrongful acts, injuries’ (OED, n, b).

\textsuperscript{192} The Chorus ultimately decide that the Gods are just and their actions are necessary to cure the ‘sins’ of Egypt. They are preoccupied with the notion of the cycle of fate and this reversal of fortune leaves the notion that just like Egypt, Rome will suffer a similar fate.

\textsuperscript{193} The use of philosophers was a common feature of ‘closet drama.’ Like the Chorus, they offer a stoic moral commentary on the events that are unfolding within the play and introduce a number of themes that are recurrent throughout the play. Like the servants (Rodon and Seleucus,) who later betray Cleopatra, the philosopher Philostratus also turns his back on the Egyptian Court. This shows that it is not just the stereotypically lowly and uneducated men that flee when adversity strikes. It is also the supposed learned and intelligent men that also turn their back on their loyalty and follow the privileged. Both Arius and Philostratus are mentioned in Plutarch’s account of Antony and were based on historical figures.

\textsuperscript{194} Arius was a Roman, stoic philosopher who in Plutarch advised Octavius to kill Caesarion. He was also the teacher of Octavius which explains why the Emperor spared his friend, Philostratus (Shakespeare’s Plutarch, 1968, 284). Arius is credited with defining ‘Arianism.’ This was the belief that Jesus was mortal and not divine. Thomas Kyd, who is thought to have links with the Pembroke household (and therefore
[Philostratus]  How deeply, Arius, am I bound to thee,
   That saved from death this wretched life of mine,
   Obtaining Caesar’s gentle grace for me; 195
   When I of all help else despaired but thine.
   Although I see in such a woeful state,
   Life is not that which should be much desired,
   Since all our glories come to end their date,
   Our country’s honour, and our own expired,
   Now that the hand of wrath hath overgone us,
   And that we live in the arms of our dead mother,
   With blood under our feet, mine upon us,
   And in a land most wretched of all other.
   When yet we reckon life our dearest good,
   And so we live we care not how we live,
   So deep we feel impressed in our blood 15
   That touch which nature with our breath did give,
   And yet what blasts of words hath learning found
   To blow against the fear of death, and dying,
   What comforts unsick eloquence can sound!
   And yet all fails us in the point of trying.
   For whilst we reason with the breath of safety,
   Without the compass of destruction living,
   What precepts show we then, what courage lofty,
   In taxing others’ fears, in counsel giving?
   When all this air of sweet contrivèd words 25
   Proves but weak armour to defend the heart,
   For when this ship of life pale terror boards,
   Where are our precepts then, where is our art?
   O who is he that from himself can turn,
   That bears about the body of a man?
   Who doth not toil, and labour to adjourn
   The day of death by any means he can?
   All this I speak to the end myself to excuse
   For my base begging of a servile breath,
   Wherein I my profession did abuse, 35
   So shamefully to seek to avoid my death. 197

Mary Sidney, was arrested in 1593 for possessing ‘arianist’ material. This material was deemed to be sacrilegious.

195 Philostratus in this opening speech is thanking Arius for gaining Octavius’ grace for him and thus saving his life. Philostratus is a philosopher aligned to the Egyptian court and Arius is a philosopher aligned to the Roman court. It is possibly Philostratus’ allegiance to Egypt that has put his life in danger. There are echoes of Eclogue 1 of Virgil. Here two shepherds are in conversation about how their farms have been confiscated by Octavius (to give to the war veterans of Philippi.) One of the shepherds, Tityrus, has been granted favour by a ‘god’ from Rome that is more than likely Octavius. This is another instance where we can see alleged compassion of Octavius.


197 Philostratus has gone against his own teachings and has betrayed his own ideals. Philosophy states how you should love life while you have it but you should not fear death when it comes. This is the view Philostratus used to take before he came confronted with his own fate. Now Philostratus has faced death,
Arius Philostratus, that same desire to live
Possesses all alike, and grieve not then.
No privilege Philosophy doth give;
Though we speak more than men, we are but men,\textsuperscript{198} 40
And yet in troth these miseries to see,
Wherein we stand in most extreme distress,
Might to ourselves sufficient motives be,
To loathe this life, [a]nd weigh our death the less,
For never age could better testify
What feeble footing pride and greatness hath,
How soon improvident prosperity
Comes caught, and ruined in the day of wrath.
See how dismayed confusion keep[s] those streets
That nought but mirth and music late resounded.
How nothing with our eye but horror meets,
Our state, our wealth, our glory all confounded.\textsuperscript{199}
Yet what weak sight did not discern from far
This black arising tempest all-confounding?
Who did not see we should be what we are,
When pride and riot grew to such abounding?\textsuperscript{200}
When dissolute impiety possessed
The unrespective minds of prince and people,
When insolent security found rest
In wanton thoughts, with lust, and ease made feeble,
Then when unwary peace, with fat fed\textsuperscript{201} pleasure,
New fresh invented riots still detected,
Purchased with all the Ptolemies’ rich treasure,
Our laws, our gods, our mysteries neglected,\textsuperscript{202}
Who saw not how this confluence of vice,
This inundation\textsuperscript{203} of disorders would
Engulf this state in the end, that no device
Our utter overwhelming could withhold?
O thou, and I, have heard, and read, and known

he understands that you will do anything to prolong life, even when the life you live is not worth living. This is in direct opposition to what he used to believe. This is an example of how rational thought and intellect has been overruled by base human instinct and emotion. This is in contrast to Cleopatra, who desires the stoic philosophy of death even though she has the eloquence of the two philosophers.

\textsuperscript{198} Arius is saying that even though philosophers possess the eloquence of a person more than a ‘man,’ in reality they are still just ‘men’ and feel the same fears as mortals. In the previous scene Octavius describes ‘Princes’ (i.e. Cleopatra) as being ‘more than a man.’ This similarity in phrase reflects how the philosophers are mortal because they fear death, where as in contrast Cleopatra will embrace it. This suggests that Cleopatra is ‘more than a man’ and perhaps Daniel is suggesting upon her death she will enter into the sphere of the immortals.

\textsuperscript{199} Arius is describing the desperate state of Egypt. This is highlighting that even though the life they are living should make the threat of death welcoming, both Arius and Philostratus still desire to live.

\textsuperscript{200} Arius, Philostratus and the rest of Egypt should have seen the ruin of their city coming.

\textsuperscript{201} Another reference to The Story of Joseph in the Bible; where Egypt’s prosperity is compared to seven ‘fat’ cattle.

\textsuperscript{202} The people of Egypt had neglected their Gods and this is the reason why the Gods are punishing them.

\textsuperscript{203} Inundation - ‘The action of inundating; the fact of being inundated with water; an overflow of water; a flood’ (OED, n, 1).
Of mighty lands, are woefully encumbered,
And framed by them examples for our own,
Which now amongst examples must be numbered. 204
For this decree a law from high is given,
An ancient canon 205 of eternal date,
In consistory 206 of the stars of heaven,
Entered the book of unavoided fate,
That no state can in the height of happiness,
In the exaltation of their glory stand,
But thither once arrived, declining less,
Do wreck themselves, or fall by others’ hand.
Thus doth the ever-changing course of things
Run a perpetual circle ever turning,
And that same day that highest glory brings,
Brings us unto the point of back returning. 207
For senseless Sensuality doth ever
Accompany our loose felicity,
A fatal witch 208 whose charms doth leave us never
Till we leave all confused with misery.
When yet ourselves must be the cause we fall,
Although the same be first decreed on high,
Our error still must bear the blame of all;
Thus must it be, earth ask not heaven why.
Yet mighty men 209 with wary jealous hand,
Strive to cut off all obstacles of fear,
All whatsoever seems but to withstand
Their least conceit of quiet held so dear.
And so entrench themselves with blood, with crimes,
With all injustice, as their fears dispose;
Yet for all this we see how oftentimes
The means they work to keep are means to lose.
And sure I cannot see how this can lie

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204 Everyone has heard examples of this misfortune happening to other states; they should have spotted the warning signs and saved Egypt from the same fate.
205 *Canon* - ‘A rule, law, or decree of the Church; esp. a rule laid down by an ecclesiastical Council’ (OED, n, 1a).
206 *Consistory* - ‘A meeting of councillors, a council: spec. that of the Roman Emperors; so, poetically of the Olympian deities’ (OED, n, 2a).
207 The reversal of fortune and the cycle of fate; Arius is saying the fate of Egypt was predestined by the Gods. Philostratus is of Greek descent and Greece conquered Egypt when Alexander the Great invaded in 332BC. Now Rome is conquering Egypt and the Greeks that live there will now become the oppressed. The victors are now the subjects. Cleopatra was the last in the line of the Ptolemy's; a race of Kings who were descended from the ancestors of Alexander the Great. This means that contrary to popular opinion, Cleopatra was purely of Greek descent. This scene could perhaps be reflecting how differently the two Greeks (Cleopatra and Philostratus) face the prospect of death.
208 Personification of ‘Sensuality’ as a ‘witch,’ as Cleopatra is often attributed lustful attributes and because of the links we have seen to Isis and sorcery; the Chorus could be implying that Cleopatra is the lascivious ‘witch’ that has brought doom upon Egypt.
209 The Chorus are talking generally about all leaders; but is designed in the context to imply Octavius
210 The Chorus are again talking generally; but is designed in the context to imply Caesarion and Cleopatra (and in the grander scheme of things, the entire race of the Pharaohs.)
With great Augustus' safety and renown,
To extinguish thus the race of Antony
And Cleopatra, to confirm his own.

Philostratus  Why must their issue be extinguished?        105
Arius    It must, Antillus is already dead.

Philostratus  And what Caesarion, sprung of Caesar’s blood?
Arius    Plurality of Caesars are not good. 213

Philostratus  Alas, what hurt procures his feeble arm?
Arius    Not for it doth, but that it may do harm. 110

Philostratus  Then when it offers hurt repress the same.
Arius    Men seek to quench a spark before it flame.

Philostratus  ’Tis humane an innocent to kill. 214
Arius    Such innocents seldom remain so still.
They think his death will farther tumults cease,
Competitors are subjects’ miseries.
And to the end to purchase public peace,
Great men are made the people’s sacrifice.
But see where Caesar comes himself to try
And work the mind of our distress’d Queen
To apprehend some empty hope, whereby
She may be drawn to have her fortunes seen.
Though I think Rome shall never see that face
That quelled her champions blush in base disgrace. 215

Exeunt.

[ACT III.][SCENE ii
[SCENE: Alexandria]
[Enter] Caesar, Cleopatra, Seleucus [and] Dolabella [below;] [they climb to Cleopatra, above.]

211 The first time Octavius is referred to as ’Augustus.’ This transition marks the passing of time.
212 Antillus was the son of Antony by his first wife, Fulvia.
213 Arius is said to have persuaded Octavius to kill Caesarion with the words, ‘too many Caesars is not good’ (Shakespeare’s Plutarch, 1968, 285). This is alluding to a line taken from the Greek epic poet, Homer, ’Lordship for many is no good thing’ (Homer, the Iliad, 204-205).
214 Philostratus and Arius are discussing how Octavius wants to kill Caesarion, even though he has done no wrong, so he never has the chance too. To ’extinguish’ the threat before it has even become one. This links back to the comment made by Caesarion in Act I, Scene ii, where he says he will lead a collaborated army to march upon ’greedy Rome.’ This shows the foresight of Octavius and his desire to lead Rome unchallenged by former rivals.
215 Arius leaves the reader wondering whether Cleopatra will or should beg for mercy.
216 Here ’Caesar’ is in fact ’Octavius’ but I have kept it as such as Cleopatra refers to him as ’Caesar’ throughout the whole scene. As we saw in the previous scene, Octavius is referred to for the first time as
[Caesar]  What Cleopatra, dost thou doubt so much
Of Caesar's mercy, that thou hid'st thy face?
Or think you, your offences can be such,
As they surmount the measure of our grace?

Cleopatra  O Caesar, not for that I fly thy sight
My soul this sad retire of sorrow chose,
But that my grieved soul abhorring light
Likes best in darkness my disgrace t'enclose.
And here in those close limits of despair,
This solitary horror where I bide,
Yet now here at thy conquering feet I lie,
Whose happy foot of rule and majesty
Stood late on that same ground thou standest now.

Caesar  Rise madam, rise, yourself was cause of all,  [Cleopatra rises.]
And yet would all were but your own alone,
That others' ruin had not with your fall
Brought Rome her sorrows, to my triumph's moan;
For you dissolved that league and love of blood
Which makes my winning joy a gain unpleasing, 217
Who cannot now look out into our good,
But through the horror of our own bloodshedding.
And all we must attribute unto you. 218

Cleopatra  To me? What, Caesar, should a woman do,
Oppressed with greatness? What, was it for me
To contradict my Lord, being bent thereto?
I was by love, by fear, by weakness, made
An instrument to every enterprise. 219
For when the Lord of all the orient bade,
Who but obeyed, who then his help denies?
And how could I withdraw my succouring hand
From him that had my heart, and what was mine?
The interest of my faith in straitest band
My love to his most firmly did combine.

'Augustus.' It could be that Daniel reverts back to Caesar in this scene as it is Cleopatra who is addressing Octavius. Cleopatra could be calling him Caesar to show she is giving him respect. It could also be that Daniel finds it easier to implement the name Caesar into his play, as the name only has two syllables as opposed to the three of Augustus.

217 Octavius is reiterating how saddened he was by his war with Antony and how even his victory bought him no joy. He was distressed to have a fellow Roman and relation by marriage, perish.
218 Octavius is wholly attributing the suffering that has been brought upon himself and Rome to Cleopatra.
219 Cleopatra is defending her participation in the war, in part, by the fear she held of Antony.
Caesar

Love? No, alas, it was the innated\(^{220}\) hatred
That you and yours have ever borne our people
That made you seek all means to have us scattered,
To disunite our strength and make us feeble.
And therefore did that breast nurse our dissension,\(^{221}\)
With hope to exalt yourself, to augment\(^{222}\) your state,
To prey upon the wrack of our contention,
And with the rest our foes to joy thereat.

Cleopatra

How easy, Caesar, is it to accuse
Whom fortune hath made faulty by their fall;
They who are vanquished may not refuse
The titles of reproach that are charged withal.
The conquering cause hath right, wherein thou art;
The overthrown must be the worser part.
Which part is mine, because I lost my part,
No lesser than the portion of a crown,
Enough for me. Ah what need I use art
To gain by others but to keep mine own?
But weaker powers may here see what it is
To neighbour great competitors so near:
If we take either part we perish thus;
If neutral stand, both parties we must fear.
Alas what shall the forced partakers do,
When they must aid, and yet must perish too?
But Caesar since thy right, or cause is such,
Weigh not so heavy on calamity,
Depress not the afflicted overmuch;
Thy chiefest glory is thy lenity.
The inheritance of mercy from him take,
Of whom thou hast thy fortune, and thy name.
Great Caesar me a Queen at first did make,
And let not Caesar now confound the same.
Read here these lines which still I keep with me,
The witness of his love and favours ever,
And God forbid it should be said of thee,

\(^{220}\) Innated - ‘Existing in a person (or organism) from birth; belonging to the original or essential constitution (of body or mind): inborn, native, natural’ (OED, adj.1). This is possibly a reference to the Punic Wars of 264-146BC. The Punic Wars were fought between Rome and Carthage (an Ancient country in Africa.) Rome eventually won this long and bloody conflict that arose due to the expansion of Rome into Carthaginian territory. In the *Aeneid* which was written in late 1st century, Virgil suggests that the Punic Wars stemmed from Aeneas abandonment of Dido to found Rome. When Dido discovers Aeneas has betrayed her, she goes mad and commits suicide. Before dying, Dido vows to return as a shade to haunt Aeneas (Virgil, 4.610-629). This could be interpreted as meaning that all the suffering Rome endures is due to Dido. It was thought by the Roman people that the Carthaginian commander Hannibal, who was the first serious threat to Rome, was the incarnation of Dido. It has often been proposed that Cleopatra as well, whose life holds a striking resemblance to Dido, was also another embodiment of the African Queen.

\(^{221}\) Dissension - ‘Disagreement in opinion; esp. such disagreement as produces strife or contention; discord; an instance of this, a violent disagreement or quarrel arising from difference of opinion’ (OED, 1).

\(^{222}\) Augment - ‘To become greater in size, amount, degree, intensity, etc.; to increase, grow, swell’ (OED, v, 2). Cleopatra is being accused of the attempt to conquer Rome with the help of Antony.
That Caesar²²³ wronged the favoured of Caesar,²²⁴
For look what I have been to Antony,
Think thou the same I might have been to thee.
And here I do present you with the note
Of all my treasure, all the jewels rare,
Which Egypt hath in many ages got
And look what Cleopatra hath is there.

Seleucus
Nay there is not all set down within that roll;
I know something she hath reserved apart.

Cleopatra
What? Vile [un]grateful wretch, durst thou control
Thy Queen, and Sovereign, caitiff²²⁵ as thou art? [Cleopatra strikes Seleucus.]²²⁶

Caesar
Hold, hold, a poor revenge can work so feeble hands.

Cleopatra
Ah Caesar, what a great indignity
Is this, that here my vassal²²⁷ subject stands,
To accuse me to my Lord of treachery?
If I reserved some certain women’s toys
Alas, it was not for myself, God knows,
Poor miserable soul that little joys
In trifling ornaments, in outward shows.
But what I kept I kept to make my way
Unto thy Livia and Octavia’s grace,²²⁸
That thereby in compassion moved, they
Might mediate thy favour in my case.

Caesar
Well Cleopatra, fear not, you shall find
What favour you desire or can expect,
For Caesar never yet was found but kind
To such as yield and can themselves subject.
And therefore comfort now your drooping mind,
Relieve your heart thus overcharged with care;
How well I will entreat ye you shall find,
So soon as some affairs dispatched are.
Till when farewell.

²²³ Octavius
²²⁴ Julius Caesar
²²⁵ Caiiff - ‘Expressing contempt, and often involving strong moral disapprobation: A base, mean, despicable ‘wretch’, a villain. In early use often not separable from sense 2 (esp. when applied by anyone to himself): ‘it often implies a mixture of wickedness and misery’ (OED, n. and a, 3).
²²⁶ The action of Cleopatra striking her servant Seleucus happens in Plutarch as well as in the French tragedy Cleopatre Captive by Etienne Jodelle. Daniel makes his Cleopatra less violent than that of Plutarch and Jodelle, which perhaps indicates that he wanted his Cleopatra to be more regal and dignified.
²²⁷ Vassal - ‘A humble servant or subordinate; one devoted to the service of another’ (OED, n. and a. b. esp).
²²⁸ Cleopatra is saying she kept some of her treasure behind, not for herself, but to give to Livia (wife of Octavius) and Octavia (sister of Octavius and Antony’s widow) in an attempt to gain their favour.
Cleopatra

Thanks thrice renownèd Caesar,
Poor Cleopatra rests thine own forever.

[Exit Cleopatra above.]

[Exit Caesar and Dolabella below.]

Dolabella

No marvel, Caesar, though our greatest spirits
Have to the power of such a charming beauty,
Been brought to yield the honour of their merits,
Forgetting all respect of other duty,
Then whilst the glory of her youth remained
The wondering object to each wanton eye
Before her full of sweet, with sorrow waned,
Came to the period of this misery.
If still, even in the midst of grief and horror
Such beauty shines through clouds of age and sorrow,\(^{229}\)
If even those sweet decays seem to plead for her,
Which from affliction moving graces borrow:
If in calamity she could thus move,
What could she do adorned with youth and love?
What could she do then when as spreading wide
The pomp of beauty in her glory dight,\(^{230}\)
When armed with wonder she could use beside
The engines of her love, Hope, and Delight?
Daughter of marvel, Beauty, how dost thou
Unto disgracing sorrows give such grace?
What power show’st thou in a distressed brow
To make affliction fair, and tears to grace?
What, can undressed locks, despoiled hair,
A weeping eye, a wailing face be fair?
I see then artless feature may content,
And that true beauty needs no ornament.\(^{231}\)

Caesar

Let others’ fresh examples\(^{232}\) charm this heat;
You see what mischiefs these vain humours\(^{233}\) breed,
When once they come our judgements to defeat.\(^{234}\)
Indeed I saw she laboured to impart

\(^{229}\) Dolabella is completely captivated by Cleopatra. This illustrates the compelling nature of her beauty. Even in a time of despair she can still charm and beguile.

\(^{230}\) *Dight* - ‘To clothe, dress, array, deck, adorn’ (OED, v. 10).

\(^{231}\) Cleopatra has charmed Dolabella. This is a plot device by Daniel as Dolabella will later write to warn her of Octavius’ intentions for her and her children. Even though Cleopatra’s looks are wasting, Dolabella can still see her inner beauty shining through. Mary Sidney was anti-cosmetics. Her mother, Mary Dudley was a maid at the Court of Elizabeth I. She had been disfigured by small pox after catching it from the Queen so this reference to how true beauty needs no aid would have appealed to Mary Sidney.

\(^{232}\) Antony. His obsession with Cleopatra led to his death.

\(^{233}\) *Humours* - ‘In ancient and medieval physiology, one of the four chief fluids (cardinal humours) of the body (blood, phlegm, choler, and melancholy or black choler), by the relative proportions of which a person’s physical and mental qualities and disposition were held to be determined’ (OED, n, 2b).

\(^{234}\) Octavius is warning Dolabella to take heed from the other Roman men who have fallen in love with Cleopatra and subsequently perished.
Her sweetest graces in her saddest cheer,  
Presuming on that face that knew the art
To move, with what respect so ever 'twere.
But all in vain, she takes her aim amiss,
The ground and mark her level much deceives;
Time now hath altered all, for neither is
She as she was, nor we as she conceives,
And therefore now 'tis fit she were more sage.
Folly, in youth is sin, madness in age.
And for my part, I seek but 't'entertain
In her, some feeding hope to draw her forth.
The greatest trophy that my toil shall gain
Is to bring home a prize of such worth.
And now since she doth seem so well content
To be disposed by us: without more stay,
She with her children shall to Rome be sent,
Whilst I by Syria after take my way.

Exeunt.

CHORUS.

Opinion, how dost thou molest
The affected mind of restless man?
Who following thee never can
Nor ever shall attain to rest,
For, getting what thou sayest is best,
Yet lo, that best he finds far wide
Of what thou promisedst before:
For in the same he looked for more,
Which proves but small when once 'tis tried;
Then something else thou findst beside
To draw him still from thought to thought,
When in the end all proves but nought.

Farther from rest he finds him then,
Then at the first when he began.

O malcontent seducing guest,
Contriver of our greatest woes

---

235 Octavius has been lying to Cleopatra. Octavius is going to kill her children and take Cleopatra to Rome.
236 It is reported in Plutarch that Octavius was planning to march through Syria, and will send for Cleopatra and her children within three days (Shakespeare's Plutarch, 1968, 289-290).
237 Chorus 3 – At this point in the play we do not know whether Cleopatra will chose to live or die. The Chorus are ominously explaining how Opinion affects distressed souls and always make people believe the alternative choice is the best; suggesting that Cleopatra will succumb to the temptation of suicide. The Chorus mentions that those who seek ambition and lust are never satisfied and find only ‘destruction, envy, hate’ (Rees, 59).
238 The Chorus are addressing Opinion. They are lamenting how Opinion lives in the future and not in the present; which mean you are left constantly hoping for things that will never be. Your aspirations are all but phantom hopes and dreams.
239 Malcontent - 'A discontented person; (now) esp. one who is disaffected or actively discontented, or inclined to resistance or rebellion’ (OED, n and adj, A).
Which born of wind, and fed with shows,
Dost nurse thyself in thine unrest,
Judging ungotten things the best,
Or what thou in conceit design'st,
And all things in the world dost deem,
Not as they are, but as they seem:
Which shows, thou ill defin'st,
And liv'st to come, in present pin'st. 
O mind's tormentor, bodies wrack,
Vain promiser of that sweet rest,
Which never any yet possessed.

If we unto ambition tend,
Then dost thou draw our weakness on
With vain imagination
Of that which never hath an end.
Or if that lust we apprehend.
How doth that pleasant plague infest?
O what strange forms of luxury,
Thou straight dost cast to entice us by!
And tell'st us that is ever best,
Which we have never yet possessed.
And that more pleasure rests beside,
In something that we have not tried.
And when the same likewise is had,
Then all is one, and all is bad.

This Antony can say is true,
And Cleopatra knows 'tis so,
By the experience of their woe.
She can say she never knew
But that lust found pleasures new,
And was never satisfied:
He can say by proof of toil,
Ambition is a vulture vile,
That feeds upon the heart of pride:
And finds no rest when all is tried.
For worlds cannot confine the one,
The other lists and bounds hath none.
And both subvert the mind, the state,
Procure destruction, envy, hate.

And now when all this is proved vain,
Yet Opinion leaves not here,
But sticks to Cleopatra near,
Persuading now how she shall gain
Honour by death, and fame attain.

---

240 *Pinest* - The placement of these three words which all end with "st" is not a coincidence. This is perhaps another language technique Daniel is experimenting with to demonstrate his skill as a writer.

241 *Procure* - 'To obtain; to bring about' (OED, v, 1).
And what a shame it were to live,
Her kingdom lost, her lover dead.
And so with this persuasion led,
Despair doth such a courage give,
That nought else can her mind relieve,
Nor yet divert her from that thought.
To this conclusion all is brought,
This is that rest this vain world lends,
To end in death, that all things ends.242

[ACT IV], 243 Scene i
[SCENE: Alexandria]
[Enter Seleucus [and] Rodon.

[Seleucus] Friend Rodon? Never in a better hour
Could I have met a friend than now I do,
Having affliction in the greatest power
Upon my soul, and none to tell it to.
For 'tis some ease our sorrows to reveal,
If they to whom we shall impart our woes
Seem but to feel a part of what we feel,
And meet us with a sigh but at a close.

Rodon And never friend Seleucus found'st thou one
That better could bear such a part with thee,
Who by his own knows other's care to moan,
And can in like accord of grief agree.
And therefore tell the oppression of thy heart,
Tell to an ear prepared and tuned to care,
And I will likewise unto thee impart
As sad a tale as what thou shalt declare.
So shall we both our mournful plaints combine:
I will lament thy state, thou pity mine.

Seleucus Well then thou know'st how I have lived in grace
With Cleopatra, and esteemed in Court
As one of Council, and of worthy place,
And ever held my credit in that sort,
Till now, in this late shifting of our state,
When thinking to have used a mean to climb,
And fled the wretchèd, flown unto the great,
Following the fortune of the present time,
I come to be disgraced and ruined clean.
For having all the secrets of the Queen
Revealed to Caesar, to have favour won,
My treachery hath purchased due disgrace,
My falsehood's loathed, and not without great reason,

242 This sombre message of how everything ends is classic Tacitean (stoic) thought. See Introduction, 'Dido, stoicism and lamentation'.
243 In original text ACT IV was another ACT III.
For Princes though they get, yet in this case,
They hate the traitor, though they love treason.  
For how could he imagine I could be
Entire to him, being false unto mine own?
And false to such a worthy Queen as she
As had me raised, by whom my state was grown.
He saw 'twas not for zeal to him I bare,
But for base fear, and mine estate to settle;
Weakness is false, and faith in cowards rare,
Fear finds out shifts, timidity is subtle.
And therefore scorned of him, scorned of mine own,
Hateful to all that look into my state,
Despised Seleucus now is only grown
The mark of infamy, that's pointed at.

Rodon
’Tis much thou sayest, and too much to feel,
And I do pity and lament thy fall.
But yet all this which thou dost here reveal,
Compared with mine, will make thine seem but small,
Although my fault be in the selfsame kind,
Yet in degree far greater, far more hateful.
Mine sprung of mischief, thine from feeble mind,
Mine stained with blood, thou only but ungrateful;
For Cleopatra did commit to me
The best and dearest treasure of her blood,
Her son Caesarion, with a hope to free
Him, from the danger wherein Egypt stood.
And charged my faith that I should safely guide,
And close to India should convey him hence.
Which faith I most unkindly falsified,
And with my faith and conscience did dispense.
For scarce were we arrived unto the shore,
But Caesar having knowledge of our way,
Had sent an agent thither sent before
To labour me Caesarion to betray,

244 Seleucus was a member of Cleopatra’s Court (possibly the treasurer.) He betrays her to gain the favour of Octavius as he realises Cleopatra and Egypt are soon to be conquered. His betrayal of Cleopatra, however, does not gain him the respect and mercy of Octavius. Seleucus laments that if you betray your loyalties then do not expect the other side to accept you (although they love the information) as you have already proved yourself a traitor.

245 The repentance of both Seleucus and Rodon towards their former Queen serves to portray Cleopatra in a positive light.

246 Seleucus is lamenting that he has been discovered as a coward. Octavius knew Seleucus revealed Cleopatra’s secrets out of fear not loyalty. Like Cleopatra, who guesses the truth of Octavius’ intentions, Octavius is also a shrewd judge of character, demonstrating his intelligence. The tension heightens in this scene as we are left to wonder whether it will be Cleopatra or Octavius who will outwit the other.

247 Rodon reveals that he betrayed Cleopatra through ‘mischief’ and not ‘weakness’ like Seleucus. This makes Rodon’s betrayal of Cleopatra even more contemptible as he did it through choice and not through fear.

248 Seleucus betrays Cleopatra’s material ‘treasure’ and Rodon betrays Cleopatra’s true ‘jewel,’ her son.

249 Cleopatra’s devotion to Caesarion again reveals the Queen’s maternal side making her a more tragic and sympathetic figure.
Who with rewards and promises so large,
Assailed me then, that I grew soon content,
And back again did reconvey my charge,
Pretending that Octavius for him sent
To make him king of Egypt presently,
And in their hands have left him now to die.

Seleucus
But how hath Caesar since rewarded thee?

Rodon
As he hath thee, and I expect the same
As Theodorus had to fall to me.
And with as great extremity of shame,
For Theodorus when he had betrayed
The young Antillus son of Antony,
And at his death from off his neck, conveyed
A jewel, which being asked, he did deny
Caesar occasion took to hang him straight.
Such instruments with Princes live not long:
Though they must use those actors of deceit,
Yet still their sight seems to upbraid their wrong:
And therefore they must needs this danger run,
And in the net of their own guile be caught;
They may not live to brag what they have done,
For what is done is not the Prince’s fault.
But here comes Cleopatra, woeful Queen,
And our shame will not that we should be seen.

Exeunt.

[Act IV,] Scene ii.
[SCENE: Alexandria]
[Enter] Cleopatra, Charmion, Iras [and] Diomedes [above.]
[Cleopatra [is] reading Dolabella’s letter]
[Cleopatra] What, hath my face yet power to win a lover?
Can this torn remnant serve to grace me so
That it can Caesar’s secret plots discover
What he intends with me and mine to do?
Why then, poor beauty, thou hast done thy last
And best good service thou couldst ever do me,
For now the time of death revealed thou hast,
Which in my life didst serve but to undo me.
Here Dolabella, far forsooth in love,
Writes now that Caesar means forthwith to send
Both me and mine the air of Rome to prove,
There his triumphant chariot to attend.
I thank the man both for his love, and letter;
The one comes fit to warn me thus before,
But for the other, I must die his debtor,
For Cleopatra now can love no more.
Come Diomedes, thou who hast been one
In all my fortunes, and art still all one,
Whom the amazing ruin of my fall
Never deterred to leave calamity,
As did those other smooth state-pleasures all,
Who followed but my fortune, and not me.
’Tis thou must do a service for thy Queen,
Wherein thy loyalty must work her best.
Thy honest care and duty shall be seen,
Performing this, more than in all the rest.
Thou must seek out with all thy industry
Two asps, and convey them close to me.
I have a work to do with them in hand;
Enquire not what, for thou shalt soon see what,
If the heavens do not my designs withstand,
But do the charge, and let me shift for that.

Diomedes I who am sworn of the society
Of death, and have endured the worst of ill,
Prepared for all events, must not deny
What you command me, come there what there will.
And I shall use the aptest skill I may
To cloak my work and long I will not stay.

Wilton circle regained prosperity, Daniel tried to regain the favour of Mary Sidney. It is possible; therefore, that Daniel could be implying himself as the ‘bad servant’. It is this letter from Dolabella that allows Cleopatra to realise Octavius will not grant clemency to her children. She has delayed her suicide in case there was a chance for her children to live; however, now she knows there is no hope for them, Cleopatra can finally act on her wish to die.

255 Another reference to Cleopatra’s loss of beauty, however, despite her lamentations over the decline of her appearance; her beauty has served her this final and most important assistance. The knowledge of her and her children’s fate; all the previous instances of doubt and persuasion in this play, has just been too increase the dramatic tension leading up to this scene of realisation.

256 Diomedes will create a ‘disguise’ to allow Cleopatra to achieve her final aim. Previously in Act II, Scene ii, Octavius orders Proculeius to keep guard and watch over the Monument to see who Cleopatra confers
Exit [Diomedes below.]

Cleopatra, [Iras and Charmian leave the Monument, above and exit, below]²⁵⁷
[They go to the forefront of the stage, to the tomb of Antonius.]

Cleopatra But having leave I must go take my leave
And last farewell of my dead Antony,
Whose dearly honoured tomb must here receive
This sacrifice, the last before I die.
O sacred ever memorable stone,
Thou hast without my tears, within my flame;²⁵⁹
Receive the oblation of the woefullest moan
That ever yet from sad affliction came.
And you dear relics of my Lord and love,
Most precious parcels of the worthiest liver,²⁶¹
O let no impious hand dare to remove
You out from hence, but rest you here forever.
Let Egypt now give peace unto you dead.
Who living, gave you trouble and turmoil;
Sleep quiet in this everlasting bed,
In foreign land preferred before your soil.
And O if that the spirits of men remain
After their bodies, and do never die:
Then hear thy ghost, thy captive spouse complain,
And be attentive to her misery.
But if that laboursome mortality
Found this sweet error only to confine
The curious search of idle vanity,
That would the depth of darkness undermine
Or else to give a rest unto the thought
Of wretched man, with the after-coming joy
Of those conceivèd fields,²⁶² whereon we dote,

with. This is perhaps why Diomedes will need a disguise to exit and re-gain entrance to the Monument without provoking suspicion.

²⁵⁷ It is unclear in the text whether Cleopatra, Charmian and Iras ever leave the Monument. It is not specified if in this scene, if Antony was still within the Monument, in a tomb, or buried in another location. If Cleopatra does leave the Monument for Antony then this would emphasise her devotion to him as she has not left for any other occasion for fear of capture, however, as Antony’s body was hoisted up to Cleopatra in the Monument this gives the impression that Antony never left. This scene is open to the editor/director’s interpretation.

²⁵⁸ Odoirs - ‘A substance that emits a sweet smell or scent, esp. incense, spice, ointment, etc. a perfume’ (OED, n.2).

²⁵⁹ A reference to Dido; see Introduction, ‘Dido, stoicism and lamentation’.

²⁶⁰ The detail of Cleopatra carrying ‘odours, incense, garlands;’ is mentioned later by Titius when he relates to Dolabella the manner in which Cleopatra read his letter.

²⁶¹ Liver - ‘A person who lives or is alive, a living creature’ (OED, n.2.1a).

²⁶² The ‘Elysian Fields’ were a very much Greco-Roman concept of the after-life. It was ‘a paradise inhabited by the distinguished or (later) the good after their death. The name first appears in Homer’s Odyssey’ (The Oxford Dictionary of Classical Myth & Religion, 187). Daniel could make this reference to imply that he knew that Cleopatra was purely of Greek descent or because she is encapsulating Roman values by her impending stoic death. It is ironic, however, as due to the force of the propaganda campaign against the pair, no-one thought of Antony and Cleopatra as the ‘innocent’ or ‘virtuous’ pair. Dante,
To pacify the present world’s annoy
Then why do I complain me to the air?
But ’tis not so, my Antony doth hear:
His ever living ghost attends my prayer,
And I do know his hovering spirit is near.  
And I will speak and pray, and mourn to thee,
O pure immortal soul, that deign’st to hear:
I feel thou answer’st my credulity
With touch of comfort, finding none elsewhere;
Thou knowest these hands entombed thee here of late,
Free and inforced, which now must servile be,
Reserved for bands to grace proud Caesar’s state,
Who seek in me to triumph over thee.
O if in life we could not severed be,
Shall death divide our bodies now asunder?
Must thine in Egypt, mine in Italy,
Be made the monuments of fortune’s wonder?
If any powers be there whereas thou art,
Since our own country gods betray our cause,
O work they may their gracious help impart,
To save thy woeful wife from such disgrace.
Do not permit she would in triumph show
The blush of her reproach, joined with thy shame,
But rather let that hateful tyrant know
That thou and I had power to avoid the same.
But what do I spend breath and idle wind,
In vain invoking a conceivèd aid,
Why do I not myself occasion find,
To break these bounds, wherein myself am stayed?
Words are for them that can complain and live,
Whose melting hearts, composed of baser frame,
Can to their sorrows time and leisure give,
But Cleopatra must not do the same.
No Antony, thy love requireth more,
A lingering death with thee deserves no merit;
I must myself force open wide a door

(writing in the 14th century) condemns both of them to the second layer of Hell reserved for the ‘lustful.’ ‘Elysium’ was a term that descended from the Ancients and was later used by Christian writers as an allegory for Paradise; therefore, it could be suggested that Daniel is trying to ‘Christianise’ his Cleopatra with this reference.

263 A reference to Dido; see Introduction, ‘Dido, stoicism and lamentation’.

264 Stoop

265 If Cleopatra goes to Rome as a captive she will be buried there; and in death Antony and Cleopatra would trade birth place.

266 The Genius Gods of Egypt have betrayed her.

267 In a letter by Suetonius, it is said that Cleopatra and Antony were married (Suetonius, 83). This marriage, however, was under Egyptian law and therefore null and void in Rome. In Shakespeare, Cleopatra refers to Antony as her ‘husband’ in part of her final speech before her death. ‘Husband, I come.’ (Shakespeare, 5.2.286). Plutarch also reports that ‘he denied not that he kept Cleopatra; but so did he not confess that he had her as his wife’ (Shakespeare’s Plutarch, 1968, 210). Mary Sidney in Antonie also emphasises the fact the Cleopatra and Antony were married. It could that Daniel has his Cleopatra refer to herself as Antony's wife, to conform to the ideas of previous works.
To let out life, and to unhouse my spirit.
These hands must break the prison of my soul,
To come to thee, there to enjoy like state,
As doth the longpent solitary fowl.
That hath escaped her cage, and found her mate.
This sacrifice, to sacrifice my life,
Is that true incense that my love beseems,
These rites may serve a life-desiring wife,[Cleopatra burns incense and lays]
Who doing them, to have done sufficient deems.
My heart-blood should the purple flowers have been[purple flowers on Antony’s grave.]
Which here upon thy tomb to thee are offered,
No smoke but my last gasp should here been seen,
And this it had been too, had I been suffered.
But what have I, save only these bare hands,
And these weak fingers are not iron-pointed,
They cannot pierce the flesh that them withstands,
And I of all means else am disappointed.
But yet I must away, and means seek how
To come unto thee, and to union [us].
O death art thou so hard to come by now,
That we must pray, entreat, and seek thee thus?
But I will find where ever thou dost lie,
For who can stay a mind resolved to die?
And now I come to work the effect indeed,
I never will send more complaints to thee;
I bring my soul, myself, and that with speed,
Myself will bring my soul to Antony.
Come, go my maids, my fortune’s sole attenders,
That minister to misery and sorrow,
Your mistress you unto your freedom renders,
And will discharge your charge yet ere tomorrow.[270]

Iras
Good madam, if that worthy heart you bear
Do hold it fit it were a sin in us
To contradict your will, but yet we fear
The world will censure that your doing thus
Did issue rather out of your despair
Than resolution, and thereby you lose
Much of your glory, which would be more fair
In suffering, than escaping thus your foes.
For when Pandora[271] brought the box from heaven

269 Cleopatra is deciding how to die.
270 Cleopatra has freed her maids from their position as servants.
271 The Greek myth of Pandora - Pandora was the first woman on Earth and is known for being ‘the cause of all man’s woes’ (The Oxford Dictionary of Classical Myth & Religion, 403). Pandora was instructed not to open the present Zeus had given her (a box.) She was overcome with curiosity and lifted the lid, and as a result unleashed upon the world all of the evils that were stored within. Upon realising what she had done Pandora slammed shut the lid, leaving Hope trapped inside. Hope pleaded with Pandora to be let out and eventually she agreed. With this reference Iras is suggesting that with every bad circumstance there is a good result.
Of all the good and ill that men befall,
And them immixed unto the world had given,
Hope in the bottom lay, quite under all.
To show that we must still unto the last
Attend our fortune, for no doubt there may
Even at the bottom of afflictions past
Be found some happier turn if we but stay.272

Cleopatra

Iras, that hope is honour’s enemy,
A traitor unto worth, lies on the ground
In the base bottom of servility:
The beggar’s wealth, a treasure never found,
The dream of them that wake, a ghost of the air,
That leads men out of knowledge to their graves,
A spirit of grosser substance than despair,
And let them Iras hope, that can be slaves.
And now I am but only to attend
My man’s return, that brings me my dispatch;
God grant his cunning sort to happy end,
And that his skill may well beguile my watch.
So shall I shun disgrace, leave to be sorry,
Fly to my love, scape my foe, free my soul,
So shall I act the last of life with glory,
Die like a Queen, and rest without control.

Exeunt.

[ACT IV,] Scene iii

[SCENE: Rhodes]273

[Enter] Caesarion with a Guard conveying him to execution.

[Caesarion] Now gentle Guard, let me in courtesy
[R]est me a little here, and ease my bands.
You shall not need to hold me, for your eye
May now as well secure you as your hands.

Guard

Do, take your ease Caesarion, but not long; [The Guard loosens 5
We have a charge which we must needs perform. Caesarion’s bonds.]

272 Iras remains hopeful that a positive conclusion will be reached. This again could be designed to show her unintelligence.

273 Due to the fact that Plutarch reports how Octavius tricked Caesarion into returning home by promising him the Kingdom of Alexandria, (Shakespeare’s Plutarch, 1968, 285) and the later line ‘brought back’ implied to me that Caesarion had returned home; to Egypt. In ‘The Argument’ at the beginning, however, Daniel states that Caesarion was murdered at ‘Rhodes’ so I have stayed constant to the original location. Rhodes is a Greek island that was under the occupation of Egypt during the reign of Cleopatra’s father, Ptolemy I Soter (Grant, 38). Egypt and Rhodes therefore were in alliance and this connection to Egypt and Caesarion’s birthplace is perhaps why Daniel chose this location for Caesarion’s death. It is also possible that as Rhodes was situated closer to Egypt than his original location, India, that Caesarion had been making his way home to ‘revenge the wronged blood of the innocent’, as he stated he would in Act I, Scene i. This is made a valid argument due to the fact that in Ancient times, Rhodes was a strong maritime state. It was Rhodes that supplied both Caesar and Antony with ships to fight their battles (Grant, 61).
Caesarion

Lo here brought back\textsuperscript{274} by subtle train\textsuperscript{275} to death,
Betrayed by tutor’s faith, or traitor’s rather,
My fault my blood, and mine offence my birth,
For being the son of such a mighty father,
I now am made the oblation\textsuperscript{276} for his fears,
Who doubts the poor revenge these hands may do him,
Respecting neither blood, nor youth, nor years
Or how small safety can my death be to him.
And is this all the good of being born great?
Then wretched greatness, golden misery,
Pompous distress, glittering calamity!
Is it for this the ambitious fathers sweat
To purchase blood and death for them and theirs,
Is this the inheritance that glories get,
To leave the state of ruin to their heirs?
Then how much better had it been for me,
From low descent, derived from humble birth,
To have at the sweet-sour bread of poverty,
And drunk of Nilus’ streams, in Nilus’ earth?\textsuperscript{277}
Under the covering of some quiet cottage,
Free from the wrath of heaven, secure in mind,
Untouched, when proud attempts of princes’ dotage
Embroid the world, and ruinate mankind,
So had he not impeached their high condition,
Who must have all things clear, and all made plain
Between them, and the mark of their ambition,
That nothing let\textsuperscript{278} the prospect of their reign:
Where nothing stands, that stands not in submission,
Whose greatness must all in itself contain.
Kings will alone, competitors must down,
Near death he stands, who stands too near a crown.
Such is my case; Augustus will have all,
My blood must seal the assurance of his state.
Yet ah weak state, which blood assure him shall,
Whose wrongful shedding gods and men do hate.
Injustice cannot scape and flourish still;
Though men do not revenge it, the heavens will,
And he that thus doth seek with bloody hand
To extinguish the offspring of another’s race
May find the heavens his vows so to withstand
That others may deprive him in like case,
When he shall see his proud contentious bed

\textsuperscript{274} To Alexandria

\textsuperscript{275} \textit{Train} - ‘Treachery, guile, deceit, trickery’ (OED, n.2).

\textsuperscript{276} \textit{Oblation} - ‘That which is offered or presented to God or to a god, esp. the elements of the Eucharist before consecration; (hence) any offering or sacrifice; a sacrificial victim’ (OED, n.2).

\textsuperscript{277} Caesarion is lamenting how he was ‘born great,’ (a Prince.) Caesarion wishes he had been born into poverty so he would not have had to endure this suffering created by royal blood.

\textsuperscript{278} \textit{Let} - ‘Hindrance, stoppage, obstruction; also, something that hinders, an impediment’ (OED, n.1).
Yielding him none of his that may inherit,
Subvert his blood, place others in their stead,
To pay this his injustice her due merit.
If it be true, (as who can that deny
Which sacred Priests of Memphis\textsuperscript{279} do foresay?)
Some of the offspring yet of Antony
Shall all the rule of this whole Empire sway\textsuperscript{280}
And then Augustus what is it thou gainest
By poor Antillus’ blood, and this of mine?
Nothing but this: thy victory thou stainest,
And pull’st the wrath of heaven on thee and thine.
In vain doth man contend against the stars,
For what he seeks to make, his wisdom mars.
But in the meantime, he whom fates reserve
The bloody sacrifices of ambition,
We feel the smart, whatever they deserve,
And we endure the heavy time’s condition;
The justice of the heavens, revenging thus,
Doth only satisfy itself, not us.
But yet, Caesarion, thou must die content;
God will revenge, and men bewail the innocent.
Well now along, I rested have enough,
Perform the charge, my friends, you have to do.
\textit{Exeunt.}

\textit{CHORUS.}\textsuperscript{281}

\textit{Mysterious Egypt, wonder breeder,}
\textit{Strict religion’s strange observer,}
\textit{State-order zeal,\textsuperscript{282} the best rule-keeper,}
\textit{Fostering still in temperate fervour,}
\textit{O how cam’st thou to lose so wholly}
\textit{All religion, law, and order?}
\textit{And thus become the most unholy}
\textit{Of all lands that Nilus border?}
\textit{How could confused Disorder enter}
\textit{Where stern Law sate so severely?}
\textit{How durst weak lust and riot venture,}
\textit{The eye of justice looking nearly?}
\textit{Could not those means that made thee great}
\textit{Be still the means to keep thy state?}

\textsuperscript{279} Ancient Egyptian city
\textsuperscript{280} Historically Octavius did spare all of Antony’s children. Antony’s children with Cleopatra were taken to Rome and adopted by Octavia. Antony’s daughters with Octavia went on to marry into some of Rome’s most illustrious families. As a result of this, in death Antony was to be the ancestors with some of the Emperors of Rome. His youngest daughter, Antonia, was the mother of the Emperor Claudius, grandmother of Caligula and great-grandmother of Nero.
\textsuperscript{281} Chorus 4 – the Chorus are lamenting how Egypt used to be so strict and law-abiding; and now Disorder prevails in the streets and immorality rules. The Chorus blames this loose behaviour on the people in power because the common masses follow the example of their rulers.
\textsuperscript{282} \textit{Zeal} - ‘Ardent, earnest, or eager desire; longing’ (OED, n, 3).
Ah no, the course of things requireth
Change and alteration ever;
That staid continuance man desireth,
The unconstant world yieldeth never.
We in our councils must be blinded,
And not see what doth import us,
And oftentimes the thing least minded
Is the thing that most must hurt us.
Yet they that have the stern in guiding,
"Tis their fault that should prevent it,
Who when they see their country sliding,
For their private are contented.
We imitate the greater powers,
The Prince’s manners fashion ours;

The example of their light regarding,
Vulgar looseness much incenses;
Vice uncontrolled grows wide enlarging,
Kings’ small faults be great offences.
And this hath set the window open
Unto licence, lust, and riot:
This wry confusion first found broken,
Whereby entered our disquiet,
Those laws that old Sesostris founded,
And the Ptolemies observed,
Hereby first came to be confounded
Which our state so long preserved.
The wanton luxury of Court
Did form the people of like sort.

For all (respecting private pleasure,) Universally consenting
To abuse their time, their treasure,
In their own delights contenting,
And future dangers nought respecting,
Whereby, (O how easy matter Made this so general neglecting,
Confused weaknesses to discatter?) Caesar found the effect true tried,
In his easy entrance making.
Who at the sight of arms, descried All our people, all forsaking.
For riot (worse than war) so sore Had wasted all our strength before.

And thus is Egypt servile rendered
To the insolent destroyer:

283 A Legendary King of Ancient Egypt.
And all their sumptuous treasure tendered,
All her wealth that did betray her.
Which poison (O if heaven be rightful,)
May so far infect their senses,
That Egypt's pleasures so delightful
May breed them the like offences,
And Romans learn our way of weaknesses,
Be instructed in our vices:
That our spoils may spoil your greatness,
Overcome with our devices,
Fill full your hands, and carry home
Enough from us to ruin Rome. 

ACT V, Scene i
[SCENE: Rome]

[Dolabella] Come, tell me, Titius, every circumstance
How Cleopatra did receive my news:
Tell every look, each gesture, countenance,
That she did in my letters-reading use.

Titius I shall my Lord, so far as I could note,
Or my conceit observe in any wise.
It was the time when as she having got
Leave to her dearest dead to sacrifice,
And now was issuing out the Monument
With odours, incense, garlands in her hand,
When I approached (as one from Caesar sent)
And did her close thy message to understand.
She turns her back, and with her takes me in,
Reads in thy lines thy strange unlooked-for tale,
And reads, and smiles, and stares, and doth begin
Again to read, then blushed, and then was pale,
And having ended with a sigh, refolds
The letter up; and with a fixèd eye
(Which steadfast her imagination holds)
She mused a while, standing confusedly.
At length, “Ah friend,” saith she, “Tell thy good Lord
How dear I hold his pitying of my case,
That out of his sweet nature can afford
A miserable wo[man] so much grace,
Tell him how much my heavy soul doth grieve
Merciless Caesar should so deal with me,
Pray him that he the best advice would give
That might divert him from such cruelty.

284 The Chorus lament the shame of Egypt, and offer weak excuses for their countries humiliation. Such as, it is the fault of the rulers and that all things have been predefined by the Gods. The Chorus end their speech by hoping that the disease of sin, corruption and greed that infects Egypt will in turn be ‘caught’ by the Romans; that the conquerors will be contaminated by the conquered.
As for my love, say Antony hath all,
Say that my heart is gone into the grave
With him, in whom it rests, and ever shall.
I have it not myself, nor can it have,
Yet tell him he shall more command of me
Then any whosoever living can.
He that so friendly shows himself to be
A worthy Roman and a gentleman.
Although his nation, fatal unto me,
Have had mine age a spoil, my youth a prey,
Yet his affection must accepted be
That favours one from whom all run away.
Ah, he was worthy then to have been loved
Of Cleopatra whiles her glory lasted,
Before she had declining fortune proved,
Or seen her honour wracked, her flower all blasted.
Now there is nothing left her but disgrace,
Nothing but her affliction that can move.
Tell Dolabella, one that's in her case,
Poor soul, needs rather pity now than love.
But shortly shall thy Lord hear more of me."
And ending so her speech no longer stayed.
But hasted to the tomb of Antony.
And this was all she did, and all she said.

Dolabella
Ah sweet distressèd Lady, what hard heart
Could choose but pity thee and love thee too?
Thy worthiness, the state wherein thou art,
Requireth both, and both I vow to do:
And what my powers and prayers may prevail,
I'll join them both to hinder thy disgrace:
And even this present day, I will not fail
To do my best with Caesar in this case.

Titius
And sir, even now herself hath letters sent;
I met her messengers as I came hither,
With some dispatch, as he to Caesar went
But knowing not what means her sending thither;
Yet this he told, how Cleopatra late
Was come from sacrifice, how richly clad
Was served to dinner, with most sumptuous state,
In all the bravest ornaments she had.

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285 Cleopatra's last supper - Plutarch reports how Antony and Cleopatra both loved to indulge in both food and drink and often laid out banquets in competition of extravagance; 'The next night, Antonius feasting her contends to pass her in magnificence and fineness; but she overcame him in both' (The Oxford Dictionary of Classical Myth & Religion, 1968, 202). The academic Peter Parolin, in his critical essay 'the pleasurable politics of food' (Deats, 213-229) examines how food and drink in Shakespeare are associated with the sinful party and serves to portray that they are leading an immoral and decadent lifestyle. As it is Cleopatra who is about to commit suicide, Daniel perhaps mentions food in this last act to draw on the link of excess with luxuria and demise.
How having dined, she writes and sends away
Him, straight to Caesar, and commanded then,
All should depart the tomb, and none to stay
But her two maids, and one poor countryman. 286

Dolabella Why then I know she sends to have audience now
And means to experience what her state can do,
To see if majesty will make him bow
To what affliction could not move him to.
And now if that she could but bring a view
Of that rare beauty she in youth possessed,
The argument wherewith she overthrew
The wit of Julius Caesar287 and the rest,
Then happily Augustus might relent,
Whilst powerful love, far stronger than ambition,
Might work in him a mind to be content
To grant her asking in the best condition.
But being as she is, yet doth she merit
To be respected for what she hath been:
The wonder of her kind of powerful spirit,
A glorious Lady, and a mighty Queen,
And now but by a little weakness falling
To do that which perhaps she was forced to do.
Alas, an error past is past recalling;
Take away weakness, and take women too.
But now I go to be thy advocate,
Sweet Cleopatra, now I’ll use my heart;
Thy presence will me greatly animate,
Thy face will teach my tongue, thy love my heart.

[Exeunt.]

[ACT V.] Scene ii
[SCENE: Alexandria]
[Enter] Cleopatra [in her royal costume and crown,] Iras [and] Charmian [above.]

[Cleopatra] Now Iras; come, what news hast thou looked out,
Is Diomedes coming yet or not?

Iras Madam, I have from off the turret top

286 Cleopatra sends letters to Octavius, requesting that her final wish is to be buried beside Antony. She then dispatches all her attendants besides a few.
287 Plutarch emphasises how it was her charm and intelligence rather than her physical beauty that captivated both Julius Caesar and Antony. It was reported in Plutarch that Cleopatra charmed Julius Caesar by rolling herself up into a rug as a ruse to smuggle herself into his camp to speak with him. He was so impressed by her ingenuity and later from talking to her by her wit that he was at once captivated. ’This was the first occasion, as it is reported, that made Caesar to love her. But afterwards, when he saw her sweet conversation and pleasant entertainment, he fell then in further liking with her’ (Shakespeare’s Plutarch, 1968, 70). It was not just Julius Caesar that was enthralled with Cleopatra’s beguiling charms but Antony also, Plutarch reports in the Life of Marcus Antony, ’so sweet was her company...the good grace she had to talk and discourse...her voice and words were marvellous pleasant’ (Shakespeare’s Plutarch, 1968, 203).
Viewed every way; he is not coming yet.

Cleopatra

Didst thou see no man tending hitherward? 5

Iras

None truly madam, but one countryman
Carrying a basket as I could discern.

Cleopatra

Alas then Iras I do fear the event
Of my design,\(^{288}\) for sure he would not stay
Thus long I know, did not some force prevent
His forward faith, and hold him by the way. 10

Charmian

Madam, there may be many hindrances
To countercheck and interrupt his speed.
He hath a wary work to do in this;
He must take time. 15

Cleopatra

Charmian, ’tis true indeed.
And yet in all this time methinks he might
Effected have his work, had all gone right.

Iras

Alas we ever think the stay is more,
When our desire is run to our wish before. 20

Cleopatra

Iras, I know my will to have it done
Rides post, and fear in doing to be undone
Puts spurs thereto, whilst that for which we long
Creeps but a foot. Yet sure he stays too long.
Good Iras, go and look out once again,
Yet stay a while, I know it is in vain.
O Gods, I crave no other fortune, I,
Of heaven and you, but only luck to die,
And shall I not have that? Well, I will yet
Write my dispatch to Caesar, and when that
Is done, I will dispatch myself, what way
So ever, I must use no more delay. 25

Enter the Guard with Diomedes [below.] [Diomedes is in the guise\(^{289}\) of a countryman.]

Guard

And whither now sir, stay, what have you there?

Diomedes

Good sirs, I have a simple present here,
Which I would fain deliver to our Queen. 35

Guard

What is it? Let me see.

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\(^{288}\) As a result of all the traitors we have seen over the course of the play, we wonder whether Diomedes will reveal himself to be loyal or not.

\(^{289}\) As we see throughout the play, the theme of ‘appearance’ and ‘disguise’ is a significant one. It is interesting to note that Diomedes, a loyal servant to Cleopatra, is the only character to physically manifest this theme.
Diomedes

And please you, sirs, it is

Only a few choice figs which I have grown

In mine own garden, and are soonest ripe

Of any here about, and every year

I use to bring a few unto our Queen.

And pray my masters take a taste of them

For I assure you they are very good.

Guard

No, no, my friend, go on, and bear them in.

[Diomedes enters the Monument below, and climbs to Cleopatra, above.]

Cleopatra

Now Iras, look if he be coming yet.

See here he comes, this is that countryman

Which Iras thou descri’st; O happy man

Can such poor rogues beguile a Prince’s power?

Why then I see it is our outsides most

Do mock the world. But tell me, are they here?

Speak, Diomedes.

Diomedes

Madam, they are there.

Cleopatra

O good-ill luck, most fortunate distress,

Dear Diomedes, thou hast blest me now,

And here, go take these letters, and dismask

Thyself again, return to thine own shape,

Good Diomedes, and give Caesar these.  

[Diomedes exits above, and leaves the Monument, below.]

Cleopatra

Come rarest beast that all our Egypt breeds,

How dearly welcome art thou now to me?

The fairest creature that fair Nilus feeds

Methinks I see, in now beholding thee.

Better than death, death’s office thou discharges,

That with one gentle touch canst free our breath,
And in a pleasing sleep our soul enlargest,
Making ourselves not privy to our death.
O welcome now, of wonders wonder chief,
That open canst with such an easy key
The door of life, come gentle cunning thief,
That from ourselves so steal’st ourselves away
And now I sacrifice these arms to death,
That lust late dedicated to delights,
Offering up for my last, this last of breath,
The complement of my love’s dearest rites.
What now, false flesh, what? And wilt thou conspire
With Caesar too, as thou wert none of ours,
To work my shame, and hinder my desire,
And bend thy ribald\textsuperscript{290} parts against my powers?
Wouldst thou retain in closure of thy veins
That enemy, base life, to le[ft]? my good?
No, know, there is a greater power constrains
Than can be counterchecked with fearful blood,
For to a mind that’s great nothing seems great
And seeing death to be the last of woes,
And life-lasting disgrace which I shall get,
What do I lose that have but life to lose?
\textit{[Cleopatra is bitten by the asp.]}  
\textbf{Iras}  
See, not a yielding shrink, or touch of fear
Consents now to bewray least sense of pain,
But still in one same sweet unaltered cheer,
Her honour doth her dying spirits retain.
\textbf{Cleopatra}  
Well now this work of mine is done, here ends
This act of life, that part the fates assigned.
What glory or disgrace this world could lend,
Both have I had, and both I leave behind,
And Egypt, now the theatre where I
Have acted this, witness I die unforced,
Witness my soul parts free to Antony,
And now proud tyrant Caesar do thy worst.

\textit{[Cleopatra dies and falls to the ground. Her crown, along with a vial of poison she kept hidden in her hair, falls from her head.]}  
\textsuperscript{291}  
\textsuperscript{290} Ribald - ‘A promiscuous or loose woman; a wanton, a harlot’ (OED, n and adj. 4).
\textsuperscript{291} There is no mention of where Iras and Charmian get the poison that Daniel later implies they drink in the play. It could be that Daniel is speaking metaphorically and that their bodies ‘drank’ the poison of the asp. This would be similar to how Horace describes Cleopatra who ‘let her body drink their (the asps) black poison’ (Horace, 1.37.27-28). Shakespeare has his Iras and Charmian die from an asp bite; however, Shakespeare unlike Daniel mentions their method of death in his stage directions. I have decided that Daniel meant for Iras and Charmian to literally ‘drink poison,’ however, where they got this poison from is up for debate. Plutarch reported that Cleopatra ‘had hidden poison in a hollow razor which she carried in the hair of her head’ (Shakespeare’s Plutarch, 1968, 293). Due to the many other similarities to Plutarch’s account I have decided to follow this version of events in my edition. I also toyed with the idea that ‘drink a death to thee’ meant that Iras in fact is toasting Charmian and their death with wine, similar
Iras
Come Charmian, come, we must not only be Spectators in this scene, but actors too. Now comes our part, you know we did agree The fellowship of death to undergo. And though our meaner fortunes cannot claim A glory by this act, they shall have fame.

Charmian
Iras, I am prepared, \(^292\) and here is that Will do the deed. \(^{115}\) [Charmian picks up the vial of poison.]

Iras
And here is of the same. \(^{293}\)

Charmian
But Iras I’ll begin, it is my place.

Iras
Nay Charmian, here I drink a death to thee. I must be first. \(^{125}\) [Iras takes the vial of poison from Charmian; Iras drinks the poison and dies.]

Charmian
Indeed thou hast prevented me. Yet will I have this honour to be last Which shall adorn this head, which must be seen To wear that crown in death, her life held fast, That all the world may see she died a Queen. \(^{130}\) [Charmian places the crown back on the head of Cleopatra.] \(^{294}\)

And in this cheer the impression of a smile Doth seem to show she scorns both death and Caesar, And glories that she could them so beguile, And here tells death, how well her death doth please her. \(^{135}\) [Enter Octavius’ Messengers below, they re-enter above.] \(^{295}\) [Charmian takes the poison from Iras and drinks it herself.] \(^{140}\)

Octavius’ Messengers
Caesar is disappointed of this grace. Why how now Charmian, what, is this well done?

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\(^292\) Here Iras and Charmian reveal their true loyalty by following their mistress to the grave.

\(^293\) ’Here is of the same’ is ambiguous. It could mean that Iras is of the same mind as Charmian in her determination to die or it could be that Iras is also holding a vial of poison. Due to the lack of stage direction, however, by Daniel and because of the interpretation I have taken

\(^294\) By adorning the corpse of Cleopatra in her royal crown, Charmian serves to highlight the poignancy of Cleopatra's death, as it reminds the reader that the deceased is a Queen.

\(^295\) Another reference to her captivating looks. This evokes images of Shakespeare's Cleopatra; after her death Octavius remarks how she 'looks like sleep, As if she would catch another Antony' (Shakespeare, 5.2.345-346). This line demonstrates how even in death the Queen is a sight to behold and leaves a poignant feeling of waste in the reader.
Charmian  Yea very well, and she that from the race
Of so great kings descends doth best become.²⁹⁶

[Charmian dies.]
[Exeunt.]

CHORUS.²⁹⁷

Then thus we have beheld
The accomplishment of woes
The full of ruin and
The worst of worst of ills,
And see[n] all hope expelled
That ever sweet repose
Shall repossess the land
That desolation fills,
And where ambition spills
With uncontrollèd hand,
All the issue of all those
That so long rule have held,
To make us no more us,
But clean confound us thus.

And canst, O Nilus, thou,
Father of floods, endure
That yellow Tiber should
With sandy streams rule thee?
Wilt thou be pleased to bow
To him those feet so pure,
Whose unknown head we hold
A power divine to be?
Thou that didst ever see
Thy free banks uncontrolled,
Live under thine own care;
Ah wilt thou bear it now?
And now wilt yield thy streams
A prey to other realms?

Draw back thy waters' flow
To thy concealeèd head,
Rocks strangle up thy waves,

²⁹⁶ Another reference to the divine right of kings; Charmian with her last words reminds the reader that Cleopatra was a pure royal blood. It leaves a sour taste in the mouth as one comprehends how this line of Kings has been utterly destroyed by Octavius.

²⁹⁷ Chorus 4 - In this final lament of the Chorus, we get the distinct impression of their lost identity. It is obvious to the Chorus that they have been defeated and that their country will now be occupied by the conquering Romans. The Chorus are left to wonder who they will be now, Egyptian or Roman. This theme is also found in Virgil's Aeneid; upon the defeat of Troy by the Greeks, the Trojans, (who will eventually become the Romans) are left searching for a new identity. Virgil names this chapter, 'Fuimus Troes.' 'We used to be Romans' (Virgil, 2).
Stop cataracts\textsuperscript{298} thy fall.
And turn thy courses so,
That sandy deserts dead,
The world of dust that craves
To swallow thee up all,
Nay drink so much as shall
Revive from vasty graves
A living green which spread
Far flourishing, may grow
On that wide face of death,
Where nothing now draws breath,

Fatten some people there,\textsuperscript{299}
Even as thou us hast done,
With plenty’s wanton store,
And feeble luxury:
And them as us prepare
Fit for the day of moan
Respected not before.
Leave\textsuperscript{300} levelled Egypt dry,
A barren prey to lie,
Wasted for evermore
Of plenty’s yielding, none
To recompense the care
Of victors’ greedy lust,
And bring forth nought but dust.

And so O leave to be,
Sith thou art what thou art,
Let not our race possess
The inheritance of shame,
The fee of sin that we
Have left them for their part,
The yoke of whose distress
Must still upbraid our blame,
Telling from whom it came;
Our weight of wantonness
Lies heavy on their heart,
Who never more shall see
The glory of that worth
They left who brought us forth.

O thou all-seeing light,
High president of heaven,
You magistrates the stars

\textsuperscript{298} Cataracts - ‘A waterfall; properly one of considerable size, and falling headlong over a precipice’ (OED, n. 2a).

\textsuperscript{299} Another reference to The Story of Joseph in the Bible; where Egypt’s prosperity is compared to seven ‘fat’ cattle.

\textsuperscript{300} Reave - ‘To commit robbery; to plunder, pillage; to make raids’ (OED, v. 1).
Of that eternal Court
Of Providence of right
Are these the bounds you have given?
The untrespassable bars,
That limit pride so short.
Is greatness of this sort,
That greatness greatness mars,
And wracks itself, self driven
On rocks of her own might?
Doth order order so
Disorder’s overthrow?²⁰¹

Back matter

FINIS.

²⁰¹ Daniel leaves the finale of his play on a question. He has used rhetorical questions throughout his play as a theatrical technique but why he chooses to leaving the ultimate line of his play as such is up for debate. There is no example of this in the Greek and Roman tragedies and it was not a Renaissance practice either; so it could be that Daniel is adding his own twist to this highly structured play. This peculiar choice of ending, however, results in the culmination of the play feeling a little flat. As if there is no conclusion. This, however, could be the point. As it is the Chorus, a group of Egyptians, who are unsure about the future; Daniel is perhaps reflecting their hesitant and uncertain future under Roman occupation.