

ACT 1

Act 1, Prologue

Sound alarum then flames of fire.

*Enter Discord.*¹

Discord:

Hark how the Roman drums sound blood and death
And Mars,² high mounted on his Thracian steed,³
Runs madding through Pharsalia's⁴ purple fields.
The earth that's wont to be a tomb for men
Is now entombed with carcasses of men. 5
The heaven, appalled to see such hideous sights,
For fear puts out her ever burning lights.
The gods amazed (as once in Titans' war)⁵
Do doubt and fear which bodes this deadly jar.⁶
The stars do tremble and forsake their course: 10
The Bear doth hide her in forbidden sea;⁷
Fear makes Bootes⁸ swiften her slow pace;
Pale is Orion.⁹ Atlas¹⁰ 'gins to quake,
And his unwieldy burden to forsake.
Caesar's keen falchion¹¹ through the adverse ranks 15
For his stern master hews a passage out
Through troops and trunks, and steel and standing blood.
He whose proud trophies whilom¹² Asia field,
And conquered Pontus,¹³ sing his lasting praise:
Great Pompey!¹⁴ Great while fortune did him raise, 20
Now vails¹⁵ the glory of his vaunting plumes
And to the ground casts off his high hanged looks.

¹ *Discord* - Goddess of strife, Discordia or Eris (Roman/Greek).

² Line 2: *Mars* - the Roman god of war (Greek Ares). His palace is on Mt Haemus in Thrace (Statius' *Thebaid*, 7.64), famous for its horsebreeders.

³ Line 2: *Thracian steed* - Mars is usually depicted in a chariot pulled by four fire-breathing horses descended from the winds. However Statius (*Silvae*, 1.1.18) describes him mounted on a Thracian horse.

⁴ Line 3: *Pharsalia* - Pharsalus (modern Pharsala) is a city in Thessaly, Southern Greece.

⁵ Line 8: *Titans' war* - The Titans were deities who ruled in the Golden Age before the Olympians defeated them in the Titanomachy (Titans' War), relegating most of them to Tartarus, the deepest part of the underworld.

⁶ Line 9: *jar* - OED n¹ 6.a.: Discord manifested in strife or contention; variance, dissension, quarrelling.

⁷ Line 11: *Bear* - Ursa Major, the Great Bear, circles the Pole Star but never dips below the horizon when seen from the northern hemisphere. In Greek mythology, she was originally Callisto who, after an affair with Zeus (Roman Jupiter), had a son called Arcos. To hide her from his wife Hera (Roman Juno), Zeus transformed her into a bear. Years later, to prevent her son (now a mighty hunter) from killing her, Zeus threw her up into the heavens. He transformed her son into a bear cub (Ursa Minor) and sent him to join her. Hera then cursed them to travel in circles forever but never dip their snouts in the ocean.

⁸ Line 12: *Bootes* - the constellation known as the Herdsman or the Bear Watcher. His actions cause Ursa Major and Ursa Minor to continuously circle the Pole Star. Bootes is more usually represented as male.

⁹ Line 13: *Orion* - constellation of the Great Hunter.

¹⁰ Line 13: *Atlas* - the Titan condemned to hold up the heavens on his shoulders.

¹¹ Line 15: *falchion* - OED n 1.: A broad sword more or less curved with the edge on the convex side. In later use and in poetry: A sword of any kind.

¹² Line 18: *whilom* - OED adj 2.b.: That existed, or was such, at a former time; former.

¹³ Line 19: *Pontus* - Northern coast of modern Turkey.

¹⁴ Line 20: *Pompey* - Pompey the Great or Gnaeus Pompeius Magnus.

¹⁵ Line 21: *vails* - OED v² 1.b.: To lower in sign of submission or respect.

You gentle heavens! O execute your wrath
 On vile mortality, that hath scorned your powers.
 You, night-born sisters¹⁶ to whose hairs are tied 25
 In adamantine chains both gods and men,
 Wind on your web of mischief and of plagues!
 And if, o stars, you have an influence
 That may confound this high erected heap
 Down pour it! Vomit out your worst of ills. 30
 Let Rome, grown proud with her unconquered strength,
 Perish and conquered be with her own strength:
 And win all powers to disjoin and break,
 Consume, confound, dissolve, and dissipate
 What laws, armies and pride hath raised up. 35

[Exit Discord.]

Act 1, Scene 1

Enter Titinius.

Titinius:

The day is lost; our hope and honour's lost.
 The glory of the Roman name is lost.
 The liberty and common weal¹⁷ is lost.
 The gods that whilom heard the Roman state
 And Quirinus,¹⁸ whose strong puissant army 5
 Did shield the tops and turrets of proud Rome,
 Do now conspire to wreck the gallant ship
 E'en in the harbour of her wished greatness,
 And her gay streamers and fair wavering sails,
 With which the wanton wind was wont to play, 10
 To drown with billows of o'erwhelming woes.

Enter Brutus.

Brutus:

The foe prevails, Brutus; thou strivest in vain.
 Many a soul today is sent to Hell
 And many a gallant have I done to death
 In Pharsalia's bleeding earth. The world can tell 15
 How little Brutus prized this puff of breath
 If loss of that my country's weal might gain.
 But heavens and the immortal gods decreed

¹⁶ Line 25: *night-born sisters* - Furies, otherwise known as Erinyes (Greek) or Eumenides (Roman), were female personifications or deities of vengeance. They are usually represented as three sisters: Alecto (unrest or unceasing), Tisiphone (avenging murder) and Megaera (grudging or jealousy). Alternatively this reference may be to the Fates (Moirae/Parcae: Greek/Roman), also daughters of Night. Clotho, Lachesis and Atropos spin, weave and cut the threads of life (for men and gods alike), hence "to whose hairs are tied...web".

¹⁷ Line 3: *common weal* - OED arch 1. (Properly two words.) Common well-being; esp. the general good, public welfare, prosperity of the community.

¹⁸ Line 5: *Quirinus* - Romulus, founder of Rome, was deified after his death and renamed Quirinus.

That Rome, in highest of her fortunes' pitch,
In top of sovereignty and imperial sway,
By her own height should work her own decay. 20

Enter Pompey.

Pompey:
Where may I fly? Into some desert place,
Some uncouth unfrequented craggy rock
Whereas my name and state was never heard.
I fly the battle because here I see 25
My friends lie bleeding in Pharsalia's earth;
Which do remember me what erst I was,
Who brought such troops of soldiers to the field
And of so many thousand had command.
My flight a heavy memory doth renew, 30
Which tells me I was wont to stay and win.
But now, a soldier of my scattered train
Offered me service and did call me "Lord".
O then, I thought, whom rising sun saw high,
Descending he beheld my misery. 35
Fly to the hollow root of some steep rock,
And in that flinty habitation hide
Thy woeful face from face and view of men.
Yet that will tell me this, if naught beside:
Pompey was never wont his head to hide. 40
Fly where thou wilt, thou bearst about thee smart,
Shame at thy heels and grief lies at thy heart.

Titinius:
But see, Titinius, where two warriors stand
Casting their eyes down to the cheerless earth.
Alas too soon I know them for to be 45
Pompey and Brutus who like Ajax¹⁹ stand
When, as forsook of fortune 'mongst his foes,
Grief stopped his breath, nor could he speak his woes.

Pompey:
Accursèd Pompey, lo thou art descried!
But stay; they are thy friends that thou behold'st. 50
O rather had I now have met my foes
Whose daggers' points might straight have pierced my woes
Than thus to have my friends behold my shame.
Reproach is death to him that lived in fame.

Brutus:
Brutus, cast up thy discontented look 55
And see two princes, thy two noble friends

¹⁹ Line 46: *Ajax* - a Greek hero from the Trojan war who features very highly in Homer's *Iliad*. The name "Ajax" was also a pun for "a jakes" or a privy (OED 1.a.) although this seems an unlikely interpretation here.

Who, though it grieves me that I thus them see,
Yet joy I to be seen they living be.²⁰

He speaks unto them.

Let not the change of this successless fight,
O noble lords, dismay these dauntless minds 60
Which the fair virtue, not blind chance, doth rule.
Caesar not us subdued hath, but Rome,
And in that fight 'twas best be overthrown.
Think that the conqueror hath won but small,
Whose victory is but his country's fall. 65

Pompey:

O noble Brutus, can I live and see
My soldiers dead, my friends lie slain in field,
My hopes cast down, mine honours overthrown,
My country subject to a tyrant's rule,
My foe triumphing and myself forlorn? 70
O had I perished in that prosperous war
E'en in mine honour's height, that happy day,
When Mithridates' fall²¹ did raise my fame:
Then had I gone with honour to my grave.
But Pompey was by envious heavens reserved 75
Captive to follow Caesar's chariot wheels
Riding in triumph to the Capitol:
And Rome, oft graced with trophies of my fame,
Shall now resound the blemish of my name.

Brutus:

O what disgrace can taunt this worthiness 80
Of which remain such living monuments
Engraven in the eyes and hearts of men.
Although the oppression of distressed Rome,
And our own overthrow, might well draw forth
Distilling tears from fainting cowards' eyes, 85
Yet should no weak effeminate passion seize
Upon that man, the greatness of whose mind
And not his fortune made him termed "the Great".

Pompey:

O I did never taste mine honour's sweet
Nor now can judge of this my sharpest sour. 90
Fifty-eight years in fortune's sweet soft lap
Have I been lulled asleep with pleasant joys.
Me hath she dandled in her folding arms

²⁰ Line 58: This line should be read as "Yet I am happy to see they are still alive."

²¹ Line 73: *Mithridates' fall* - Mithridates, King of Pontus, was one of the greatest challenges the Romans faced. When they eventually defeated him, the Romans called this "the Great Victory" and assigned Pompey, who was his conqueror, the title of "the Great".

And fed my hopes with prosperous events.
 She crowned my cradle with success and honour: 95
 And shall disgrace await my hapless hearse?
 Was I a youth with palm and laurel girt:
 And now an old man, shall I wait my fall?
 Oh when I think but on my triumphs past:
 The consulships and honours I have borne; 100
 The fame and fear wherein great Pompey lived;
 Then doth my grievèd soul inform²² me this,
 My fall, augmented by my former bliss.

Brutus:

Why do we use of virtue's strength to vaunt
 If every cross a noble mind can daunt? 105
 We talk of courage: then is courage known
 When with mishap our state is overthrown.
 Never let him a soldier's title bear
 Which in the chiefest brunt doth shrink and fear.
 Thy former haps did men thy virtue show, 110
 But now that fails them which thy virtue knew,
 Nor think this conquest shall be Pompey's fall
 Or that Pharsalia shall thine honour bury:
 Egypt shall be unpeopled for thine aid,
 And coal-black Libyans shall manure the ground 115
 In thy defence with bleeding hearts of men.

Pompey:

O second hope of sad oppressèd Rome
 In whom the ancient Brutus' virtue shines
 That purchased first the Roman liberty.²³
 Let me embrace thee: live victorious youth, 120
 When death and angry fates shall call me hence,
 To free thy country from a tyrant's yoke.
 My harder fortune and more cruel stars
 Envied to me so great a happiness.
 Do not prolong my life with vain false hopes. 125
 To deep despair and sorrow I am vowed:
 Do not remove me from that settled thought
 With hope of friends or aid of Ptolomey.²⁴
 Egypt and Libya at choice I have,
 But only which of them I'll make my grave. 130

Titinius:

²² Line 102: "inform" in this case means to "stamp, impress or imbue with some specific quality, to fill or affect the mind or heart with a feeling" (OED: II.3.a). Pompey's soul overwhelms him with the full contrast between his former happy days and his current disastrous fall from grace.

²³ Line 119: Lucius Junius Brutus, an ancestor of this Brutus, was a major player in expelling the last of the Etruscan kings, Lucius Tarquinius Superbus, from Rome after his son Sextus Tarquinius raped Lucretia, a noblewoman and relative of Brutus. He also handed over his own sons for execution when they were embroiled in a plot to return the kings to Rome.

²⁴ Line 128: *Ptolomey* - King of Egypt, husband and brother to Cleopatra.

'Tis but discomfort which misgrieves thee thus,
Grief by despair seems greater than it is.

Brutus:

'Tis womanish to wail and moan our grief.
By industry do wise men seek relief:
If that our casting do fall out amiss, 135
Our cunning play must then correct the dice.

Pompey:

Well if it needs must be then let me go
Flying for aid unto my foreign friends,
And sue and bow where erst I did command.
He that goeth seeking of a tyrant aid, 140
Though free he went, a servant then is made.
Take we our last farewell then, though with pain:
Here three do part that ne'er shall meet again.

Exit Pompey at one door, Titinius at another. Brutus [remains on stage] alone.

Act 1, Scene 2

Enter Caesar

Caesar:

Follow your chase and let your light-foot steeds,
Flying as swift as did that wingèd horse²⁵
That with strong feathered pinions clove the air,
O'ertake the coward flight of your base foe.

Brutus:

Do not withdraw thy mortal wounding blade 5
But sheathe it, Caesar, in my wounded heart:
Let not that heart that did thy country wound
Fear to lay Brutus bleeding on the ground.
Thy fatal stroke of death shall more me glad
Than all thy proud and pompous victories; 10
My funeral cypress than thy laurel crown;
My mournful bier shall win more praise and fame
Than thy triumphing sun-bright chariot.
Here in these fatal fields let Brutus die,
And bear so many Romans company. 15

Caesar:

T'was not 'gainst thee this fatal blade was drawn,
Which can no more pierce Brutus' tender sides
Than mine own heart, or aught than heart more dear,

²⁵ Line 2: *wingèd horse* - Pegasus.

For all the wrongs thou didst or strokes thou gav'st.
Caesar on thee will take no worse revenge 20
Than bid thee still command him and his state:
True settled love can ne'er be turned to hate.

Brutus:

To what a pitch would this man's virtues soar
Did not ambition clog his mounting fame.
Caesar, thy sword hath all bliss from me ta'en 25
And giv'st me life where best were to be slain.
O thou hast robbed me of my chiefest joy,
And seek'st to please me with a babish toy.

Exit Brutus.

Caesar:

Caesar, Pharsalia doth thy conquest sound.
Jove's²⁶ welcome messenger, fair Victory, 30
Hath crowned thy temples with victorious bay.
And io joyful, io doth she sing²⁷
And through the world thy lasting praises ring.
But yet amidst thy grateful melody
I hear a hoarse and heavy doleful voice 35
Of my dear country, crying that today
My glorious triumphs work her own decay;
In which how many fatal strokes I gave,
So many wounds her tender breast received.
Here lieth one that's butcher'd by his sire 40
And here the son was his old father's death.²⁸
Both slew unknowing, both unknown are slain.
O that ambition should such mischief work
Or mean men die for great men's proud desire.

[Caesar remains on stage.]

Act 1, Scene 3

Enter Anthony, Dolabella, Lord and others.

Anthony:

From sad Pharsalia blushing all with blood,
From death's pale triumphs, Pompey overthrown,
Romans in foreign soils breathing their last,
Revenge, strange²⁹ wars and dreadful stratagems,

²⁶ Line 30: *Jove* - an alternative name for Jupiter (Zeus).

²⁷ Line 32: *io* - this is a song of praise to a god, usually connected with Hymen, the Roman god of weddings.

²⁸ Lines 40-41: these lines reflect Act II, Scene v of Shakespeare's *Henry VI Part 3* (written about 1591/2).

Henry VI has been sent from the battle by his queen and sits musing on how much happier he would be as a shepherd. As he awaits the outcome, first a son who has killed his father and then a father who has killed his son each drag the body on the stage to loot it and then recoil in horror and despair at discovering that it is their own father/son.

We come to set the laurel on thy head 5
And fill thy ears with triumphs and with joys.

Dolobella:

As when that Hector³⁰ from the Grecian camp
With spoils³¹ of slaughtered Argians³² returned,
The Trojan youths with crowns of conquering palm,
The Phrygian virgins³³ with fair flowery wreaths 10
Welcomed the hope and pride of Ilium;³⁴
So for thy victory and conquering acts
We bring fair wreaths of honour and renown,
Which shall eternally thy head adorn.

Lord:

Now hath thy sword made passage for thyself 15
To wade in blood of them that sought thy death.
The ambitious rival of thine honours high,
Whose mightiness erst made him to be feared,
Now flies and is enforced to give thee place
Whilst thou remain'st the conquering Hercules,³⁵ 20
Triumphing in thy spoils and victories.

Caesar:

When Phoebus left fair Thetis' watery couch³⁶
And, peeping forth from out the golden gate
Of his bright palace saw our battle ranked,
Oft did he seek to turn his fiery steeds, 25
Oft hid his face and shunned such tragic sights.
What stranger passest ever by, this cost
Thee³⁷ - this accursèd soil distained with blood:
Not crystal rivers are to quench thy thirst
For goring³⁸ streams their rivers' clearness stains; 30

²⁹ Line 4: *strange* - "stange" in original text. This could be a printer's error for "strange".

³⁰ Line 7: Hector was the son of King Priam of Troy. In Homer's *Iliad*, he made many valiant assaults on the Greek camp and eventually succeeded in burning one of their boats.

³¹ Line 8: Hector also stole the body of Patroclus. Although the body was recovered by Ajax, it had been looted of its armour.

³² Line 8: *Argians* - an alternative name for the Greeks.

³³ Line 10: *Phrygian virgins* - young women of Phrygia, an area. This area also spawned the cult of the Vestal Virgins.

³⁴ Line 11: *Ilium* - an alternative name for the city of Troy.

³⁵ Line 20: *Hercules* - half-mortal son of Zeus, possessed of legendary strength, famous for undertaking 12 labours.

³⁶ Line 22: *Phoebus left fair Thetis'* - Phoebus (a sun god) and Thetis (a water goddess and mother of Achilles) were not paired in Greek or Roman mythology. A similar mistake is made by Robert Greene (1588-1592) in his works *Alphonso* (1599) and also *Orlando Furioso* (1594) (Brazil and Flues, 2002-2007). This mistake appearing in Saint-Amant's (1594-1661) work is explained by William Roberts in his article "Classical Sources of Saint-Amant's *L'Arion*" - "His sly conception of the sea goddess Thetis receiving 'deux Phoebus' in her bed appears to derive from a metathetic confusion between names: he wrongly assimilates the Tethys-Phoebus metaphor (*Metam.*, II, 68-9) and the two assaults of Peleus upon Thetis in her bed (*Metam.*, XI, 229-65). (Roberts, 1963: p 243)

³⁷ Lines 27-28: there is an argument that "cost" should be "coast. However, the following "Thee" makes little sense. I suggest "this cost thee" as in this war has deprived passing strangers of attractive views and good drinking water.

Here are no hills wherewith to feed thine eyes
 But heaped hills of mangled carcasses;
 Here are no birds to please thee with their notes
 But ravenous vultures and night ravens hoarse.

Anthony:

What means great Caesar? Droops our general,	35
Or melts in womanish compassion	
To see Pharsalia's fields to change their hue	
And silver streams be turned to lakes of blood?	
Why Caesar oft hath sacrificed in France	
Millions of souls to Pluto's ³⁹ grisly dames, ⁴⁰	40
And made the changed coloured Rhine to blush	
To bear his bloody burden to the sea.	
And when as thou in maiden Albion ⁴¹ shore	
The Roman Eagle bravely didst advance,	
No hand paid greater tribute unto death,	45
No heart with more courageous noble fire	
And hope, did burn with glorious great intent.	
And now shall passion base that noble mind,	
And weak events that courage overcome?	
Let Pompey proud, and Pompey's complices	50
Die on our swords, that did envy our lives;	
Let pale Tisiphone ⁴² be cloyed with blood,	
And snaky furies quench their longing thirst,	
And Caesar live to glory in their end.	

Caesar:

They say, when as the younger African ⁴³	55
Beheld the mighty Carthage woeful fall	
And saw her stately towers to smoke from far,	
He wept, and princely tears ran down his cheeks.	
Let pity then and true compassion	
Move us to rue no traitorous Carthage fall,	60
No barbarous perjured enemy's decay,	
But Rome, our native country, hapless Rome	
Whose bowels too ungently we have pierced:	
Fair pride of Europe! Mistress of the world!	
Cradle of virtues; nurse of true renown	65
Whom Jove hath placed in top of seven hills,	
That thou the lower world's seven climes ⁴⁴ mightst rule!	

³⁸ Line 30: it has been suggested that "goring" should be "gore in" which still fits the metre. However, I feel that the concept of the streams of gore actually attacking the innocent crystal of the rivers is more effective. I think it is also easier to say in mid-flow.

³⁹ Line 40: *Pluto's* - Roman god of the Underworld (Hades in Greek).

⁴⁰ Line 40: *grisly dames* - the Furies, see note 16.

⁴¹ Line 42: *Albion* - England.

⁴² Line 52: see Note 16.

⁴³ Line 55: *African* - Appian records an eyewitness account of P. Cornelius Scipio Africanus Aemilianus crying as he watched the destruction of Carthage which he had ordered (Henrichs, 1995: p 250).

⁴⁴ Line 67: *the lower world's seven climes* - not a known Roman or Greek concept, but the Babylonian belief system divided the world into seven zones that echoed the seven known planets (Moon, Sun, Mercury, Venus,

Thee the proud Parthian⁴⁵ and the coal-black Moor,
 The stern Tartarian,⁴⁶ born to manage arms,
 Doth fear and tremble at thy majesty. 70
 And yet I, bred and fostered in thy lap,
 Durst strive to overthrow thy Capitol
 And thy high turrets lay as low as hell.

Dolobella:

O Rome! And have the powers of heaven decreed
 When, as thy fame did reach unto the sky 75
 And the wide ocean was thy empire's bounds
 And thou, enriched with spoils of all the world,
 Was waxen proud with peace and sovereign reign,
 That civil wars should lose what foreign won,
 And peace's⁴⁷ joys be turned to luckless brawls. 80

Lord:

O Pompey, cursèd cause of civil war!
 Which of those hell-born stern Eumenides⁴⁸
 Inflamed thy mind with such ambitious fire
 As nought could quench it but thy country's blood?

Dolobella:

But this no whit⁴⁹ thy valour doth distain, 85
 Which found'st unsought for cause of civil brawls,
 And fatal fuel which this fire enflamed.

Anthony:

Let then his death set period to this strife
 Which was begun by his ambitious life.

Caesar:

The flying Pompey to Larissa⁵⁰ hastes, 90
 And by Thessalian Tempe shapes his course

Mars, Jupiter and Saturn). This was adopted by Ptolemy. More information can be gathered from J Lennart Berggren's *Ptolemy's "Geography": An Annotated Translation of the Theoretical Chapters* translated by Alexander Jones, published by Princeton University Press in 2000. The medieval Islamic geographer al-Kazwini also discusses the seven climes in his *Geography* adopting Ptolemy's system (discussed in *E. J. Brill's First Encyclopaedia of Islam, 1913-1936* edited by Martijn Theodoor Houtsma, published by Leiden 1927/1993).

⁴⁵ Line 68: *Parthian* - Parthia covered part of what is currently north-east Iran, but at times was an empire covering all of Iran, and parts of Armenia, Iraq, Georgia, eastern Turkey, eastern Syria, Turkmenistan, Afghanistan, Tajikistan, Pakistan, Kuwait, the Persian Gulf coast of Saudi Arabia, Bahrain, Qatar, and UAE. They were at war with Rome from 53BC (when Crassus led the first invasion and was repulsed) for about 300 years. Their cavalry were hard for the Roman infantry to defeat, but the Parthians lacked Roman siege capabilities for reclaiming occupied land.

⁴⁶ Line 70: *Tartarian* - "Tatar" (sometimes spelled "Tartar") seems to be almost interchangeable with Scythian. These were nomadic tribes who occupied a large part of European and Asiatic Russia who were renowned for their ferocity. Mithridates recruited a Scythian or Tartar militia from the countries to the north of the Euxine and Caspian Seas.

⁴⁷ Line 80: "peace his" has been replaced with "peace's" as this makes more sense.

⁴⁸ Line 82: *Eumenides* - Furies, see note 16.

⁴⁹ Line 85: "while" has been replaced with "whit" as this makes more sense.

⁵⁰ Line 90: *Larissa* - capital city of Thessaly, Greece.

Where fair Peneus⁵¹ tumbles up his waves.
 Him we'll pursue as fast as he us flies:
 Nor he, though guarded with Numidian⁵² horse,
 Nor aided with the unresisted power 95
 The Meroè⁵³ or seven mouthed Nile can yield,
 No not all Afric⁵⁴ armed in his defence
 Shall serve to shroud him from my fatal sword.

[*Exeunt Omnes.*]⁵⁵

Act 1, Scene 4

Enter Cato [Senior].

Cato [Senior]:
 O where is banished liberty exiled?
 To Affric deserts or to Scythia⁵⁶ rocks
 Or whereas silver streaming Tanais⁵⁷ is?
 Happy is India and Arabia blessed,
 And all the bordering regions upon Nile 5
 That never knew the name of liberty.
 But we, that boast of Brute⁵⁸ and Collatine⁵⁹
 And glory we expelled proud Tarquin's⁶⁰ name,
 Do grieve to lose⁶¹ that we so long have held.
 Why reckon we our years by consuls' names: 10
 And so long ruled in freedom, now to serve?
 They lie that say in heaven there is a power
 That for to wrack the sins of guilty men
 Holds in his hand a fierce three-forkèd dart.
 Why would he throw them down on Oèta⁶² mount 15
 Or wound the underringing⁶³ Rhodope,⁶⁴

⁵¹ Line 91-92: the Vale of Tempe in Greece is a gorge which poets describe as a favourite haunt of Apollo and the Muses. It is situated between Olympus and Ossa, and the Pineios River (Peneus) flows through the Vale en route to the Aegean Sea. Peneus is also a river god.

⁵² Line 95: *Numidian* - Numidia encompassed the territory west of Carthage, including the entire Maghreb as far as the river Mulucha.

⁵³ Line 96: *Meroè* - an ancient city that used to stand on the east bank of the Nile, near Shendi, Sudan.

⁵⁴ Line 97: *Afric* - should be "Africa", but it would not fit with the metre. I have modernised the spelling of "Affrick" to "Afric."

⁵⁵ [*Exeunt Omnes*] - Original stage direction was "Exit." Amended to standardise with other stage directions.

⁵⁶ Line 2: *Scythia* - Large area to the east of the Roman empire consisting of European and Asiatic Russia occupied by barbarous nomadic peoples. Tamburlaine the Great was a Scythian.

⁵⁷ Line 3: *Tanais* - ancient Greek name for River Don in Russia, site of a Greek colony, and traditionally regarded as the border between Europe and Asia.

⁵⁸ Line 7: *Brute* - a shortened form of Brutus. This refers to the previous Brutus, see note 22.

⁵⁹ Line 7: *Collatine* - husband to Lucretia, see note 22.

⁶⁰ Line 8: *Tarquin's* - Tarquinius, see note 22.

⁶¹ Line 9: the original text says "loose", but "lose" seems more appropriate in this context.

⁶² Line 15: *Oèta mount* - Mountain in Thessaly (present-day Kotawthra) on which Hercules died.

⁶³ Line 16: *underringing* - G C Moore Smith suggests "undeserving" from Lucan vii, 499-50 (Notes and Queries, 12 S. II. Oct. 14, 1916).

⁶⁴ Line 16: *Rhodope* - Queen Rhodope of Thrace and her husband, Haemus, offended Hera and Zeus by comparing themselves to the rulers of heaven. As a punishment they were turned into two mountain ranges, the Rhodope Mountains and the Balkan Mountains. Mount Haemus is the home of Mars.

And not rain showers of his dead-doing darts,
 Furor in flame, and sulphurous smothering heat
 Upon the wicked and accursèd arms
 That cruel Romans 'gainst their country bear. 20
 Rome ware thy fall: those prodigies foretold,
 When angry heavens did pour down showers of blood,
 And fatal comets in the heavens did blaze
 And all the statues in the temple blast⁶⁵
 Did weep the loss of Roman liberty. 25
 Then if the gods have destinèd thine end,
 Yet as a mother having lost her son,
 Cato shall wait upon thy tragic hearse
 And never leave thy cold and bloodless corpse.
 I'll tune a sad and doleful funeral song 30
 Still crying on lost liberty's sweet name.
 Thy sacred ashes will I wash with tears,
 And thus lament my country's obsequies.

[Exit Cato Senior]

Act 1, Scene 5

*[A boat.]*⁶⁶
Enter Pompey and Cornelia.

Cornelia:
 O cruel Pompey, whither wilt thou fly
 And leave thy poor Cornelia thus forlorn?
 Is't our bad fortune or thy cruel will
 That still it severs in extremity?
 O let me go with thee, and die with thee. 5
 Nothing shall thy Cornelia grievous think
 That she endures for her sweet Pompey's sake.

Pompey:
 'Tis for thy weal and safety of thy life -
 Whose safety I prefer before the world,
 Because I love thee more than all the world - 10
 That thou (sweet love) should here remain behind
 Till proof assures Ptolomey's doubted faith.

Cornelia:
 O dearest, what shall I my safety call,
 That which is thrust in danger's harmful mouth?
 Looks not the thing so bad with such a name? 15
 Call it my death, my bale,⁶⁷ my woe, my hell,

⁶⁵ Line 24: *placed* - G C Moore Smith suggests a printer error inserting "blast" for "plast" or "placed" (Notes and Queries, 12 S. II. Oct. 14, 1916).

⁶⁶ The relationship between Scenes 4 and 5 is discussed in the Introduction under the heading of Spectacle.

That which endangers my sweet Pompey's life.

Pompey:

It is no danger (gentle love) at all.

'Tis but thy fear that doth it so miscall.

Cornelia:

If't be no danger let me go with thee 20

And of thy safety a partaker be.

Alas why would'st thou leave me thus alone?

Thinkst thou I cannot follow thee by land

That thus have followed thee o'er raging seas?

Or do I vary in inconstant hopes? 25

O but think you my pleasure luckless is

And I have made thee more unfortunate.

'Tis I, 'tis I, have caused this overthrow!

'Tis my accursèd stars that bode this ill,

And those misfortunes to my princely love: 30

Revenge thee, Pompey, on this wicked brat,

And end my woes by ending of my life!

Pompey:

What means my love to aggravate my grief

And torture my enough tormented soul

With greater grievance than Pharsalian loss? 35

Thy rented⁶⁸ hair doth rent my heart in twain,

And these fair seas that rain down showers of tears

Do melt my soul in liquid streams of sorrow.

If that in Egypt any danger be,

Then let my death procure thy sweet life's safety. 40

Cornelia:

Can I be safe and Pompey in distress,

Or may Cornelia survive thy death.

What danger ever happens to my soul,

That danger eke shall happen to my life:

Nor Libyan quicksands,⁶⁹ nor the barking gulf,⁷⁰ 45

Or gaping Scylla⁷¹ shall this union part;

But still I'll chain thee in my twining arms,

And if I cannot live I'll die with thee.

⁶⁷ Line 16: *bale* meaning "a great consuming fire, conflagration (OED: n.¹) or "funeral pyre" (OED: n.²). It is probably used here in imitation of Spenser's *The Faerie Queene*: "Yet still he stroue to cloke his inward bale" (l.IX.16) to mean "passion" or "inward turmoil."

⁶⁸ Line 36: *rented* - although it is an alternative spelling, hair should be "rended" (OED v¹ 3.b.); his heart is rent (OED v² 1.c.) however this would spoil the polyptoton.

⁶⁹ Line 45: *Libyan quicksands* - the Sirt Basin in Lybia has dangerous currents which create quicksand.

⁷⁰ Line 45: *barking gulf* - this could be either the Lybian Gulf, or possibly Charybdis, the sea monster that is paired with Scylla.

⁷¹ Line 46: *Scylla* - sea monster which sits on one side of a strait opposite Charybdis. Charybdis swallows huge amounts of water creating whirlpools that can destroy a ship three times a day; on the opposite side Scylla snatches travellers from their ships with her ravening wolves' heads devouring them alive.

Pompey:

O how thy love doth ease my grievèd mind
Which bears a burden heavier than the heavens, 50
Under the which steel-shouldered Atlas groans.
But now thy love doth hurt thyself and me,
And thy too ardent strong affection
Hinders my settled resolution.
Then by this love, and by these crystal eyes 55
More bright than are the lamps of Jove's high house,⁷²
Let me in this (I fear) my last request:
Not to endanger thy belovèd life,
But in this ship remain, and here await
How fortune dealeth with our doubtful state. 60

Cornelia:

Not so persuaded as conjured, sweet love,
By thy commanding meek petition,
I cannot say I yield, yet am constrained
This never-meeting parting to permit.
Then go dear love - yet stay a little while, 65
Somewhat I am sure, 'tis more I have to say -
Nay nothing now but heavens guide thy steps.
Yet let me speak: why should we part so soon?
Why, is my talk tedious? May be 'tis the last.
Do women leave their husbands in such haste? 70

Pompey:

More faithful than that fair deflowered dame⁷³
That sacrificed herself to chastity,
And far more loving than the Carian Queen,⁷⁴
That drank her husband's never sundered heart!
If that I die yet will it glad my soul, 75
Which then shall feed on those Elysian joys,
That in the sacred temple of thy breast
My living memory shall shrinèd be.
But if that envious fates should call thee hence,
And death with pale and meagre look usurp 80
Upon those roseate lips and coral cheeks,
Then air be turned to poison to infect me,
Earth gape and swallow him that heavens hate,
Consume me fire with thy devouring flames,
Or water drown who else would melt in tears. 85
But live, live happy, still in safety live,
Who safety only to my life can give.

Exit [Pompey].

⁷² Line 56: *lamps of Jove's high house* - the celestial bodies, sun moon, stars, etc.

⁷³ Line 71: *deflowered dame* - Lucretia committed suicide to expiate the shame of rape, see note 22.

⁷⁴ Line 73: *Carian Queen* - Queen Artemisia II of Caria missed her husband Mausolus so much that she had his ashes mixed with water and drank them.

Cornelia:

O he is gone! Go, hie thee after him -
My vow forbids. Yet still my care is with thee: 90
My cries shall wake the silver moon by night,
And with my tears I will salute the morn.
No day shall pass without my daily plaints,
No hour without my prayers for thy return.
My mind misgives me, Pompey is betrayed.
O Egypt do not rob me of my love. 95
Why beareth Ptolomey so stern a look?
O do not stain thy childish years with blood:
Whilst Pompey flourished in his fortunes' pride,
Egypt and Ptolomey were fain to serve
And sue for grace to my distressed Lord. 100
But little boots it, to record he was,
To be is only that which men respect.
Go poor Cornelia wander by the shore
And see the waters raging billows swell
And beat with fury 'gainst the craggy rocks: 105
To that compare thy strong tempestuous grief
Which fiercely rageth in thy feeble heart.
Sorrow shuts up the passage of thy breath,
And dries the tears that pity fain would shed.
This only, therefore, this will I still cry: 110
Let Pompey live although Cornelia die.

Exit [Cornelia].

Act 1, Scene 6

Enter Caesar, Cleopatra, [Anthony,] Dolabella, Lord and others.

Caesar:

Thy sad complaints, fair Lady, cannot choose
But move a heart though made of adamant,
And draw to yield unto thy powerful plaint.
I will replant thee in the Egyptian throne
And all thy wrongs shall Caesar's valour right. 5
I'll pull thy crown from the usurper's head,
And make the conquered Ptolomey to stoop
And fear by force to wrong a maiden queen.

Cleopatra:

Look as the earth at her great love's approach,
When golden tressèd fair Hyperion's son⁷⁵ 10
With those life-lending beams salutes his spouse,

⁷⁵ Line 10: *Hyperion's son* - Hyperion's (Apollo's) son Helios drives the sun chariot across the sky.

Doth then cast off her mourning widow's weeds,
 And calleth her handmaid forth her flowery fair
 To clothe her in the beauty of the spring,
 And of fair primroses, and sweet violets, 15
 To make gay garlands for to crown her head;
 So hath your presence. Welcome and fair sight,
 That glads the world, comforts poor Egypt's queen
 Who begs for succour of that conquering hand
 That, as Jove's sceptre, this our world doth sway. 20

Dolabella:

Who would refuse to aid so fair a queen?

Lord:

Base be the mind, that for so sweet a fair,
 Would not adventure more than Perseus did,
 When as he freed the fair Andromeda.⁷⁶

Caesar:

O how those lovely tyrannizing eyes, 25
 The graces' beauteous habitation,
 Where sweet desire darts wounding shafts of love,
 Consume my heart with inward burning heat.
 Not only Egypt but all Africa
 Will I subject to Cleopatra's name. 30
 Thy rule shall stretch from unknown Zanzibar
 Unto those sands where high erected posts
 Of great Alcides⁷⁷ do uphold his name.
 The sunburnt Indians from the east shall bring
 Their precious store of pure refinèd gold, 35
 The labouring worm⁷⁸ shall weave the Affrick twist,
 And, to exceed the pomp of Persian queen,⁷⁹
 The sea shall pay the tribute of his pearls
 For to adorn thy golden yellow locks,
 Which in their curlèd knots my thoughts do hold, 40
 Thoughts captive to thy beauty's conquering power.

Anthony:

I marvel not at that which fables tell,
 How ravished Helen moved the angry Greeks
 To undertake eleven⁸⁰ years' tedious siege

⁷⁶ Lines 23-24: *Perseus and Andromeda* - returning from killing Medusa the gorgon, Perseus rescues Andromeda from a sea monster set against the Ethiopians people, because her mother, Queen Cassiopeia, had offended the Nereids (sea nymphs) by comparing her own beauty favourably to theirs.

⁷⁷ Lines 32-33: *posts of great Alcides* - Alcides is an alternative name for Hercules. These posts are the "Pillars of Hercules", created by Hercules smashing his way through the mountain that used to be Atlas rather than travelling around or over, thereby connecting the Mediterranean Sea to the Atlantic Ocean, forming the Strait of Gibraltar. The two pillars are Gibraltar and either Monte Hacho or Jebel Musa.

⁷⁸ Line 36: *labouring worm* - silk worm.

⁷⁹ Line 3: *Persian queen* - possibly Roxana, the Persian princess married to Alexander the Great in great splendour.

⁸⁰ Line 44: *eleven* - the Trojan war was ten years - to fit the scansion presumably one pronounces it "ele'en".

To re-obtain a beauty so divine. 45
 When I beheld thy sweet composèd face,
 O only worthy, for whose matchless sake
 Another siege and new wars should arise,
 Hector be dragged about the Grecian camp,
 And Troy again consumed with Grecian fire. 50

Cleopatra:

Great Prince, what thanks can Cleopatra give?
 Nought have poor virgins to requite such good:
 My simple self and service then vouchsafe,
 And let the heavens, and he that all things sees
 With equal eyes such merits recompense. 55
 I do not seek ambitiously to rule,
 And in proud Africa to monarchize.
 I only crave that what my father gave,
 Who in his last behest did, dying, will
 That I should jointly with my brother reign. 60

*[Anthony:]*⁸¹

How sweet those words drop from those honey lips
 Which whilst she speaks they still each other kiss.

Caesar:

Reign, aye, still reign in Caesar's conquered thoughts.
 There build thy palace, and thy sun-bright throne.
 There sway thy sceptre, and with it beat down 65
 Those traitorous thoughts (if any dare arise)
 That will not yield to thy perfection.
 To chase the flying Pompey have I cut
 The great Ionian and Aegean seas
 And dreadless passed the toiling Hellespont,⁸² 70
 Famous for amorous Leander's death.⁸³
 And now, by gentle fortunes, so am blest
 As to behold what mazèd thoughts admire -
 Heaven's wonder, nature's and earth's ornament -
 And gaze upon these fiery sun-bright eyes; 75
 The heavenly spheres which love and beauty move,
 These cheeks where lilies and red roses strive
 For sovereignty, yet both do equal reign;
 The dangling tresses of thy curlèd hair,
 Nets weaved to catch our frail and wandering thoughts. 80
 Thy beauty shining like proud Phoebus' face,
 When Ganges glittereth with his radiant beams,
 He on his golden trappedèd palfries⁸⁴ rides

⁸¹ Speech Direction is originally "But.". There is no-one of that name in the play, therefore as it is a besotted comment, I have assigned it to Anthony. "But." may be an abbreviated name of an actor playing one of the roles.

⁸² Line 70: *Hellespont* - the Dardanelles.

⁸³ Line 71: *Leander* - Leander swam across the Hellespont each night to lie with his lover, Hero (a nun consecrated to Venus/Aphrodite goddess of love), but drowned in a storm. Hero then committed suicide.

That from their nostrils do the morning blow, Through heaven's great pathway paved with shining stars. Thou art the fixèd pole of my soul's joy, 'Bout which my restless thoughts are overturned: My Cynthia, ⁸⁵ whose glory never wanes, Guiding the tide of mine affections, That with the change of thy imperious looks, Dost make my doubtful joys to ebb and flow.	85 90
<i>Cleopatra:</i> Might all the deeds thy hands had e'er achieved, That make thy far extollèd name to sound From sunburnt East unto the Western Isles, Which great Neptunus ⁸⁶ foldeth in his arms, It shall not be the least to seat a maid, And enthronize her in her native right.	 95
<i>Lord:</i> What need you stand disputing on your right Or proving title to the Egyptian Crown, Born to be queen and empress of the world?	 100
<i>Anthony:</i> On thy perfection let me ever gaze, And eyes now learn to tread a lover's maze. ⁸⁷ Here may you surfeit with delicious store: The more you see, desire to look the more Upon her face, a garden of delight Exceeding far Adonis' feignèd bower. Here stained white lilies spread their branches fair. Here lips send forth sweet gilly-flowers' smell And damask rose in her fair cheeks do bud, While beds of viòlets still come between With fresh variety to please the eye. Nor need these flowers the heat of Phoebus' beams; They cherished are by virtue of her eyes. O that I might but enter in this bower, Or once attain the cropping of the flower!	 105 110 115
<i>Caesar:</i> Now wend we Lords to Alexandria, Famous for those wide wondered pyramids Whose towering tops do seem to threat the sky, And make it proud by presence of my love. Then Paphian ⁸⁸ temples and Cytherean ⁸⁹ hills,	 120

⁸⁴ Line 83: *palfries* - ordinary riding horses (as distinct from warhorses).

⁸⁵ Line 88: *Cynthia* - the moon, frequently used to represent Elizabeth I.

⁸⁶ Line 95: *Neptunus* - Neptune (Poseidon - Greek) is the god of the sea.

⁸⁷ Line 102: *tread a lover's maze* - both to find one's way through the labyrinthine pathways of love, but also perhaps a pun on "maze" meaning "a winding or intricate movement as in dance" (OED: n¹5), using "tread" as in "tread a measure" OED:v2.d. "to go through in dancing".

And sacred Gnidas⁹⁰ bonnet vail to it,
A fairer saint than Venus⁹¹ there shall dwell.

Anthony:

Led with the lodestar⁹² of her looks, I go
As crazèd bark⁹³ is tossed in troubled seas,
Uncertain to arrive in wishèd port.

125

⁸⁸ Line 120: *Phaphian* - of Paphos the city on Cyprus believed to be the birthplace of Aphrodite (Venus), or at least the first place she came ashore, and therefore sacred to her. She is sometimes called the Cyprean.

⁸⁹ Line 120: *Cytherean* - an epithet usually applied to Aphrodite (Venus), the goddess of love, who was said to have risen from the sea near the island of Cythera and was strongly worshipped there.

⁹⁰ Line 121: *Gnidias* - This could be Cnidas, a now-ruined city in Turkey. The entire city relocated from its original site when it became a democracy in the 4th Century BC, and rebuilt itself from scratch on a superb natural double harbour ideal for trading. When the city of Kos rejected the statue of Aphrodite they had commissioned from Praxiteles because she was naked, Cnidas bought the statue and then created a innovative circular shrine which permitted people to view the statue from all sides.

⁹¹ Line 122: *saint than Venus* - this is "saint" in the sense of holy rather than Christian (see OED: "saint" a A.2.a. and n B.2.c.). This could also refer to the Hero/Leander myth mentioned in Note 74, as Hero was a nun of Venus.

⁹² Line 123: *lodestar* - A 'guiding star'; that on which one's attention or hopes are fixed (OED: n 2.).

⁹³ Line 124: *bark* - a small ship (OED: n² 1.).