

Play: Antony and Cleopatra Author: _____Text used: Arden Library ref: _____

Key:	enter from within ↘	↙ enter from without
	exit inwards ↖	↗ Exit outwards

act/sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I.i		Demetrius Philo	↙		Minor characters enter from outwards. Court entrance.
	↘	Antony Cleopatra Ladies Train Eunuchs Messenger			
		Messenger	↙	MESS. News, my good lord, from Rome. (17)	From outwards
	↖	Antony Cleopatra Ladies Train Eunuchs Messenger		ANT. Grates me, the sum. CLEO. Nay, hear them, Antony. ANT. To-night we'll wander through the streets...(18-19, 53)	Antony dismisses the messenger, and exits back inwards with Cleopatra to plan their entertainment
		Demetrius Philo	↗		Messenger returns outwards. So too Demetrius and Philo.
I.ii	↘	Charmian Iras Mardian Alexas			MINIMAL congestion at outwards door due to staggered entrance. Egyptian group enters first, conversing among themselves before calling to the other group at line 6.
		Enobarbus Lamprius Soothsayer Rannius Lucilius	↙		
		Rannius Lucilius	↗	ENO. Bring in the banquet quickly. (11)	
		Rannius Lucilius	↙		They come and go, bringing in the banquet.
		Rannius Lucilius	↗		
	↘	Cleopatra		ENO. Hush, here comes Antony. CHAR. Not he, the queen. CLEO. Saw you my lord?(75-8)	Enobarbus mistakenly sights Antony inwards; it is Cleopatra, who has lost Antony.
	↖	Enobarbus		CLEO. Seek him, and bring him hither. (82)	Enobarbus sets off in search of Antony where he expects him to be (inwards)
		Antony Messenger	↙	ALEX. My lord approaches. (83)	And Antony, having done a backstage cross, enters with the previously dismissed messenger...
	↖	Cleopatra Charmian Iras Mardian Alexas Lamprius Soothsayer		CLEO. We will not look upon him: go with us. (84) as Cleopatra exits in a huff. Simultaneous mid-scene entrance/exit.
		Messenger 2. Messenger	↗	ANT. Fare thee well awhile. (108) <i>Enter another messenger.</i>	Messenger dismissed. Mid-scene crossover at outwards door between the two messengers.

	<p>2.Messenger ↗ 3. Messenger ↘</p> <p>3.Messenger ↗ Enobarbus ↘ Antony ↗ Enobarbus ↘</p>	<p><i>Enter another messenger, with a letter.</i></p> <p>ANT. Forbear me. (118) ANT. How now, Enobarbus! (127) ANT. Say our pleasure, To such whose places under us require, our quick remove from hence. (192-4)</p>	<p>Messenger exits. Mid-scene crossover at outwards door. Messenger exits. Enobarbus now returns. They exit together, planning the departure.</p>
I.iii	<p>↘ Cleopatra Alexas Charmian Iras</p> <p>Alexas ↗ Antony ↘ Antony ↗</p> <p>↖ Cleopatra Charmian Iras</p>	<p>CLEO. Where is he?(1)</p> <p>CLEO. Quick, and return. (5) CHAR. But here comes Antony. (13) ANT. Let us go. Come; Our separation so abides and flies, That thou, residing here, goes yet with me; And I, hence fleeting, here remain with thee. Away! (102-5)</p>	<p>Returning from inwards.</p> <p>Sent to find Antony. Returns from outwards. Formal parting ends this first section. (Alternatively it could be argued that the actual moment of departure is delayed, and they exit outwards together.)</p>
I.iv	<p>↘ Caesar Lepidus Train</p> <p>Messenger ↘</p> <p>↖ Caesar Messenger Train</p> <p>Lepidus ↗ Train ↘</p>	<p>LEP. Here's more news. (33) CAES. 'Tis time we twain Did show ourselves i' the field, and to that end Assemble we immediate council. LEP. To-morrow, Caesar, I shall be furnish'd to inform you rightly Both what by sea and land I can be able To front this present time. CAES. Till which encounter, It is my business too. Farewell. (73-80)</p>	<p>MARKED congestion; end of section, change to Rome. Formal entry from inwards.</p> <p>Split exit: they part until the next day.</p>
I.v	<p>↘ Cleopatra Charmian Iras Mardian</p> <p>Alexas ↘</p> <p>↖ Cleopatra Charmian Iras Mardian Alexas</p>	<p><i>Enter Alexas from Antony.</i> CLEO. But come, away, Get me ink and paper. (75-6)</p>	<p>MARKED congestion, switch back to Alexandria.</p> <p>News from outwards. They return inwards for Cleopatra to write to Antony.</p>
II.i	<p>Pompey ↘ Menecrates Menas Varrus ↘ Pompey ↗ Menecrates Menas Varrus</p>	<p><i>In warlike manner.</i></p> <p>POM. How now, Varrus? (28) POM. Come, Menas. (52)</p>	<p>Abroad, on battle footing.</p> <p>Outwards loop scene.</p>
II.ii	<p>↘ Enobarbus Lepidus</p> <p>Antony ↘ Ventidius ↘</p> <p>↘ Caesar Maecenas Agrippa</p> <p>↖ Caesar Antony Lepidus Ventidius</p> <p>Enobarbus ↗</p>	<p>LEP. Here comes The noble Antony. (13-4) ENO. And yonder, Caesar. (14)</p> <p>CAES. And do invite you to my sister's view, Whither straight I'll lead you. (166-7)</p> <p>AGR. Let us go... Make yourself my</p>	<p>Making small talk, awaiting arrival of the principals.</p> <p>They return inwards towards Octavia.</p> <p>They go outwards towards</p>

	Maecenas Agrippa	guest, Whilst you abide here. (243-4)	Agrippa's house.
II.iii	↘ Antony Caesar Octavia ↙ Caesar Octavia Soothsayer ↙ Soothsayer ↗ Ventidius ↙ Ventidius ↗ Antony	ANT. Good night, dear lady. (7) OCT. Good night, sir. CAES. Good night. (8-9) ANT. Now, sirrah; you do wish yourself in Egypt? (10) ANT. Get thee gone: Say to Ventidius I would speak with him. (29-30) ANT. I will to Egypt... O come, Ventidius. You must to Parthia, your commission's ready; Follow me and receive't (37, 39-41)	Antony is departing from Caesar's palace. They retire inwards. Simultaneous mid-scene entrance exit (Soothsayer arriving as Caesar and Octavia leave). Returns whence he came. Exits outwards, from which direction... ...Ventidius then arrives. They exit outwards to make preparations to depart.
II.iv	↘ Lepidus Maecenas Agrippa ↙ Lepidus Maecenas ↗	LEP. Pray you hasten Your generals after. (1) MAEC. We shall, As I conceive the journey, be at the Mount Before you, Lepidus. LEP. Your way is shorter. (6-8)	They enter from inwards, organising the departure. They part. Split exit.
II.v	↘ Cleopatra Charmian Iras Alexas ↘ Mardian Messenger ↙ Messenger ↗ Messenger ↙ Messenger ↗ Alexas ↗ Mardian ↗ ↙ Cleopatra Charmian Iras	CLEO. Give me some music. (1) CLEO. Ram thou thy fruitful tidings in mine ears. (24) MESS. Nay, then I'll run. (73) CLEO. Come hither, sir. (84) CLEO. Get thee hence. (103) CLEO. Go to the fellow. (112) CLEO. Bid you Alexas Bring em word... (118-9) CLEO. Lead me to my chamber. (120)	MINIMAL congestion, entrance from inwards With news of Antony Escaping Cleopatra's wrath. Returns. Sent away again. Alexas sent to the messenger. Sent after Alexas. Returns inwards.
II.vi	Pompey ↙ drum, trumpet ↘ Caesar Lepidus Antony Enobarbus Maecenas Agrippa Menas Soldiers Caesar ↗ Lepidus Antony Maecenas Agrippa Soldiers Pompey, drum trumpet Enobarbus ↗ Menas	<i>Flourish. Enter Pompey at one door, with drum and trumpet; at another Caesar...with Soldiers marching.</i> POM. Aboard my galley, I invite you all: Will you lead, Lords? CAES. ANT. LEP. Show's the way, sir. (80-82) ENO. Come sir, will you aboard? (129)	MARKED congestion, split entrance; minimised by flourish and staggered entrances. Pompey enters from the direction of his galley (see below). The powers of the establishment enter from inwards. Pompey leads them off towards his galley to entertain them. They too go towards the galley.
II.vii	↘ 1. Servant 2. Servant		Servants set banquet (dessert and wine after supper: see Arden note p.

	<p>↘ Caesar Antony Pompey Lepidus Agrippa Maecenas Enobarbus Menas Captains Lepidus ↗ Servant ↗ Caesar ↗ Antony Pompey Agrippa Maecenas Captains Enobarbus ↖ Menas Servants</p>	<p>ANT. bear him ashore. (84)</p> <p>POM. I'll try you on the shore. (124)</p> <p>ENO. Menas, I'll not on shore. MEN. No, to my cabin. (128)</p>	<p>83) from inwards door. Enter from within, where they have already eaten (time lapse/backstage cross).</p> <p>Lepidus taken back outwards.</p> <p>Pompey accompanies them ashore to continue drinking.</p> <p>They, instead, return to Menas' cabin.</p>
III.i	<p>Ventidius ↖ Cilius ↖ Soldiers ↗ Ventidius ↗ Cilius ↗ Soldiers</p>	<p><i>Enter Ventidius as it were in triumph...</i></p> <p>VEN. He purposeth to Athens, whither...We shall appear before him. On there, pass along! (35, 37)</p>	<p>Outwards loop scene, triumphal procession.</p> <p>They march out, on the way to Athens.</p>
III.ii	<p>↘ Enobarbus ↖ Agrippa ↖</p> <p>↘ Caesar ↖ Antony ↖ Lepidus ↖ Octavia ↗ Antony ↗ Octavia ↗</p> <p>↖ Enobarbus ↖ Caesar ↖ Lepidus ↖ Agrippa ↖</p>	<p><i>Enter Agrippa at one door, Enobarbus at another.</i></p> <p>ANT. No further, sir. CAES. You take from me a great part of myself. (23-4)</p> <p>CAES. Farewell, farewell! (66)</p> <p>ANT. Farewell! (66)</p>	<p>MARKED congestion at outwards door, split entrance: exchanging news. Caesar is farewelling Antony and Octavia.</p> <p>Split exit as the two groups part. Arden editor suggests trumpets, which would minimise the congestion.</p>
III.iii	<p>↘ Cleopatra ↖ Charmian ↖ Iras ↖ Alexas ↖ Messenger ↖ Messenger ↗</p> <p>↖ Cleopatra ↖ Iras ↖ Alexas ↖ Charmian ↗</p>	<p>CLEO. Where is the fellow? (1)</p> <p>CLEO. Come hither, sir. (2) CLEO. Go, make thee ready, Our letters are prepar'd. (36-7) CLEO. Thou shalt bring him to me Where I will write. (45-6)</p>	<p>MARKED congestion at inwards door. Re-enters as before, still dealing with the Messenger.</p> <p>Returns from outwards. About to leave.</p> <p>Returns inwards to write, while... ...Charmian goes outwards to get the messenger.</p>
III.iv	<p>↖ Antony ↖ Octavia ↖</p> <p>↖ Octavia ↖ Antony ↗</p>	<p>ANT. Nay, nay, Octavia...but he hath wag'd New wars 'gainst Pompey (1, 3-4)</p> <p>ANT. Yourself shall go between's: the mean time, lady, I'll raise the preparation of a war...make you</p>	<p>MINIMAL congestion at outwards door. The following scene is explicitly a garden scene, and perhaps this is too, for continuity reasons. They enter from outwards, already in conversation. Octavia exits into the house to prepare to leave (pack bags); Antony returns outwards (see next</p>

		soonest haste...Provide your going. (25, 26, 27, 37)	scene). Split exit.
III.v	<p>↙ Eros ↘ Enobarbus ↙</p> <p>Eros ↗ Enobarbus ↗</p>	<p>ENO. How now, friend Eros? EROS. There's strange news come, sir... Caesar and Lepidus have made wars upon Pompey. ENO. Where's Antony? EROS. He's walking in the garden. (1-2, 4, 15-16) ENO. Bring me to Antony. EROS. Come, sir. (23-4)</p>	MINIMAL Congestion: split entrance, and minimised by staggering. Eros reports that Antony is in the garden (see above), and has the same news for the arriving Enobarbus that Antony has just given Octavia.
III.vi	<p>↙ Agrippa ↘ Maecenas ↘ Caesar ↘ Octavia ↘ Train ↘</p> <p>↙ Agrippa ↘ Maecenas ↘ Caesar ↘ Octavia ↘ Train ↘</p>	<p>OCT. Hail, Caesar, and my lords! (39) MAEC. Welcome, dear madam. (91)</p>	<p>They enter in conversation, presumably at Caesar's house. Arriving from Antony. She is welcomed and accompanied inwards.</p>
III.vii	<p>↙ Cleopatra ↘ Enobarbus ↘</p> <p>↙ Antony ↘ Canidius ↘</p> <p>↙ Messenger ↘</p> <p>↙ Soldier ↘</p> <p>↙ Antony ↘ Cleopatra ↘ Enobarbus ↘ Messenger ↘ Messenger ↘</p> <p>↙ Messenger ↘ Canidius ↘</p>	<p>CLEO. I will be even with thee, doubt it not. (1) ENO. Nay, I have done, Here comes the emperor. ANT. Is it not strange, Canidius, That from Tarentum, and Brundisium He could so quickly cut the Ionian sea...(19-22) MESS. The news is true, m lord, he is descried. (54) SOL. O noble emperor, do not fight by sea...(61) ANT. Well, well, away! (66) MESS. The emperor calls Canidius. (79)</p>	<p>Entrance from outwards establishes camp setting in contrast to previous scene. Enters in conversation, with news of the enemy's movements. News update. This entrance established Antony's forces lying behind the inwards door: the beginning of a binary section with Antony etc. inwards and Caesar etc. outwards. They exit inwards to prepare for battle. They exit towards Antony.</p>
III.vii i-x	<p>↙ Caesar ↘ Taurus ↘ Army ↘ Caesar ↗</p> <p>↙ Antony ↘ Enobarbus ↘</p> <p>↙ Antony ↘ Enobarbus ↘</p> <p>↙ Canidius ↘ Army ↘</p> <p>↙ Canidius ↘ Army ↘ Taurus ↗</p>	<p><i>Enter Caesar and Taurus, with his army, marching.</i> CAES. Strike not by land... till we have done at sea.(3) <i>Enter Antony and Enobarbus.</i> ANT. Set our squadrons on yond side o' the hill, In eye of Caesar's battle. (7-8) <i>Canidius marcheth with his land army one way over the stage, and Taurus, the Lieutenant of Caesar, the other way.</i> <i>After their going in, is heard the noise of a sea-fight.</i></p>	<p>Caesar's forces, previously indicated as 'outwards', now enter the stage. Caesar exits back outwards after delegating: the land forces are not to attack: this is a sea-battle. A symmetrical counter to the previous scene. As with Caesar, Antony delegates and then exits the stage. Enobarbus too to execute the command. Taurus and army are still on stage. The armies face off but do not fight. They exit via their respective doors to take up their positions.</p>

	<p style="text-align: right;">Army</p> <p>↙ Enobarbus</p> <p>↙ Scarus</p> <p>↙ Canidius</p> <p>↗ Scarus</p> <p style="text-align: right;">Canidius ↗</p> <p>↖ Enobarbus</p>	<p><i>Alarum. Enter Enobarbus.</i> ENO. Naught, naught, all naught. I can behold no longer. The Antoniad, the Egyptian admiral, With all their sixty fly. (1-2)</p> <p>SCAR. Mine eyed did sicken at the sight. (17)</p> <p>CAN. Our fortune on the sea is out of breath. (25)</p> <p>CAN. Toward Peloponnesus are they fled.</p> <p>SCAR. 'Tis easy to't, and there I will attend what further comes. (31-3)</p> <p>CAN. To Caesar will I render my legions and my horse. (33-4)</p> <p>ENO. I'll yet follow The wounded chance of Antony. (36)</p>	<p>Returns from his vantage-point to report on the sea-battle.</p> <p>Scarus too has seen the battle.</p> <p>Ditto.</p> <p>Scarus remains loyal to Antony and Cleopatra.</p> <p>Canidius, on the other hand, surrenders. He remains loyal and exits towards Antony's camp.</p>
III.xi	<p style="text-align: right;">Antony ↙</p> <p style="text-align: right;">Attendants ↙</p> <p>↙ Cleopatra</p> <p>↙ Charmian</p> <p>↙ Eros</p> <p>↙ Iras</p> <p>↗ Cleopatra</p> <p>↗ Charmian</p> <p>↗ Eros</p> <p>↗ Iras</p> <p>↗ Antony</p> <p>↗ Attendants</p>	<p>ANT. Friends, come hither: I Have a ship, Laden with gold, take that, divide it; fly, And make your peace with Caesar. (2, 4-5)</p> <p>EROS. Nay, gentle madam, to him, comfort him. (25)</p> <p>ANT. Some wine within there, and our viands! (73)</p>	<p>End of battle section, return to triangulation as Antony and attendants arrive back at Cleopatra's abode. Comes out from inwards door.</p> <p>They return inwards to eat.</p>
III.xii	<p>↙ Caesar</p> <p>↙ Agrippa</p> <p>↙ Dolabella</p> <p>↙ Thidias</p> <p>↙ Others</p> <p style="text-align: right;">Ambassador ↙</p> <p style="text-align: right;">Ambassador ↗</p> <p>↖ Caesar</p> <p>↖ Agrippa</p> <p>↖ Dolabella</p> <p>↖ Others</p> <p style="text-align: right;">Thidias ↗</p>	<p>CAES. Let him appear that's come from Antony. (1)</p> <p>AMB. Such as I am, I come from Antony. (6)</p> <p>CAES. Bring him through the bands. (25)</p> <p>CAES. Observe how Antony becomes his flaw.</p> <p>THID. Caesar, I shall. (33, 35)</p>	<p>MARKED congestion. The audience sees the two camps juxtaposed in rapid succession. Continuity maintained by both parties entering from inwards. Ambassador's entrance from outwards reinforces triangulation pattern. Returns outwards through the ranks. This would seem to require a split exit, reinforcing therefore the switch back to triangulation from binary.</p>
III.xii i	<p>↙ Cleopatra</p> <p>↙ Enobarbus</p> <p>↙ Charmian</p> <p>↙ Iras</p> <p style="text-align: right;">Antony ↙</p> <p style="text-align: right;">Ambassador ↙</p> <p>↖ Antony</p> <p>↖ Ambassador</p> <p style="text-align: right;">Servant ↙</p> <p style="text-align: right;">Servant ↗</p> <p style="text-align: right;">Thidias ↙</p> <p>↖ Enobarbus</p> <p>↖ Enobarbus</p> <p>↖ Antony</p>	<p><i>Enter the Ambassador, with Antony.</i> ANT. Is that his answer? AMB. Ay, my lord. (13-14) ANT. I'll write it: follow me. (28)</p> <p>SER. A messenger from Caesar. (37) CLEO. Admit him, sir. (40) CLEO. Caesar's will. THID. Hear it apart. (47) ENO. I will ask Antony. (63) ANT. What art thou, fellow? (86)</p>	<p>MARKED congestion signifies the time-lapse required for Ambassador's return to Antony.</p> <p>The Ambassador has returned and been met by Antony. They come in in mid-conversation. They go inwards to write to Caesar.</p> <p>Thidias now too arrives from Caesar. He goes inwards to get Antony.</p>

	<p>Servant ↙</p> <p>Servant ↗</p> <p>Thidias ↙</p> <p>Servant ↗</p> <p>Thidias ↙</p> <p>Servant ↗</p> <p>Thidias ↙</p> <p>↙ Antony</p> <p>Cleopatra</p> <p>Charmian</p> <p>Iras</p> <p>↙ Enobarbus</p>	<p>ANT. Take hence this Jack, And whip him. (92)</p> <p>ANT. Tug him away: being whipp'd Bring him again. (103-4)</p> <p>ANT. Is he whipp'd? (132)</p> <p>ANT. Hence with thy stripes, begone! (152)</p> <p>ANT. Come on, my queen. (191)</p> <p>ENO. I will seek some way to leave him. (201)</p>	<p>Servant takes Thidias out...</p> <p>...and brings him back...</p> <p>They exit inwards.</p> <p>Exits inwards (packs bags). See IV.ii.</p>
IV.i	<p>Caesar ↙</p> <p>Agrippa</p> <p>Maecenas</p> <p>Army</p> <p>Caesar ↗</p> <p>Agrippa</p> <p>Maecenas</p> <p>Army</p>	<p><i>Enter Caesar, Agrippa, and Maecenas, with his Army; Caesar reading a letter.</i></p> <p>CAES. See it done, And feast the army. (14-15)</p>	<p>Outwards loop scene: army on the move.</p> <p>Exit outwards.</p>
IV.ii	<p>↙ Antony</p> <p>Cleopatra</p> <p>Enobarbus</p> <p>Charmian</p> <p>Iras</p> <p>Alexas</p> <p>↙ Servitors</p> <p>↗ Servitors</p> <p>Antony</p> <p>Cleopatra</p> <p>Enobarbus</p> <p>Charmian</p> <p>Iras</p> <p>Alexas</p>	<p>ANT. He will not fight with me, Domitius?</p> <p>ENO. No. (1)</p> <p>ANT. Call forth my household servants, let's to-night Be bounteous at our meal. (9-10)</p> <p>ANT. Let's to supper, come. (44)</p>	<p>Enobarbus has not yet left Antony.</p> <p>They go inwards to eat.</p>
IV.iii	<p>Soldiers ↙</p> <p>Soldiers ↙</p> <p>Soldiers ↗</p>	<p><i>Enter a Company of Soldiers. They meet other Soldiers.</i></p> <p>1.SOL. Walk, let's see if other watchmen Do hear what we do. (16-17)</p>	<p>Soldiers arriving to set the watch.</p> <p>They exit to follow the music.</p>
IV.iv	<p>↙ Antony</p> <p>Cleopatra</p> <p>Charmian</p> <p>Eros ↙</p> <p>Soldier ↙</p> <p>Captains ↙</p> <p>Soldiers ↙</p> <p>Antony ↗</p> <p>Eros</p> <p>Captains</p> <p>Soldiers</p> <p>↙ Cleopatra</p> <p>Charmian</p>	<p>ANT. Eros! mine armour, Eros! (1)</p> <p><i>Enter Eros with armour.</i></p> <p><i>Enter an armed soldier.</i></p> <p>CAPT. The morn is fair: good morrow, general. (24)</p> <p>ANT. I'll leave thee Now like a man of steel. You that will fight, Follow me close. (33-4)</p> <p>CHAR. Please you retire to your chamber?</p> <p>CLEO. Lead me: he goes forth gallantly. (35-6)</p>	<p>Comes outwards, preparing for battle.</p> <p>Antony, primed and armoured for battle, carries his bedroom prowess outwards to the battlefield.</p> <p>Binary opposition between the domestic/ bedroom setting and masculine/ battle setting is reinforced again.</p>
IV.v	<p>Antony ↙</p> <p>Eros</p> <p>↙ Soldier</p>	<p><i>Trumpets sound. Enter Antony and Eros: a soldier meeting them.</i></p> <p>SOLD. The gods make this a happy day to Antony! (1)</p>	<p>MINIMAL congestion at inwards door, split entrance, Antony and Eros' re-entry from outwards. Marked by a trumpet and staggered entry.</p>

	<p>Antony ↗ Eros ↗ Soldier ↗</p>	<p>ANT. Go, Eros, send his treasure after...write to him--I will subscribe.</p>	<p>They exit outwards to deal with Enobarbus' treasure and write the letter.</p>
IV.vi	<p>↘ Caesar ↘ Agrippa ↘ Enobarbus ↘ Dolabella</p> <p>Agrippa ↗ Messenger ↘</p> <p>Messenger ↗</p> <p>Caesar ↗ Dolabella ↗ Soldier ↘</p> <p>↖ Soldier</p> <p>↖ Enobarbus</p>	<p><i>Flourish.</i> CAES. Go forth, Agrippa, and begin the fight. (1)</p> <p>AGR. Caesar, I shall. (4)</p> <p>MESS. Antony is coming to the field. (6-7)</p> <p>CAES. Go charge Agrippa, plant those that have revolted in the vant. (8-9)</p> <p>SOLD. Enobarbus, Antony Hath after thee sent all thy treasure...the messenger Came on my guard, and at thy tent is now Unloading of his mules. (20-24)</p> <p>SOLD. I must attend mine office. (27)</p> <p>ENO. No, I will go seek Some ditch, wherein to die. (37-8)</p>	<p>They come from the camp on the way to the field.</p> <p>Sent to the battlefield. Report from the field.</p> <p>Orders to the battalion.</p> <p>They too go to the field.</p> <p>Soldier arrives from the camp with news of the treasure.</p> <p>He returns inwards to his camp duties. Enobarbus leaves the battle.</p>
IV.vii	<p>Agrippa ↘ Soldiers ↘</p> <p>↖ Agrippa ↖ Soldiers</p> <p>Antony ↘ Scarus ↘ Eros ↘</p> <p>Antony ↗ Scarus ↗ Eros ↗</p>	<p><i>Alarum. Drums and trumpets.</i> AGR. Retire, we have engag'd ourselves too far. (1)</p> <p>SCAR. O my brave emperor, this is fought indeed! (4)</p> <p>EROS. They are beaten, sir, and our advantage serves For a fair victory. (11-12)</p> <p>ANT. Come thee on. (16)</p>	<p>They are in retreat from the field... and exit away from it.</p> <p>From the field.</p> <p>Ditto.</p> <p>They return to the field.</p>
IV.vii i	<p>Antony ↘ Scarus ↘ Others ↘</p> <p>↘ Cleopatra</p> <p>↖ Antony ↖ Scarus ↖ Others ↖ Cleopatra</p>	<p><i>Alarum. Enter Antony again, in a march.</i> ANT. We have beat him to his camp: run one before., And let the queen know of our gests. (1-2)</p> <p>CLEO. Give me thy hand, Through Alexandria make a jolly march. (29-30)</p>	<p>MINIMAL congestion, covered by noises off. They are now leaving the field to report their success to Cleopatra</p> <p>Cleopatra coming outwards to meet them. They go inwards to Alexandria.</p>
IV.ix	<p>Sentry ↘ Enobarbus ↘</p> <p>↖ Sentry ↖ Enobarbus</p>	<p><i>Enter a Sentry and his company; Enobarbus follows.</i> SEN. If we be not reliev'd within this hour, We must return to the court of guard. (1-2)</p> <p>SEN. Let us bear him To th' court of guard: he is of note: our hour Is fully out. (30-32)</p>	<p>Sentries have been posted outwards; Enobarbus the outcast.</p> <p>They take him in to the court of guard.</p>
IV.x	<p>↘ Antony ↘ Scarus ↘ Army</p> <p>Antony ↗ Scarus ↗ Army ↗</p>	<p><i>Enter Antony and Scarus, with their Army.</i> ANT. Our foot Upon the hills adjoining to the city Shall stay with us (order for the sea is given). (4-6)</p>	<p>MARKED congestion (before next battle), possibly minimised by offstage effects of army marching.</p> <p>They exit to position the foot-soldiers (once more a sea-rather than a land-battle).</p>

IV.xi	↘ Caesar Army Caesar Army ↗	CAES. To the vales. (3)	Caesar's forces now enter. ...and exit to take up their positions.
IV.xii	Antony ↙ Scarus Antony ↗ Antony ↙ Scarus ↗ ↘ Cleopatra ↖ Cleopatra Antony ↗	<i>Alarum afar off, as at a sea-fight.</i> ANT. Yet they are not join'd: where yond pine does stand, I shall discover all: I'll bring thee word Straight, how 'tis like to go. (1-3) ANT. All is lost. (9) ANT. Bid them all fly, be gone. (17) ANT. What, Eros, Eros! Ah, thou spell! Avaunt! (29-30) ANT. Vanish, or I shall give thee thy deserving. (32) ANT. The witch shall die, To the young Roman boy she hath sold me. Eros, ho! (47-8, 49)	MINIMAL congestion due to offstage effects. They enter from the field to take up a vantage-point. Antony exits outwards to view the battle. He returns with bad news. Scarus is sent to disperse the troops. Antony, calling Eros (outwards) is surprised by Cleopatra's entrance from inwards. She returns inwards. He exits outwards.
IV.xii i	↘ Cleopatra Charmian Iras Mardian Mardian ↗ ↖ Cleopatra Charmian Iras	CLEO. Help me, my women! CHAR. To the monument, There lock yourself, and send him word you are dead. (1, 3-4) CLEO. To the monument! Mardian, go tell him I have slain myself... And bring me how he takes my death to the monument. (6-7, 9)	From inwards, Antony seen as threat from outwards. Mardian sent back outwards to Antony... ...while others take refuge inwards.
IV.xi v	Antony ↙ Eros Mardian ↙ Mardian ↗ Eros ↗ Eros ↙ Guard ↙ Decretas Guard ↗ Diomedes ↙ Decretas ↗ Guard ↙ Antony ↗ Eros Diomedes Guard	ANT. Eros, thou yet behold'st me? (1) ANT. O, thy vile lady! ANT. That thou depart'st hence safe Does pay thy labour richly; go. (36-7) ANT. From me awhile. (43) ANT. Come, Eros, Eros! (54) ANT. The guard, ho! (104) DIO. Where's Antony? (114) <i>Enter four or five of the Guard of Antony.</i> ANT. Bear me, good friends, where Cleopatra bides. (131) ANT. Carry me now, good friends. (139)	Having found Eros, Antony now returns from outwards. Mardian arrives from outwards. And is sent away again. Dismissed outwards. Called back in. Guard called in. Diomedes arrives seeking Antony. Decretas leaves. Guards return to bear Antony away. They carry him out.
IV.xv	↘ Cleopatra G Charmian Iras Maids Diomedes ↙ Antony ↙ Guard	<i>Enter Cleopatra and her maids aloft, with Charmian and Iras</i> CLEO. O Charmian, I will never go from hence. (1) <i>Enter, below, Diomedes.</i> CLEO. How no? is he dead? (6) <i>Enter, below, Antony, borne by the Guard.</i> DIO. Look out o' the other side your monument, His guard have brought him thither. (8-9)	The 'monument' represented by the gallery. Diomedes returns from outwards with news. Spatial separation between Diomedes and Guard ('other side') is puzzling. Diomedes downstage right and guard in procession to downstage left corner might achieve viable spatial sense of

	<p>↖ G Cleopatra Antony Charmian Iras Maids Diomedes ↗ Guard ↗</p>	<p>CLEO. Ah, women, women! come, we have no friend But resolution, and the briefest end. (90-91)</p>	<p>'other side'. They leave the gallery... ...and presumably Diomedes and Guard exit the stage back outwards.</p>
V.i	<p>↘ Caesar Agrippa Dolabella Maecenas Gallus Proculeius Others Dolabella ↗ Decretas ↙ Egyptian ↙ Egyptian ↗ Proculeius ↗ Gallus ↗ ↖ Caesar Agrippa Maecenas Decretas</p>	<p><i>Enter Caesar...his counsel of war</i> CAES. Go to him, Dolabella, bid him yield. (1) DOL. Caesar, I shall. (3) CAES. What art thou that dar'st Appear thus to us? DEC. I say, O Caesar, Antony is dead. (4-5, 13) CAES. Whence are you? EGYP. The queen, my mistress Confin'd in all she has, her monument. (52-4) CAES. Bid her have good heart. (56) CAES. Go and say We purpose her no shame. (61-2) CAES. Gallus, go you along. (69) CAES. Go with me to my tent. (73)</p>	
V.ii	<p>↘ Cleopatra Charmian Iras Mardian Proculeius ↙ Gallus ↙ Soldiers Gallus ↗ Dolabella ↙ Proculeius ↗ Proculeius ↙ Caesar Gallus Maecenas Train ↘ Seleucus Seleucus ↗ Proculeius ↗ Caesar Gallus Maecenas Dolabella Train Dolabella ↙</p>	<p>PRO. Caesar sends greeting to the Queen of Egypt. (9) GALL. Guard her till Caesar come. (36) DOL. Proculeius, What thou hast done thy master Caesar knows, and he hath sent for thee. (64-6) CAES. Which is the Queen of Egypt? (112) CLEO. Where's Seleucus? (139) CAES. Forbear, Seleucus. (174) CLEO. My master, and my lord! CAES. Not so: adieu. (188-9) DOL. Where's the queen? (196)</p>	<p>PROBLEMATIC congestion. Large groups passing each other at inwards door will lead to substantial break in the performance. Such a break might be intended to mark contrast between Egyptian and Roman courts. Arrival of Proculeius indicates time lapse. May also be marked by previous congestion. Hot on Proculeius' heels. We are to assume that Gallus has informed Caesar that Cleopatra is in custody. Caesar arrives from outwards to have discussions with the queen. Caesar and his train exit back outwards. Dolabella, having just exited with</p>

			Caesar, presumably crosses with Charmian at the outwards door as he re-enters and she exits: he seems to ask her specifically where Cleopatra is. We presume Charmian exits as she says this line, having been sent outwards to implement Cleopatra's wishes.
	Charmian ↗	CHAR. Behold, sir. (196)	
	Dolabella ↗	DOL. Adieu, good queen, I must attend on Caesar. (205)	
	Charmian ↙	CLEO. Now, Charmian! (226)	
↙	Charmian Iras	CLEO. Show me, my women, like a queen: go fetch My best attires...Sirrah Iras, go (Now noble Charmian, we'll dispatch indeed) (227-9)	Sent off inwards to follow Cleopatra's orders.
	Guardsman ↙	CLEO. Wherefore's this noise? GUARD. Here is a rural fellow, That will not be denied your highness' presence, He brings you figs. (232-3)	
	Guardsman ↗	CLEO. Let him come in. (234)	
	Guardsman ↙	<i>Re-enter Guardsman, with Clown bringing in a basket.</i>	
	Clown	GUARD. This is the man. (240)	
	Guardsman ↗	CLEO. Avoid, and leave him. (241)	Sends guard out so that she may speak privately with the Clown. Clown exits outwards, leaving Cleopatra with the venomous asps, as Cleopatra's attendants return from inwards with her lavish belongings as requested.
↙	Clown ↗	CLEO. Well, get thee gone, farewell. CLOWN. Yes, forsooth: I wish you joy o' the worm. (277-8)	Cleopatra with the venomous asps, as Cleopatra's attendants return from inwards with her lavish belongings as requested.
	Charmian ↙	<i>Re-enter Charmian and Iras with a robe, crown, and other jewels.</i>	Guard and soldiers arrive to collect Cleopatra, only to witness the Egyptian group suicide.
	Iras ↙	<i>Enter the Guard, rustling in.</i>	Guardsman most probably exits here to alert Caesar and other soldiers offstage.
	Guard ↙	1.GUARD. Where's the queen? (318)	Dolabella enters from outwards, making the same discovery as guardsman. He remains on stage and speaks of Caesar for four lines: this serves the dual purpose of heralding Caesar's arrival and allowing Caesar and his entourage adequate time to enter through the now cleared outwards door.
	Soldiers ↙	1.GUARD. Approach ho, all's not well: Caesar's beguil'd. (322)	
	Guard ↗	1.GUARD. Approach ho, all's not well: Caesar's beguil'd. (322)	
	Dolabella ↙	DOL. How goes it here? 2.GUARD. All dead. (327) DOL. Caesar, thy thoughts Touch their effects in this: thyself art coming To see perform'd the dreaded act which thou So sought'st to hinder. (328-31)	
	Caesar ↙	<i>Enter Caesar and all his Train, marching.</i>	
	Train ↗	CAES. Take up her bed, And bear her women from the monument; She shall be buried by her Antony... ...Our army shall In solemn show attend this funeral, And then to Rome. (354-6, 361-3)	Caesar instructs the guards as to the funeral preparations and all exit outwards to pay tribute to the 'famous' pair of lovers.
	Caesar ↗		
	Cleopatra		
	Charmian		
	Iras		
	Dolabella		
	Guard		
	Train		
	backstage cross		