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Julius Cæsar

—  
A. W. VERITY



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JULIUS CÆSAR

V47

1907

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## NOTE.

I HAVE to thank a friend for the Index of words.

The extracts from Plutarch are taken from Professor Skeat's volume of selections.

The numbering of the lines agrees with that of the 'Globe' edition.

A. W. V.

*August, 1895.*

## NOTE TO THE FOURTH EDITION.

IN this edition some errors have been corrected, a number of brief comments, mainly on points of characterisation, inserted in the Notes, and some fresh material added to the Introduction.

A. W. V.

*March, 1897.*

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## NOTE TO THE FIFTH EDITION.

THE metrical "Hints" added to this edition aim at giving in a small compass the gist of what is commonly agreed upon as to the development and variations of Shakespeare's blank verse. It is almost superfluous to mention my obligations to Dr Abbott's *Shakespearian Grammar*, which deals more or less with the subject-matter of each of the sections of the "Hints." I am also indebted to other writers and to friends.

A. W. V.

*December, 1899.*

## CONTENTS.

	PAGES
INTRODUCTION . . . . .	ix—xxxiv
JULIUS CÆSAR . . . . .	1—90
NOTES . . . . .	91—153
GLOSSARY . . . . .	154—168
SHAKESPEARE'S USE OF PLUTARCH . . . . .	169—172
EXTRACTS FROM PLUTARCH . . . . .	173—195
APPENDIX . . . . .	196—200
(THE SCENE OF CÆSAR'S MURDER: Act III., Sc. 1., ll. 47, 48: "ET TU BRUTE": BRUTUS AND HAMLET.)	
HINTS ON METRE . . . . .	201—212
HINTS ON SHAKESPEARE'S ENGLISH . . . . .	213—215
INDEX OF WORDS AND PHRASES . . . . .	216—220
„ NAMES . . . . .	221



# INTRODUCTION.

## I.

### DATES OF THE PUBLICATION AND COMPOSITION OF THE PLAY.

*Julius Cæsar* was first published, so far as we know, in 1623, in the 1st Folio edition of Shakespeare's plays. *Published in* 1623.  
There is no evidence that it had been issued previously in Quarto.

The play was written probably in the year 1601. *Written probably in* 1601.  
The chief evidence as to the date of its composition is the following passage in Weever's *Mirror of Martyrs*, a work published in 1601: *Evidence of date.*

“The many-headed multitude were drawne  
By Brutus' speech that Cæsar was ambitious;  
When eloquent Mark Antonie had showne  
His vertues, who but Brutus then was vicious?”

It is reasonable to regard these lines as an allusion to Act III., Scene 2 of *Julius Cæsar*; we know no other work to which they could refer. The style<sup>1</sup>, versification<sup>2</sup> and general

<sup>1</sup> “In the earliest plays the language is sometimes as it were a dress put upon the thought—a dress ornamented with superfluous care; the idea is at times hardly sufficient to fill out the language in which it is put; in the middle plays (*Julius Cæsar* serves as an example) there seems a perfect balance and equality between the thought and its expression. In the latest plays this balance is disturbed by the preponderance or excess of the ideas over the means of giving them utterance.”—*Dowden*.

<sup>2</sup> According to Mr Fleay's 'Metrical Table' *Julius Cæsar* contains 34 rhyming lines and 2241 lines of blank verse. This paucity of rhyme

tone of *Julius Cæsar* belong to the period 1600—1601 of Shakespeare's career. It may be noted that the play is not mentioned by Meres in *Palladis Tamia*, 1598.

Another passage which bears upon the date is a stanza of Drayton's poem, *The Barons' Wars*, 1603:

“Such one he was, of him we boldly say,  
 In whose rich soul all sovereign powers did suit,  
 In whom in peace the elements all lay  
 So mixt, as none could sovereignty impute ;  
 As all did govern, yet all did obey :  
 His lively temper was so absolute,  
 That 't scemed when heaven his model first began,  
 In him it showed perfection in a man.”

These verses resemble Antony's last speech (v. 5. 73—75) over the dead body of Brutus, and as in a later edition of *The Barons' Wars* the passage was altered into a form which increased the resemblance, we may fairly assume that Drayton, not Shakespeare, was the imitator. We need not, however, lay great stress upon Drayton's lines, having the more striking allusion in the *Mirror of Martyrs*, which helps us to place *Julius Cæsar* just after *Twelfth Night* (1600—1601) and just before *Hamlet* (1602), to which it leads up in several respects.

## II.

### SUPPOSED POLITICAL ALLUSION.

Taking 1601 to be the year of its composition, Dr Furnivall has put forward the theory that Shakespeare intended *Julius Cæsar* to have a political significance. The rebellion of Essex, the Queen's favourite, took place in February, 1601 ; and, according to Dr Furnivall's view, Shakespeare wished to draw a comparison between the conduct of Brutus towards his friend Cæsar and

*Rebellion of Essex, 1601: has "Julius Cæsar" reference to it?*

shows that the play belongs to that 'middle period' when Shakespeare had gone far towards abandoning rhyme. The number of lines with a 'double' or 'feminine' ending (i.e. an extra syllable at the end), a characteristic of his mature work is considerable, viz. 369.

that of Essex towards his patroness Elizabeth, and to express his own opinion as to the merits of the rebellion and the justice of the fate of those who took part in it. Dr Furnivall notes that the Lord Southampton to whom Shakespeare dedicated *Venus and Adonis* and *Lucrece* was imprisoned for his share in the rebellion—a fact which must have brought the matter vividly home to the poet—and reminds us of the (doubtful) story which connects *Richard II.* with Essex's attempt.

We must, however, be cautious about accepting theories of this kind. They rest upon conjecture, not evidence, and conjecture may easily find in Shakespeare's lines contemporary allusions where he never intended any allusion at all. That there was some resemblance between the action and fate of Brutus and of Essex, and that for Elizabethan audiences this resemblance would invest *Julius Cæsar* with extra interest, may be admitted. Further than this admission we cannot venture.

### III.

#### “JULIUS CÆSAR” COMPARED WITH “HAMLET.”

*Julius Cæsar* does not belong to any special group of Shakespeare's plays. Rather, it must be classed apart with *Hamlet* (1602). These two “tragedies of reflection” separate Shakespeare's three great masterpieces in the vein of graceful, genial comedy, viz. *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*, which all come within the period 1598—1601, from the later group of the three gloomy tragi-comedies, *All's Well That Ends Well*, *Measure for Measure*, and *Troilus and Cressida*.

Between *Julius Cæsar* and *Hamlet* there are several links of connection. Their respective heroes, Brutus and Hamlet, are much alike, each being an unpractical, philosophic man whom circumstances impel to take an active part in critical affairs, and each failing—Brutus because he acts ill-advisedly, Hamlet because he has scarcely the will to act at all. Portia “falls distract,” and

*Points of resemblance between “Julius Cæsar” and “Hamlet.”*

dies, through her relation to Brutus as Ophelia through her connection with Hamlet. Loyal friendship is exemplified very noticeably in Antony and Horatio. The supernatural is introduced in both plays, and with the similar notion of revenge. Two<sup>1</sup> passages in *Hamlet* seem to show that the story of Cæsar occupied Shakespeare's thoughts at the time when he wrote the later tragedy: indeed, one of them reads like a direct allusion to *Julius Cæsar*.

## IV.

## ITS RELATION TO "ANTONY AND CLEOPATRA."

Another play linked with *Julius Cæsar* by some community of interest—but not of style—is *Antony and Cleopatra*. Here the Triumvirs, Antony, Octavius and Lepidus, all reappear, and the development of their characters and relation to each other foreshadowed in *Julius Cæsar* is fulfilled. Antony, the "masker and reveller<sup>2</sup>," has degenerated into a voluptuary, while his youthful colleague who assumes so calmly his position, with all its dangers, as Cæsar's heir, has grown into an iron-willed ruler. That note of antagonism between them on the plains of Philippi deepens into

*Connection with "Antony and Cleopatra."* <sup>1</sup> *Hamlet*, I. I. 113—118 (quoted on p. 117 of the *Notes* to this play), and III. 2. 104—109 (see p. 196).

Other points of connection between the two plays might be cited. Thus the scene where Brutus addresses the citizens (III. 2) finds a parallel in the old prose story of Hamlet which perhaps Shakespeare used. Again, in Plutarch's *Life* of Brutus there is a curious word which occurs in a precisely similar context in *Hamlet* and in no other play of Shakespeare. Cf. North's *Plutarch*, "Antony thinking good that [Cæsar's] body should be honourably buried, and not in *hugger-mugger*"; and *Hamlet*, IV. 5. 83, 84,

"We have done but greenly,

In *hugger-mugger* to inter him";

i.e. secretly and in haste.

<sup>2</sup> *Julius Cæsar*, V. I. 62.



deadly hostility. Lepidus, who has proved the "slight<sup>e</sup> unmeritable man<sup>1</sup>" of Antony's contemptuous estimate, is "made use of<sup>2</sup>" by Octavius, and eventually deposed from the Triumvirate by him, as Antony proposed. The two plays, therefore, have several points of association; but in all the qualities of workmanship and metre *Antony and Cleopatra* is much the maturer.

## V.

## OTHER REFERENCES IN SHAKESPEARE TO THE HISTORY OF JULIUS CÆSAR.

Craik justly remarks: "It is evident that the character and history of Julius Cæsar had taken a strong hold of Shakespeare's imagination. There is perhaps no other historical character who is so repeatedly alluded to throughout his plays." Several of these allusions, as might be expected, illustrate details of *Julius Cæsar*<sup>3</sup>. Thus for the "triumph" mentioned in the first Scene we may turn to *Measure for Measure*, III. 2. 45, 46, "What, at the wheels of Cæsar? art thou led in triumph?" The omens preceding Cæsar's death are mentioned in that passage (I. I. 113—118) of *Hamlet* to which reference has been made already. The death itself, the scene, and the share in it of Brutus, are illustrated by the following extracts:—

*Evidence that the character and story of Julius Cæsar appealed strongly to Shakespeare.*

2 *Henry VI.* IV. I. 135—137:

"A Roman sworder and banditto slave  
Murder'd sweet Tully; Brutus' bastard hand  
Stabb'd Julius Cæsar";

<sup>1</sup> *Julius Cæsar*, IV. I. 12.

<sup>2</sup> *Antony and Cleopatra*, III. 5. 7.

<sup>3</sup> For notable allusions in other plays see 2 *Henry IV.* IV. 3. 45, 46, *As You Like It*, V. 2. 34, 35 and *Cymbeline*, III. I. 23, 24, which all refer to Cæsar's famous despatch—"Veni, vidi, vici"—to the Senate after the battle of Zela; and *Cymbeline*, II. 4. 20—23, III. I. 22—29, where Cæsar's expedition to Britain is mentioned.

*Antony and Cleopatra*, II. 6. 14—18:

“What was’t  
That moved pale Cassius to conspire; and what  
Made the all-honour’d, honest Roman, Brutus,  
With the arm’d rest, courtiers of beauteous freedom,  
To drench the Capitol?”

Antony’s grief over the body of his friend and pity of Brutus’s fate are glanced at in *Antony and Cleopatra*, III. 2. 53—56:

“Why, Enobarbus,  
When Antony found Julius Cæsar dead,  
He cried almost to roaring; and he wept  
When at Philippi he found Brutus slain.”

Cæsar’s “ambition” is touched on in *Cymbeline*, III. 1. 49—52. Characters, too, of *Julius Cæsar* other than the Triumvirs are noticed elsewhere by Shakespeare. Thus the Portia of Belmont (*Merchant of Venice*, I. 1. 165, 166) is, in Bassanio’s eyes,

“nothing undervalued  
To Cato’s daughter, Brutus’ Portia.”

Cassius of the “lean and hungry look” is the “pale Cassius,” the “lean and wrinkled Cassius” of *Antony and Cleopatra* (II. 6. 15, III. II. 37).

## VI.

### MAIN SOURCE OF THE PLOT OF “JULIUS CÆSAR.”

The source whence Shakespeare derived the story of *North’s “Plu- Julius Cæsar*, is Sir Thomas North’s translation of Plutarch’s *Lives* of Cæsar, Brutus, and Antony. His obligations to North, and method of using his materials, are discussed elsewhere<sup>1</sup>. Some suggestions for Antony’s

<sup>1</sup> See pp. 169—172.

speech to the citizens in Act III., Scene 2 may have been furnished by Appian's<sup>1</sup> history, *The Civil Wars*, Appian's "History." translated 1578. We do not know whether Shakespeare used any existing play on the same subject, but there were several, as he may hint (III. i. 111—116). One was a Latin piece, *Epilogus Cæsaris Interfecti*, performed at Oxford in 1582, and perhaps alluded to in *Hamlet*, III. 2. 104—109 (see p. 196). There is a *Tragedie of Julius Cæsar* by the Earl of Stirling (of whose *Darius* there seems a reminiscence in *The Tempest*, IV. 152—156), and Malone thought that it preceded *Julius Cæsar*, arguing that the writer would not have challenged comparison with Shakespeare by treating the same subject. But the *Tragedie* was not published till 1607 (much too late a date for *Julius Cæsar*), nor have the plays any resemblance apart from the subject.

## VII.

## HISTORIC PERIOD.

The historic period of the action of *Julius Cæsar* is from February 44 B.C. to October 42 B.C.—nearly two years and three quarters. The main events of this period to which allusion is made in the play, and their respective dates, were :

*Historic events of the Period.*

<ul style="list-style-type: none"> <li> <span style="font-size: 2em; vertical-align: middle;">{</span> <ul style="list-style-type: none"> <li>The <i>Lupercalia</i>. Cæsar's refusal of the crown.</li> <li>Cæsar's murder.</li> <li>Cæsar's funeral.</li> <li>Arrival of Octavius at Rome.</li> <li>Formation of the Triumvirate—Octavius, Antony, Lepidus. 'Proscriptions' at Rome, in which Cicero falls.</li> <li>Battles of Philippi.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Feb. 15, 44.</li> <li>March 15, 44.</li> <li>March 19 or 20, 44.</li> <li>May, 44.</li> <li>November, 43.</li> <li>October, 42.</li> </ul>
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<sup>1</sup> Appian was an Alexandrian writer who lived at Rome in the Second Century A.D. and wrote in Greek a Roman history (*Ῥωμαϊκὰ*) in 24 books. Books 13 to 21 treated of the civil wars from the time of

## VIII.

## TIME OF THE PLAY'S ACTION.

The events<sup>1</sup> of *Julius Cæsar* are supposed to happen on six days, separated by intervals; the arrangement of the action being as follows:

Day I: Act I, Scenes 1 and 2. Feb. 15, 44.  
(Interval.)

Day II: Act I, Scene 3. March 14, 44.

Day III: Acts II and III. March 15, 44.  
(Interval.)

Day IV: Act IV, Scene 1. November, 43.  
(Interval.)

Day V: Act IV, Scenes 2 and 3.  
(Interval.)

Day VI: Act V. October, 42.

## IX.

## TITLE OF THE PLAY.

Brutus is the 'hero' of *Julius Cæsar*, the character who stands out most prominently in its action. Cæsar himself appears in only three scenes, nor in these does he present an impressive figure. Yet the play is rightly called *Julius Cæsar*, not *Brutus*, for the personality of Cæsar is the real motive-spring of the whole plot,

*Why the play is called "Julius Cæsar."*

Marius and Sulla to the battle of Actium. An English translation of the extant portions of this work was published in 1578.

Appian reports Antony's speech; Plutarch merely mentions its delivery. Whether the speech which Shakespeare assigns to Antony owed anything to Appian's account (the verbal resemblances seem to me very trifling) or was purely imaginative, it gives a true idea of the drift and effect of what Antony said, and of the whole scene.

<sup>1</sup> In several points Shakespeare has compressed the action, combining events which were really separated by some interval of time; for these deviations from history see pp. 171, 172.

and the influence which creates and dominates the action. The tragedy is wrought round Cæsar: Cæsar murdered and Cæsar avenged: and though in the external working out of the motives of the plot Brutus, Cassius and Antony all play more conspicuous parts than the Dictator, yet he overshadows them as with the majesty of a presence unseen but not unfelt. Cæsar is the inner, inspiring cause of the whole drama—of the later scenes no less than of the earlier, for death really serves to intensify his power—and he is alone indispensable to it.

## X.

## ITS CONSTRUCTION.

The construction of *Julius Cæsar* is remarkably regular and even. In the first Act we see the hostility to Cæsar—its causes and result, viz. the conspiracy *Analysis of the action.* against him. The second Act is devoted to the development of the conspiracy, and brings us to the verge of the crisis. Early in the third Act the crisis is reached in the achievement of the conspiracy. Then its outcome, the punishment destined to fall upon the heads of the conspirators, is foreshadowed, and we are made to feel that “Cæsar’s spirit, ranging for revenge” (III. I. 270), will prove even mightier than Cæsar himself. By the close of the third Act the first step towards this revenge has been completed through the expulsion of the conspirators from Rome. The remainder of the play traces their gradual downfall. Cæsar’s avengers combine while his murderers disagree in a manner that augurs ill for their cause; and surely the sense of imminent ruin increases. Their friends at Rome are ‘proscribed’: Portia dies: the apparition warns Brutus, and evil omens dismay the soldiers: Cassius would delay the decisive battle, and on its eve the generals take their sad, “everlasting farewell.” Mistakes, mistrust, and “hateful Error” (v. 3. 66, 67) pursue them to the last, until in their self-inflicted deaths the angry spirit of their great victim is appeased and may “now be still” (v. 5. 50).

In symmetrical evolution of the story *Julius Cæsar* stands unsurpassed among Shakespeare's plays. There is no underplot, and no incident of any importance that can be considered irrelevant. Every element of the action springs from and is subordinated to the central personality of the Dictator. His personality constitutes its unity of interest.

*The personality of Julius Cæsar himself the central point of the whole play.*

## XI.

### ITS HISTORICAL TRUTH.

In certain details<sup>1</sup> Shakespeare has found it necessary to sacrifice historical accuracy; but substantially the play is true to history and gives a vivid picture of the period and crisis with which it deals. The repulsion which Cæsar's desire to revive the title 'King' aroused: the motives of the conspirators—the personal jealousy which animated some, the futile devotion of others to the ancient republican ideal: the relation of Brutus to Cæsar and to his partners in the plot: the uselessness of their action and its results: the relation again of the Triumvirs to each other and their characters: these, the essential points, are all depicted in *Julius Cæsar* with no less truth than vividness. Poetic sympathy has enabled Shakespeare to enter into the spirit of Roman politics, and the historian finds little to correct.

## XII.

### THE SUPERNATURAL IN SHAKESPEARE.

Too much stress is often laid in criticisms of Shakespeare's use of the supernatural upon the fact that in *Julius Cæsar* and *Macbeth* the apparition is seen only by one person, and a person whose mental condition at the time predisposes him to hallucinations. Thus Gervinus, discussing the supernatural element in *Hamlet* and *Macbeth*, writes:

*The apparitions in "Julius Cæsar" and "Macbeth" and "Hamlet."*

<sup>1</sup> See pp. 171, 172. It has been well noted that Shakespeare's deviations from history in historical plays are mainly changes of time and place, and do not often involve misrepresentation of fact or character.



“That they see ghosts is, with both Hamlet and Macbeth, the strongest proof of the power of the imaginative faculty. We need hardly tell our readers...that [Shakespeare’s] spirit-world signifies nothing but the physical embodiment of the images conjured up by a lively fancy, and that their apparition only takes place with those who have this excitable imagination. The cool Gertrude sees not Hamlet’s ghost, the cold, sensible Lady Macbeth sees not that of Banquo.”

Again, in a note on the words spoken by Brutus when the ghost vanishes—“Now I have taken heart, thou vanishest”—Hudson says: “This strongly, though quietly, marks the ghost as *subjective*: as soon as Brutus recovers his firmness, the illusion is broken. The order of things is highly judicious here, in bringing the ‘horrible vision’ upon Brutus just after he has heard of Portia’s shocking death. With that sorrow weighing upon him, he might well see ghosts.”

I suppose that many who adopt this view do so from a vague desire to clear Shakespeare of the suspicion that he himself ‘believed in ghosts.’ But the theory will not explain all the instances in Shakespeare of apparitions. The ghost in *Hamlet* is seen by Marcellus and Bernardo, soldiers whom it would be arbitrary to credit with “excitable imaginations,” and by the sceptical Horatio who declares expressly beforehand “’twill not appear”; and it holds a long colloquy with Hamlet. No theory of “subjectivity” (to use a tiresome word) will account for so emphatic an apparition; nor, surely, do we require any such theory. Shakespeare uses the supernatural as one of the legitimate devices of dramatic art. It is part of the original story of the lives of Cæsar and Brutus, and he retains it for dramatic effect. To the latter part of *Julius Cæsar* it is highly important, if not indispensable, as emphasising the continued influence, after death, of the power of Cæsar’s personality.

*Why Shakespeare introduces the supernatural.*

Sometimes, as in the earlier scenes of *Hamlet*, and I should add in *Julius Cæsar*, an apparition is meant to be ‘real’—that is, a thing external to and independent of the imaginations of those who perceive it, a truly supernatural

*Different aspects of it.*



manifestation; sometimes, as in *Macbeth*, it is best regarded as 'unreal'—the inner creation of a disordered fancy, and so not supernatural at all. Both interpretations are open to us, and the conditions of each particular case must alone determine which we ought, in that case, to adopt. But as on the one hand it is impossible to explain all the instances on the single theory of 'unreality' or 'subjectivity,' so on the other it is absurd to credit Shakespeare himself with a personal belief in apparitions: as reasonably might one suppose that he 'believed in' fairies because he introduces them in *A Midsummer-Night's Dream*, or in "airy spirits" like Ariel, or in monsters like Caliban, or in witches like "the weird sisters" of *Macbeth*. There are indeed few subjects on which we can hazard any conjecture as to Shakespeare's own feelings, and the supernatural is not one of them.

*His personal feelings on the matter unknown.*

### XIII.

#### THE CHARACTERS OF "JULIUS CÆSAR."

Shakespeare depicts<sup>1</sup> in Brutus the failure, under the test of action, of a man essentially noble in character, but unpractical and somewhat pedantic. Brutus is a philosopher and idealist: a man of lofty theories about life and human nature, not of true insight into their realities: a man, too, of singular sensitiveness<sup>2</sup> and tenderness<sup>3</sup> under the covering of that Stoic self-restraint which ordinarily marks him. He is at home among his books; and when fate thrusts him forth and bids him act instead of theorising, his incapacity to deal with his fellow-mortals, to understand their point of view, and to grapple with the facts of life, becomes pitifully plain. Then he stands confessed, a pure-

*Brutus.*

*Noble but unpractical.*

<sup>1</sup> He idealises the character to some extent, following Plutarch.

<sup>2</sup> Thus he cannot bear to speak of Portia's death (IV. 3. 158, 166).

<sup>3</sup> Cf. the scene with Portia (II. 1), and his kindly treatment throughout of Lucius; see II. 1. 229 (note), and IV. 3. 252—272.

souled but impotent idealist out of touch with the passions and interests of average humanity. And it is the tragedy of his fortune that he, like Hamlet, is born *Like Hamlet.* into evil times (as he thinks) and feels that he must essay to set them right.

The nobility of his character is unquestioned. Some men unconsciously reveal their goodness, and Brutus is one of these. "Noble" seems to rise instinctively to the lips of all who know him. "Well, Brutus, thou art noble," reflects Cassius (I. 2. 312), a true judge of character. "But win the noble Brutus to our party," echoes Cinna (I. 3. 141). *Testimony to his character.* "Now is that noble vessel full of grief," says Clitus (v. 5. 13), pointing to their defeated and dejected leader. "The noblest Roman of them all" is Antony's verdict (v. 5. 68). The conspirators feel from the outset that they can do nothing without Brutus. Cassius and Casca and Cinna all realise their "great need of him." If they act it must be under the shelter of the name of Brutus (I. 3. 157—160):

"O, he sits high in all the people's hearts:  
And that which would appear offence in us,  
His countenance, like richest alchemy,  
Will change to virtue and to worthiness."

Cassius<sup>1</sup>, against his better judgment, twice gives way to Brutus. Ligarius follows him blindly (II. 1. 311—334). When the plot is achieved, the conspirators would shift the prime responsibility on to him: "Go to the pulpit, Brutus" (III. 1. 84); "Brutus shall lead" (120).

His influence in short is paramount, and it is the influence which springs from undisputed nobility of character and compels the loyal devotion of others, so that Brutus can say (v. 5. 34, 35):

"My heart doth joy that yet in all my life  
I found no man but he was true to me."

<sup>1</sup> See II. 1. 155—191 and III. 1. 231—243.

Personal considerations have no weight—indeed, no place—  
*His motives.* in the motives of a man of this type. Principle is his sole guide. Cassius and the others are prompted mainly by “envy of great Cæsar” (v. 5. 70). Brutus has “no personal cause to spurn at him” (II. I. 11): rather he is Cæsar’s friend, and is therefore moved by conflicting emotions, by “passions of some difference” (I. 2. 40). But if he loves Cæsar much he loves Rome more (III. 2. 23); and pity for the “general wrong” drives out his pity for Cæsar, even as fire expels fire (III. I. 170, 171). As a Roman—“Rome” and “Roman” are ever on his lips—as a Brutus<sup>1</sup>, descendant of him who drove out “the Tarquin,” he must obey the voice of patriotism at the cost of personal feelings and spare neither his friend nor himself. The present absolute power of the Dictator violates that “freedom” which Brutus believes to be essential to the welfare of Rome, and worse evils might follow were Cæsar “crowned” (II. I. 12—34); for “that might change his nature,” and lead him to “extremities” of tyranny. So friendship must be sacrificed. An idealist knows no compromises, and Brutus<sup>2</sup>, as unflinching as disinterested in all he undertakes, will tolerate no half-measures.

Yet practical measures of redress lie beyond his power of execution. He is incapable of successful action, and the root of his incapacity is his ignorance of human nature. He knows not how other men will act nor what effect his own actions and words will have on them. He misreads the characters of almost all with whom he is brought in contact.

*Ignorance of human nature the main cause of his failure.*

*Illustrations of this ignorance.*

Thus he misjudges Antony (II. I. 181—183, 185—189), not perceiving that the pleasure-loving habits of the “masker and reveller” are compatible with astute energy in affairs: a mistake sufficing in itself to bring about the utter

<sup>1</sup> Cassius appeals to him by this motive; cf. I. 2. 159—161; see also II. I. 53, 54.

<sup>2</sup> Cæsar said of Brutus “*quicquid vult, valde vult*”; cf. Cicero, *Ad Att.* XIV. 1. 2.

downfall of the conspirators. He misjudges Casca (I. 2. 299, 300). He misjudges the crowd and addresses them in a laboured, argumentative style as though each individual had the trained and dispassionate intellect of a philosopher (III. 2. 12—52). He misjudges his own wife, vainly supposing that he can conceal his disquiet from her (II. 1. 257). And he does not see that Cassius is “humouring” him (I. 2. 319) and using his influence as an instrument for wreaking personal spite upon Cæsar.

A man so devoid of insight into human nature is doomed to failure when he leaves his study and goes forth to act. Gradually he must find that the world of fact is far other than the world of his speculative fancies and that his theories about man in the abstract are misleading delusions.

Hence it comes about that the public action of Brutus in relation to the conspiracy and its outcome may fairly be described as “a series of practical mistakes.” He refuses to let Antony be slain together with Cæsar (II. 1. 162—189). He suffers Antony to address the crowd (III. 1. 231): more, he suffers Antony to have the last word, and when his own ineffective speech is finished goes away (III. 2. 66), trusting to Antony’s promise not to “blame” (III. 1. 245) the conspirators. He nearly comes to open rupture with his colleague (IV. 3); he insists on marching to Philippi (IV. 3); in the battle he “gives the word too early,” lets his soldiers fall to plunder, and fails to aid his fellow-general (V. 3. 5—8). His action in short is a Tragedy of Errors.

*His mistakes  
in the practical  
conduct of the  
conspiracy.*

Yet many of them, be it noted, are the errors of a good, though over-sensitive, man, who has undertaken a certain work without calculating fully its consequences. Brutus should have realised at the outset that if the murder of Cæsar was right, then the other deeds of violence and injustice which that murder necessarily entailed would be justifiable. Instead of this, he ventures upon the tremendous deed of assassination, yet tries to act with a strict and scrupulous observance of equity and fairness; and so, partly from needless scruples, partly from the lack of practical wit, he stumbles blindly into blunder after blunder,

revealing more clearly at each stage his absolute inability to play the part which fortune has assigned him.

Knowing, as we do, how utterly base and senseless was the murder of Cæsar—base because mainly due to jealousy, and senseless because even those who acted from pure motives were grasping at the impossible in their attempt to restore the old order of Roman republicanism—we can feel only a partial sympathy with Brutus in his fate; nevertheless of his personal character the eulogy of Antony remains unimpeached (v. 5. 73—75):

*Our sympathy with him only partial.*

“His life was gentle, and the elements  
So mix'd in him, that Nature might stand up  
And say to all the world, ‘This was a man!’”

His character is designedly thrown into relief by that of Cassius, a thoroughly practical man of action, ever ready and able to fight the world with its own weapons, and unhampered by sensitive scruples, as we see in his methods of raising money (iv. 3).

*Cassius: unscrupulous but able.*

The contrast between the two men is shown strikingly by the fact that the main motive which leads Cassius to join—or rather, to start—the conspiracy is personal jealousy of Cæsar<sup>1</sup>. This motive is emphasised at the outset. Thus in his first interview with Brutus he dwells upon the contrast between his own humble position and the greatness of Cæsar (i. 2.

*Contrasted with Brutus.*

*Jealousy of Cæsar the main motive of Cassius's action.*

115—118):

“This man  
Is now become a god; and Cassius is  
A wretched creature, and must bend his body,  
If Cæsar carelessly but nod on him.”

Jealousy speaks plainly in such an utterance; and he hopes to find or to rouse similar jealousy in Brutus (i. 2. 142—147).

It is of Cassius that Cæsar says (i. 2. 208, 209):

“Such men as he be never at heart's ease  
Whiles they behold a greater than themselves.”

<sup>1</sup> So Plutarch speaks of Cassius as “hating Cæsar privately more than he did tyranny.”



True, a second motive prompts Cassius, viz. his love of liberty and equality which rebels against the "bondage" (I. 3. 90) laid upon them by Cæsar's "tyranny" (I. 3. 99). Cf.

"I had as lief not be as live to be  
In awe of such a thing as I myself."

If he hates the Dictator "privately," he hates him also as a "tyrant." Still this purer motive of republicanism is not (I think) nearly so strong as the other, viz. ignoble jealousy.

While Brutus has the higher principles, the advantage as regards practical genius and insight into character rests with Cassius—"a great observer," who "looks quite through the deeds of men" (I. 2. 202, 203). These qualities are specially marked in his attitude to Antony, whose character Brutus misreads so hopelessly. First, Cassius sees the danger of sparing Antony (II. 1. 155—184). Then, after the execution of the plot, he does not forget that Antony may yet have to be reckoned with (III. 1. 95) and expresses again his "misgiving" of Cæsar's friend (145); but, as Antony is still to be spared, he appeals to him by the motive likely to have most weight (177, 178). Then he endeavours wisely to force Antony into a definite statement of friendship or hostility to their cause (III. 1. 215—217), so that they may at least know how they are to regard him; and lastly, he perceives instantly (231) Brutus's fatal error in granting Antony's petition to be allowed to speak at Cæsar's funeral. At each step the practical sense of Cassius guides him aright, and serves to emphasise the unpractical character of Brutus, who either has no suggestions at all to make or else suggests the wrong thing.

Other illustrations may be cited. Thus Cassius is not deceived by the assumed bluntness of Casca (I. 2. 301—306). He, not Brutus, really builds up the whole conspiracy (of which Brutus is little more than the necessary figure-head). He proposes the inclusion of Cicero (II. 1. 141, 142), whose eloquence might have prevailed with the crowd and counterbalanced Antony's speech. He foresees (II. 1. 194—201) that Cæsar may be deterred from coming to the

*His practical sense.*

*Shown in his treatment of Antony.*

*Further examples.*

Senate-house—an accident which did almost occur and which might have made the conspiracy miscarry altogether. As a general, he gives the better advice (IV. 3. 199—202), viz. that they should wait for the enemy's attack and not, by leaving a position where they could entrench themselves strongly, stake everything on a single battle in an unknown country. Cassius, in short, proves himself thoroughly able, first as conspirator, then as soldier, while Brutus is but a bookish student.

Yet the latter is the dominating influence when they are together. In any difference of opinion the unbending Brutus carries his point. Cassius is awed somewhat by the higher character of his friend. Consciousness of inferiority acts as a restraint. The calm presence of Brutus puts his baser motives to shame, and involuntarily brings out all that is best in his nature. This is especially noticeable towards the close of the play: e.g. in the dispute (IV. 3) with reference to Lucius Pella, when the blustering, defiant anger of Cassius—perhaps assumed in part to conceal his sense of guilt—soon gives way to penitent humility; and again in that scene (V. 1. 93—126) of farewell between the generals on the morning of the battle, when he bears himself with a dignity worthy of Brutus himself. At such times contact with the nobler nature elevates the lower with an unconscious infection of goodness. And the fact that Cassius should be open to such influences—this and his loyal devotion to Brutus, together with his love of liberty, his courage and practical ability, win him a measure of admiration.

The part he plays does not require that Antony should be delineated so fully and carefully as Brutus, to whom he presents a vivid contrast, or Cassius, with whom he has something in common. His character is drawn in a freer yet striking manner. Antony's faults are plain. Like Cassius, he is not hampered by lofty principles and scruples. This trait is illustrated by his remarks with reference to Lepidus (IV. 1. 11—40). He frankly avows to Octavius his design to use Lepidus merely "as a property" for their advantage. Lepidus is to share with them the odium of

*Personal influence of Brutus over Cassius.*

*Antony.*

*Unprincipled.*



their policy but not its rewards: to do their cruel and discreditable work and then be "turned off," while they reap the benefit of his labours. Meaner treatment of a colleague were scarcely conceivable, and the man who not merely contemplates it in his own mind but openly announces it must have divested himself of scruples. The same scene affords another example of Antony's cynical scorn of principle. In his speech to the crowd he harped upon Cæsar's will, and inflamed them against the conspirators by passionate insistence on Cæsar's generous bequests to Rome: now (IV. I. 7—9) he is anxious to see whether the will may not be evaded and "some charge in legacies"—these same legacies—be cut off. Again in this interview he shows his cruelty, bartering away the life of his own nephew without the least compunction (IV. I. 4—6). *Cruel.*

Nevertheless, though unscrupulous, cruel, self-indulgent<sup>1</sup>, Antony has much to commend him. There is a certain dash about the man, an animation and self-reliant resourcefulness, which are very attractive. Antony is never at a loss. Thus, when the conspirators invite him back to the Capitol after the murder, he thinks at first that it may be his turn next to die (III. I. 151—163). But the sentimental speech of Brutus and Cassius's more practical bribe (III. I. 177, 178) show him that he can come to terms with the conspirators—for the moment—and save his life; so he takes his cue straightway, professes willingness to be their ally, and dupes them as cleverly as he afterwards manages the crowd. The other great test of his nerve and cleverness is, of course, the occasion of Cæsar's funeral (III. 2); here again he proves equal to the crisis. The citizens, he sees, side with Brutus: he hears their cries "Live Brutus, live, live!" yet he goes up into the *Rostra* unhesitatingly and faces the hostile audience. He sets himself to win them over and turn their hostility against the conspirators, and achieves his object with a consummate skill which shows not only unshaken nerve in the presence of danger but just that searching insight into human nature which

*Yet possessed  
of qualities  
which excite  
admiration.*

<sup>1</sup> Cf. I. 2. 204 (note), II. I. 188, 189, II. 2. 116, 117.

Brutus lacks. Brutus has tried to convince the crowd with 'reasons,' with arguments addressed to the intellect. *His funeral speech contrasted with the speech of Brutus.* Antony appeals to the heart. Knowing that to an ordinary man an individual is always more interesting than an abstract principle, he dwells upon Cæsar's personal services to Rome, his personal love of the people as shown by the will, and the pity of his fate. And a wave of passion sweeps away all the effect of Brutus's words.

There is something dazzling about the self-reliance, the courage, the genius even, which against such odds can grasp such success. Here, one feels, is the typical strong, resourceful man who knows what he wants and how to get it, be the obstacles never so great. The whole episode brings Brutus and Antony into close connection, so that the philosopher and the man of action serve as mutual foils.

Most of all we like Antony for his devotion to Cæsar. There is no pretence about that. The true "ingrafted love he bears" (II. I. 184) will not be concealed even in the presence of Cæsar's murderers (III. I. 194—210). It speaks in clear accents when Antony is alone with the blood-stained body (III. 2. 254—257). It inspires his resolve to avenge Cæsar. The Dictator can do Antony no more service: his enemies have prevailed, and prudence would counsel compliance with their overtures of friendship. But affection for the dead overcomes prudence and dictates the duty of revenge, and to that duty he dedicates himself. And so, for his devotion to Cæsar, we are drawn towards Antony (and must be something blind to his faults), as towards Cassius for *his* devotion to Brutus. Those who appreciate the greatness of another and are loyal to it cannot be without a touch of greatness themselves.

Shakespeare has done scanty justice<sup>1</sup> to the character of Cæsar. The figure of the Dictator is, indeed, *Julius Cæsar.* invested with a certain majesty, but it is a majesty that is far on the wane. Age has quenched his bodily vigour, and possession of power has spoilt his nature. He is not in

<sup>1</sup> Perhaps so as not to alienate all sympathy from the conspirators.

*Julius Cæsar* the heroic conqueror of western Europe, but "Cæsar old, decaying, failing both in mind and body."

Witness his pride and boastfulness. He proclaims himself more dangerous than danger itself (II. 2. 44, 45); *Arrogant and boastful.* he knows but one constant, unchanging man in all the world—himself (III. I. 68—71); he speaks often (cf. II. 2. 10, 29, 44) as if "Cæsar" stood for some deity; he is impeccable—"Cæsar doth not wrong" (III. I. 47). The Senate is "*his* Senate" (III. I. 32); though their meeting is to be adjourned for his pleasure, he will not even send them a courteous message (II. 2. 71, 72). He removes the Tribunes from their public office because of a personal slight to himself (I. 2. 288—290). He rejects the petition of Metellus with insulting scorn (III. I. 46).

He has all the inconsistency of weakness: vacillates and changes his mind with Calpurnia and later with Decius, yet boasts of his "constancy" (III. I. 60); *Inconsistent.* affects disdain of flattery, and is "then most flattered" (II. I. 208); expresses contempt of the Senate ("graybeards"), yet seems afraid of their ridicule (II. 2. 96—107). He makes so many protestations of courage that we begin to doubt him. He thinks himself so good a judge of character that he dismisses the Soothsayer after a single glance as "a dreamer"; but never suspects the conspirators, Cassius excepted (I. 2. 192—212). *Superstitious.* He has grown superstitious, "quite from the main opinion he held once" (II. I. 196). He is pleased by Decius's interpretation of Calpurnia's dream because it is full of compliment to himself, and does not perceive that it evades the really evil omen, viz. the shedding of his blood. There is something theatrical in his "plucking ope his doublet" (I. 2. 267). His longing for the crown and anger (I. 2. 183) that he dare not accept it show weakness and lack of self-control.

Physically too the Dictator is broken; subject to epilepsy (I. 2. 254—256) and deaf (I. 2. 213). *A picture of great power failing and decaying.* Shakespeare, in fact, has depicted for us the twilight of a great character and career, lit only by rare flashes<sup>1</sup> of the former majesty. And yet he does make us feel what Cæsar *has*

<sup>1</sup> See especially III. I. 8.

been in the fulness of his powers, and what he has accomplished, by showing that his personality and influence are invincible even by death. The enfeebled frame, we see, is struck down, the arrogant voice silenced ; but "Cæsar's spirit" rises triumphant, and thus his infirmities become as it were a "foil to his irresistible might when set free from physical trammels<sup>1</sup>."

Portia is the counterpart of Brutus—a "softened reflection"<sup>2</sup> of him. As he cannot forget that he is a "Brutus,"

*Portia.* so she is filled with the consciousness of being

(II. I. 293, 295)

"A woman that Lord Brutus took to wife,  
A woman well-reputed,—Cato's daughter."

The feeling that she is "so fathered and so husbanded" lends her a certain self-control, though less than she thinks. For really hers, like his, is a most sensitive nature. She is full of womanly tenderness, as we see from her anxiety about Brutus (II. I), and the superficial composure gives way under the test of a great emotion : witness her overmastering excitement on the morning of the carrying out of the conspiracy (II. 4) and her confession :

"Ay me, how weak a thing  
The heart of woman is!"

Hence she cannot endure to the end to see the issue of the conspiracy. The strain proves too great ; she "falls distract" and kills herself (IV. 3. 155, 156).

One of the most beautiful features of *Julius Cæsar* is the picture (II. I. 234—309) of the ideal relation of husband to wife. "This absolute communion of soul is in designed contrast to the shallow relation of Cæsar and Calpurnia. The dictator treats his wife as a child to be humoured or not according to his caprice, but Portia assumes that, 'by the right and virtue of her place,' she is entitled to share her husband's inmost thoughts. Brutus discloses to her the secret which lies so heavily upon his heart, and we know that it is inviolably safe in her keeping<sup>1</sup>."

<sup>1</sup> F. S. Boas, *Shakspeare and his Predecessors*.

<sup>2</sup> See Mrs Jameson's *Characteristics of Women*.

## XIV.

## ELIZABETHAN COLOURING IN "JULIUS CÆSAR."

We have seen that *Julius Cæsar* presents with substantial accuracy the political facts on which it is based ; it cannot, however, lay claim to correctness as a picture of Roman life and manners. It stands in this respect on the same footing as Shakespeare's other historical plays. Whether he is treating English history or Roman or Celtic (as in *Macbeth*), the social circumstances and customs attributed to the *dramatis personæ* have a strongly Elizabethan colouring.

For instance, "he arrays his characters in the dress of his own time." Cæsar wears a "doublet<sup>1</sup>" (I. 2. 267) ; and apparently the conspirators have those wide-brimmed hats (II. I. 73) which one sees in Elizabethan portraits. Elizabethan, not Roman, associations underlie a word like "un-braced" (I. 3. 48, II. I. 262), and the description of the sick Caius Ligarius "wearing a kerchief" (II. I. 315). Again, Shakespeare's "Rome" resembled London somewhat. His audience would be reminded of the Tower (I. 3. 75), and of the "watchmen" (II. 2. 16) who had charge of the London streets at night. The "citizens<sup>2</sup>" too of *Julius Cæsar* and *Coriolanus*<sup>3</sup> represent rather an English mob than the *plebs* of Roman history. References to "glasses" (I. 2. 68, II. I. 205) and striking "clocks" (II. 2. 114) come inappropriately from the lips of Romans of that age<sup>4</sup>.

<sup>1</sup> "Doublets" are among the "spoils" of the Romans at Corioli—*Coriolanus*, I. 5. 7. In fact, Shakespeare introduces the word indifferently in plays that refer severally to England, Denmark (*Hamlet*, II. I. 78), Italy (*The Merchant of Venice*, I. 2. 80).

<sup>2</sup> Some editors find in I. I. 4, 5, "without the sign of your profession," a glance at the symbols of their trades worn by members of the Trade-Guilds. See also the note on II. I. 285.

<sup>3</sup> The remark applies more to *Coriolanus*.

<sup>4</sup> Most of the illustrations given in the above paragraph have been pointed out by various editors.



Such inaccuracies conflict with the modern feeling on the subject. Now correctness of local and historical "colour" is required in a novel or play, just as on the stage all the accessories<sup>1</sup> of scenery and dress must represent faithfully the place and period of the action. But it would be equally uncritical and unfair to judge the Elizabethan drama from a modern point of view and to look for "realism" of effect. To begin with, the Shakespearean theatre possessed no scenery, and only the rudest stage-equipment. Doubtless, the poverty of its arrangements had something to do with the indifference of the dramatists as to accuracy in points of detail. Descriptions of places needed not to be precisely correct, when a

*Effect of inadequate stage-equipment in the Elizabethan theatre.*

<sup>1</sup> Attention to these matters is comparatively modern on the English stage. Referring to the actors of the *eighteenth* century, Sir Walter Scott says (*Quarterly Review*, April, 1826):

"Before Kemble's time there was no such thing as regular costume observed in our theatres. The actors represented Macbeth and his wife, Belvidera and Jaffier [in Otway's *Venice Preserved*], and most other characters, whatever the age or country in which the scene was laid, in the cast-off court dresses of the nobility....Some few characters, by a sort of prescriptive theatrical right, always retained the costume of their times—Falstaff, for example, and Richard III. But such exceptions only rendered the general appearance more anomalous.... Every theatrical reader must recollect the additional force which Macklin gave to the Jew [Shylock] at his first appearance in that character, when he came on the stage dressed with his red hat, peaked beard, and loose black gown, a dress which excited Pope's curiosity, who desired to know in particular why he wore a red hat. Macklin replied modestly, because he had read that the Jews in Venice were obliged to wear hats of that colour. 'And pray, Mr Macklin,' said Pope, 'do players in general take such pains?' 'I do not know, sir,' said Macklin, 'that they do, but, as I had staked my reputation on the character, I was determined to spare no trouble in getting at the best information.' Pope expressed himself much pleased." (Quoted in Dr Furness's *Lear*, p. 446.) The red hat, I believe, is now discarded, but the loose gown retained for Shylock. Tradition assigns to Macklin the honour of having restored to the stage the tragic rendering of the part of Shylock, which had been turned into a vulgar, comic caricature of the Jews.

chalked board was the sole indication whether the scene was laid on the banks of the Tiber or the Thames. There was little incongruity, after all, in making Cæsar wear a "doublet": the actor who took the part would appear in one.

In the second place—but this is really the more important cause—the general conditions and characteristics of that age were wholly different. It is the difference between a creative and a critical age. The Elizabethan was a creative, imaginative era, the classics were a new acquisition, and Elizabethan writers drew upon these new stores of inspiration and interest with the free imaginativeness that cares for the life more than the strict letter. Poets took classical themes and reset them amid romantic surroundings, unconscious or careless of the confusion of effect that was produced by the union of old and new. In time the creative impulse dies away; the critical spirit rises, and with it come fuller knowledge, care over details, and accuracy<sup>1</sup>.

*Imaginative  
treatment of  
the classics by  
the Elizabethan  
age.*

<sup>1</sup> In an interesting passage on the treatment of history in the old *Miracle* plays Mr Boas says:

"The method followed...ignores all distinctions of time or place. The personages in the plays are Jews or Romans, but there is no attempt to reproduce the life of the East or of classical antiquity. On the contrary, we see before us the knights, the churchmen, the burghers of the Middle Ages, with their religious and social surroundings....In the Coventry Series the Jewish high priest appears as a mediæval bishop with his court for the trial of ecclesiastical offences, in which those fare best who pay best. Herod and Pilate are practically feudal lords, the one an arbitrary tyrant, the other ready to do justice in 'Parliament.'... Thus Shakspeare, when he placed his Roman and Celtic characters amid the conditions of his own time, was perpetuating a distinctive feature of the early English drama."—*Shakspeare and his Predecessors*, pp. 8, 9.

I suppose that for an Elizabethan less learned than Ben Jonson it would have been difficult to obtain much knowledge of classical antiquities and social life, had he wished to do so.

## XV.

## CONTEMPORARY AND LASTING POPULARITY OF THE PLAY.

*Julius Cæsar* (says Dr Brandes) "was received with applause, and soon became very popular. Of this we have contemporary evidence. Leonard Digges [in his complimentary lines<sup>1</sup> on Shakespeare prefixed to the 1640 edition of Shakespeare's *Poems*] vaunts its scenic attractiveness at the expense of Ben Jonson's Roman plays:

'So have I seene, when Cesar would appeare,  
And on the Stage at halfe-sword parley were  
*Brutus* and *Cassius*: oh how the Audience  
Were ravish'd, with what new wonder they went thence,  
When some new day they would not brook a line  
Of tedious (though well labour'd) *Catiline*.'

The learned rejoiced in the breath of air from ancient Rome which met them in these scenes, and the populace was entertained and fascinated by the striking events and heroic characters of the drama....The immediate success of the play is proved by this fact, among others, that it at once called forth a rival production on the same theme. Henslow notes in his diary that in May, 1602, he paid five pounds for a drama called *Cæsar's Fall* to the poets Munday, Drayton, Webster, Middleton, and another. It was evidently written to order. And as *Julius Cæsar*, in its novelty, was unusually successful, so, too, we still find it reckoned one of Shakespeare's greatest and profoundest plays, unlike the English 'Histories'<sup>2</sup> in standing alone and self-sufficient, characteristically composed, forming a rounded whole in spite of its apparent scission at the death of Cæsar, and exhibiting a remarkable insight into Roman character."

<sup>1</sup> They mention some of the most popular of Shakespeare's characters: in particular Beatrice and Benedick in *Much Ado* and Malvolio in *Twelfth Night*. The writer "asserted that every revival of Shakespeare's plays drew crowds to pit, boxes, and galleries alike" (Lee, *Life of Shakespeare*, p. 329).

<sup>2</sup> i.e. Shakespeare's historical plays which are connected e.g. 1 and 2 *Henry IV.* and *Henry V.*



JULIUS CÆSAR.

DRAMATIS PERSONÆ.

JULIUS CÆSAR.  
 OCTAVIUS CÆSAR,  
 MARCUS ANTONIUS,  
 M. ÆMILIUS LEPIDUS, } triumvirs after the death of Julius Cæsar.  
 CICERO, }  
 PUBLIUS, } senators.  
 POPILIUS LENA, }  
 MARCUS BRUTUS, }  
 CASSIUS, }  
 CASCA, } conspirators against Julius Cæsar.  
 TREBONIUS, }  
 LIGARIUS, }  
 DECIUS BRUTUS, }  
 METELLUS CIMBER, }  
 CINNA, }  
 FLAVIUS and MARULLUS, tribunes.  
 ARTEMIDORUS of Cnidos, a teacher of rhetoric.  
 A Soothsayer.  
 CINNA, a poet.  
 Another Poet.  
 LUCILIUS, }  
 TITINIUS, } friends to Brutus and Cassius.  
 MESSALA, }  
 Young CATO, }  
 VOLUMNIUS, }  
 VARRO, }  
 CLITUS, }  
 CLAUDIUS, } servants to Brutus.  
 STRATO, }  
 LUCIUS, }  
 DARDANIUS, }  
 PINDARUS, servant to Cassius.  
 CALPURNIA, wife to Cæsar.  
 PORTIA, wife to Brutus.

Senators, Citizens, Guards, Attendants, &c.

SCENE—*During a great part of the play at Rome; afterwards near Sardis, and near Philippi.*

# JULIUS CÆSAR.

## ACT I.

### SCENE I. *Rome. A street.*

*Enter* FLAVIUS, MARULLUS, *and certain* Citizens.

*Flav.* Hence! home, you idle creatures, get you home:  
Is this a holiday? what! know you not,  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou?

*First Citizen.* Why, sir, a carpenter.

*Marullus.* Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?  
You, sir, what trade are you?

*Second Citizen.* Truly, sir, in respect of a fine work-  
man, I am but, as you would say, a cobbler. 11

*Marullus.* But what trade art thou? answer me directly.

*Second Citizen.* A trade, sir, that I hope I may use with  
a safe conscience; which is, indeed, sir, a mender of bad  
soles.

*Marullus.* What trade, thou knave? thou naughty  
knave, what trade?

*Second Citizen.* Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

*Marullus.* What meanest thou by that? mend me, thou saucy fellow!

21

*Second Citizen.* Why, sir, cobble you.

*Flavius.* Thou art a cobbler, art thou?

*Second Citizen.* Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters; but withal I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I re-cover them. As proper men as ever trod upon neat's-leather have gone upon my handiwork.

30

*Flavius.* But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

*Second Citizen.* Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar, and to rejoice in his triumph.

*Marullus.* Wherefore rejoice? What conquest brings he home?

What tributaries follow him to Rome,  
 To grace in captive bonds his chariot-wheels?  
 You blocks, you stones, you worse than senseless things!  
 O you hard hearts, you cruel men of Rome,  
 Knew you not Pompey? Many a time and oft  
 Have you climb'd up to walls and battlements,  
 To towers and windows, yea, to chimney-tops,  
 Your infants in your arms, and there have sat  
 The live-long day, with patient expectation,  
 To see great Pompey pass the streets of Rome:  
 And when you saw his chariot but appear,  
 Have you not made an universal shout,  
 That Tiber trembled underneath her banks,  
 To hear the replication of your sounds

41

50

Made in her concave shores?  
And do you now put on your best attire?  
And do you now cull out a holiday?  
And do you now strew flowers in his way  
That comes in triumph over Pompey's blood:  
Be gone!

Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude. 60

*Flavius.* Go, go, good countrymen, and, for this fault,  
Assemble all the poor men of your sort;  
Draw them to Tiber banks, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all. [*Exeunt Citizens.*  
See, whether their basest metal be not mov'd!  
They vanish tongue-tied in their guiltiness.  
Go you down that way towards the Capitol;  
This way will I: disrobe the images,  
If you do find them deck'd with ceremonies. 70

*Marullus.* May we do so?  
You know it is the feast of Lupercal.

*Flavius.* It is no matter; let no images  
Be hung with Cæsar's trophies. I'll about,  
And drive away the vulgar from the streets:  
So do you too, where you perceive them thick.  
These growing feathers pluck'd from Cæsar's wing  
Will make him fly an ordinary pitch;  
Who else would soar above the view of men,  
And keep us all in servile fearfulness. 80 [*Exeunt.*

SCENE II. *A public place.*

*Enter, in procession, with music, CÆSAR; ANTONY, for the course; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following, among them a Soothsayer.*

*Cæsar.* Calpurnia!

*Casca.* Peace, ho! Cæsar speaks.

[*Music ceases.*

*Cæsar.*

Calpurnia!

*Calpurnia.* Here, my lord.

*Cæsar.* Stand you directly in Antonius' way,  
When he doth run his course.—Antonius!

*Antony.* Cæsar, my lord?

*Cæsar.* Forget not, in your speed, Antonius,  
To touch Calpurnia; for our elders say,  
The barren, touched in this holy chase,  
Shake off their sterile curse.

*Antony.* I shall remember:

When Cæsar says "Do this," it is perform'd. 10

*Cæsar.* Set on; and leave no ceremony out. [*Music.*

*Soothsayer.* Cæsar!

*Cæsar.* Ha! who calls?

*Casca.* Bid every noise be still:—peace yet again!

[*Music ceases.*

*Cæsar.* Who is it in the press that calls on me?  
I hear a tongue, shriller than all the music,  
Cry "Cæsar." Speak; Cæsar is turn'd to hear.

*Soothsayer.* Beware the ides of March.

*Cæsar.*

What man is that?

*Brutus.* A soothsayer bids you beware the ides of March.

*Cæsar.* Set him before me; let me see his face. 20

*Cass.* Fellow, come from the throng; look upon Cæsar.

*Cæs.* What say'st thou to me now? speak once again.

*Soothsayer.* Beware the ides of March.

*Cæsar.* He is a dreamer; let us leave him:—pass.

[*Sennet. Exeunt all except Brutus and Cassius.*]

*Cassius.* Will you go see the order of the course?

*Brutus.* Not I.

*Cassius.* I pray you, do.

*Brutus.* I am not gamesome: I do lack some part  
Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires; 30  
I'll leave you.

*Cassius.* Brutus, I do observe you now of late:  
I have not from your eyes that gentleness  
And show of love as I was wont to have:  
You bear too stubborn and too strange a hand  
Over your friend that loves you.

*Brutus.* Cassius,  
Be not deceiv'd: if I have veil'd my look,  
I turn the trouble of my countenance  
Merely upon myself. Vexed I'am  
Of late with passions of some difference, 40  
Conceptions only proper to myself,  
Which give some soil, perhaps, to my behaviours;  
But let not therefore my good friends be griev'd,—  
Among which number, Cassius, be you one,—  
Nor construe any further my neglect,  
Than that poor Brutus, with himself at war,  
Forgets the shows of love to other men.

*Cass.* Then, Brutus, I have much mistook your passion;  
By means whereof this breast of mine hath buried  
Thoughts of great value, worthy cogitations. 50  
Tell me, good Brutus, can you see your face?

*Brutus.* No, Cassius; for the eye sees not itself

But by reflection, by some other things.

*Cassius.* 'Tis just :

And it is very much lamented, Brutus,  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow. I have heard,  
Where many of the best respect in Rome,—  
Except immortal Cæsar,—speaking of Brutus, 60  
And groaning underneath this age's yoke,  
Have wish'd that noble Brutus had his eyes.

*Bru.* Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?

*Cassius.* Therefore, good Brutus, be prepar'd to hear :  
And, since you know you cannot see yourself  
So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of. 70  
And be not jealous on me, gentle Brutus :  
Were I a common laughèr, or did use  
To stale with ordinary oaths my love  
To every new protester ; if you know  
That I do fawn on men, and hug them hard,  
And after scandal them ; or if you know  
That I profess myself in banqueting  
To all the rout, then hold me dangerous.

[*Flourish and shout.*

*Bru.* What means this shouting? I do fear, the people  
Choose Cæsar for their king.

*Cassius.* Ay, do you fear it? 80  
Then must I think you would not have it so.

*Brutus.* I would not, Cassius ; yet I love him well.—  
But wherefore do you hold me here so long?



What is it that you would impart to me?  
If it be aught toward the general good,  
Set honour in one eye, and death i' the other,  
And I will look on both indifferently;  
For let the gods so speed me as I love  
The name of honour more than I fear death.

*Cassius.* I know that virtue to be in you, Brutus, 90  
As well as I do know your outward favour.  
Well, honour is the subject of my story.—  
I cannot tell what you and other men  
Think of this life; but, for my single self,  
I had as lief not be as live to be  
In awe of such a thing as I myself.  
I was born free as Cæsar; so were you:  
We both have fed as well; and we can both  
Endure the winter's cold as well as he:  
For once, upon a raw and gusty day, 100  
The troubled Tiber chafing with her shores,  
Cæsar said to me, "Dar'st thou, Cassius, now  
Leap in with me into this angry flood,  
And swim to yonder point?" Upon the word,  
Accoutred as I was, I plunged in,  
And bade him follow: so, indeed, he did.  
The torrent roar'd, and we did buffet it  
With lusty sinews, throwing it aside  
And stemming it with hearts of controversy:  
But ere we could arrive the point propos'd, 110  
Cæsar cried, "Help me, Cassius, or I sink!"  
I, as Æneas, our great ancestor,  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of Tiber  
Did I the tired Cæsar. And this man  
Is now become a god; and Cassius is

A wretched creature, and must bend his body,  
If Cæsar carelessly but nod on him.

He had a fever when he was in Spain,  
And, when the fit was on him, I did mark 120  
How he did shake: 'tis true, this god did shake:  
His coward lips did from their colour fly;  
And that same eye, whose bend doth awe the world,  
Did lose his lustre: I did hear him groan:  
Ay, and that tongue of his, that bade the Romans  
Mark him, and write his speeches in their books,  
Alas, it cried, "Give me some drink, Titinius,"  
As a sick girl. Ye gods, it doth amaze me  
A man of such a feeble temper should  
So get the start of the majestic world, 130  
And bear the palm 'alone. [Flourish and shout.

*Brutus.* Another general shout!

I do believe that these applauses are  
For some new honours that are heap'd on Cæsar.

*Cassius.* Why, man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonourable graves.

Men at some time are masters of their fates:  
The fault, dear Brutus, is not in our stars, 140  
But in ourselves, that we are underlings.

'Brutus' and 'Cæsar': what should be in that 'Cæsar?'  
Why should that name be sounded more than yours?

Write them together, yours is as fair a name;  
Sound them, it doth become the mouth as well;  
Weigh them, it is as heavy; conjure with 'em,  
'Brutus' will start a spirit as soon as 'Cæsar.'

Now, in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,

That he is grown so great? Age, thou art sham'd! 150  
 Rome, thou hast lost the breed of noble bloods!  
 When went there by an age, since the great flood,  
 But it was fam'd with more than with one man?  
 When could they say, till now, that talk'd of Rome,  
 That her wide walls encompass'd but one man?  
 Now is it Rome indeed, and room enough,  
 When there is in it but one only man.  
 O, you and I have heard our fathers say,  
 There was a Brutus once that would have brook'd  
 The eternal devil to keep his state in Rome 160  
 As easily as a king.

*Brutus.* That you do love me, I am nothing jealous;  
 What you would work me to, I have some aim:  
 How I have thought of this, and of these times,  
 I shall recount hereafter; for this present,  
 I would not, so with love I might entreat you,  
 Be any further mov'd. What you have said,  
 I will consider; what you have to say,  
 I will with patience hear; and find a time  
 Both meet to hear and answer such high things. 170  
 Till then, my noble friend, chew upon this:  
 Brutus had rather be a villager  
 Than to repute himself a son of Rome  
 Under these hard conditions as this time  
 Is like to lay upon us.

*Cassius.* I am glad  
 That my weak words have struck but thus much show  
 Of fire from Brutus.

*Brutus.* The games are done, and Cæsar is returning.

*Cassius.* As they pass by, pluck Casca by the sleeve;  
 And he will, after his sour fashion, tell you 180  
 What hath proceeded worthy note to-day.

*Re-enter CÆSAR and his Train.*

*Brutus.* I will do so. But, look you, Cassius,  
The angry spot doth glow on Cæsar's brow,  
And all the rest look like a chidden train:  
Calpurnia's cheek is pale; and Cicero  
Looks with such ferret and such fiery eyes  
As we have seen him in the Capitol,  
Being cross'd in conference by some senators.

*Cassius.* Casca will tell us what the matter is.

*Cæsar.* Antonius!

190

*Antony.* Cæsar?

*Cæsar.* Let me have men about me that are fat;  
Sleek-headed men, and such as sleep o' nights:  
Yond Cassius has a lean and hungry look;  
He thinks too much: such men are dangerous.

*Antony.* Fear him not, Cæsar; he's not dangerous;  
He is a noble Roman, and well given.

*Cæsar.* Would he were fatter!—but I fear him not:  
Yet if my name were liable to fear,  
I do not know the man I should avoid  
So soon as that spare Cassius. He reads much;  
He is a great observer, and he looks  
Quite through the deeds of men; he loves no plays,  
As thou dost, Antony; he hears no music:  
Seldom he smiles, and smiles in such a sort  
As if he mock'd himself, and scorn'd his spirit  
That could be mov'd to smile at any thing.  
Such men as he be never at heart's ease  
Whiles they behold a greater than themselves;  
And therefore 'are they very dangerous.  
I rather tell thee what is to be fear'd  
Than what I fear; for always I am Cæsar.

200

210

Come on my right hand, for this ear is deaf,  
And tell me truly what thou think'st of him.

[*Sennet. Exeunt Cæsar and all his Train, except Casca.*

*Casca.* You pull'd me by the cloak; would you speak  
with me?

*Brutus.* Ay, Casca; tell us what hath chanc'd to-day,  
That Cæsar looks so sad.

*Casca.* Why, you were with him, were you not? 218

*Brutus.* I should not, then, ask Casca what had chanc'd.

*Casca.* Why, there was a crown offered him; and being  
offered him, he put it by with the back of his hand, thus;  
and then the people fell a-shouting.

*Brutus.* What was the second noise for?

*Casca.* Why, for that too.

*Cassius.* They shouted thrice: what was the last cry for?

*Casca.* Why, for that too.

*Brutus.* Was the crown offered him thrice?

*Casca.* Ay, marry, was't, and he put it by thrice, every  
time gentler than other; and at every putting-by mine  
honest neighbours shouted. 231

*Cassius.* Who offered him the crown?

*Casca.* Why, Antony.

*Brutus.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hanged as tell the manner of it:  
it was mere foolery; I did not mark it. I saw Mark  
Antony offer him a crown;—yet 'twas not a crown neither,  
'twas one of these coronets;—and, as I told you, he put  
it by once: but, for all that, to my thinking, he would fain  
have had it. Then he offered it to him again; then he put  
it by again: but, to my thinking, he was very loth to lay his  
fingers off it. And then he offered it the third time; he  
put it the third time by: and still as he refused it, the  
rabblement shouted, and clapped their chopped hands, and

threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swooned, and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

*Cassius.* But, soft, I pray you: what, did Cæsar swoon?

*Casca.* He fell down in the market-place, and foamed at mouth, and was speechless. 255

*Brutus.* 'Tis very like; he hath the falling sickness.

*Cassius.* No, Cæsar hath it not: but you, and I, And honest Casca, we have the falling sickness.

*Casca.* I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

*Brutus.* What said he when he came unto himself?

*Casca.* Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet, and offered them his throat to cut:—an I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues:—and so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, “Alas, good soul!” and forgave him with all their hearts: but there’s no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

*Brutus.* And after that, he came, thus sad, away?

*Casca.* Ay.

280

*Cassius.* Did Cicero say any thing?

*Casca.* Ay, he spoke Greek.

*Cassius.* To what effect?

*Casca.* Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another, and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it. 291

*Cassius.* Will you sup with me to-night, Casca?

*Casca.* No, I am promised forth.

*Cassius.* Will you dine with me to-morrow?

*Casca.* Ay, if I be alive, and your mind hold, and your dinner worth the eating.

*Cassius.* Good; I will expect you.

*Casca.* Do so: farewell, both. [*Exit.*]

*Brutus.* What a blunt fellow is this grown to be: He was quick mettle when he went to school. 300

*Cassius.* So is he now, in execution  
Of any bold or noble enterprise,  
However he puts on this tardy form.  
This rudeness is a sauce to his good wit,  
Which gives men stomach to digest his words  
With better appetite.

*Brutus.* And so it is. For this time I will leave you:  
To-morrow, if you please to speak with me,  
I will come home to you; or, if you will,  
Come home to me, and I will wait for you. 310

*Cassius.* I will do so: till then, think of the world.

[*Exit Brutus.*]

Well, Brutus, thou art noble; yet, I see,  
Thy honourable metal may be wrought  
From that it is dispos'd: therefore 'tis meet  
That noble minds keep ever with their likes;



For who so firm that cannot be seduc'd?  
 Cæsar doth bear me hard; but he loves Brutus:  
 If I were Brutus now, and he were Cassius,  
 He should not humour me. I will this night,  
 In several hands, in at his windows throw, 320  
 As if they came from several citizens,  
 Writings all tending to the great opinion  
 That Rome holds of his name; wherein obscurely  
 Cæsar's ambition shall be glanced at:  
 And after this let Cæsar seat him sure;  
 For we will shake him, or worse days endure. [Exit.

SCENE III. *A street.*

*Thunder and lightning. Enter, from opposite sides, CASCA, with his sword drawn, and CICERO.*

*Cicero.* Good even, Casca: brought you Cæsar home?  
 Why are you breathless? and why stare you so?

*Casca.* Are not you mov'd, when all the sway of earth  
 Shakes like a thing unfirm? O Cicero,  
 I have seen tempests, when the scolding winds  
 Have riv'd the knotty oaks; and I have seen  
 The ambitious ocean swell and rage and foam,  
 To be exalted with the threatening clouds:  
 But never till to-night, never till now,  
 Did I go through a tempest dropping fire. 10  
 Either there is a civil strife in heaven;  
 Or else the world, too saucy with the gods,  
 Incenses them to send destruction.

*Cicero.* Why, saw you any thing more wonderful?

*Casca.* A common slave—you know him well by sight—  
 Held up his left hand, which did flame and burn

Like twenty torches join'd; and yet his hand,  
 Not sensible of fire, remain'd unscorch'd.  
 Besides—I ha' not since put up my sword—  
 Against the Capitol I met a lion, 20  
 Who glar'd upon me, and went surly by,  
 Without annoying me: and there were drawn  
 Upon a heap a hundred ghastly women,  
 Transformed with their fear; who swore they saw  
 Men all in fire walk up and down the streets.  
 And yesterday the bird of night did sit  
 Even at noonday upon the market-place,  
 Hooting and shrieking. When these prodigies  
 Do so conjointly meet, let not men say,  
 "These are their reasons; they are natural;" 30  
 For, I believe, they are portentous things  
 Unto the climate that they point upon.

*Cicero.* Indeed, it is a strange-disposed time:  
 But men may construe things after their fashion,  
 Clean from the purpose of the things themselves.  
 Comes Cæsar to the Capitol to-morrow?

*Casca.* He doth; for he did bid Antonius  
 Send word to you he would be there to-morrow.

*Cicero.* Good night, then, Casca: this disturbed sky  
 Is not to walk in.

*Casca.* Farewell, Cicero. [*Exit Cicero.* 40

*Enter CASSIUS.*

*Cassius.* Who's there?

*Casca.* A Roman.

*Cassius.* Casca, by your voice.

*Casca.* Your ear is good. Cassius, what night is this!

*Cassius.* A very pleasing night to honest men.

*Casca.* Who ever knew the heavens menace so?

*Cass.* Those that have known the earth so full of faults.  
 For my part, I have walk'd about the streets,  
 Submitting me unto the perilous night;  
 And thus unbraced, Casca, as you see,  
 Have bar'd my bosom to the thunder-stone:  
 And when the cross blue lightning seem'd to open 50  
 The breast of heaven, I did present myself  
 Even in the aim and very flash of it.

*Casca.* But wherefore did you so much tempt the  
 heavens?

It is the part of men to fear and tremble,  
 When the most mighty gods by tokens send  
 Such dreadful heralds to astonish us.

*Cassius.* You are dull, Casca; and those sparks of life  
 That should be in a Roman you do want,  
 Or else you use not. You look pale, and gaze,  
 And put on fear, and cast yourself in wonder, 60  
 To see the strange impatience of the heavens:  
 But if you would consider the true cause  
 Why all these fires, why all these gliding ghosts,  
 Why birds and beasts from quality and kind,  
 Why old men fool and children calculate,  
 Why all these things change from their ordinance  
 Their natures and pre-formed faculties  
 To monstrous quality;—why, you shall find  
 That heaven hath infus'd them with these spirits,  
 To make them instruments of fear and warning 70  
 Unto some monstrous state.  
 Now could I, Casca, name to thee a man  
 Most like this dreadful night,  
 That thunders, lightens, opens graves, and roars  
 As doth the lion in the Capitol,—  
 A man no mightier than thyself or me

In personal action ; yet prodigious grown,  
And fearful, as these strange eruptions are.

*Casca.* 'Tis Cæsar that you mean ; is it not, Cassius ?

*Cassius.* Let it be who it is : for Romans now      80  
Have thews and limbs like to their ancestors ;  
But, woe the while ! our fathers' minds are dead,  
And we are govern'd with our mothers' spirits ;  
Our yoke and sufferance show us womanish.

*Casca.* Indeed, they say the senators to-morrow  
Mean to establish Cæsar as a king ;  
And he shall wear his crown by sea and land,  
In every place, save here in Italy.

*Cassius.* I know where I will wear this dagger, then ;  
Cassius from bondage will deliver Cassius :      90  
Therein, ye gods, you make the weak most strong ;  
Therein, ye gods, you tyrants do defeat :  
Nor stony tower, nor walls of beaten brass,  
Nor airless dungeon, nor strong links of iron,  
Can be retentive to the strength of spirit ;  
But life, being weary of these worldly bars,  
Never lacks power to dismiss itself.  
If I know this, know all the world besides,  
That part of tyranny that I do bear  
I can shake off at pleasure.      [*Thunder still.*]

*Casca.*      So can I :      100  
So every bondman in his own hand bears  
The power to cancel his captivity.

*Cassius.* And why should Cæsar be a tyrant, then ?  
Poor man ! I know he would not be a wolf,  
But that he sees the Romans are but sheep :  
He were no lion, were not Romans hinds.  
Those that with haste will make a mighty fire  
Begin it with weak straws : what trash is Rome,

What rubbish, and what offal, when it serves  
 For the base matter to illuminate 110  
 So vile a thing as Cæsar! But, O grief,  
 Where hast thou led me? I perhaps speak this  
 Before a willing bondman: then I know  
 My answer must be made; but I am arm'd,  
 And dangers are to me indifferent.

*Casca.* You speak to Casca; and to such a man  
 That is no fleering tell-tale. Hold, my hand:  
 Be factious for redress of all these griefs;  
 And I will set this foot of mine as far  
 As who goes farthest.

*Cassius.* There's a bargain made. 120  
 Now know you, Casca, I have mov'd already  
 Some certain of the noblest-minded Romans  
 To undergo with me an enterprise  
 Of honourable-dangerous consequence;  
 And I do know, by this, they stay for me  
 In Pompey's porch: for now, this fearful night,  
 There is no stir or walking in the streets;  
 And the complexion of the element  
 In favour's like the work we have in hand,  
 Most bloody, fiery, and most terrible. 130

*Casca.* Stand close awhile, for here comes one in haste.

*Cassius.* 'Tis Cinna,—I do know him by his gait;  
 He is a friend.

*Enter CINNA.*

Cinna, where haste you so?

*Cinna.* To find out you. Who's that? Metellus Cimber?

*Cassius.* No, it is Casca; one incorporate  
 To our attempts. Am I not stay'd for, Cinna?

*Cinna.* I am glad on't. What a fearful night is this!

There's two or three of us have seen strange sights.

*Cassius.* Am I not stay'd for? tell me.

*Cinna.*

Yes, you are.—

O Cassius, if you could

140

But win the noble Brutus to our party—

*Cassius.* Be you content: good Cinna, take this paper,  
And look you lay it in the prætor's chair,  
Where Brutus may but find it; and throw this  
In at his window; set this up with wax  
Upon old Brutus' statue: all this done,  
Repair to Pompey's porch, where you shall find us.  
Is Decius Brutus and Trebonius there?

*Cinna.* All but Metellus Cimber; and he's gone  
To seek you at your house. Well, I will hie, 150  
And so bestow these papers as you bade me.

*Cassius.* That done, repair to Pompey's theatre.

[*Exit Cinna.*

Come, Casca, you and I will yet, ere day,  
See Brutus at his house: three parts of him  
Is ours already; and the man entire,  
Upon the next encounter, yields him ours.

*Casca.* O, he sits high in all the people's hearts:  
And that which would appear offence in us,  
His countenance, like richest alchemy,  
Will change to virtue and to worthiness. 160

*Cass.* Him, and his worth, and our great need of him,  
You have right well conceited. Let us go,  
For it is after midnight, and ere day  
We will awake him and be sure of him. [*Exeunt.*

## ACT II.

SCENE I. *Rome.* BRUTUS'S *Orchard.**Enter* BRUTUS.*Brutus.* What, Lucius, ho!—

I cannot, by the progress of the stars,  
 Give guess how near to day.—Lucius, I say!—  
 I would it were my fault to sleep so soundly.—  
 When, Lucius, when? awake, I say! what, Lucius!

*Enter* LUCIUS.*Lucius.* Call'd you, my lord?

*Brutus.* Get me a taper in my study, Lucius:  
 When it is lighted, come and call me here.

*Lucius.* I will, my lord.[*Exit.*

*Brutus.* It must be by his death: and, for my part,  
 I know no personal cause to spurn at him, 11  
 But for the general. He would be crown'd:—  
 How that might change his nature, there's the question:  
 It is the bright day that brings forth the adder;  
 And that craves wary walking. Crown him?—that;—  
 And then, I grant, we put a sting in him,  
 That at his will he may do danger with.  
 The abuse of greatness is, when it disjoins  
 Remorse from power: and, to speak truth of Cæsar,  
 I have not known when his affections sway'd 20  
 More than his reason. But 'tis a common proof,  
 That lowliness is young ambition's ladder,  
 Whereto the climber-upward turns his face;  
 But when he once attains the upmost round,  
 He then unto the ladder turns his back,



Looks in the clouds, scorning the base degrees  
 By which he did ascend. So Cæsar may ;  
 Then, lest he may, prevent. And, since the quarrel  
 Will bear no colour for the thing he is,  
 Fashion it thus ; that what he is, augmented, 30  
 Would run to these and these extremities :  
 And therefore think him as a serpent's egg,  
 Which, hatch'd, would, as his kind, grow mischievous,  
 And kill him in the shell.

*Re-enter* LUCIUS.

*Lucius.* The taper burneth in your closet, sir.  
 Searching the window for a flint, I found  
 This paper, thus seal'd up ; and, I am sure,  
 It did not lie there when I went to bed.

[*Gives him the letter.*

*Brutus.* Get you to bed again ; it is not day.  
 Is not to-morrow, boy, the ides of March ? 40

*Lucius.* I know not, sir.

*Brutus.* Look in the calendar, and bring me word.

*Lucius.* I will, sir. [*Exit.*

*Brutus.* The exhalations whizzing in the air  
 Give so much light that I may read by them.

[*Opens the letter and reads.*

“Brutus, thou sleep'st : awake, and see thyself.

Shall Rome, &c. Speak, strike, redress !”—

“Brutus, thou sleep'st : awake !”

Such instigations have been often dropp'd

Where I have took them up. 50

“Shall Rome, &c.” Thus must I piece it out ;

Shall Rome stand under one man's awe ? What, Rome ?

My ancestors did from the streets of Rome

The Tarquin drive, when he was call'd a king.

“Speak, strike, redress!” Am I entreated  
 To speak and strike? O Rome, I make thee promise,  
 If the redress will follow, thou receivest  
 Thy full petition at the hand of Brutus!

*Re-enter LUCIUS.*

*Lucius.* Sir, March is wasted fifteen days.

[*Knocking within.*

*Brutus.* 'Tis good. Go to the gate; somebody knocks.

[*Exit Lucius.* 60

Since Cassius first did whet me against Cæsar,  
 I have not slept.

Between the acting of a dreadful thing  
 And the first motion, all the interim is  
 Like a phantasma or a hideous dream:  
 The Genius and the mortal instruments  
 Are then in council; and the state of man,  
 Like to a little kingdom, suffers then  
 The nature of an insurrection.

*Re-enter LUCIUS.*

*Lucius.* Sir, 'tis your brother Cassius at the door, 70  
 Who doth desire to see you.

*Brutus.* Is he alone?

*Lucius.* No, sir, there are moe with him.

*Brutus.* Do you know them?

*Lucius.* No, sir; their hats are pluck'd about their ears,  
 And half their faces buried in their cloaks,  
 That by no means I may discover them  
 By any mark of favour.

*Brutus.* Let 'em enter. [*Exit Lucius.*

They are the faction. O conspiracy,  
 Sham'st thou to show thy dangerous brow by night,  
 When evils are most free? O, then, by day

Where wilt thou find a cavern dark enough 80  
 To mask thy monstrous visage? Seek none, conspiracy;  
 Hide it in smiles and affability:  
 For if thou path, thy native semblance on,  
 Not Erebus itself were dim enough  
 To hide thee from prevention.

*Enter* CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER,  
 and TREBONIUS.

*Cassius.* I think we are too bold upon your rest:  
 Good morrow, Brutus; do we trouble you?

*Brutus.* I have been up this hour, awake all night.  
 Know I these men that come along with you?

*Cassius.* Yes, every man of them; and no man here go  
 But honours you; and every one doth wish  
 You had but that opinion of yourself  
 Which every noble Roman bears of you.  
 This is Trebonius.

*Brutus.* He is welcome hither.

*Cassius.* This, Decius Brutus.

*Brutus.* He is welcome too.

*Cassius.* This, Casca; this, Cinna; and this, Metellus  
 Cimber.

*Brutus.* They are all welcome.—

What watchful cares do interpose themselves  
 Betwixt your eyes and night?

*Cassius.* Shall I entreat a word? 100

[*Brutus and Cassius whisper.*

*Decius.* Here lies the east: doth not the day break here?

*Casca.* No.

*Cinna.* O, pardon, sir, it doth; and yon gray lines  
 That fret the clouds are messengers of day.

*Casca.* You shall confess that you are both deceiv'd.

Here, as I point my sword, the sun arises ;  
Which is a great way growing on the south,  
Weighing the youthful season of the year.

Some two months hence, up higher toward the north  
He first presents his fire ; and the high east 110  
Stands, as the Capitol, directly here.

*Brutus.* Give me your hands all over, one by one.

*Cassius.* And let us swear our resolution.

*Brutus.* No, not an oath : if not the face of men,  
The sufferance of our souls, the time's abuse,—  
If these be motives weak, break off betimes,  
And every man hence to his idle bed ;  
So let high-sighted tyranny range on,  
Till each man drop by lottery. But if these,  
As I am sure they do, bear fire enough 120

To kindle cowards, and to steel with valour  
The melting spirits of women ; then, countrymen,  
What need we any spur but our own cause,  
To prick us to redress ? what other bond  
Than secret Romans, that have spoke the word,  
And will not palter ? and what other oath  
Than honesty to honesty engag'd,  
That this shall be, or we will fall for it ?

Swear priests, and cowards, and men cautelous,  
Old feeble carrions, and such suffering souls 130  
That welcome wrongs ; unto bad causes swear  
Such creatures as men doubt : but do not stain  
The even virtue of our enterprise,  
Nor the insuppressive mettle of our spirits,  
To think that or our cause or our performance  
Did need an oath ; when every drop of blood  
That every Roman bears, and nobly bears,  
Is guilty of a several bastardy,

If he do break the smallest particle  
Of any promise that hath pass'd from him. 140

*Cassius.* But what of Cicero? shall we sound him?  
I think he will stand very strong with us.

*Casca.* Let us not leave him out.

*Cinna.* No, by no means.

*Metellus.* O, let us have him; for his silver hairs  
Will purchase us a good opinion,  
And buy men's voices to commend our deeds:  
It shall be said, his judgment rul'd our hands;  
Our youths and wildness shall no whit appear,  
But all be buried in his gravity.

*Brutus.* O, name him not: let us not break with him;  
For he will never follow any thing 151  
That other men begin.

*Cassius.* Then leave him out.

*Casca.* Indeed he is not fit.

*Decius.* Shall no man else be touch'd but only Cæsar?

*Cassius.* Decius, well urg'd:—I think it is not meet,  
Mark Antony, so well belov'd of Cæsar,  
Should outlive Cæsar: we shall find of him  
A shrewd contriver; and, you know, his means,  
If he improve them, may well stretch so far  
As to annoy us all: which to prevent, 160  
Let Antony and Cæsar fall together.

*Brutus.* Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs,—  
Like wrath in death and envy afterwards;  
For Antony is but a limb of Cæsar:  
Let us be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Cæsar;  
And in the spirit of men there is no blood:  
O that we, then, could come by Cæsar's spirit,

And not dismember Cæsar! But, alas, 170  
 Cæsar must bleed for it! And, gentle friends,  
 Let's kill him boldly, but not wrathfully;  
 Let's carve him as a dish fit for the gods,  
 Not hew him as a carcase fit for hounds:  
 And let our hearts, as subtle masters do,  
 Stir up their servants to an act of rage,  
 And after seem to chide 'em. This shall make  
 Our purpose necessary and not envious:  
 Which so appearing to the common eyes,  
 We shall be call'd purgers, not murderers. 180  
 And for Mark Antony, think not of him;  
 For he can do no more than Cæsar's arm  
 When Cæsar's head is off.

*Cassius.* Yet I fear him;

For in the ingrafted love he bears to Cæsar—

*Brutus.* Alas, good Cassius, do not think of him:  
 If he love Cæsar, all that he can do  
 Is to himself,—take thought and die for Cæsar:  
 And that were much he should; for he is given  
 To sports, to wildness, and much company.

*Trebonius.* There is no fear in him; let him not die;  
 For he will live, and laugh at this hereafter. 191

[*Clock strikes.*

*Brutus.* Peace! count the clock.

*Cassius.* The clock hath stricken three.

*Trebonius.* 'Tis time to part.

*Cassius.* But it is doubtful yet,  
 Whether Cæsar will come forth to-day or no;  
 For he is superstitious grown of late;  
 Quite from the main opinion he held once  
 Of fantasy, of dreams and ceremonies:  
 It may be, these apparent prodigies,

The unaccustom'd terror of this night,  
 And the persuasion of his augurers, 200  
 May hold him from the Capitol to-day.

*Decius.* Never fear that: if he be so resolv'd,  
 I can o'ersway him; for he loves to hear  
 That unicorns may be betray'd with trees,  
 And bears with glasses, elephants with holes,  
 Lions with toils, and men with flatterers:  
 But when I tell him he hates flatterers,  
 He says he does,—being then most flattered.  
 Let me work;

For I can give his humour the true bent, 210  
 And I will bring him to the Capitol.

*Cassius.* Nay, we will all of us be there to fetch him.

*Brutus.* By the eighth hour: is that the uttermost?

*Cinna.* Be that the uttermost, and fail not then.

*Metellus.* Caius Ligarius doth bear Cæsar hard,  
 Who rated him for speaking well of Pompey:  
 I wonder none of you have thought of him.

*Brutus.* Now, good Metellus, go along by him:  
 He loves me well, and I have given him reasons;  
 Send him but hither, and I'll fashion him. 220

*Cassius.* The morning comes upon's: we'll leave you,  
 Brutus:—

And, friends, disperse yourselves; but all remember  
 What you have said, and show yourselves true Romans.

*Brutus.* Good gentlemen, look fresh and merrily;  
 Let not our looks put on our purposes;  
 But bear it as our Roman actors do,  
 With untir'd spirits and formal constancy:  
 And so, good morrow to you every one.

[*Exeunt all except Brutus.*

Boy! Lucius!—Fast asleep? It is no matter;



Enjoy the honey-heavy dew of slumber : 230  
 Thou hast no figures nor no fantasies,  
 Which busy care draws in the brains of men ;  
 Therefore thou sleep'st so sound.

*Enter* PORTIA.

*Portia.* Brutus, my lord !

*Brutus.* Portia, what mean you? wherefore rise you now?  
 It is not for your health thus to commit  
 Your weak condition to the raw cold morning.

*Por.* Nor for yours neither. You've ungently, Brutus,  
 Stole from my bed : and yesternight, at supper,  
 You suddenly arose, and walk'd about,  
 Musing and sighing, with your arms across ; 240  
 And when I ask'd you what the matter was,  
 You star'd upon me with ungentle looks :  
 I urg'd you further ; then you scratch'd your head,  
 And too impatiently stamp'd with your foot :  
 Yet I insisted, yet you answer'd not ;  
 But, with an angry wafture of your hand,  
 Gave sign for me to leave you : so I did ;  
 Fearing to strengthen that impatience  
 Which seem'd too much enkindled ; and withal  
 Hoping it was but an effect of humour, 250  
 Which sometime hath his hour with every man.  
 It will not let you eat, nor talk, nor sleep ;  
 And, could it work so much upon your shape  
 As it hath much prevail'd on your condition,  
 I should not know you, Brutus. Dear my lord,  
 Make me acquainted with your cause of grief.

*Brutus.* I am not well in health, and that is all.

*Portia.* Brutus is wise, and, were he not in health,  
 He would embrace the means to come by it.

*Brutus.* Why, so I do.—Good Portia, go to bed. 260

*Portia.* Is Brutus sick? and is it physical  
To walk unbraced, and suck up the humours  
Of the dank morning? What, is Brutus sick,  
And will he steal out of his wholesome bed,  
To dare the vile contagion of the night,  
And tempt the rheumy and unpurged air  
To add unto his sickness? No, my Brutus;  
You have some sick offence within your mind,  
Which by the right and virtue of my place  
I ought to know of: and, upon my knees, 270  
I charm you, by my once-commended beauty,  
By all your vows of love, and that great vow  
Which did incorporate and make us one,  
That you unfold to me, yourself, your half,  
Why you are heavy; and what men to-night  
Have had resort to you,—for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

*Brutus.* Kneel not, gentle Portia.

*Portia.* I should not need, if you were gentle Brutus.  
Within the bond of marriage, tell me, Brutus, 280  
Is it excepted I should know no secrets  
That appertain to you? Am I yourself  
But, as it were, in sort or limitation,—  
To keep with you at meals, comfort your bed,  
And talk to you sometimes? Dwell I but in the suburbs  
Of your good pleasure? If it be no more,  
Portia is Brutus' mistress, not his wife.

*Brutus.* You are my true and honourable wife;  
As dear to me as are the ruddy drops  
That visit my sad heart. 290

*Portia.* If this were true, then should I know this secret.

I grant I am a woman; but withal  
 A woman that Lord Brutus took to wife:  
 I grant I am a woman; but withal  
 A woman well-reputed,—Cato's daughter.  
 Think you I am no stronger than my sex,  
 Being so father'd and so husbanded?  
 Tell me your counsels; I will not disclose 'em:  
 I have made strong proof of my constancy,  
 Giving myself a voluntary wound 300  
 Here, in the thigh: can I bear that with patience,  
 And not my husband's secrets?

*Brutus.*

O ye gods,

Render me worthy of this noble wife! [*Knocking within.*  
 Hark, hark! one knocks: Portia, go in awhile;  
 And by and by thy bosom shall partake  
 The secrets of my heart:  
 All my engagements I will construe to thee,  
 All the charactery of my sad brows:—  
 Leave me with haste. [*Exit Portia.*—Lucius, who's that  
 knocks?

*Re-enter LUCIUS with LIGARIUS.*

*Lucius.* Here is a sick man that would speak with you.

*Brutus.* Caius Ligarius, that Metellus spake of.— 311  
 Boy, stand aside.—Caius Ligarius! how?

*Ligarius.* Vouchsafe good-morrow from a feeble tongue.

*Brutus.* O what a time have you chose out, brave Caius,  
 To wear a kerchief! Would you were not sick!

*Ligarius.* I am not sick, if Brutus have in hand  
 Any exploit worthy the name of honour.

*Brutus.* Such an exploit have I in hand, Ligarius,  
 Had you a healthful ear to hear of it.

*Ligarius.* By all the gods that Romans bow before, 320

I here discard my sickness! Soul of Rome!  
 Brave son, deriv'd from honourable loins!  
 Thou, like an exorcist, hast conjur'd up  
 My mortified spirit. Now bid me run,  
 And I will strive with things impossible;  
 Yea, get the better of them. What's to do?

*Brutus.* A piece of work that will make sick men whole.

*Lig.* But are not some whole that we must make sick?

*Brutus.* That must we also. What it is, my Caius,  
 I shall unfold to thee, as we are going 330  
 To whom it must be done.

*Ligarius.* Set on your foot,  
 And with a heart new-fir'd I follow you,  
 To do I know not what: but it sufficeth  
 That Brutus leads me on.

*Brutus.* Follow me, then. [*Exeunt.*

SCENE II. *A room in CÆSAR'S house.*

*Thunder and lightning. Enter CÆSAR, in his nightgown.*

*Cæs.* Nor heaven nor earth have been at peace to-night:  
 Thrice hath Calpurnia in her sleep cried out,  
 "Help, ho! they murder Cæsar!"—Who's within?

*Enter a Servant.*

*Servant.* My lord?

*Cæsar.* Go bid the priests do present sacrifice,  
 And bring me their opinions of success.

*Servant.* I will, my lord. [*Exit.*

*Enter CALPURNIA.*

*Cal.* What mean you, Cæsar? think you to walk forth?

You shall not stir out of your house to-day.

*Cæsar.* Cæsar shall forth: the things that threaten'd me  
Ne'er look'd but on my back; when they shall see 11  
The face of Cæsar, they are vanished.

*Calpurnia.* Cæsar, I never stood on ceremonies,  
Yet now they fright me. There is one within,  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.  
A lioness hath whelped in the streets;  
And graves have yawn'd, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds,  
In ranks and squadrons and right form of war, 20  
Which drizzled blood upon the Capitol;  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan;  
And ghosts did shriek and squeal about the streets.  
O Cæsar, these things are beyond all use,  
And I do fear them!

*Cæsar.* What can be avoided  
Whose end is purpos'd by the mighty gods?  
Yet Cæsar shall go forth; for these predictions  
Are to the world in general as to Cæsar.

*Cal.* When beggars die, there are no comets seen; 30  
The heavens themselves blaze forth the death of princes.

*Cæsar.* Cowards die many times before their deaths;  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear;  
Seeing that death, a necessary end,  
Will come when it will come.

*Re-enter* Servant.

What say the augurers?

*Servant.* They would not have you to stir forth to-day.  
Plucking the entrails of an offering forth,  
They could not find a heart within the beast. 40

*Cæsar.* The gods do this in shame of cowardice :  
Cæsar should be a beast without a heart,  
If he should stay at home to-day for fear.  
No, Cæsar shall not. Danger knows full well  
That Cæsar is more dangerous than he :  
We are two lions litter'd in one day,  
And I the elder and more terrible :  
And Cæsar shall go forth.

*Calpurnia.* Alas, my lord,  
Your wisdom is consum'd in confidence.  
Do not go forth to-day : call it my fear 50  
That keeps you in the house, and not your own.  
We'll send Mark Antony to the senate-house ;  
And he shall say you are not well to-day :  
Let me, upon my knee, prevail in this.

*Cæsar.* Mark Antony shall say I am not well ;  
And, for thy humour, I will stay at home.

*Enter* DECIUS.

Here's Decius Brutus, he shall tell them so.

*Decius.* Cæsar, all hail ! good morrow, worthy Cæsar :  
I come to fetch you to the senate-house.

*Cæsar.* And you are come in very happy time, 60  
To bear my greeting to the senators,  
And tell them that I will not come to-day :  
Cannot, is false ; and that I dare not, falser :  
I will not come to-day,—tell them so, Decius.

*Calpurnia.* Say he is sick.

*Cæsar.* Shall Cæsar send a lie ?  
Have I in conquest stretch'd mine arm so far,

To be afraid to tell graybeards the truth?

Decius, go tell them Cæsar will not come.

*Decius.* Most mighty Cæsar, let me know some cause,  
Lest I be laugh'd at when I tell them so. 70

*Cæsar.* The cause is in my will,—I will not come;  
That is enough to satisfy the senate.

But, for your private satisfaction,

Because I love you, I will let you know:

Calpurnia here, my wife, stays me at home:

She dreamt to-night she saw my statuë,

Which, like a fountain with an hundred spouts,

Did run pure blood; and many lusty Romans

Came smiling, and did bathe their hands in it:

And these does she apply for warnings, and portents, 80

And evils imminent; and on her knee

Hath begg'd that I will stay at home to-day.

*Decius.* This dream is all amiss interpreted;

It was a vision fair and fortunate:

Your statue spouting blood in many pipes,

In which so many smiling Romans bath'd,

Signifies that from you great Rome shall suck

Reviving blood; and that great men shall press

For tinctures, stains, relics, and cognizance.

This by Calpurnia's dream is signified. 90

*Cæsar.* And this way have you well expounded it.

*Decius.* I have, when you have heard what I can say:

And know it now,—the senate have concluded

To give, this day, a crown to mighty Cæsar.

If you shall send them word you will not come,

Their minds may change. Besides, it were a mock

Apt to be render'd, for some one to say,

“Break up the senate till another time,

When Cæsar's wife shall meet with better dreams.”



If Cæsar hide himself, shall they not whisper, 100  
 "Lo, Cæsar is afraid"?

Pardon me, Cæsar; for my dear dear love  
 To your proceeding bids me tell you this;  
 And reason to my love is liable.

*Cæsar.* How foolish do your fears seem now, Calpurnia!  
 I am ashamed I did yield to them.  
 Give me my robe, for I will go:—

*Enter* PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA,  
 TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.

*Publius.* Good morrow, Cæsar.

*Cæsar.* Welcome, Publius.—

What, Brutus, are you stirr'd so early too?— 110

Good morrow, Casca.—Caius Ligarius,  
 Cæsar was ne'er so much your enemy  
 As that same ague which hath made you lean.  
 What is't o'clock?

*Brutus.* Cæsar, 'tis strucken eight.

*Cæsar.* I thank you for your pains and courtesy.

*Enter* ANTONY.

See! Antony, that revels long o' nights,  
 Is notwithstanding up. Good morrow, Antony.

*Antony.* So to most noble Cæsar.

*Cæsar.* Bid them prepare within;

I am to blame to be thus waited for.

Now, Cinna:—now, Metellus:—what, Trebonius! 120

I have an hour's talk in store for you;  
 Remember that you call on me to-day:  
 Be near me that I may remember you.

*Trebellius.* Cæsar, I will :—[*Aside*] and so near will I be,  
That your best friends shall wish I had been further.

*Cæs.* Good friends, go in, and taste some wine with me;  
And we, like friends, will straightway go together.

*Brutus.* [*Aside*] That every like is not the same, O Cæsar,  
The heart of Brutus yearns to think upon! [*Exeunt.*]

SCENE III. *A street near the Capitol.*

*Enter ARTEMIDORUS, reading a paper.*

*Artemidorus.* “Cæsar, beware of Brutus; take heed of  
Cassius; come not near Casca; have an eye to Cinna;  
trust not Trebonius; mark well Metellus Cimber: Decius  
Brutus loves thee not: thou hast wronged Caius Ligarius.  
There is but one mind in all these men, and it is bent  
against Cæsar. If thou beest not immortal, look about you:  
security gives way to conspiracy. The mighty gods defend  
thee! Thy lover,  
ARTEMIDORUS.”

Here will I stand till Cæsar pass along, 11  
And as a suitor will I give him this.  
My heart laments that virtue cannot live  
Out of the teeth of emulation.  
If thou read this, O Cæsar, thou mayst live;  
If not, the Fates with traitors do contrive. [*Exit.*]

SCENE IV. *Another part of the same street, before  
the house of BRUTUS.*

*Enter PORTIA and LUCIUS.*

*Portia.* I prithee, boy, run to the senate-house;  
Stay not to answer me, but get thee gone:  
Why dost thou stay?

*Lucius.* To know my errand, madam.

*Portia.* I would have had thee there, and here again,  
Ere I can tell thee what thou shouldst do there.—

[*Aside*] O constancy, be strong upon my side,  
Set a huge mountain 'tween my heart and tongue!  
I have a man's mind, but a woman's might.  
How hard it is for women to keep counsel!—  
Art thou here yet?

*Lucius.* Madam, what should I do? 10  
Run to the Capitol, and nothing else?  
And so return to you, and nothing else?

*Portia.* Yes, bring me word, boy, if thy lord look well,  
For he went sickly forth: and take good note  
What Cæsar doth, what suitors press to him.  
Hark, boy! what noise is that?

*Lucius.* I hear none, madam.

*Portia.* Prithee, listen well:  
I heard a bustling rumour, like a fray,  
And the wind brings it from the Capitol.

*Lucius.* Sooth, madam, I hear nothing. 20

*Enter Soothsayer.*

*Portia.* Come hither, fellow: which way hast thou been?

*Soothsayer.* At mine own house, good lady.

*Portia.* What is't o'clock?

*Soothsayer.* About the ninth hour, lady.

*Portia.* Is Cæsar yet gone to the Capitol?

*Soothsayer.* Madam, not yet: I go to take my stand,  
To see him pass on to the Capitol.

*Portia.* Thou hast some suit to Cæsar, hast thou not?

*Soothsayer.* That I have, lady: if it will please Cæsar  
To be so good to Cæsar as to hear me,  
I shall beseech him to befriend himself. 30

*Por.* Why, know'st thou any harm's intended towards him?

*Soothsayer.* None that I know will be, much that I  
fear may chance.

Good morrow to you.—Here the street is narrow :

The throng that follows Cæsar at the heels,

Of senators, of prætors, common suitors,

Will crowd a feeble man almost to death :

I'll get me to a place more void, and there

Speak to great Cæsar as he comes along.

[*Exit.*

*Por.* I must go in.—[*Aside*] Ay me, how weak a thing  
The heart of woman is! O Brutus,

40

The heavens speed thee in thine enterprise!—

Sure, the boy heard me.—Brutus hath a suit

That Cæsar will not grant.—O, I grow faint.—

Run, Lucius, and commend me to my lord ;

Say I am merry : come to me again,

And bring me word what he doth say to thee.

[*Exeunt severally.*

## ACT III.

SCENE I. *Before the Capitol; the Senate  
sitting above.*

*A crowd of people in the street leading to the Capitol; among  
them ARTEMIDORUS and the Soothsayer. Flourish.*

*Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS,  
METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS,  
POPILIUS, PUBLIUS, and others.*

*Cæsar.* The ides of March are come.

*Soothsayer.* Ay, Cæsar ; but not gone.

*Artemidorus.* Hail, Cæsar ! read this schedule.

*Decius.* Trebonius doth desire you to o'er-read,  
At your best leisure, this his humble suit.

*Art.* O Cæsar, read mine first; for mine's a suit  
That touches Cæsar nearer: read it, great Cæsar.

*Cæsar.* What touches us ourself shall be last serv'd.

*Artemidorus.* Delay not, Cæsar; read it instantly.

*Cæsar.* What, is the fellow mad?

*Publius.* Sirrah, give place. 10

*Cass.* What, urge you your petitions in the street?  
Come to the Capitol.

*CÆSAR goes up to the Senate-House, the rest following.*

*Popilius.* I wish your enterprise to-day may thrive.

*Cassius.* What enterprise, Popilius?

*Popilius.* Fare you well.

[*Advances to Cæsar.*

*Brutus.* What said Popilius Lena?

*Cassius.* He wish'd to-day our enterprise might thrive.  
I fear our purpose is discovered.

*Brutus.* Look, how he makes to Cæsar: mark him.

*Cassius.* Casca, be sudden, for we fear prevention.—  
Brutus, what shall be done? If this be known, 20  
Cassius or Cæsar never shall turn back,  
For I will slay myself.

*Brutus.* Cassius, be constant:  
Popilius Lena speaks not of our purposes;  
For, look, he smiles, and Cæsar doth not change.

*Cassius.* Trebonius knows his time; for, look you,  
Brutus,  
He draws Mark Antony out of the way.

[*Exeunt Antony and Trebonius*

*Decius.* Where is Metellus Cimber? Let him go,

And presently prefer his suit to Cæsar.

*Brutus.* He is address'd: press near and second him.

*Cinna.* Casca, you are the first that rears your hand. 30

*Cæsar.* Are we all ready? What is now amiss

That Cæsar and his senate must redress?

*Met.* Most high, most mighty, and most puissant Cæsar,  
Metellus Cimber throws before thy seat

An humble heart,—

[*Kneeling.*

*Cæsar.* I must prevent thee, Cimber.

These couchings and these lowly courtesies

Might fire the blood of ordinary men,

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

To think that Cæsar bears such rebel blood

40

That will be thaw'd from the true quality

With that which melteth fools; I mean, sweet words,

Low-crooked court'sies and base spaniel-fawning.

Thy brother by decree is banished:

If thou dost bend and pray and fawn for him,

I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without cause

Will he be satisfied.

*Met.* Is there no voice more worthy than my own,

To sound more sweetly in great Cæsar's ear

50

For the repealing of my banish'd brother?

*Brutus.* I kiss thy hand but not in flattery, Cæsar;

Desiring thee that Publius Cimber may

Have an immediate freedom of repeal.

*Cæsar.* What, Brutus!

*Cassius.*

Pardon, Cæsar; Cæsar, pardon:

As low as to thy foot doth Cassius fall,

To beg enfranchisement for Publius Cimber.

*Cæsar.* I could be well mov'd, if I were as you;

If I could pray to move, prayers would move me :  
 But I am constant as the northern star, 60  
 Of whose true-fix'd and resting quality  
 There is no fellow in the firmament.  
 The skies are painted with unnumber'd sparks,  
 They are all fire, and every one doth shine ;  
 But there's but one in all doth hold his place :  
 So in the world,—'tis furnish'd well with men,  
 And men are flesh and blood, and apprehensive ;  
 Yet in the number I do know but one  
 That unassailable holds on his rank,  
 Unshak'd of motion : and that I am he, 70  
 Let me a little show it, even in this,—  
 That I was constant Cimber should be banish'd,  
 And constant do remain to keep him so.

*Cinna.* O Cæsar,—

*Cæsar.* Hence ! wilt thou lift up Olympus ?

*Decius.* Great Cæsar,—

*Cæsar.* Doth not Brutus bootless kneel ?

*Casca.* Speak, hands, for me !

[*Casca stabs Cæsar in the neck. He is then stabbed  
 by several other Conspirators, and last by  
 Marcus Brutus.*]

*Cæsar.* *Et tu, Brute!*—Then fall, Cæsar !

[*Dies. The Senators and People retire in confusion.*]

*Cinna.* Liberty ! Freedom ! Tyranny is dead !—

Run hence, proclaim, cry it about the streets.

*Cassius.* Some to the common pulpits, and cry out, 80  
 "Liberty, freedom, and enfranchisement !"

*Brutus.* People, and senators, be not affrighted ;  
 Fly not ; stand still :—ambition's debt is paid.

*Casca.* Go to the pulpit, Brutus.

*Decius.* And Cassius too.



*Brutus.* Where's Publius?

*Cinna.* Here, quite confounded with this mutiny.

*Metellus.* Stand fast together, lest some friend of Cæsar's  
Should chance—

*Brutus.* Talk not of standing.—Publius, good cheer ;  
There is no harm intended to your person, 90  
Nor to no Roman else: so tell them, Publius.

*Cassius.* And leave us, Publius ; lest that the people,  
Rushing on us, should do your age some mischief.

*Brutus.* Do so:—and let no man abide this deed,  
But we the doers.

*Re-enter* TREBONIUS.

*Cassius.* Where's Antony?

*Trebonius.* Fled to his house amaz'd :  
Men, wives, and children stare, cry out, and run  
As it were doomsday.

*Brutus.* Fates, we will know your pleasures :  
That we shall die, we know ; 'tis but the time,  
And drawing days out, that men stand upon. 100

*Cassius.* Why, he that cuts off twenty years of life  
Cuts off so many years of fearing death.

*Brutus.* Grant that, and then is death a benefit :  
So are we Cæsar's friends, that have abridg'd  
His time of fearing death.—Stoop, Romans, stoop,  
And let us bathe our hands in Cæsar's blood  
Up to the elbows, and besmear our swords :  
Then walk we forth, even to the market-place,  
And, waving our red weapons o'er our heads,  
Let's all cry, "Peace, freedom, and liberty!" 110

*Cassius.* Stoop, then, and wash.—How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown!

*Brutus.* How many times shall Cæsar bleed in sport,  
That now on Pompey's basis lies along  
No worthier than the dust!

*Cassius.* So oft as that shall be,  
So often shall the knot of us be call'd  
The men that gave their country liberty.

*Decius.* What, shall we forth?

*Cassius.* Ay, every man away:  
Brutus shall lead; and we will grace his heels 120  
With the most boldest and best hearts of Rome.

*Brutus.* Soft! who comes here?

*Enter a Servant.*

A friend of Antony's.

*Servant.* Thus, Brutus, did my master bid me kneel;  
Thus did Mark Antony bid me fall down;  
And, being prostrate, thus he bade me say:—  
Brutus is noble, wise, valiant, and honest;  
Cæsar was mighty, bold, royal, and loving:  
Say I love Brutus, and I honour him;  
Say I fear'd Cæsar, honour'd him, and lov'd him.  
If Brutus will vouchsafe that Antony 130  
May safely come to him, and be resolv'd  
How Cæsar has deserv'd to lie in death,  
Mark Antony shall not love Cæsar dead  
So well as Brutus living; but will follow  
The fortunes and affairs of noble Brutus  
Thorough the hazards of this untrod state  
With all true faith. So says my master Antony.

*Brutus.* Thy master is a wise and valiant Roman;  
I never thought him worse.  
Tell him, so please him come unto this place, 140  
He shall be satisfied; and, by my honour,

Depart untouch'd.

*Servant.* I'll fetch him presently. [Exit.

*Brutus.* I know that we shall have him well to friend.

*Cassius.* I wish we may: but yet have I a mind  
That fears him much; and my misgiving still  
Falls shrewdly to the purpose.

*Brutus.* But here comes Antony.

*Re-enter ANTONY.*

Welcome, Mark Antony.

*Antony.* O mighty Cæsar! dost thou lie so low?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure? Fare thee well.— 150  
I know not, gentlemen, what you intend,  
Who else must be let blood, who else is rank:  
If I myself, there is no hour so fit  
As Cæsar's death's hour; nor no instrument  
Of half that worth as those your swords, made rich  
With the most noble blood of all this world.  
I do beseech ye, if you bear me hard,  
Now, whilst your purpled hands do reek and smoke,  
Fulfil your pleasure. Live a thousand years,  
I shall not find myself so apt to die: 160  
No place will please me so, no mean of death,  
As here by Cæsar, and by you cut off,  
The choice and master spirits of this age.

*Brutus.* O Antony, beg not your death of us.  
Though now we must appear bloody and cruel,  
As, by our hands and this our present act,  
You see we do; yet see you but our hands,  
And this the bleeding business they have done:  
Our hearts you see not,—they are pitiful;  
And pity to the general wrong of Rome— 170

As fire drives out fire, so pity pity—  
 Hath done this deed on Cæsar. For your part,  
 To you our swords have leaden points, Mark Antony:  
 Our arms, in strength of malice, and our hearts  
 Of brothers' temper, do receive you in  
 With all kind love, good thoughts, and reverence.

*Cassius.* Your voice shall be as strong as any man's  
 In the disposing of new dignities.

*Brutus.* Only be patient till we have appeas'd  
 The multitude, beside themselves with fear, 180  
 And then we will deliver you the cause,  
 Why I, that did love Cæsar when I struck him,  
 Have thus proceeded.

*Antony.* I doubt not of your wisdom.  
 Let each man render me his bloody hand:  
 First, Marcus Brutus, will I shake with you;—  
 Next, Caius Cassius, do I take your hand;—  
 Now, Decius Brutus, yours;—now yours, Metellus;  
 Yours, Cinna;—and, my valiant Casca, yours;—  
 Thou last, not least in love, yours, good Trebonius.  
 Gentlemen all,—alas, what shall I say? 190

My credit now stands on such slippery ground,  
 That one of two bad ways you must conceit me,  
 Either a coward or a flatterer.  
 That I did love thee, Cæsar, O, 'tis true:  
 If, then, thy spirit look upon us now,  
 Shall it not grieve thee dearer than thy death,  
 To see thy Antony making his peace,  
 Shaking the bloody fingers of thy foes,  
 Most noble! in the presence of thy corse?  
 Had I as many eyes as thou hast wounds, 200  
 Weeping as fast as they stream forth thy blood,  
 It would become me better than to close

In terms of friendship with thine enemies.  
 Pardon me, Julius!—Here wast thou bay'd, brave hart,  
 Here didst thou fall; and here thy hunters stand,  
 Sign'd in thy spoil, and crimson'd in thy lethe.  
 O world, thou wast the forest to this hart;  
 And this, indeed, O world, the heart of thee.—  
 How like a deer, stricken by many princes,  
 Dost thou here lie!

210

*Cassius.* Mark Antony,—

*Antony.* Pardon me, Caius Cassius:  
 The enemies of Cæsar shall say this;  
 Then, in a friend, it is cold modesty.

*Cassius.* I blame you not for praising Cæsar so;  
 But what compact mean you to have with us?  
 Will you be prick'd in number of our friends;  
 Or shall we on, and not depend on you?

*Antony.* Therefore I took your hands, but was, indeed,  
 Sway'd from the point, by looking down on Cæsar.  
 Friends am I with you all, and love you all;  
 Upon this hope, that you shall give me reasons  
 Why and wherein Cæsar was dangerous.

220

*Brutus.* Or else were this a savage spectacle:  
 Our reasons are so full of good regard,  
 That were you, Antony, the son of Cæsar,  
 You should be satisfied.

*Antony.* That's all I seek:  
 And am moreover suitor that I may  
 Produce his body to the market-place;  
 And in the pulpit, as becomes a friend,  
 Speak in the order of his funeral.

230

*Brutus.* You shall, Mark Antony.

*Cassius.* Brutus, a word with you.

[*Aside to Bru.*] You know not what you do: do not consent

That Antony speak in his funeral:  
 Know you how much the people may be mov'd  
 By that which he will utter?

*Brutus.* By your pardon;—  
 I will myself into the pulpit first,  
 And show the reason of our Cæsar's death:  
 What Antony shall speak, I will protest  
 He speaks by leave and by permission;  
 And that we are contented Cæsar shall 240  
 Have all true rites and lawful ceremonies.  
 It shall advantage more than do us wrong.

*Cassius.* I know not what may fall; I like it not.

*Brutus.* Mark Antony, here, take you Cæsar's body.  
 You shall not in your funeral speech blame us,  
 But speak all good you can devise of Cæsar;  
 And say you do't by our permission;  
 Else shall you not have any hand at all  
 About his funeral: and you shall speak  
 In the same pulpit whereto I am going, 250  
 After my speech is ended.

*Antony.* Be it so;  
 I do desire no more.

*Brutus.* Prepare the body, then, and follow us.

[*Exeunt all except Antony.*]

*Antony.* O, pardon me, thou bleeding piece of earth,  
 That I am meek and gentle with these butchers!  
 Thou art the ruins of the noblest man  
 That ever lived in the tide of times.  
 Woe to the hands that shed this costly blood!  
 Over thy wounds now do I prophesy,—  
 Which, like dumb mouths, do ope their ruby lips, 260  
 To beg the voice and utterance of my tongue,—  
 A curse shall light upon the limbs of men;

Domestic fury and fierce civil strife  
 Shall cumber all the parts of Italy ;  
 Blood and destruction shall be so in use,  
 And dreadful objects so familiar,  
 That mothers shall but smile when they behold  
 Their infants quarter'd with the hands of war ;  
 All pity chok'd with custom of fell deeds :  
 And Cæsar's spirit, ranging for revenge, 270  
 With Até by his side come hot from hell,  
 Shall in these confines with a monarch's voice  
 Cry "Havoc," and let slip the dogs of war ;  
 That this foul deed shall smell above the earth  
 With carrion men, groaning for burial.

*Enter a Servant.*

You serve Octavius Cæsar, do you not ?

*Servant.* I do, Mark Antony.

*Antony.* Cæsar did write for him to come to Rome.

*Servant.* He did receive his letters, and is coming ;  
 And bid me say to you by word of mouth— 280  
 O Cæsar !— [Seeing the body.]

*Antony.* Thy heart is big, get thee apart and weep.  
 Passion, I see, is catching ; for mine eyes,  
 Seeing those beads of sorrow stand in thine,  
 Began to water. Is thy master coming ?

*Servant.* He lies to-night within seven leagues of Rome.

*Antony.* Post back with speed, and tell him what hath  
 chanc'd :

Here is a mourning Rome, a dangerous Rome,  
 No Rome of safety for Octavius yet ;  
 Hie hence, and tell him so. Yet, stay awhile ; 290  
 Thou shalt not back till I have borne this corse  
 Into the market-place : there shall I try,



In my oration, how the people take  
 The cruel issue of these bloody men;  
 According to the which, thou shalt discourse  
 To young Octavius of the state of things.

Lend me your hand. [*Exeunt with Cæsar's body*]

## SCENE II. *The Forum.*

*Enter BRUTUS and CASSIUS, and a throng of Citizens.*

*Citizens.* We will be satisfied; let us be satisfied.

*Bru.* Then follow me, and give me audience, friends.—  
 Cassius, go you into the other street,  
 And part the numbers.—

Those that will hear me speak, let 'em stay here;  
 Those that will follow Cassius, go with him;  
 And public reasons shall be rendered  
 Of Cæsar's death.

*First Citizen.* I will hear Brutus speak.

*Sec. Cit.* I will hear Cassius; and compare their reasons,  
 When severally we hear them rendered. 10

[*Exit Cassius, with some of the Citizens. Brutus  
 goes into the pulpit.*]

*Third Citizen.* The noble Brutus is ascended: silence!

*Brutus.* Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause,  
 and be silent, that you may hear: believe me for mine hon-  
 our, and have respect to mine honour, that you may be-  
 lieve: censure me in your wisdom, and awake your senses,  
 that you may the better judge. If there be any in this  
 assembly, any dear friend of Cæsar's, to him I say, that  
 Brutus' love to Cæsar was no less than his. If, then, that

friend demand why Brutus rose against Cæsar, this is my answer,—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*Citizens.* None, Brutus, none. 38

*Brutus.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death.

*Enter ANTONY and others, with CÆSAR'S body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

*Citizens.* Live, Brutus! live, live!

*First Cit.* Bring him with triumph home unto his house.

*Second Citizen.* Give him a statue with his ancestors.

*Third Citizen.* Let him be Cæsar.

*Fourth Citizen.* Cæsar's better parts  
Shall be crown'd in Brutus.

*First Citizen.* We'll bring him to his house with shouts  
and clamours.

*Brutus.* My countrymen,—

*Second Citizen.* Peace, silence! Brutus speaks.

*First Citizen.* Peace, ho!

*Brutus.* Good countrymen, let me depart alone, 60  
And, for my sake, stay here with Antony:  
Do grace to Cæsar's corpse, and grace his speech  
Tending to Cæsar's glories; which Mark Antony,  
By our permission, is allow'd to make.

I do entreat you, not a man depart,  
Save I alone, till Antony have spoke. [*Exit.*

*First Citizen.* Stay, ho! and let us hear Mark Antony.

*Third Citizen.* Let him go up into the public chair;  
We'll hear him.—Noble Antony, go up. 69

*Antony.* For Brutus' sake, I am beholding to you.  
[*Goes up into the pulpit.*

*Fourth Citizen.* What does he say of Brutus?

*Third Citizen.* He says, for Brutus' sake,  
He finds himself beholding to us all.

*Fourth Cit.* 'Twere best he speak no harm of Brutus  
here.

*First Citizen.* This Cæsar was a tyrant.

*Third Citizen.* Nay, that's certain:  
We are bless'd that Rome is rid of him.

*Second Citizen.* Peace! let us hear what Antony can say:

*Antony.* You gentle Romans,—

*Citizens.* Peace, ho! let us hear him.

*Ant.* Friends, Romans, countrymen, lend me your ears;  
I come to bury Cæsar, not to praise him.

The evil that men do lives after them; 80

The good is oft interred with their bones ;  
 So let it be with Cæsar. The noble Brutus  
 Hath told you Cæsar was ambitious :  
 If it were so, it was a grievous fault ;  
 And grievously hath Cæsar answer'd it.  
 Here, under leave of Brutus and the rest,—  
 For Brutus is an honourable man ;  
 So are they all, all honourable men,—  
 Come I to speak in Cæsar's funeral.  
 He was my friend, faithful and just to me : 90  
 But Brutus says he was ambitious ;  
 And Brutus is an honourable man.  
 He hath brought many captives home to Rome,  
 Whose ransoms did the general coffers fill :  
 Did this in Cæsar seem ambitious ?  
 When that the poor have cried, Cæsar hath wept :  
 Ambition should be made of sterner stuff :  
 Yet Brutus says he was ambitious ;  
 And Brutus is an honourable man.  
 You all did see that on the Lupercal 100  
 I thrice presented him a kingly crown,  
 Which he did thrice refuse: was this ambition ?  
 Yet Brutus says he was ambitious ;  
 And, sure, he is an honourable man.  
 I speak not to disprove what Brutus spoke,  
 But here I am to speak what I do know.  
 You all did love him once,—not without cause :  
 What cause withholds you, then, to mourn for him ?  
 O judgment, thou art fled to brutish beasts,  
 And men have lost their reason!—Bear with me ; 110  
 My heart is in the coffin there with Cæsar,  
 And I must pause till it come back to me.

*First Cit.* Methinks there is much reason in his sayings.

*Sec. Citizen.* If thou consider rightly of the matter,  
Cæsar has had great wrong.

*Third Citizen.* Has he, masters?  
I fear there will a worse come in his place.

*Fourth Cit.* Mark'd ye his words? He would not take  
the crown;

Therefore 'tis certain he was not ambitious.

*First Cit.* If it be found so, some will dear abide it.

*Sec. Cit.* Poor soul! his eyes are red as fire with weeping.

*Third Cit.* There's not a nobler man in Rome than  
Antony. 121

*Fourth Cit.* Now mark him, he begins again to speak.

*Antony.* But yesterday the word of Cæsar might  
Have stood against the world: now lies he there,  
And none so poor to do him reverence.  
O masters, if I were dispos'd to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong, and Cassius wrong,  
Who, you all know, are honourable men:  
I will not do them wrong; I rather choose 130  
To wrong the dead, to wrong myself, and you,  
Than I will wrong such honourable men.  
But here's a parchment with the seal of Cæsar;  
I found it in his closet,—'tis his will:  
Let but the commons hear this testament,—  
Which, pardon me, I do not mean to read,—  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood;  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills, 140  
Bequeathing it as a rich legacy  
Unto their issue.

*Fourth Cit.* We'll hear the will: read it, Mark Antony.



'Twas on a summer's evening, in his tent,  
 That day he overcame the Nervii:—  
 Look, in this place ran Cassius' dagger through:  
 See what a rent the envious Casca made:  
 Through this the well-beloved Brutus stabb'd; 180  
 And, as he pluck'd his cursed steel away,  
 Mark how the blood of Cæsar follow'd it,  
 As rushing out of doors, to be resolv'd  
 If Brutus so unkindly knock'd, or no;  
 For Brutus, as you know, was Cæsar's angel:  
 Judge, O you gods, how dearly Cæsar lov'd him!  
 This was the most unkindest cut of all;  
 For when the noble Cæsar saw him stab,  
 Ingratitude, more strong than traitors' arms,  
 Quite vanquished him: then burst his mighty heart; 190  
 And, in his mantle muffling up his face,  
 Even at the base of Pompey's statuë,  
 Which all the while ran blood, great Cæsar fell.  
 O what a fall was there, my countrymen!  
 Then I, and you, and all of us fell down,  
 Whilst bloody treason flourish'd over us.  
 O, now you weep; and, I perceive, you feel  
 The dint of pity: these are gracious drops.  
 Kind souls, what, weep you when you but behold  
 Our Cæsar's vesture wounded? Look you here, 200  
 Here is himself, marr'd, as you see, with traitors.

*First Citizen.* O piteous spectacle!

*Second Citizen.* O noble Cæsar!

*Third Citizen.* O woful day!

*Fourth Citizen.* O traitors, villains!

*First Citizen.* O most bloody sight!

*Second Citizen.* We will be revenged.

*Citizens.* Revenge! About! Seek! Burn! Fire! Kill!



Slay! Let not a traitor live!

*Antony.* Stay, countrymen. 210

*First Citizen.* Peace there! hear the noble Antony.

*Sec. Cit.* We'll hear him, we'll follow him, we'll die with him.

*Ant.* Good friends, sweet friends, let me not stir you up  
To such a sudden flood of mutiny.

They that have done this deed are honourable:  
What private griefs they have, alas, I know not,  
That made them do't; they are wise and honourable,  
And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts: 220

I am no orator, as Brutus is;

But, as you know me all, a plain blunt man,  
That love my friend; and that they know full well

That gave me public leave to speak of him:

For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,

To stir men's blood: I only speak right on;

I tell you that which you yourselves do know;

Show you sweet Cæsar's wounds, poor poor dumb mouths,  
And bid them speak for me: but were I Brutus, 230

And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue

In every wound of Cæsar, that should move

The stones of Rome to rise and mutiny.

*Citizens.* We'll mutiny.

*First Citizen.* We'll burn the house of Brutus.

*Third Cit.* Away, then! come, seek the conspirators.

*Ant.* Yet hear me, countrymen; yet hear me speak.

*Citizens.* Peace, ho! hear Antony,—most noble Antony.

*Ant.* Why, friends, you go to do you know not what:  
Wherein hath Cæsar thus deserv'd your loves? 241

Alas, you know not,—I must tell you, then :

You have forgot the will I told you of.

*Citizens.* Most true; the will! let's stay and hear the will.

*Antony.* Here is the will, and under Cæsar's seal :

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

*Sec. Cit.* Most noble Cæsar!—we'll revenge his death.

*Third Citizen.* O royal Cæsar!

*Antony.* Hear me with patience. 250

*Citizens.* Peace, ho!

*Antony.* Moreover, he hath left you all his walks,

His private arbours and new-planted orchards,

On this side Tiber; he hath left them you,

And to your heirs for ever,—common pleasures,

To walk abroad, and recreate yourselves.

Here was a Cæsar! when comes such another?

*First Citizen.* Never, never.—Come, away, away!

We'll burn his body in the holy place,

And with the brands fire the traitors' houses. 260

Take up the body.

*Second Citizen.* Go fetch fire.

*Third Citizen.* Pluck down benches.

*Fourth Citizen.* Pluck down forms, windows, anything.

[*Exeunt Citizens with the body.*]

*Antony.* Now let it work. Mischief, thou art afoot,

Take thou what course thou wilt!

*Enter a Servant.*

How now, fellow!

*Servant.* Sir, Octavius is already come to Rome.

*Antony.* Where is he?

*Servant.* He and Lepidus are at Cæsar's house.

*Antony.* And thither will I straight to visit him: 270

He comes upon a wish. Fortune is merry,  
And in this mood will give us any thing.

*Servant.* I heard him say, Brutus and Cassius  
Are rid like madmen through the gates of Rome.

*Antony.* Belike they had some notice of the people,  
How I had mov'd them. Bring me to Octavius. [*Exeunt.*]

SCENE III. *A street.*

*Enter CINNA the poet.*

*Cinna.* I dreamt to-night that I did feast with Cæsar,  
And things unluckily charge my fantasy :  
I have no will to wander forth of doors,  
Yet something leads me forth.

*Enter Citizens.*

*First Citizen.* What is your name?

*Second Citizen.* Whither are you going?

*Third Citizen.* Where do you dwell?

*Fourth Cit.* Are you a married man or a bachelor?

*Second Citizen.* Answer every man directly. 10

*First Citizen.* Ay, and briefly.

*Fourth Citizen.* Ay, and wisely.

*Third Citizen.* Ay, and truly, you were best.

*Cin.* What is my name? Whither am I going? Where  
do I dwell? Am I a married man or a bachelor? Then, to  
answer every man directly and briefly, wisely and truly:—  
wisely I say, I am a bachelor.

*Sec. Cit.* That's as much as to say, they are fools that  
marry:—you'll bear me a bang for that, I fear. Proceed ;  
directly. 21

*Cinna.* Directly, I am going to Cæsar's funeral.

*First Citizen.* As a friend or an enemy?

*Cinna.* As a friend.

*Second Citizen.* That matter is answered directly.

*Fourth Citizen.* For your dwelling,—briefly.

*Cinna.* Briefly, I dwell by the Capitol.

*Third Citizen.* Your name, sir, truly.

*Cinna.* Truly, my name is Cinna.

*First Cit.* Tear him to pieces; he's a conspirator. 31

*Cinna.* I am Cinna the poet, I am Cinna the poet.

*Fourth Cit.* Tear him for his bad verses, tear him for his bad verses.

*Cinna.* I am not Cinna the conspirator.

*Fourth Cit.* It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going. 39

*Third Cit.* Tear him, tear him! Come, brands, ho! fire-brands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[*Exeunt.*

## ACT IV.

### SCENE I. *A house in Rome.*

ANTONY, OCTAVIUS, and LEPIDUS, *seated at a table.*

*Ant.* These many, then, shall die; their names are prick'd.

*Oct.* Your brother too must die; consent you, Lepidus?

*Lepidus.* I do consent,—

*Octavius.* Prick him down, Antony.

*Lepidus.* Upon condition Publius shall not live,  
Who is your sister's son, Mark Antony.

*Ant.* He shall not live; look, with a spot I damn him.

But, Lepidus, go you to Cæsar's house ;  
Fetch the will hither, and we shall determine  
How to cut off some charge in legacies.

*Lepidus.* What, shall I find you here? 10

*Octavius.* Or here, or at  
The Capitol. [*Exit Lepidus.*]

*Antony.* This is a slight unmeritable man,  
Meet to be sent on errands : is it fit,  
The threefold world divided, he should stand  
One of the three to share it?

*Octavius.* So you thought him,  
And took his voice who should be prick'd to die,  
In our black sentence and proscription.

*Antony.* Octavius, I have seen more days than you :  
And though we lay these honours on this man,  
To ease ourselves of divers slanderous loads, 20  
He shall but bear them as the ass bears gold,  
To groan and sweat under the business,  
Either led or driven, as we point the way ;  
And having brought our treasure where we will,  
Then take we down his load, and turn him off,  
Like to the empty ass, to shake his ears,  
And graze in commons.

*Octavius.* You may do your will :  
But he's a tried and valiant soldier.

*Antony.* So is my horse, Octavius ; and for that  
I do appoint him store of provender : 30  
It is a creature that I teach to fight,  
To wind, to stop, to run directly on,  
His corporal motion govern'd by my spirit.  
And, in some taste, is Lepidus but so ;  
He must be taught, and train'd, and bid go forth ;  
A barren-spirited fellow ; one that feeds

On abjects, orts and imitations,  
 Which, out of use and stal'd by other men,  
 Begin his fashion: do not talk of him  
 But as a property. And now, Octavius, 40  
 Listen great things:—Brutus and Cassius  
 Are levying powers: we must straight make head:  
 Therefore let our alliance be combin'd,  
 Our best friends made, our means stretch'd;  
 And let us presently go sit in council,  
 How covert matters may be best disclos'd,  
 And open perils surest answered.

*Octavius.* Let us do so: for we are at the stake,  
 And bay'd about with many enemies;  
 And some that smile have in their hearts, I fear, 50  
 Millions of mischiefs. [*Exeunt.*]

SCENE II. *Camp near Sardis. Before BRUTUS'S tent.*

*Drum.* Enter BRUTUS, LUCILIUS, TITINIUS, and Soldiers;  
 PINDARUS meeting them; LUCIUS at some distance.

*Brutus.* Stand, ho!

*Lucilius.* Give the word, ho! and stand.

*Brutus.* What now, Lucilius! is Cassius near?

*Lucilius.* He is at hand; and Pindarus is come  
 To do you salutation from his master.

[*Pindarus gives a letter to Brutus.*]

*Brutus.* He greets me well.—Your master, Pindarus,  
 In his own change, or by ill officers,  
 Hath given me some worthy cause to wish  
 Things done undone: but, if he be at hand,  
 I shall be satisfied.

*Pindarus.* I do not doubt

But that my noble master will appear  
Such as he is, full of regard and honour.

*Brutus.* He is not doubted.—A word, Lucilius;  
How he receiv'd you, let me be resolv'd.

*Lucilius.* With courtesy and with respect enough;  
But not with such familiar instances,  
Nor with such free and friendly conference,  
As he hath us'd of old.

*Brutus.* Thou hast describ'd  
A hot friend cooling: ever note, Lucilius,  
When love begins to sicken and decay, 20  
It useth an enforced ceremony.

There are no tricks in plain and simple faith:  
But hollow men, like horses hot at hand,  
Make gallant show and promise of their mettle;  
But when they should endure the bloody spur,  
They fall their crests, and, like deceitful jades,  
Sink in the trial. Comes his army on?

*Lucilius.* They mean this night in Sardis to be quarter'd;  
The greater part, the horse in general,  
Are come with Cassius. [*March within.*

*Brutus.* Hark! he is arriv'd:— 30  
March gently on to meet him.

*Enter CASSIUS and Soldiers.*

*Cassius.* Stand, ho!

*Brutus.* Stand, ho! Speak the word along.

*Within.* Stand!

*Within.* Stand!

*Within.* Stand!

*Cassius.* Most noble brother, you have done me wrong.

*Brutus.* Judge me, you gods! wrong I mine enemies?  
And if not so, how should I wrong a brother?



*Cassius.* Brutus, this sober form of yours hides wrongs ;  
And when you do them—

*Brutus.* Cassius, be content ; 41  
Speak your griefs softly,—I do know you well.  
Before the eyes of both our armies here,  
Which should perceive nothing but love from us,  
Let us not wrangle : bid them move away ;  
Then in my tent, Cassius, enlarge your griefs,  
And I will give you audience.

*Cassius.* Pindarus,  
Bid our commanders lead their charges off,  
A little from this ground.

*Brutus.* Lucius, do you the like ; and let no man 50  
Come to our tent till we have done our conference.  
Lucilius and Titinius guard our door. [*Exeunt.*]

SCENE III. *Within the tent of BRUTUS.*

*Enter BRUTUS and CASSIUS.*

*Cassius.* That you have wrong'd me doth appear in this :  
You have condemn'd and noted Lucius Pella  
For taking bribes here of the Sardians ;  
Wherein my letters, praying on his side,  
Because I knew the man, were slighted off.

*Brutus.* You wrong'd yourself to write in such a case.

*Cassius.* In such a time as this it is not meet  
That every nice offence should bear his comment.

*Brutus.* Let me tell you, Cassius, you yourself 10  
Are much condemn'd to have an itching palm ;  
To sell and mart your offices for gold  
To undeservers.

*Cassius.* I an itching palm !

You know that you are Brutus that speaks this,  
Or, by the gods, this speech were else your last.

*Brutus.* The name of Cassius honours this corruption,  
And chastisement doth therefore hide his head.

*Cassius.* Chastisement!

*Brutus.* Remember March, the ides of March remember:  
Did not great Julius bleed for justice' sake?  
What villain touch'd his body, that did stab, 20  
And not for justice? What, shall one of us,  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes,  
And sell the mighty space of our large honours  
For so much trash as may be grasped thus?  
I had rather be a dog, and bay the moon,  
Than such a Roman.

*Cassius.* Brutus, bay not me;  
I'll not endure it: you forget yourself,  
To hedge me in; I am a soldier, I, 30  
Older in practice, abler than yourself  
To make conditions.

*Brutus.* Go to; you are not, Cassius.

*Cassius.* I am.

*Brutus.* I say you are not.

*Cassius.* Urge me no more, I shall forget myself;  
Have mind upon your health, tempt me no further.

*Brutus.* Away, slight man!

*Cassius.* Is't possible?

*Brutus.* Hear me, for I will speak.  
Must I give way and room to your rash choler?  
Shall I be frighted when a madman stares? 40

*Cassius.* O ye gods, ye gods! must I endure all this?

*Bru.* All this! ay, more: fret till your proud heart break;

Go show your slaves how choleric you are,  
 And make your bondmen tremble. Must I budge?  
 Must I observe you? must I stand and crouch  
 Under your testy humour? By the gods,  
 You shall digest the venom of your spleen,  
 Though it do split you; for, from this day forth,  
 I'll use you for my mirth, yea, for my laughter,  
 When you are waspish.

*Cassius.* Is it come to this? 50

*Brutus.* You say you are a better soldier:  
 Let it appear so; make your vaunting true,  
 And it shall please me well: for mine own part,  
 I shall be glad to learn of noble men.

*Cass.* You wrong me every way; you wrong me, Brutus;  
 I said, an elder soldier, not a better:  
 Did I say "better"?

*Brutus.* If you did, I care not.

*Cass.* When Cæsar liv'd he durst not thus have mov'd me.

*Bru.* Peace, peace! you durst not so have tempted him.

*Cassius.* I durst not! 60

*Brutus.* No.

*Cassius.* What, durst not tempt him!

*Brutus.* For your life you durst not.

*Cassius.* Do not presume too much upon my love;  
 I may do that I shall be sorry for.

*Brutus.* You have done that you should be sorry for.  
 There is no terror, Cassius, in your threats;  
 For I am arm'd so strong in honesty,  
 That they pass by me as the idle wind,  
 Which I respect not. I did send to you  
 For certain sums of gold, which you denied me;— 70  
 For I can raise no money by vile means:  
 By heaven, I had rather coin my heart,

And drop my blood for drachmas, than to wring  
 From the hard hands of peasants their vile trash  
 By any indirection;—I did send  
 To you for gold to pay my legions,  
 Which you denied me: was that done like Cassius?  
 Should I have answer'd Caius Cassius so?  
 When Marcus Brutus grows so covetous,  
 To lock such rascal counters from his friends, 80  
 Be ready, gods, with all your thunderbolts;  
 Dash him to pieces!

*Cassius.* I denied you not.

*Brutus.* You did.

*Cassius.* I did not: he was but a fool that brought  
 My answer back.—Brutus hath riv'd my heart:  
 A friend should bear his friend's infirmities,  
 But Brutus makes mine greater than they are.

*Brutus.* I do not, till you practise them on me.

*Cassius.* You love me not.

*Brutus.* I do not like your faults.

*Cassius.* A friendly eye could never see such faults. 90

*Brutus.* A flatterer's would not, though they do appear  
 As huge as high Olympus.

*Cassius.* Come, Antony, and young Octavius, come,  
 Revenge yourselves alone on Cassius,  
 For Cassius is awearied of the world;  
 Hated by one he loves; brav'd by his brother;  
 Check'd like a bondman; all his faults observ'd,  
 Set in a note-book, learn'd, and conn'd by rote,  
 To cast into my teeth. O, I could weep  
 My spirit from mine eyes!—There is my dagger, 100  
 And here my naked breast; within, a heart  
 Dearer than Plutus' mine, richer than gold:  
 If that thou be'st a Roman, take it forth;

I, that denied thee gold, will give my heart :  
 Strike, as thou didst at Cæsar ; for, I know,  
 When thou didst hate him worst, thou lov'dst him better  
 Than ever thou lov'dst Cassius.

*Brutus.*

Sheathe your dagger :

Be angry when you will, it shall have scope ;  
 Do what you will, dishonour shall be humour.

O Cassius, you are yoked with a lamb

110

That carries anger as the flint bears fire ;

Who, much enforced, shows a hasty spark,

And straight is cold again.

*Cassius.*

Hath Cassius liv'd

To be but mirth and laughter to his Brutus,

When grief, and blood ill-temper'd, vexeth him ?

*Brutus.* When I spoke that, I was ill-temper'd too.

*Cassius.* Do you confess so much ? Give me your hand.

*Brutus.* And my heart too.

*Cassius.*

O Brutus,—

*Brutus.*

What's the matter ?

*Cassius.* Have not you love enough to bear with me,  
 When that rash humour which my mother gave me  
 Makes me forgetful ?

120

*Brutus.* Yes, Cassius ; and, from henceforth,  
 When you are over-earnest with your Brutus,  
 He'll think your mother chides, and leave you so.

*Poet.* [*Within*] Let me go in to see the generals ;  
 There is some grudge between 'em, 'tis not meet  
 They be alone.

*Lucilius.* [*Within*] You shall not come to them.

*Poet.* [*Within*] Nothing but death shall stay me.

*Enter Poet, followed by LUCILIUS, TITINIUS, and LUCIUS.*

*Cassius.* How now ! what's the matter ?

*Poet.* For shame, you generals! what do you mean? 130  
Love, and be friends, as two such men should be;  
For I have seen more years, I'm sure, than ye.

*Cassius.* Ha, ha! how vilely doth this cynic rhyme!

*Brutus.* Get you hence, sirrah; saucy fellow, hence!

*Cassius.* Bear with him, Brutus; 'tis his fashion.

*Brutus.* I'll know his humour, when he knows his time;  
What should the wars do with these jiggling fools?—  
Companion, hence!

*Cassius.* Away, away, be gone! [*Exit Poet.*

*Brutus.* Lucilius and Titinius, bid the commanders  
Prepare to lodge their companies to-night. 140

*Cass.* And come yourselves, and bring Messala with you  
Immediately to us. [*Exeunt Lucilius and Titinius.*

*Brutus.* Lucius, a bowl of wine!

*Cassius.* I did not think you could have been so angry.

*Brutus.* O Cassius, I am sick of many griefs.

*Cassius.* Of your philosophy you make no use,  
If you give place to accidental evils.

*Brutus.* No man bears sorrow better:—Portia is dead.

*Cassius.* Ha! Portia!

*Brutus.* She is dead.

*Cassius.* How scap'd I killing when I cross'd you so?—  
O insupportable and touching loss!— 151  
Upon what sickness?

*Brutus.* Impatient of my absence,  
And grief that young Octavius with Mark Antony  
Have made themselves so strong;—for with her death  
That tidings came;—with this she fell distract,  
And, her attendants absent, swallow'd fire.

*Cassius.* And died so?

*Brutus.* Even so.

*Cassius.* O ye immortal gods!

*Re-enter* LUCIUS, *with wine and taper.*

*Bru.* Speak no more of her.—Give me a bowl of wine.—  
In this I bury all unkindness, Cassius. [*Drinks.*]

*Cassius.* My heart is thirsty for that noble pledge.—  
Fill, Lucius, till the wine o'erswell the cup; 161  
I cannot drink too much of Brutus' love. [*Drinks.*]

*Brutus.* Come in, Titinius! [*Exit Lucius.*]

*Re-enter* TITINIUS, *with* MESSALA.

Welcome, good Messala.

Now sit we close about this taper here,  
And call in question our necessities.

*Cassius.* Portia, art thou gone?

*Brutus.* No more, I pray you.—

Messala, I have here received letters,  
That young Octavius and Mark Antony  
Come down upon us with a mighty power,  
Bending their expedition toward Philippi. 170

*Messala.* Myself have letters of the selfsame tenour.

*Brutus.* With what addition?

*Messala.* That by proscription and bills of outlawry,  
Octavius, Antony, and Lepidus,  
Have put to death an hundred senators.

*Brutus.* Therein our letters do not well agree;  
Mine speak of seventy senators that died  
By their proscriptions, Cicero being one.

*Cassius.* Cicero one!

*Messala.* Cicero is dead,

And by that order of proscription.— 180  
Had you your letters from your wife, my lord?

*Brutus.* No, Messala.

*Messala.* Nor nothing in your letters writ of her?

*Brutus.* Nothing, Messala.



*Messala.* That, methinks, is strange.

*Brutus.* Why ask you? hear you aught of her in yours?

*Messala.* No, my lord.

*Brutus.* Now, as you are a Roman, tell me true.

*Messala.* Then like a Roman bear the truth I tell:  
For certain she is dead, and by strange manner.

*Brutus.* Why, farewell, Portia.—We must die, *Messala*:  
With meditating that she must die once, 191  
I have the patience to endure it now.

*Messala.* Even so great men great losses should endure.

*Cassius.* I have as much of this in art as you,  
But yet my nature could not bear it so.

*Brutus.* Well, to our work alive. What do you think  
Of marching to Philippi presently?

*Cassius.* I do not think it good.

*Brutus.* Your reason?

*Cassius.* This it is:

'Tis better that the enemy seek us:  
So shall he waste his means, weary his soldiers, 200  
Doing himself offence; whilst we, lying still,  
Are full of rest, defence, and nimbleness.

*Bru.* Good reasons must, of force, give place to better.  
The people 'twixt Philippi and this ground  
Do stand but in a forc'd affection;  
For they have grudg'd us contribution:  
The enemy, marching along by them,  
By them shall make a fuller number up,  
Come on refresh'd, new-added, and encourag'd;  
From which advantage shall we cut him off, 210  
If at Philippi we do face him there,  
These people at our back.

*Cassius.* Hear me, good brother.

*Brutus.* Under your pardon.—You must note beside,

That we have tried the utmost of our friends,  
 Our legions are brim-full, our cause is ripe :  
 The enemy increaseth every day ;  
 We, at the height, are ready to decline.  
 There is a tide in the affairs of men,  
 Which, taken at the flood, leads on to fortune ;  
 Omitted, all the voyage of their life  
 Is bound in shallows and in miseries.  
 On such a full sea are we now afloat ;  
 And we must take the current when it serves,  
 Or lose our ventures.

220

*Cassius.* Then, with your will, go on ;  
 We'll along ourselves, and meet them at Philippi.

*Brutus.* The deep of night is crept upon our talk,  
 And nature must obey necessity ;  
 Which we will niggard with a little rest.  
 There is no more to say ?

*Cassius.* No more. Good night :  
 Early to-morrow will we rise, and hence. 230

*Bru.* Lucius! [*Enter Lucius.*] My gown. [*Exit Lucius.*]  
 Farewell, good Messala :—  
 Good night, Titinius :—noble, noble Cassius,  
 Good night, and good repose.

*Cassius.* O my dear brother !  
 This was an ill beginning of the night :  
 Never come such division 'tween our souls !  
 Let it not, Brutus.

*Brutus.* Every thing is well.

*Cassius.* Good night, my lord.

*Brutus.* Good night, good brother.

*Titin., Mess.* Good night, Lord Brutus.

*Brutus.* Farewell, every one.

[*Exeunt Cassius, Titinius, and Messala*

*Re-enter LUCIUS, with the gown.*

Give me the gown. Where is thy instrument?

*Lucius.* Here in the tent.

*Brutus.* What, thou speak'st drowsily?

Poor knave, I blame thee not; thou art o'er-watch'd. 241

Call Claudius and some other of my men;

I'll have them sleep on cushions in my tent.

*Lucius.* Varro and Claudius!

*Enter VARRO and CLAUDIUS.*

*Varro.* Calls my lord?

*Brutus.* I pray you, sirs, lie in my tent and sleep;

It may be I shall raise you by and by

On business to my brother Cassius.

*Varro.* So please you, we will stand and watch your pleasure.

*Brutus.* I will not have it so: lie down, good sirs; 250

It may be I shall otherwise bethink me.—

Look, Lucius, here's the book I sought for so;

I put it in the pocket of my gown.

[*Varro and Claudius lie down.*]

*Lucius.* I was sure your lordship did not give it me.

*Brutus.* Bear with me, good boy, I am much forgetful.

Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?

*Lucius.* Ay, my lord, an't please you.

*Brutus.* It does, my boy:

I trouble thee too much, but thou art willing.

*Lucius.* It is my duty, sir.

260

*Brutus.* I should not urge thy duty past thy might;

I know young bloods look for a time of rest.

*Lucius.* I have slept, my lord, already.

*Brutus.* It was well done; and thou shalt sleep again;  
I will not hold thee long: if I do live,  
I will be good to thee.

[*Music, and a song, towards the end of which Lucius falls asleep.*

This is a sleepy tune:—O murderous slumber,  
Lay'st thou thy leaden mace upon my boy,  
That plays thee music?—Gentle knave, good night;  
I will not do thee so much wrong to wake thee: 270  
If thou dost nod, thou break'st thy instrument;  
I'll take it from thee; and, good boy, good night.—  
Let me see, let me see; is not the leaf turn'd down  
Where I left reading? Here it is, I think.

*Enter the Ghost of CÆSAR.*

How ill this taper burns!—Ha! who comes here?  
I think it is the weakness of mine eyes  
That shapes this monstrous apparition.  
It comes upon me.—Art thou any thing?  
Art thou some god, some angel, or some devil,  
That mak'st my blood cold, and my hair to stare?  
Speak to me what thou art. 281

*Ghost.* Thy evil spirit, Brutus.

*Brutus.* Why comest thou?

*Ghost.* To tell thee thou shalt see me at Philippi.

*Brutus.* Well; then I shall see thee again?

*Ghost.* Ay, at Philippi.

*Brutus.* Why, I will see thee at Philippi, then.

[*Ghost vanishes.*

Now I have taken heart thou vanishest:  
Ill spirit, I would hold more talk with thee.—

Boy, Lucius!—Varro! Claudius!—Sirs, awake!—

Claudius!

291

*Lucius.* The strings, my lord, are false.

*Brutus.* He thinks he still is at his instrument.—

Lucius, awake!

*Lucius.* My lord?

*Brutus.* Didst thou dream, Lucius, that thou so criedst  
out?

*Lucius.* My lord, I do not know that I did cry.

*Brutus.* Yes, that thou didst: didst thou see any thing?

*Lucius.* Nothing, my lord.

*Brutus.* Sleep again, Lucius.—Sirrah Claudius!— 300

[*To Varro.*] Fellow thou, awake!

*Varro.* My lord?

*Claudius.* My lord?

*Brutus.* Why did you so cry out, sirs, in your sleep?

*Var., Clau.* Did we, my lord?

*Brutus.* Ay: saw you any thing?

*Varro.* No, my lord, I saw nothing.

*Claudius.* Nor I, my lord.

*Brutus.* Go and commend me to my brother Cassius;

Bid him set on his powers betimes before,

And we will follow.

*Varro., Clau.* It shall be done, my lord. 309 [*Exeunt.*

## ACT V.

SCENE I. *The plains of Philippi.*

*Enter* OCTAVIUS, ANTONY, *and their Army.*

*Octavius.* Now, Antony, our hopes are answered:  
You said the enemy would not come down,  
But keep the hills and upper regions:  
It proves not so; their battles are at hand;  
They mean to warn us at Philippi here,  
Answering before we do demand of them.

*Antony.* Tut, I am in their bosoms, and I know  
Wherefore they do it: they could be content  
To visit other places; and come down  
With fearful bravery, thinking by this face 10  
To fasten in our thoughts that they have courage;  
But 'tis not so.

*Enter a Messenger.*

*Messenger.* Prepare you, generals:  
The enemy comes on in gallant show;  
Their bloody sign of battle is hung out,  
And something to be done immediately.

*Antony.* Octavius, lead your battle softly on,  
Upon the left hand of the even field.

*Octavius.* Upon the right hand I; keep thou the left.

*Antony.* Why do you cross me in this exigent?

*Oct.* I do not cross you; but I will do so. [*March.* 20

*Drum.* *Enter* BRUTUS, CASSIUS, *and their Army;*  
LUCILIUS, TITINIUS, MESSALA, *and others.*

*Brutus.* They stand, and would have parley.

*Cassius.* Stand fast, Titinius: we must out and talk.

*Octavius.* Mark Antony, shall we give sign of battle?

*Antony.* No, Cæsar, we will answer on their charge.  
Make forth; the generals would have some words.

*Octavius.* Stir not until the signal.

*Brutus.* Words before blows: is it so, countrymen?

*Octavius.* Not that we love words better, as you do.

*Bru.* Good words are better than bad strokes, Octavius.

*Ant.* In your bad strokes, Brutus, you give good words;  
Witness the hole you made in Cæsar's heart, 31  
Crying, "Long live! hail, Cæsar!"

*Cassius.* Antony,  
The posture of your blows are yet unknown;  
But for your words, they rob the Hybla bees,  
And leave them honeyless.

*Antony.* Not stingless too.

*Brutus.* O, yes, and soundless too;  
For you have stol'n their buzzing, Antony,  
And very wisely threat before you sting.

*Ant.* Villains, you did not so, when your vile daggers  
Hack'd one another in the sides of Cæsar: 40  
You show'd your teeth like apes, and fawn'd like hounds,  
And bow'd like bondmen, kissing Cæsar's feet;  
Whilst damned Casca, like a cur, behind  
Struck Cæsar on the neck. O you flatterers!

*Cassius.* Flatterers!—Now, Brutus, thank yourself:  
This tongue had not offended so to-day,  
If Cassius might have rul'd.

*Oct.* Come, come, the cause: if arguing make us sweat,  
The proof of it will turn to redder drops.

Look,—

I draw a sword against conspirators;  
When think you that the sword goes up again? 50



Never, till Cæsar's three-and-thirty wounds  
 Be well aveng'd; or till another Cæsar  
 Have added slaughter to the sword of traitors.

*Brutus.* Cæsar, thou canst not die by traitors' hands,  
 Unless thou bring'st them with thee.

*Octavius.* So I hope;  
 I was not born to die on Brutus' sword.

*Brutus.* O, if thou wert the noblest of thy strain,  
 Young man, thou couldst not die more honourable. 60

*Cassius.* A peevish schoolboy, worthless of such honour,  
 Join'd with a masker and a reveller!

*Antony.* Old Cassius still!

*Octavius.* Come, Antony; away!—  
 Defiance, traitors, hurl we in your teeth:  
 If you dare fight to-day, come to the field;  
 If not, when you have stomachs.

[*Exeunt Octavius, Antony, and their Army.*]

*Cass.* Why, now, blow wind, swell billow, and swim bark!  
 The storm is up, and all is on the hazard.

*Brutus.* Ho, Lucilius! hark; a word with you.

*Lucilius.* My lord?

[*Brutus and Lucilius converse apart.*]

*Cassius.* Messala!

*Messala.* What says my general? 70

*Cassius.* Messala,  
 This is my birth-day; as this very day  
 Was Cassius born. Give me thy hand, Messala:  
 Be thou my witness that, against my will,  
 As Pompey was, am I compell'd to set  
 Upon one battle all our liberties.  
 You know that I held Epicurus strong,  
 And his opinion: now I change my mind,  
 And partly credit things that do presage.

Coming from Sardis, on our former ensign 80  
 Two mighty eagles fell; and there they perch'd,  
 Gorging and feeding from our soldiers' hands;  
 Who to Philippi here consorted us:  
 This morning are they fled away and gone;  
 And in their steads do ravens, crows, and kites,  
 Fly o'er our heads, and downward look on us,  
 As we were sickly prey: their shadows seem  
 A canopy most fatal, under which  
 Our army lies, ready to give up the ghost.

*Messala.* Believe not so.

*Cassius.* I but believe it partly; 90  
 For I am fresh of spirit and resolv'd  
 To meet all perils very constantly.

*Brutus.* Even so, Lucilius.

*Cassius.* Now, most noble Brutus,  
 The gods to-day stand friendly, that we may,  
 Lovers in peace, lead on our days to age!  
 But since the affairs of men rest still uncertain,  
 Let's reason with the worst that may befall.  
 If we do lose this battle, then is this  
 The very last time we shall speak together:  
 What are you, then, determin'd to do? 100

*Brutus.* Even by the rule of that philosophy  
 By which I did blame Cato for the death  
 Which he did give himself:—I know not how,  
 But I do find it cowardly and vile,  
 For fear of what might fall, so to prevent  
 The time of life:—arming myself with patience  
 To stay the providence of some high powers  
 That govern us below.

*Cassius.* Then, if we lose this battle,  
 You are contented to be led in triumph 109

Thorough the streets of Rome?

*Brutus.* No, Cassius, no: think not, thou noble Roman,  
That ever Brutus will go bound to Rome;  
He bears too great a mind. But this same day  
Must end that work the ides of March begun;  
And whether we shall meet again I know not.  
Therefore our everlasting farewell take:  
For ever, and for ever, farewell, Cassius!  
If we do meet again, why, we shall smile;  
If not, why, then, this parting was well made.

*Cassius.* For ever, and for ever, farewell, Brutus! 120  
If we do meet again, we'll smile indeed;  
If not, 'tis true this parting was well made.

*Brutus.* Why, then, lead on.—O, that a man might know  
The end of this day's business ere it come!  
But it sufficeth that the day will end,  
And then the end is known.—Come, ho! away! [*Exeunt.*

SCENE II. *The same.—The field of battle.*

*Alarums. Enter BRUTUS and MESSALA.*

*Brutus.* Ride, ride, Messala, ride, and give these bills  
Unto the legions on the other side:  
Let them set on at once; for I perceive  
But cold demeanour in Octavius' wing,  
And sudden push gives them the overthrow.  
Ride, ride, Messala: let them all come down. [*Exeunt.*

SCENE III. *Another part of the field.**Alarums. Enter CASSIUS and TITINIUS.*

*Cassius.* O, look, Titinius, look, the villains fly !  
 Myself have to mine own turn'd enemy :  
 This ensign here of mine was turning back ;  
 I slew the coward, and did take it from him.

*Titinius.* O Cassius, Brutus gave the word too early ;  
 Who, having some advantage on Octavius,  
 Took it too eagerly : his soldiers fell to spoil,  
 Whilst we by Antony are all enclos'd.

*Enter PINDARUS.*

*Pindarus.* Fly further off, my lord, fly further off ;  
 Mark Antony is in your tents, my lord : 10  
 Fly, therefore, noble Cassius, fly far off.

*Cassius.* This hill is far enough.—Look, look, Titinius ;  
 Are those my tents where I perceive the fire ?

*Titinius.* They are, my lord.

*Cassius.* Titinius, if thou lov'st me,  
 Mount thou my horse, and hide thy spurs in him,  
 Till he have brought thee up to yonder troops,  
 And here again ; that I may rest assur'd  
 Whether yond troops are friend or enemy.

*Tit.* I will be here again, even with a thought. [Exit.

*Cassius.* Go, Pindarus, get higher on that hill ; 20  
 My sight was ever thick ; regard Titinius,  
 And tell me what thou not'st about the field.—

*[Pindarus ascends the hill.*

This day I breathed first : time is come round,  
 And where I did begin, there shall I end ;  
 My life is run his compass.—Sirrah, what news ?

*Pindarus.* [*Above*] O my lord!

*Cassius.* What news?

*Pindarus.* [*Above*] Titinius is enclosed round about  
With horsemen, that make to him on the spur;—  
Yet he spurs on.—Now they are almost on him. 30  
Now, Titinius!—Now some light: O, he lights too.  
He's ta'en; [*Shout*] and, hark! they shout for joy.

*Cassius.* Come down, behold no more.

O, coward that I am, to live so long,  
To see my best friend ta'en before my face!

PINDARUS *descends.*

Come hither, sirrah:

In Parthia did I take thee prisoner;  
And then I swore thee, saving of thy life,  
That whatsoever I did bid thee do,  
Thou shouldst attempt it. Come now, keep thine oath;  
Now be a freeman; and with this good sword, 41  
That ran through Cæsar's bowels, search this bosom.  
Stand not to answer: here, take thou the hilts;  
And when my face is cover'd, as 'tis now,  
Guide thou the sword. [*Pindarus stabs him.*] Cæsar,  
thou art reveng'd,

Even with the sword that kill'd thee. [*Dies.*

*Pindarus.* So, I am free; yet would not so have been,  
Durst I have done my will. O Cassius!  
Far from this country Pindarus shall run,  
Where never Roman shall take note of him. [*Exit.* 50

*Re-enter* TITINIUS *with* MESSALA.

*Messala.* It is but change, Titinius; for Octavius  
Is overthrown by noble Brutus' power,  
As Cassius' legions are by Antony.

*Titinius.* These tidings will well comfort Cassius.

*Messala.* Where did you leave him?

*Titinius.* All disconsolate,  
With Pindarus his bondman, on this hill.

*Messala.* Is not that he that lies upon the ground?

*Titinius.* He lies not like the living. O my heart!

*Messala.* Is not that he?

*Titinius.* No, this was he, Messala,  
But Cassius is no more.—O setting sun, 60  
As in thy red rays thou dost sink to night,  
So in his red blood Cassius' day is set,—  
The sun of Rome is set! Our day is gone;  
Clouds, dews, and dangers come; our deeds are done!  
Mistrust of my success hath done this deed.

*Messala.* Mistrust of good success hath done this deed.  
O hateful Error, Melancholy's child,  
Why dost thou show to the apt thoughts of men  
The things that are not? O Error, soon conceiv'd,  
Thou never com'st unto a happy birth, 70  
But kill'st the mother that engender'd thee!

*Titinius.* What, Pindarus! where art thou, Pindarus?

*Messala.* Seek him, Titinius, whilst I go to meet  
The noble Brutus, thrusting this report  
Into his ears: I may say, thrusting it;  
For piercing steel and darts envenomed  
Shall be as welcome to the ears of Brutus  
As tidings of this sight.

*Titinius.* Hie you, Messala,  
And I will seek for Pindarus the while. [*Exit Messala.*  
Why didst thou send me forth, brave Cassius? 80  
Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give it thee? Didst thou not hear their shouts?  
Alas, thou hast misconstru'd every thing!

But, hold thee, take this garland on thy brow;  
 Thy Brutus bid me give it thee, and I  
 Will do his bidding.—Brutus, come apace,  
 And see how I regarded Caius Cassius.—  
 By your leave, gods:—this is a Roman's part;  
 Come, Cassius' sword, and find Titinius' heart. 90  
[Kills himself.]

*Alarums.* *Re-enter* MESSALA, *with* BRUTUS, *young* CATO,  
 STRATO, VOLUMNIUS, *and* LUCILIUS.

*Brutus.* Where, where, Messala, doth his body lie?

*Messala.* Lo, yonder; and Titinius mourning it.

*Brutus.* Titinius' face is upward.

*Cato.* He is slain.

*Brutus.* O Julius Cæsar, thou art mighty yet!  
 Thy spirit walks abroad, and turns our swords  
 In our own proper entrails. [Low alarums.]

*Cato.* Brave Titinius!

Look, whether he have not crown'd dead Cassius!

*Brutus.* Are yet two Romans living such as these?—  
 The last of all the Romans, fare thee well!

It is impossible that ever Rome 100  
 Should breed thy fellow.—Friends, I owe moe tears  
 To this dead man than you shall see me pay.—  
 I shall find time, Cassius, I shall find time.—  
 Come, therefore, and to Thasos send his body:  
 His funerals shall not be in our camp,  
 Lest it discomfort us.—Lucilius, come;—  
 And come, young Cato; let us to the field.—  
 Labeo and Flavius, set our battles on:—  
 'Tis three o'clock; and, Romans, yet ere night  
 We shall try fortune in a second fight. [Exeunt. 110]



SCENE IV. *Another part of the field.*

*Alarums. Enter fighting, Soldiers of both armies; then*  
BRUTUS, *young CATO, LUCILIUS, and others.*

*Brutus.* Yet, countrymen, O, yet hold up your heads!

*Cato.* What bastard doth not? Who will go with me?

I will proclaim my name about the field:—

I am the son of Marcus Cato, ho!

A foe to tyrants, and my country's friend;

I am the son of Marcus Cato, ho! [*Charges the enemy.*]

*Brutus.* And I am Brutus, Marcus Brutus, I;

Brutus, my country's friend; know me for Brutus!

[*Exit, charging the enemy. Cato is overpowered, and falls.*]

*Lucilius.* O young and noble Cato, art thou down?

Why, now thou diest as bravely as Titinius; 10

And mayst be honour'd, being Cato's son.

*First Sold.* Yield, or thou diest.

*Lucilius.* Only I yield to die:

There is so much that thou wilt kill me straight;

[*Offering money.*]

Kill Brutus, and be honour'd in his death.

*First Soldier.* We must not.—A noble prisoner!

*Sec. Sold.* Room, ho! Tell Antony, Brutus is ta'en.

*First Sold.* I'll tell the news:—here comes the general.

*Enter ANTONY.*

Brutus is ta'en, Brutus is ta'en, my lord.

*Antony.* Where is he?

*Lucilius.* Safe, Antony; Brutus is safe enough: 20

I dare assure thee that no enemy

Shall ever take alive the noble Brutus :  
 The gods defend him from so great a shame !  
 When you do find him, or alive or dead,  
 He will be found like Brutus, like himself.

*Antony.* This is not Brutus, friend ; but, I assure you,  
 A prize no less in worth : keep this man safe,  
 Give him all kindness : I had rather have  
 Such men my friends than enemies. Go on,  
 And see whether Brutus be alive or dead ; 30  
 And bring us word unto Octavius' tent  
 How every thing is chanc'd. [*Exeunt.*

SCENE V. *Another part of the field.*

*Enter* BRUTUS, DARDANIUS, CLITUS, STRATO,  
*and* VOLUMNIUS.

*Brutus.* Come, poor remains of friends, rest on this rock.

*Clitus.* Statilius show'd the torch-light ; but, my lord,  
 He came not back : he is or ta'en or slain.

*Brutus.* Sit thee down, Clitus : slaying is the word ;  
 It is a deed in fashion. Hark thee, Clitus. [*Whispers him.*

*Clitus.* What, I, my lord ? No, not for all the world.

*Brutus.* Peace, then ! no words.

*Clitus.* I'll rather kill myself.

*Brutus.* Hark thee, Dardanius. [*Whispers him.*

*Dardanius.* Shall I do such a deed ?

*Clitus.* O Dardanius !

*Dardanius.* O Clitus ! 10

*Clitus.* What ill request did Brutus make to thee ?

*Dardanius.* To kill him, Clitus. Look, he meditates.

*Clitus.* Now is that noble vessel full of grief,  
 That it runs over even at his eyes.

*Brutus.* Come hither, good Volumnius; list a word.

*Volumnius.* What says my lord?

*Brutus.* Why, this, Volumnius:

The ghost of Cæsar hath appear'd to me  
Two several times by night; at Sardis once,  
And, this last night, here in Philippi fields:  
I know my hour is come.

*Volumnius.* Not so, my lord. 20

*Brutus.* Nay, I am sure it is, Volumnius.

Thou seest the world, Volumnius, how it goes;  
Our enemies have beat us to the pit: [*Low alarums.*  
It is more worthy to leap in ourselves,  
Than tarry till they push us. Good Volumnius,  
Thou know'st that we two went to school together:  
Even for that our love of old, I prithee,  
Hold thou my sword-hilts, whilst I run on it.

*Volumnius.* That's not an office for a friend, my lord.

[*Alarums still.*

*Clitus.* Fly, fly, my lord; there is no tarrying here. 30

*Bru.* Farewell to you;—and you;—and you, Volumnius.—

Strato, thou hast been all this while asleep;  
Farewell to thee too, Strato.—Countrymen,  
My heart doth joy that yet in all my life  
I found no man but he was true to me.  
I shall have glory by this losing day,  
More than Octavius and Mark Antony  
By this vile conquest shall attain unto.  
So, fare you well at once; for Brutus' tongue  
Hath almost ended his life's history: 40  
Night hangs upon mine eyes; my bones would rest,  
That have but labour'd to attain this hour.

[*Alarums. Cry within, "Fly, fly, fly!"*

*Clitus.* Fly, my lord, fly.

*Brutus.* Hence! I will follow.

[*Exeunt Clitus, Dardanius, and Volumnius.*

I prithee, Strato, stay thou by thy lord:

Thou art a fellow of a good respect;

Thy life hath had some smatch of honour in it:

Hold, then, my sword, and turn away thy face,

While I do run upon it. Wilt thou, Strato?

*Str.* Give me your hand first: fare you well, my lord.

*Bru.* Farewell, good Strato.—Cæsar, now be still: 50  
I kill'd not thee with half so good a will.

[*He runs on his sword, and dies.*

*Alarums. Retreat. Enter* OCTAVIUS, ANTONY, MESSALA,  
LUCILIUS, *and Army.*

*Octavius.* What man is that?

*Mes.* My master's man.—Strato, where is thy master?

*Strato.* Free from the bondage you are in, Messala:  
The conquerors can but make a fire of him;  
For Brutus only overcame himself,  
And no man else hath honour by his death.

*Lucil.* So Brutus should be found: I thank thee, Brutus,  
That thou hast proved Lucilius' saying true.

*Octavius.* All that serv'd Brutus, I will entertain them.  
Fellow, wilt thou bestow thy time with me? 61

*Strato.* Ay, if Messala will prefer me to you.

*Octavius.* Do so, good Messala.

*Messala.* How died my master, Strato?

*Strato.* I held the sword, and he did run on it.

*Messala.* Octavius, then take him to follow thee,  
That did the latest service to my master.

*Antony.* This was the noblest Roman of them all:

All the conspirators, save only he,  
Did that they did in envy of great Cæsar; 70  
He only, in a general honest thought,  
And common good to all, made one of them.  
His life was gentle, and the elements  
So mix'd in him, that Nature might stand up  
And say to all the world, "This was a man!"

*Octavius.* According to his virtue let us use him,  
With all respect and rites of burial.  
Within my tent his bones to-night shall lie,  
Most like a soldier, order'd honourably.—  
So, call the field to rest: and let's away, 80  
To part the glories of this happy day.

[*Exeunt.*

# NOTES.

*Abbreviation: G = Glossary.*

## ACT I.

### Scene 1.

**Details from Plutarch.** 1. Cæsar's "triumph over Pompey's blood" (56). 2. The action of the Tribunes in "disrobing the images" of Cæsar (69).

*Enter FLAVIUS...Citizens.* A typical commencement of Shakespeare's tragedies.

"*Romeo and Juliet* opens with a street-fight, *Julius Cæsar* and *Coriolanus* with a crowd in commotion; and when this excitement has had its effect on the audience, there follow quiet speeches, in which the cause of the excitement, and so a great part of the situation, are disclosed" (A. C. Bradley).

The value of this Scene is twofold. 1. It indicates the feeling of Rome towards Cæsar: among the official classes he has jealous enemies, with the crowd he is popular. 2. It illustrates the fickleness of the crowd, a point of which so much is made on the occasion of Antony's great speech (III. 2). Also the reference to the *Lupercalia* (72) fixes the time of the action of the play at its opening.

Note how the citizens speak in prose, the Tribunes in verse. Shakespeare uses prose mainly for comic or colloquial parts (I. 2. 220, note), and for the speech of characters of inferior social position (i.e. in scenes of "low life"); also for letters (II. 3, note).

3. *mechanical*, of the working classes; cf. North's *Plutarch*, "cobblers, tapsters, or suchlike base mechanical people" (p. 113).

*ought not walk*; this is the only place where Shakespeare omits *to* after *ought*; contrast II. 1. 270. There is one instance in Milton—*Paradise Lost*, VIII. 74, 75. In Middle English the present infinitive was marked by the inflection *en*; when this inflection became obsolete, *to* was used with the infinitive. Certain 'anomalous' verbs, however, on the analogy of auxiliary verbs, omitted the *to*, and there was much irregularity in the practice of Elizabethan writers. Cf. the two

constructions with *dare* in modern English: 'I dare say' and 'I dare to say.'

4. *labouring day*; *labouring* is a gerund—not, of course, a participle—and the two words really form a compound noun, *labouring-day*, like 'walking-stick,' 'fishing-rod.' The merit of such compounds is their brevity: we get rid of the preposition (e.g. 'a day *for* labouring').

4, 5. *the sign*; explained by line 7. Though it is a working-day they have neither their tools nor their working clothes.

5. *thou*; generally used by a master to a servant (cf. v. 5. 33), and often a mark of contempt—as here.

10, 11. *in respect of*, regarded as. *cobbler*, botcher, unskilled workman; a quibble on this and its ordinary meaning 'mender of shoes.'

12. *directly*, straightforwardly, without any quibbling; cf. III. 3. 10.

15. For the quibble *sole...soul*, cf. *Merchant of Venice*, IV. I. 123,

"Not on thy sole, but on thy soul, harsh Jew,  
Thou makest thy knife keen."

16. *naughty*, wicked, good for nothing; see G.

18. *be not out with me*, do not be angry. *if you be out*; cf. phrases like 'out at heels,' 'out at elbow.'

19, 20. *mend you...mend me*. We have the same quibble in *Twelfth Night*, I. 5. 50, 51.

27. *but withal*, at the same time (still keeping up the pun on 'with *awl*'). The tribune has asked him his *trade*: he says, 'I cannot call myself a *tradesman*: and yet I am a cobbler.'

28. *recover*; of course a quibble on 'cause to recover=get well again' and 're-cover=re-sole.'

28—30. Proverbial phrases. Cf. *The Tempest*, II. 2. 63, "As proper a man as ever *went* (=walked) on four legs," and 73, "he's a present for any emperor that ever trod on neat's-leather" (ox-hide). *proper*, fine; see G. *gone*, walked. *handiwork*; see G.

36. *his triumph*; Cæsar's second triumph, celebrated in September 45 B.C. for the victory which he won on March 17th of that year at Munda in Spain over Pompey's two sons. Shakespeare dates the triumph six months later (Feb. 44 B.C.) to give the play a more effective opening and illustrate the pre-eminent position of Cæsar.

37. *conquest*, booty, spoil. Cf. III. 2. 93, 94.

38. *tributaries*, captives paying tribute or ransom.

39. *To grace...his chariot-wheels*; as did Vercingetorix the Gaul, who was kept a prisoner for six years (52—46 B.C.) to be led in Cæsar's first triumph and then put to death.



40. *senseless*, devoid of feeling.

42. *many a*; cf. Germ. *manch ein*; the phrase seems to be formed on the analogy of 'such a,' 'what a.'

47. *great Pompey*; an allusion to his title '*Pompeius Magnus*.' *pass the streets*, i.e. pass through. Cf. the description of Coriolanus's progress through the streets of Rome after his victory over Corioli (II. 1. 221—237). A similar pageant is Bolingbroke's state-entry into London (*Richard II.* v. 2. 1—40).

48. *but*, just, merely—'the moment you saw.'

50. *that*; Shakespeare often omits *so* before *that*.

*Tiber...her banks*; cf. I. 2. 101. He personifies the river, and so does not use 'the.' In Latin *Tiber*, like the names of most rivers, is masculine.

51. *to hear*, at hearing; a gerund. *replication*, echo; in *Hamlet*, IV. 2. 13 = 'reply, repartee,' like F. *réplique*.

54. *cull*, select; implying extra care in choosing. F. *cueillir*.

56. *that*, who; the antecedent is contained in "*his way*" (emphatic). *Pompey's blood*, i.e. Pompey's two sons, Cnæus (killed soon after the battle) and Sextus. *blood*; 'one who inherits the blood of another—a child'; and so collectively 'offspring, progeny.'

It was the first time in Roman history that a general had celebrated a triumph for a victory over Roman citizens. Plutarch (Extract 1) says that Cæsar's triumph "did much offend the Romans." Shakespeare makes the Tribune express this resentment.

59. *intermit*, delay.

62. *sort*, class; cf. "all sorts and conditions of men."

63. *Tiber banks*; this quasi-adjectival use of proper names is common in Shakespeare; cf. "Philippi fields," v. 5. 19. It generally occurs before a noun in the plural, and is due to dislike of 's closely followed by s; for a similar avoidance of 's before s see III. 2. 70, IV. 3. 19.

64. *lowest*, i.e. deepest below the level of the banks ('shores').

65. i.e. reach the highest water-mark.

66. *whether*; scan as a monosyllable *wh'er*. *basest metal*; used in allusion to the phrase 'base, i.e. impure, metal'; but the sense here, as in I. 2. 313, is figurative = 'character.' See *mettle* in the 'Glossary.'

69. *disrobe*, strip, i.e. of the 'scarfs' mentioned in I. 2. 289. There were two statues of Cæsar on the *Rostra* in the Forum.

70. *ceremonies*, festal ornaments; see G. Scan *c'remonies*.

72. *the feast of Lupercal*; i.e. the *Lupercalia*; a festival of purification for the walls of Rome, held on February 15. Its celebrants, the

*Luperci*, were originally divided into two *collegia*, each under a *magister*; in 44 B.C. a third *collegium*, the *Juliani*, was instituted in honour of Julius Cæsar, who appointed Antony (see the next Scene) as its first *magister*. A great feature of the *Lupercalia* was the "course" (I. 2. 4) of the *Luperci*, who ran round the city wall, bearing leather thongs with which they struck the crowd, especially women (I. 2. 7—9). These thongs, cut from the hides of the victims sacrificed, were called *februa*, hence the ceremony was called *februatio*, and gave its name to the month *February*. Lat. *februare*, 'to purify, expiate.'

74. *trophies*, tokens of victory, i.e. the 'ceremonies' (70).

77. *These feathers pluck'd*, the plucking of these feathers; cf. the Latin idiom, e.g. *occisus Cæsar*, 'the death of Cæsar.'

78. *pitch*; a term in falconry for the height to which a hawk soars; cf. *Richard II.* I. I. 109, "How high a pitch his resolution soars!" Shakespeare uses many terms drawn from falconry, which was a favourite pursuit of the Elizabethans.

79, 80. Cf. North's *Plutarch*: "The chiefest cause that made him [Cæsar] mortally hated was the covetous desire he had to be called king; which first gave the people just cause, and next his secret enemies honest colour, to bear him ill-will" (p. 94).

### Scene 2.

Details based on Plutarch. 1. The account of the *Lupercalia*. 2. The warning of the Soothsayer. 3. The interview between Cassius and Brutus. 4. Cæsar's description of "that spare Cassius." 5. Cæsar's refusal of the crown, "swooning," and "plucking ope his doublet." 6. The "writings" to incite Brutus.

*Enter Cæsar*; on his way to the Forum, where, from the Rostra, he witnessed "the games" (178) of the *Lupercalia*, in which he would take a special interest that year (44 B.C.); see I. I. 72, note.

*Antony, for the course*, i.e. ready for, being one of the *Luperci*.

1. *Calpurnia*. In the 1st Folio spelt *Calphurnia*, which, no doubt, Shakespeare wrote because the name is so spelt in North's *Plutarch*. She was daughter of L. Calpurnius Piso. Cæsar married her (his fourth wife) in 59 B.C., the year of his first consulship.

3—9. Cæsar's orders illustrate what Cassius says of him in II. I. 195, that he "is superstitious grown"; cf. again II. 2. 5, 6.

7—9. See Extract 3 from Plutarch. Cæsar had no legitimate son. *touched*; the word in North is 'stricken'; perhaps Shakespeare used

*touched* in allusion to the English practice of 'touching' by the monarch for the 'king's evil.' Cf. *Macbeth*, IV. 3. 146—156.

8. *holy*; because the *Lupercalia* was a religious festival. North has "this holy course."

9. *sterile curse*, curse of sterility; see 303 and cf. "slanderous loads" = 'loads of slander,' IV. 1. 20. In such phrases (common in Shakespeare) the adjective *defines* the sphere or character of the noun: thus the curse consists in sterility, the load is one of slander. In German this relation is expressed by a compound noun; in English such compounds (e.g. 'slander-load') would sound awkward.

12—24. This incident strikes the note of mystery. The strangeness of this unknown voice from the crowd giving its strange warning creates an impression of danger. In Plutarch the warning is more precise; here the vague sense of undefined peril inspires greater awe.

18. In the Roman calendar the Ides fell on the 15th day of four months—March, May, July, October; on the 13th in the other months.

19. *soothsayer* = two syllables, 'soothsayer.' *beware*; scan 'ware. *sennet*; a set of notes played on the trumpet; see G.

*Brutus and Cassius*; for their interview, see **Extract 4** from Plutarch. Note that from his previous thoughts (cf. 39—41) Brutus is in the right frame of mind to be moved by Cassius's appeal and by the offer of the crown to Cæsar; just as Macbeth is by the Witch's prophecy—"that shalt be king hereafter," *Macbeth*, I. 3. 50.

25. *go see*; cf. F. *aller voir*. 28. *gamesome*, fond of sports.

29. *spirit*; a monosyllable (like *sprite*), as often; cf. 147; III. 2. 232.

30. *hinder your desires*, i.e. prevent your going to the course.

32—36. The real cause of the coolness between Brutus and Cassius is mentioned by Plutarch, viz. that they had been rival candidates for the office of *Prætor Urbanus* (the chief prætorship) in 44 B.C., which Cæsar gave to Brutus.

33, 34. *that...as*; perhaps a combination of two ideas—"that which" + "so great as"; cf. 174.

35. 'You show a stiff and distant manner towards your friend.'

The metaphor (cf. 317) is from riding; cf. "to bear a hard rein" in *Lear*, III. 1. 27, i.e. to ride with a tight rein, and so (figuratively) to be hard upon.

*strange*, distant, not familiar in manner; cf. *The Comedy of Errors*, II. 2. 112, "look strange and frown."

39. *merely*, entirely; see G. *am*; emphatic.

40. *passions of some difference*, conflicting emotions, i.e. his personal love of Cæsar and his patriotic love of Rome: feelings which it is

impossible to reconcile—whence one great element of the tragedy of the part which Brutus plays in the drama. He is “with himself at war,” 46.

41. ‘Thoughts which concern me alone.’ *proper*, see G.

42. *soil*, blemish. *behaviours*; perhaps singular in sense (cf. III. 1. 161, note); or the plural may imply ‘acts of behaviour.’

45. Scan *cônstrue* (‘interpret’); cf. I. 3. 34.

48—50. Cassius had misinterpreted Brutus’s conduct, believing him to be unfriendly, and had kept to himself thoughts which otherwise he would have imparted to Brutus. *mistook*, see G.

49. *by means whereof*, in consequence of which.

52, 53. Cf. *Troilus and Cressida*, II. 3. 105, 106, “nor doth the eye itself...behold itself.”

54. ‘*Tis just*, that is so.

58. *see your shadow*, see the reflected image of yourself: then Brutus would perceive his ‘worthiness,’ now ‘hidden’ from him. The aim of Cassius at first is to stir jealousy in Brutus: why should Cæsar rule alone? is not Brutus equally ‘worthy’? Cf. 131 and 140—147. Cassius judges Brutus by his own standard and misreads his character, in which jealousy has no part.

59. *where*, when. *respect*, estimation, position.

60. *Except immortal Cæsar*; said, perhaps, with a touch of sarcasm.

62. *had his eyes*; implying ‘could see himself.’

71. *jealous on*, suspicious about; cf. 162.

72. *a common laughèr*, a general jester—one ready to crack a joke with any chance-comer. The 1st Folio has *laughtèr*, and the sense might be ‘one at whom all the world laughs.’ But most editors adopt the change.

73. *stale*, render stale and hackneyed; cf. IV. 1. 38. Cassius does not vulgarise his love by commonplace vows of friendship to every fresh man who protests friendship to him.

76. *after*, afterwards. *scandal*, defame, traduce.

77. *profess myself*, make professions of affection.

78. *dangerous*; echoing the words “into what *dangers*” (63).

79, 80. This interruption brings them to the point. The remark of Brutus, “I do fear” etc., (which shows what subject fills his thoughts) prompts Cassius to speak more plainly. *shouting*; see 220—231.

85. *the general good*. This is the key-note of the action of Brutus. He is influenced by “no personal cause” (II. 1. 11): what he believes to be the “common good to all” is his sole motive—as Antony himself allows (v. 5. 72).

87. *indifferently*, impartially; cf. the *Prayer-Book*, "that they may truly and indifferently minister justice." Brutus means that the sight of death will cause him no more alarm than the sight of honour: he says *both*, but is thinking rather of *death*.

91. *favour*, face, looks; see G.

95. *had as lief*, would as soon; *lief*, see G. There may be a word-play on *lief*, sometimes pronounced *lieve*, and *live*.

100. Suetonius says that Cæsar was an expert swimmer. His prowess is illustrated by the following story in Plutarch, which relates to his Egyptian wars in 48 B.C.: "in the battle by sea, that was fought by the tower of Phar [at Alexandria]...meaning to help his men, he leapt from the pier into a boat. Then the Egyptians made towards him with their oars on every side: but he, leaping into the sea, with great hazard saved himself by swimming. It is said, that then, holding divers books in his hand, he did never let them go, but kept them always upon his head above water, and swam with the other hand, notwithstanding that they shot marvellously at him, and was driven sometime to duck into the water" (North's *Plutarch*, pp. 86, 87).

101. *chafing with*, fretting against (F. *chauffer*). River-pictures would appeal equally to a Roman and a Londoner.

104, 105. *upon*, i.e. immediately on. *Accoutred*, fully dressed.

108. *lusty*, strong, vigorous. "Lusty and strong," Ps. lxxiii. 4.

109. *stemming*, breasting the current. Cf. Milton's picture (*Paradise Lost*, II. 641, 642) of the ships that

"Through the wide Ethiopian to the Cape  
Ply stemming nightly."

*hearts of controversy*, spirits resolute in resistance to the river's force.

110. *arrive*, arrive at, reach; see G.

112—115. Cf. 2 *Henry VI.* v. 2. 62, 63, where young Clifford, taking up the body of his dead father, says:

"As did Æneas old Anchises bear,  
So bear I thee upon my manly shoulders."

The story of Æneas rescuing Anchises when Troy was sacked and burnt by the Greeks is told by Vergil in *Æneid II.* The Fall of Troy was the most popular of classical stories in mediæval times.

*ancestor*; according to legend, Rea Silvia, the mother of Romulus, was descended from Silvius, the son of Æneas and Lavinia. This tradition of the Trojan origin of Rome plays a great part in the *Æneid*.

115. *I*; repeated for clearness, "I" in 112 being so far from "did."

118. *nod on*; implying more condescension than 'nod at.'



122. *did from their colour fly*, i.e. lost their colour; said perhaps with a quibble on the idea of a soldier flying from his 'colours' = flag.

123, 124. Suetonius says that Cæsar's eyes were black and lively (*nigri vegetique oculi*). *bend*, look. *his lustre*; for *his* = its, see G.

125, 126. Shakespeare may have known the remark which Suetonius (*cap.* 77) attributes to Cæsar—'that men should take heed when they spoke with him and should regard what he said as laws' (*debere homines consideratius loqui secum ac pro legibus habere quæ dicat*).

127. *Titinius*, see IV. 2; V. 3.

129. *temper*, constitution; cf. the reference in 256 to the 'falling sickness' to which Cæsar was subject in his later years.

130, 131. The metaphor of a race. *alone*; emphatic; Cassius attempts to rouse in Brutus jealousy of Cæsar; see 58, note.

136. *Colossus*; a gigantic statue (Gk. *κολοσσός*); especially the statue of Apollo, about 90 feet high, at Rhodes (a town then familiar to the Romans for its famous school of rhetoric—Cæsar and Cicero both studied there). According to the old tradition (to which Shakespeare may refer), this statue stood astride over the entrance of one of the harbours of Rhodes, and was so huge that ships could sail between its legs. Cf. again I *Henry IV.* V. I. 121—123:

"*Falstaff*. Hal, if thou see me down in the battle and *bestride* me...

*Prince*. Nothing but a *colossus* can do thee that friendship."

140. *in our stars*, in our fortunes, luck. It was then a popular belief that the characters, bodies and fortunes of men were influenced by the star under which they were born. In *Lear*, I. 2. 128—144 Shakespeare makes Edmund ridicule these astrological notions, and doubtless he himself did not believe in them, though they are often referred to in his plays—e.g. in *Twelfth Night*, II. 5. 183, "I thank my stars, I am happy." Cf. 'ill-starred' and 'dis-aster' (Lat. *astrum*, 'a star'). These lines (139—141) express "the conception on which the whole Shakespearian drama is founded," viz. that so-called "Fate" is a man's own character.

141. *underlings*, inferiors; see G.

142. *what should*; the past tense gives remoteness to the question and expresses doubt and perplexity: 'what *could* there be?'

143. The Germ. *Kaiser*, 'emperor,' and Russian *Czar* are both derived from *Cæsar*. *sounded*, uttered.

146, 147. Shakespeare always uses the noun *conjuror* = 'one who raises (cf. "starts") or lays spirits.' See II. I. 323, 324.

*spirit*; a monosyllable, like *sprite*, as often; cf. III. 2. 232.

149. *meat*, food. *this our*; a contemptuous turn of phrase.

150. *Age*, i.e. the present age, the times.

152. *flood*; referring either to the story of Deucalion and Pyrrha (cf. that of Noah), or—less likely—to an overflow of the Tiber.

155. *walls*; so Rowe corrected the Folio reading *walkes*.

156. *Rome*; pronounced like *room*; cf. *Lucrece*, 715, 1644, where it rhymes with *doom* and *groom* respectively. We have the same pun, made in a feeling of similar bitterness, in *King John*, III. I. 180:

“O, lawful let it be

That I have *room* with *Rome* to curse awhile!”

Shakespeare makes his characters jest thus in moments of great emotion—especially bitterness—as a relief to the feelings. The dying Gaunt, angry with Richard, puns on his own name (“Old Gaunt indeed, and gaunt in being old”), *Richard II.* II. I. 73—83, just as in the *Ajax* of Sophocles the miserable Ajax puns on *Alas* and *aláŕew*, ‘to cry alas!’ See again 257, 258, and III. I. 204—208.

159. Cassius now appeals to another motive—the traditional devotion of Brutus’s family to the cause of liberty.

*a Brutus*; L. Junius Brutus, who expelled Tarquinius Superbus, its last king, from Rome, B.C. 510.

160, 161. *eternal devil*; cf. *Othello*, IV. 2. 130, “some eternal villain.” Schmidt explains *eternal* in these two places as “used to express extreme abhorrence,” and the word is said to bear the sense ‘infernal, damned’ in the dialect of the eastern counties. Perhaps it was meant to have a kind of intensive force, from *eternal*=‘everlasting, unchanging’: an “eternal villain” being one whose villainy never varied—‘an utter villain.’

*state*; ‘pomp’ or ‘court.’ *king*; designedly put as a climax.

162. *nothing*; adverbial; ‘not at all.’ *jealous*, doubtful; see 71.

163. *work*, induce. *I have some aim*, I guess partly. *aim*, see G.

164. *I have thought of this*; cf. 39—41.

166. *so...I might*, if it be so that I might; cf. III. I. 140.

171. *chew upon*; we have the same metaphor in ‘ruminare on’= Lat. *ruminare*, ‘to chew the cud,’ then figuratively, ‘to ponder over.’

172, 173. For the construction cf. *Psalm* lxxxiv. 10, “I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness.” See IV. 3. 72, 73. The *to* is omitted with the first infinitive, *be*, but inserted with the other, *dwell*.

174. *these...as*; see 33, 34, note.

176, 177. The metaphor of striking sparks from a flint. Cassius shows fine tact in not pressing the matter further.

179. *Casca*; one of the Tribunes of the Plebs in 44 B.C.



*the sleeve*, the loose fold of the *toga*.

180. *sour*; the epithet accords with the later description of him—"the *envious* Casca" (III. 2. 179).

181. *proceeded*, taken place. *worthy*; *of* is often omitted with words implying 'value,' 'worth.'

186. *with ferret eyes*. There does not appear to be any classical authority for this description of Cicero; possibly it was suggested to Shakespeare by some bust or picture of the great orator. A ferret has small red eyes. Redness of eye indicates an angry ("fiery") temperament; cf. "with eyes like carbuncles" in the Player's speech, *Hamlet*, II. 2. 485. So in *Coriolanus*, v. 1. 63, 64.

192—195. Suggested by Plutarch. See **Extract 5**.

196, 197. Antony has misread the character of Cassius, whereas Cassius (as we shall see) has judged Antony aright.

*given*, disposed; cf. North's *Plutarch*, "Cassius...was Brutus' familiar friend, but not so *well given* and conditioned as he."

198—201. Intentional 'irony.'

199. *my name*='I'; cf. "the dreaded name of Demogorgon"=Demogorgon himself, *Paradise Lost*, II. 964, 965. We have the same idiom in Latin.

204. *As thou dost, Antony*; see II. 1. 188, 189. Plutarch says of Antony: "In his house they did nothing but feast, dance, and *mask*: and himself passed away the time in hearing of foolish plays" (North, p. 161). Hence Shakespeare calls him "a *masker*," v. 1. 62.

*he hears no music*; cf. *The Merchant of Venice*, v. 1. 83—88:

"The man that hath *no music in himself*,  
Nor is not moved with concord of sweet sounds,  
Is *fit for treasons, stratagems* and spoils;  
Let no such man be trusted."

We may safely credit Shakespeare himself with a love of music, technical terms of which he uses often and accurately.

205. *seldom he smiles*; the inverted order is meant to give variety by breaking the form of the sentence.

208, 209. We have just seen the truth of this as applied to Cassius. Observe how Cæsar's estimate of him is illustrated in the play.

210. Antony had rejected the idea of Cassius being "dangerous." Cæsar repeats what he said above—"such men *are* very dangerous."

217. *sad*, serious, grave; see G.

220. As to Cæsar's refusal of the crown, see **Extract 6** from Plutarch. Note that Casca uses prose, his account being *colloquial* in style.

221. *put it by*, rejected it; cf. a stage-direction in Milton's *Comus*, "he offers his glass, which she puts by," i.e. refuses to take.

229. *marry*, see G.

231. *gentler than other*=i.e. the other, the last, time.

238. *one of these coronets*. It was a laurel crown, encircled with a fillet or band of white material (that being a symbol of royalty). So we learn from Plutarch and Suetonius (whose words are *coronam lauream candida fascia præligatam*).

245. *rabblement*, mob. *shouted*; the Folio has *howted*; some editors read *hooted*.

246. *chopped* = 'chapt'; it is only a difference of spelling.

254. *the market-place*, the Forum; so in I. 3. 27, III. 1. 108 etc.

256. Cf. North's *Plutarch*, "He [Cæsar] was often subject to headache, and otherwhile to the falling sickness, the which took him the first time, as it is reported, in Corduba, a city of Spain"—p. 57. *Falling sickness*; the common name for epilepsy, which causes people to fall down in fits. See **Extract 7** from Plutarch.

257, 258. Cassius of course, means that they have all fallen under the sway of Cæsar: a bitter jest which illustrates 156 (note).

260. *tag-rag people*, rabble; literally *tag-rag* = *tag and rag*, 'every end (e.g. of cloth) and scrap'; cf. 'odds and ends.'

263. *true man*, honest man; a proverbial phrase, the opposite of 'thief'; cf. *Much Ado About Nothing*, III. 3. 54, "If you meet a *thief*, you may suspect him to be *no true man*" (Dogberry's remark).

267. *He plucked me ope his doublet*. See **Extracts 6, 7** from Plutarch. *plucked me*; the pronoun is an ethic dative = 'look you'; in a passage of narrative it calls the listener's attention to some detail or incident; cf. *The Two Gentlemen of Verona*, IV. 4. 8—10: "I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon's leg."

*doublet*, the ordinary jacket worn by Elizabethans. The mention of it is an instance of Elizabethan colouring. See p. xxxi.

269. *occupation*, trade; contemptuous. 'One of the mob.' In Elizabethan E. *occupation* generally implies manual labour, 'working classes.'

270. *at a word*, at his word; an unusual sense, but necessary. Commonly = 'in a word'; cf. *Much Ado About Nothing*, II. 1. 117.

273, 274. *to think it was his infirmity*, to attribute it to his malady.

281. Cassius wants to know Cicero's feelings toward Cæsar: we may judge why from II. 1. 141, 142.

282. *he spoke Greek*. Cicero had studied at Athens and Rhodes,

and was very fond of Greek and Greek literature; so that as a young man his opponents sneered at him for being "a Greek, a scholastic." Plutarch mentions this in his *Life of Cicero*, which Shakespeare, no doubt, read in North. To make Cicero "speak Greek" on such an occasion is a happy piece of characterisation, showing his somewhat "scholastic" or pedantic ways and lack of shrewd, practical sense.

287. *Greek to me*; now a proverbial phrase for anything unintelligible. Casca did know Greek; see **Extract 23** from Plutarch.

289. *pulling scarfs off*, i.e. "disrobing the images" (I. I. 69).

*scarfs*; alluding to the white fillets with which the 'diadems' (as Plutarch calls them) were fastened round. Plutarch says that the crown which Antony offered to Cæsar was among the 'diadems' placed on Cæsar's statues, and we saw (238, note) that it had a white fillet (*fascia*) wreathed about it.

290. *put to silence*; he deprived the Tribunes of their office.

293. *promised forth*, i.e. already engaged to sup from home.

299, 300. *blunt*; implies 'dull, stupid.' Note how Brutus misjudges Casca, just as he misjudges Antony (II. I. 185—189), and how in each case the judgment of Cassius proves correct. Brutus is a student of books, not of men. *quick mettle*; 'full of spirit.' *mettle*, see G.

301. *So is he now*; hence Cassius invites Casca to join them (Scene 3). Casca is the first to stab Cæsar (III. I. 76).

301. *execution*; scan *-ion* as one foot *i-ön*, letting a weak stress fall on the last syllable. In Shak. and in Milton's early poems the termination *-ion*, especially with words ending in *ction*, such as 'perfection,' 'affection,' 'distraction,' is often treated as two syllables, especially at the end of a line. In Middle English poetry the termination *-ion* was always treated as two syllables. See I. 3. 13; II. I. 113, 145; II. 3. 14.

303. *tardy form*, appearance of slowness; see 9, note.

311. *think of the world*; i.e. what you owe to the world (Rome) and what it expects of you (cf. 58—62). This appeal to duty is the strongest that could be addressed to a man like Brutus. From the importance of the part he plays *Julius Cæsar* has been called "the Tragedy of public Duty."

314. *From that it is disposed* = 'from that *to which* it is.'

315. Cf. *Hamlet*, I. 2. 188, "I shall not look upon *his like* again."

316. *that*; the relative pronoun, not the conjunction.

317. *bear hard*; bear ill will against; cf. II. I. 215.

318, 319. The sense, I think, is—"If I were Brutus and he were Cassius, he should not influence me as I have been in-

fluencing him.' Cassius sees that his words have had some effect in stirring Brutus against Cæsar: he knows that Cæsar is the friend of Brutus; and he wonders that Brutus should suffer himself to be influenced against his friend. Cassius regards things from a personal standpoint: personal friendship or enmity is sufficient motive with him; whereas Brutus would not allow personal feelings either for or against Cæsar to affect him, if he thought that the good of Rome required of him some service.

Some editors take *He* in 319 to refer to Cæsar, with the sense—'Cæsar loves Brutus, but if Brutus and I were to change places, his (Cæsar's) love should not humour me, should not take hold of my affection, so as to make me forget my principles'—*Johnson*. This interpretation implies that Cæsar humours Brutus in such a way as to make him neglect his duty to his country. But the whole drift of the play is opposed to such a conception of the character of Brutus: he is the last man in the world 'to forget principles'—as Cassius knew.

319—323. This trick of deceiving Brutus illustrates well the vast difference between the two men, and the inferiority of Cassius.

320. *In several hands*, in different handwritings.

322. *writings*, i.e. the "bills" mentioned by Plutarch, who, however, speaks of them as being placed in the Prætor's chair (Brutus was *Prætor Urbanus*) or on the statue of his ancestor, Junius Brutus. See *Extracts 9, 10. all tending*, all pointing to; cf. III. 2. 63.

323. *Rome*; see II. 1. 46—58. *obscurely*, indirectly; in hints.

325. *seat him*; the reflexive use of *him, her, me, them* etc. = *himself, herself* etc. is common in Elizabethan writers; cf. I. 3. 47, 156.

325, 326. A rhymed couplet at the close gives a sense of finish to a long scene, and rounds it off effectively. Cf. the last lines of the play. After Shakespeare abandoned the ordinary use of rhyme, he still clung to these couplets, perhaps because, apart from the pleasure of their sound, they served to let the audience know that the scene was over. In an Elizabethan playhouse there was not any curtain to fall.

### Scene 3.

Details suggested by Plutarch. 1. The omens. 2. The "bills" placed "in the Prætor's chair" and elsewhere to rouse Brutus to action.

1—78. See *Extract 8* from Plutarch. Shakespeare makes the storm a setting for the conspiracy; the convulsion in the physical world is harmonised with that in the moral; cf. the storm in *Lear*, III. 2.

1. *brought*, accompanied.
3. *sway*, equilibrium, balance; or perhaps 'government, settled order,' from *sway*, 'rule.'
4. The compound "*unfirm*" conveys the literal sense 'not firm,' whereas "*infirm*" (which Shakespeare also uses) implies 'weak' in the figurative sense.
5. *scolding*; cf. 'chide' used of loud sound, e.g. in *As You Like It*, II. 1. 7, "And churlish *chiding* of the winter's *wind*."
6. *riv'd*, cleft; see G.
13. *incenses*, provokes. *destruction*; scan the termination *-ion* as one foot; see I. 2. 301, note.
14. *more wonderful*, i.e. than usual; 'anything so very wonderful.'
18. *not sensible of*, not feeling. Milton in *Paradise Lost*, II. 278, uses "the *sensible* of pain" = 'the sense' (an adjective for a noun).
20. *Against*, over against, near. *a lion*; see 75.
21. *glar'd*; in the Folios *glaz'd*; perhaps the printer mixed up *gazed* and *glared*. Most editors adopt the correction.
- 22, 23. *annoying*, molesting; cf. II. 1. 160 and see G.  
*drawn upon a heap*, crowded all together.
26. *the bird of night*, the owl, whose cry was proverbially an evil omen; cf. *Lucrece*, 165, "owls' death-boding cries." Lady Macbeth heard the owl "shriek" and "scream" (II. 2. 3, 16) while Macbeth was murdering Duncan. Roughly, the brown owl "hoots," and the white owl "screeches"; but "the white owl will also 'hoot' at times." Shakespeare was country-bred.
- 31, 32. *portentous things unto*, i.e. things ominous to; for the inverted order of the words, cf. 43. *climate*, land; see G.
34. Scan *construe*. *after their fashion*, in their own personal way.
35. *clean from*, quite differently from. *clean*, see G.
42. We should note how the storm reveals the true Casca, showing that a nature capable of strong emotions and a "quick mettle" (I. 2. 300) underlie that "bluntness" which deceived Brutus; and how the shrewd Cassius sees that Casca's excitement makes it a favourable moment for 'sounding' him as to the conspiracy.
47. *Submitting*, exposing myself to. *perilous*; scan like *parlous*.
48. *unbraced*, with dress ungit; see II. 1. 262.
49. *thunder-stone*, thunder-bolt; called *brontia* by the Romans. Cf. *Cymbeline*, IV. 2. 270, 271, "Fear no more the lightning-flash, Nor the all-dreaded thunder-stone."
50. *cross*, darting zig-zag, forked lightning; cf. *Lear*, IV. 7. 35.



54. *the part of*, the duty of—'men ought.'

57—59. Really he knows the character of Casca (cf. I. 2. 301), but here it suits his purpose to dissemble.

58. *a Roman*; cf. Casca's words, 41.

60. *cast yourself in wonder*, i.e. into: an expression like 'he threw himself into a passion.' Some editors read *case* = 'encase, clothe yourself in'; cf. *Much Ado About Nothing*, IV. 1. 146, "attired in wonder." It would suit the metaphor in "put on fear."

61. *To see*; cf. I. 1. 51, note.

63, 64. Understand verbs, e.g. 'there are' in 63 and 'act' in 64. *from quality and kind*, contrary to their natural character. For *from* = 'differently from' cf. 35 and II. 1. 196.

65. 'Why old men act like fools and children show prudent foresight.' The 1st Folio has "Old men, Fooles, and Children." Some connection seems necessary; I have followed the 'Globe' edition. For *fool*, cf. *Richard II.* v. 5. 60, "while I stand fooling here."

66. *their ordinance*, that which they were ordained to be.

71. *unto*, pointing to; almost = 'of.' *monstrous state*, an unnatural, extraordinary state of things.

75. Craik explains—"roars in the Capitol as doth the lion." But surely the rhythm shows that "in the Capitol" qualifies "lion"; cf. also line 20. It has been suggested that Shakespeare may have supposed (of course wrongly) that lions were kept in the Capitol as they were in the Tower of London.

76. *than...me*. A common Elizabethan use of *than* as prep., especially with the relative; cf. Milton's "Beëlzebub...than whom" (*P. L.* II. 299), and his Sonnet to Vane. So used colloquially now.

77. *prodigious grown*, become portentous.

81. *thews*, muscles and sinews, i.e. 'bodily strength.'

82. *woe the while!* alas for our times! *while*, see G.

84. *yoke*, servile state. *sufferance*, sufferings; cf. II. 1. 115. It also has the sense 'endurance, toleration of,' as perhaps in Shylock's words, "For sufferance is the badge of all our tribe" (*The Merchant of Venice*, I. 3. 111).

85—88. Cæsar was on the point of starting for his campaign against the Parthians, whose defeat of Crassus, B.C. 53, had never been avenged. According to Plutarch, it was alleged that the Sibylline Books contained a prophecy that the Parthians would only be conquered by a king; hence the proposal, which the Senate was ready to accept, that Cæsar should assume royal authority outside the boundaries of Italy.

87. *shall wear*, i.e. is to.

91. *therein*, i.e. in man's power to take away his own life. Hamlet says (I. 2. 131, 132) of suicide:

“O that the Everlasting had not fix'd  
His canon [i.e. law] 'gainst self-slaughter!”

95. *Can be retentive to*, can confine.

97. *dismiss*, free.

98. *If I know*; implying ‘as surely as I know.’

101, 102. There is probably a quibbling allusion to the phrase ‘to cancel a bond,’ i.e. annul a document; cf. *Richard III.* IV. 4. 77, “Cancel his bond of life, dear God, I pray.”

108—111. ‘At present Rome and we Romans are made to serve but one purpose, viz. the personal glorification of Cæsar.’

108, 109. *trash...offal*; ‘rubbish, refuse’; see each in G.

114. ‘I shall have to answer (pay) for my words.’ *arm'd*, i.e. with the power alluded to in line 97, viz. of taking his own life.

115. *indifferent*, of no importance; cf. Lat. *differt*, ‘it is important.’

117. *fleering*, grinning; see G. *Hold*; an interjection, ‘there!’

118. *factionous*, active; commonly used in a bad sense, ‘too active,’ ‘rebellious.’ *griefts*, grievances.

120. *who*, the man who. *There*; clasping Casca's hand.

122. *Some*, viz. Brutus and Cinna (cf. 135, 136), and those mentioned in 148, 149.

123. *undergo*, undertake.

124. *honourable-dangerous*. Compound adjectives, in which the first adjective qualifies the second adverbially, are not uncommon in Shakespeare: cf. ‘bloody-fiery,’ 130; ‘daring-hardy’ in *Richard II.* I. 3. 43; ‘childish-foolish’ in *Richard III.* I. 3. 142.

125. *by this*, i.e. time... ‘by now.’

126. *Pompey's porch*, i.e. the *Portico* of “Pompey's theatre” (152). Both *porch* (through the French) and *portico* come from Lat. *porticus* ‘a gallery,’ but now *porch* has the limited sense ‘vestibule, entrance.’

128. *complexion*, general appearance; a word of wider scope than now. *element*, sky, heaven; see G.

129. The 1st Folio has “Is Fauors, like the Worke” etc.: for which Johnson proposed the correction “In favour's like”=in appearance is like (see *favour* in G.). Most editors adopt this, while some prefer “Is fev'rous like”; cf. *Macbeth*, II. 3. 66.

131. *stand close*, do not shew yourself, keep concealed.



132. *Cinna*; L. Cornelius Cinna, son of the great Cinna (who was supreme at Rome during the absence of Sulla in the East, 87-84 B.C.). Cinna did not take an active part in the conspiracy, though Plutarch represents him as doing so, but afterwards spoke publicly in praise of it. His sister Cornelia was Cæsar's first wife; and he owed his Prætorship in this year 44 to Cæsar.

134. *Metellus Cimber*; so Plutarch in the *Life* of Cæsar; but his real name was *Lucius Tillius Cimber*. Like several of his comrades (see 148, note), he was indebted to Cæsar, who had nominated him governor of Bithynia, whither he retired after the murder. But he resented the exile of his brother (III. 1. 49-51).

135. *incorporate*, united, joined; a past participle; see G.

137. *I am glad on't*; either that he has found Cassius and so will not have to search for him any more on so "fearful a night"; or that Casca has joined the conspiracy.

138. *There's two*. A singular verb *preceding* a plural subject is common in Shakespeare, especially with the phrase 'There is.' Cf. *Cymbeline*, IV. 2. 371, "*There is no more such masters.*" Coming first, before the plural subject has been mentioned, the singular verb appears less unnatural. Cf. 148 and III. 2. 29, "*There is tears.*"

*have seen*, i.e. *who have*; note the frequent omission of the relative after 'there is,' 'there are' etc.; see II. 2. 14, 16; III. 1. 65; III. 2. 231, 232. It is an illustration of "Elizabethan brevity" (see p. 202).

140, 141. They all feel that the cooperation of Brutus is necessary to their plot, because he is beloved and respected by the people (157)—known to be a man of noble, disinterested character and lofty patriotism. See **Extract 11** from Plutarch.

142. *take this paper*; see **Extracts 9, 10** from Plutarch.

144. i.e. where only Brutus may find it; see I. 2. 322, note.

145. *at his window*; cf. I. 2. 320.

146. *old Brutus*; see I. 2. 159, note.

148. *Decius*; a mistake for *Decimus*; Shakespeare copied the error (a misprint) from the *Life* of *Julius Cæsar* in North's *Plutarch*; in the *Life* of Octavius the name is printed correctly. Decimus Brutus served with Cæsar in Gaul, and had recently been appointed by him to the great post of governor of Cisalpine Gaul. Moreover, "Cæsar put such confidence [in him], that in his last will and testament he had appointed him to be his next heir," i.e. next after Octavius (North's *Plutarch*, p. 98). He showed his gratitude by decoying his friend and patron into the snare (II. 2. 58-107).

*Trebonius*; Caius Trebonius; he had been one of Cæsar's legates in Gaul, and, like Decimus, was under great personal obligations to him.

152. *Pompey's theatre*; in the Campus Martius; the first theatre in Rome built of stone; opened B.C. 55; held 40,000 people; an imitation of the theatre at Mitylene; considerable remains of it exist.

"Outside the theatre...was a very large and magnificent building supported by several parallel ranges of columns, forming a great *Porticus* or court, with an open area in the centre, planted with avenues of sycamore trees and decorated with fountains and rows of statues in marble and gilt bronze. This *Porticus Pompeii* was also known as the *Hecato-stylon* or 'Hall of the hundred columns'" (J. H. Middleton, *The Remains of Ancient Rome*, II. 67, 68).

154, 155. *Three parts...is*; a singular verb because the subject, implying 'amount,' may be regarded as singular in sense, though not in form. Thus we might say colloquially 'three-fourths *is* a big majority.'

156. *him*; reflexive = 'himself'; see I. 2. 325, note.

159. *countenance*, approval. *alchemy*, the art of changing base metals into gold; see G., and cf. Sonnet 33, "Gilding pale streams with heavenly alchemy" (said of the sunlight).

162. *conceited*, judged, estimated; see G.

## ACT II.

### Scene 1.

**Details suggested by Plutarch.** 1. No oath of secrecy taken by the conspirators. 2. Their decision not to include Cicero. 3. The mistake of Brutus in sparing Antony. 4. The scene between Brutus and Portia (note especially her speeches 280—287, 292—297 as illustrations of Shakespeare's way of using the very words of North's translation: also Portia's allusion to her wound). 5. The interview with Ligarius.

*Brutus's Orchard*, i.e. garden. *orchard*, see G.

1, 5. *what...when*; used in exclamations through some ellipse, e.g. 'what is the matter?', 'when are you coming?'

10. *It must be.* Continuing the train of his thoughts before he comes on the stage. *It*; the preventing Cæsar from becoming king.

11. *I know no personal cause.* On the contrary, Brutus had every reason to be grateful to Cæsar, who had shown him much affection and favour. Herein his position was different from that of Cassius, Metellus Cimber, and Ligarius, each of whom had some "personal cause" for hating the Dictator.

12. *the general*, i.e. cause. Some take *the general* substantively = 'the people,' as in *Hamlet*, II. 2. 457, "'twas caviare to the general." For the sentiment, cf. "the general good," I. 2. 85; "the general wrong of Rome," III. 1. 170; "a general honest thought...common good to all," V. 5. 71, 72. In these variations on the same theme—occurring, as we see, at the beginning, the middle, and the end of the play—lies the one, comprehensive, motive of the action of Brutus.

12—34. *He would be crown'd.* The point of this speech seems to me to lie in the fact that it expresses the extreme, almost pedantic, horror which Brutus feels for kingship and the mere name 'king': a horror born of the old Roman hatred of '*rex*' and all its associations, and increased in his case by family tradition. Practically Cæsar was king already: could it really make much difference to Rome if he assumed the name when he possessed the reality? He had wielded immense power for years, and was then a man of fifty-six: would the assumption of royalty be likely to make any change in his character? Brutus says 'yes': if Cæsar were made 'king,' all the evil in him would be developed, so that Rome would find herself in the hands of a tyrant without "remorse." Brutus speaks as if the bare fact of "crowning" Cæsar would "change his nature" (13), a change fraught with "danger" (17) to Rome. Here, as ever, "Rome" is his first consideration.

13. Cf. *Hamlet*, III. 1. 56, "To be, or not to be: that is the question" = 'the doubtful point.'

15. *craves*, requires, necessitates. *that* = 'yes, even so.'

16. *sting*; carrying on the metaphor of the 'adder' (14).

19. *remorse*, kindly feeling for others, considerateness; cf. *The Merchant of Venice*, IV. 1. 20, "Thou'lt show...mercy and remorse." Brutus means that the evil side of greatness is seen when a man is so carried away by ambition as to lose all scruples and become quite heedless of the rights and feelings of other men. This, however, has not been the case with Cæsar: his passions ("affections"), e.g. his love of power, have always been under the restraint of reason.

21. *a common proof*, a thing often proved by experience, a matter of frequent experience; cf. *Twelfth Night*, III. 1. 135, 136,

“’tis a vulgar proof,

That very oft we pity enemies.”

22. i.e. a young ambitious man will often affect humility as a means of rising in the world.

*ambition*; the charge that he afterwards brings against Cæsar, III. 2. 29—“as he was ambitious, I slew him.”

24. *round*, step of the ladder, rung.

26. *Looks in the clouds*; cf. “high-sighted tyranny,” I 18.

*base*; implying both ‘low’ in the literal sense (F. *bas*) and ‘humble, mean.’ *degrees*, see G.

28. *prevent*, anticipate, forestall, him; see G.

28, 29. ‘Our motive will not seem excusable by reason of what he now is,’ i.e. Cæsar’s *present* state will not justify their assailing him. In Elizabethan writers *quarrel* sometimes means ‘cause, motive’; so here ‘cause for dissatisfaction with Cæsar, motive for acting against him.’ *colour*, see G.

30, 31. *fashion it thus*, frame it in this way, put it in this light. *augmented*, if increased, i.e. by kingship. *extremities*, immoderate acts, viz. of tyranny. It is characteristic of an uncompromising theorist that Brutus acts upon a mere supposition; cf. “Cæsar may” (27): there is no waiting to see; he at once assumes “would.”

32—34. The metaphor in 14—17. *as his kind*, like his species.

37. *This paper*; see I. 2. 319, 320; I. 3. 142—145.

40. *ides*; the Folio has *first*; probably the printer did not know what *ides* meant, so merely substituted a word that resembled it a little and made some sense. Theobald corrected the error.

44. *exhalations*, meteors; cf. I *Henry IV.* II. 4. 352, “do you see these meteors? do you behold these exhalations?”

51. *piece it out*, complete the sense.

53, 54. See I. 2. 159—161. *Tarquin*, i.e. the Proud.

56. *O Rome, I make thee promise*. There is something almost personal in his love of Rome; it is an intense patriotism.

57. *the redress*. No redress did or could follow the murder of Cæsar because the conspirators, though they might strike him down, were powerless to provide any substitute for his rule, then the only possible system. The murder was one of the most aimless and ineffectual deeds recorded in history.

59. *fifteen days*; so the 1st Folio; many editors change to *fourteen*.

But the time of the action of this Scene is clearly a little before daybreak (cf. 103, 104) of the 15th, and in making such reckonings the Roman usage was to include the current day; Shakespeare may have known this.

64. *motion*; either 'suggestion, proposal,' i.e. by some one else; or 'impulse, tendency towards,' i.e. of one's own mind.

65. *phantasma*, vision.

66. Some editors take *genius* to mean 'the mind, the ruling intellectual power,' and explain *the mortal instruments* = either (1) 'the earthly passions' or (2) 'the bodily powers' through which the mind works. But it is very doubtful whether *genius* ever bears this sense in Shakespeare; he almost always uses the word in allusion to the classical belief that every man is watched over by a guardian spirit who directs his actions—what the Greeks called a *δαίμων* and the Romans a '*genius*.' I take that to be the meaning here: for note that he says "*the genius*," and that the phrase occurs in *Troilus and Cressida*, IV. 4. 52, where it *must* mean 'ruling spirit'; cf.

"Hark! you are call'd: some say the Genius so  
Cries 'come!' to him that instantly must die."

I interpret therefore *the Genius* = the ruling spirit external to a man, and *the mortal instruments* = his own inward powers; *mortal* being in antithesis to the notion 'supernatural' contained in *genius*.

67. *the state of man*, i.e. the kingdom of; cf. *Macbeth*, I. 3. 140. Man is regarded as a microcosm (Gk. *μικρός* + *κόσμος*, 'little world') or epitome of the state, as often of the macrocosm or universe.

69. *The nature of*, i.e. as it were a revolution.

70. *your brother Cassius*; strictly brother-in-law; Cassius had married Junia, half-sister of Brutus. Cf. IV. 2. 37—39; IV. 3. 307.

72. *moe*, more; cf. v. 3. 101, and see G.

73, 74. Elizabethan dress.

75. *may*, can; the original sense; cf. the cognate Germ. *mag*.

76. *favour*, countenance, looks; see G.

79. *free*, i.e. from restraint and shame.

83. 'If thou dost walk abroad, with thy form undisguised—in thy true form.' Drayton uses *path* as a trans. verb 'to walk in'; cf. *Heroical Epistles*, "Pathing young Henry's unadvised ways." No change beyond placing a comma (not in the Folios) after *path* seems necessary, but for *path* some would read *put* or *hadst*, making it govern *semblance*.

84. *Erebus*; in classical mythology the name of a region of utter darkness between Earth and Hades; hence used = 'hell.' Cf. *The Merchant of Venice*, v. 87, "dark as Erebus."

85. *from prevention*, from being forestalled; see *prevent* in G.

86. *upon*, i.e. in intruding upon.

91. *But*, who not; often used thus in negative clauses; cf. *The Tempest*, I. 2. 209, "*Not a soul but felt a fever*," i.e. *who did not*.

91—93. Cf. I. 2. 55—62.

101—111. This little conversation is to fill the interval while Brutus and Cassius converse apart, and—still more—to give a certain repose. A pause like this, occupied with the kind of trivial, ordinary talk that belongs to every age, lends indescribable naturalness and reality to the whole story.

104. *fret*, variegate; see G.

106. *as*, where; from the notion 'according as.'

107. *which*; the quarter of the sun's rising; it must (he adds) be a good way toward the south, since the month is only March.

*growing on*, verging towards, encroaching on.

108. *weighing*, considering. Several participles are still used thus as prepositions, e.g. 'considering,' 'judging,' 'regarding.' The idiom is somewhat colloquial; thus we might say, but not care to write, 'judging by your remarks, it is a nice place.'

110. *high east*, due east.

113. *resolution*; scan the *ion* as one foot *i-ön*.

114. *No, not an oath*. See **Extract 12** from Plutarch.

*if not*; he was going to say 'if these are not enough.'

*the face of men*. "Meaning probably the shame and self-reproach with which Romans must now *look each other in the face* under the consciousness of having fallen away from the republican spirit of their forefathers"—*Hudson*; or perhaps the shame which each would feel from the reproachful looks of the world if he were false to their "resolution" and a traitor to the cause.

116. *betimes*, in good time, before we have gone too far.

118. *high-sighted*; cf. 26.

119. *by lottery*; implying that a despot acts by mere whim.

123. *what*, why; cf. the same use of Lat. *quid*.

125. *Than*, i.e. than that (the bond) of: a good illustration of Shakespeare's "brevity" (see p. 215).

126, 127. *palter*, 'shirk duty.' *engaged*, pledged; cf. *gage*, a pledge.

The unsuspecting character of Brutus, who thinks others as noble-minded as himself, is clearly brought out in this speech.

129. *swear*, make to take an oath. *cautelous*; see G.

130. *carrions*, worthless creatures; a term of contempt; see G.



133. *even*, without blemish, pure; cf. "stain" in 132. See *Henry VIII.* III. 1. 37, "I know my life so even" = without stain.

134. *insuppressive mettle*, ardour that may not be kept down; see both words in the 'Glossary.'

135. *To think*; by thinking; a gerund. *or...or*; cf. v. 5. 3.

136, 137. Cf. III. 1. 40, "bears such rebel blood" = owns, has.

138. *several*, separate.

144. *his silver hairs*; Cicero was then 63 years old. There is a quibble on "silver," "purchase," and "buy."

145. *opinion*, i.e. public opinion; 'reputation.' Scan *opin-i-ön*.

148. *Our youths*. Brutus was in his 42nd year.

150. *break with him*, impart our plans to him.

151, 152. Plutarch gives other reasons why Cicero was not invited to join in the conspiracy; see **Extract 13**. Shakespeare describes Cicero quite correctly; he was an egotistical man with an exaggerated opinion of his services to the state; he was also most irresolute, never following any policy consistently to the end.

155. *well urg'd*, a wise suggestion!

156. *Mark Antony*. See **Extract 14** from Plutarch. Cassius has judged Antony, no less than Casca (I. 2. 301—306), aright. He sees in Antony a likely source of danger, just as he sees the error of permitting Antony to address the citizens (III. 1. 231—243). Afterwards (v. 1. 45—47) he cannot resist the temptation to turn round upon Brutus and reproach him. Cassius is to the one party what Antony is to the other—the practical man of shrewd judgment.

158. *contriver*, plotter. 160. *annoy*, harm; cf. I. 3. 22.

164. *wrath*; cf. "but not wrathfully," 172. *envy*, malice, spite.

169. To "come by," i.e. get at, reach, "Cæsar's spirit" is just what the conspirators are *not* able to do. They "strike down the man Julius, but they cannot kill 'Cæsar.' The 'spirit of Cæsar,' or (to use the modern phrase) of Cæsarism, survives, and the latter half of the play is the exhibition of its complete triumph."—*Boas*.

173, 174. Contrast what does happen (III. 1. 76). *fit for hounds*. Malone notes that the metaphor of hunting is used by Plutarch (**Extract 23**, line 25) in describing Cæsar's death. See III. 1. 204—210.

175—177. Cf. *Richard II.*, where Bolingbroke rebukes Exton for murdering Richard, after having instigated him to do the deed (Act v., Scenes 4 and 6). Cf. also John's conduct towards Hubert in *King John*, IV. 2. Elizabeth has been credited with an attempt to pursue the same policy in regard to Mary Queen of Scots.



176. The "servants" of the heart are the bodily powers—"the mortal instruments," 66—which execute its wishes.

177, 178. i.e. make it seem necessary, not due to malice.

180. *purgers*, men who have rid the land of evil (viz. of Cæsar).

182. *he can do no more than Cæsar's arm*, i.e. because Antony is "but a limb of Cæsar"; yet it is precisely Cæsar's death that does make him formidable. Brutus's depreciation of Antony, the very man destined (as the audience know) to crush the conspirators and avenge Cæsar, illustrates the "irony" of tragedy.

187. *take thought*, give way to melancholy.

188, 189. *much*, i.e. to expect of him. *sports*; cf. I. 2. 204, note.

190. *no fear*, no cause of fear—"nothing to be feared from him."

192. The Romans had no striking clocks; only dials and devices for marking time such as *clepsydræ*, water-clocks. See p. xxxi.

"Observe how strongly Shakspeare marks the passage of time up to the moment of Cæsar's death; night, dawn (101), eight o'clock (213), nine o'clock (II. 4. 23), that our suspense may be heightened, and our interest kept upon the strain"—*Dowden*.

196. *from*, differently from. *main*; "fixed, predominant."

197. *fantasy*; see G. *ceremonies*, signs, portents; cf. II. 2. 13.

198. *apparent*, clear, manifest; see G.

199. *this night*; cf. the description of it in I. 3 and II. 2.

203. *I can o'ersway him*. Cf. the next Scene where Decius does 'o'ersway' Cæsar, prevailing upon him to go to the Capitol. There is an interesting allusion to the event in Bacon's *Essay* "Of Friendship."

204, 205. "*Unicorns* are said to have been taken by one who, running behind a tree, eluded the violent push the animal was making at him, so that his horn spent its force on the trunk and stuck fast, detaining the beast till he was despatched by the hunter.... *Bears* are reported to have been surprised by means of a *mirror*, which they would gaze on, affording their pursuers an opportunity of taking surer aim. *Elephants* were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them was exposed."—*Steevens*.

The belief with reference to unicorns is referred to again in *Timon of Athens*, IV. 3. 339, and illustrated by the *Faerie Queene*, II. 5. 10.

205, 206. *glasses*; cf. I. 2. 68, 267, note. *toils*, snares; see G.

210. 'I can humour his natural inclination,' i.e. play upon his weakness for flattery. Cf. *Hamlet*, III. 2. 401, "They fool me to the top of my bent."

213. *the eighth hour* i.e. according to modern time; the "eighth hour" in the Roman reckoning would be about 1 p.m. The Senate usually met in the early morning. *the uttermost*, the latest time.

215. *Ligarius*. His *prænomen* was *Quintus*, not *Caius*. In the *Life* of Marcus Brutus, Plutarch calls him *Caius*, but *Quintus* in the *Life* of Octavius. Ligarius had taken Pompey's side against Cæsar, and after the battle of Pharsalia was banished from Italy. Cicero's oration on his behalf, *pro Ligario*, moved Cæsar to pardon him, and has helped to perpetuate his name. Ligarius perished in the 'proscriptions' (IV. 1) that followed Cæsar's death.

*doth bear Cæsar hard*; cf. I. 2. 317. Plutarch mentions the hostility of Ligarius. Cæsar himself apparently was conscious of it (II. 2. 111—113); see also the warning paper of Artemidorus (II. 3).

218. *by him*, by his house; cf. "to you," to your house, I. 2. 309.

219. *reasons*, i.e. for loving me well.

220. *I'll fashion him*. We see later what great influence over him Brutus has; cf. 312—334.

225. *put on*, wear openly and so disclose; cf. I. 3. 60, "put on fear."

226. *bear it*, behave; the *it* is a cognate accusative referring to the action of the verb, i.e. bear the bearing = manner, behaviour. Cf. 'revel *it*,' i.e. the revel, 'fight *it* out,' i.e. the fight. The implied object is generally indicated thus by the sense of the verb.

227. *formal constancy*, ordinary composure of manner.

229—233. Cf. his similar kindness towards Lucius in IV. 3. 252—272. Such points show us the "gentle" (V. 5. 73), sensitive spirit of Brutus, a spirit that ill fits him to play the part of conspirator.

230. *dew*; in the figurative sense 'refreshment'; cf. "enjoy'd the golden dew of sleep," *Richard III.* IV. 1. 84; "the timely dew of sleep," *Paradise Lost*, IV. 614.

*honey-heavy*; literally 'heavy with honey,' i.e. very sweet.

231. *figures...fantasies*, idle fancies and imaginations.

*nor no*; the double negative expressing emphasis; cf. 237.

*Enter Portia*. See Extract 15 from Plutarch. Cf. the scene between Hotspur and his wife in *1 Henry IV.* II. 3. 40—120.

236. *condition*, health, constitution; in 254 = 'temper, disposition.'

238. *stole*; Shakespeare once elsewhere (*Macbeth*, II. 3. 73) uses this form, the past tense, as a past participle. Cf. too *Paradise Lost*, IV. 719.

240. *across*, i.e. folded; an attitude of grief (see 256); cf. *The Tempest*, I. 2. 224, "His arms in this sad knot."

245. *yet*, still.

246. *wafture*, waving. In *Hamlet*, I. 4. 78, "It wafts me still," i.e. beckons to me, the quartos have *waves*. Cognate words.

250. *an effect of humour*, due to mere caprice.
251. i.e. to which every man is liable now and then. *his*, see G.
253. *shape*, form; or 'appearance.'
255. *Dear my lord*; the pronoun is often transposed thus (perhaps to give emphasis to it) in short phrases of address; cf. *The Merry Wives of Windsor*, I. 3. 13, "Do so, good *mine* host."
259. *come by*, acquire, get; cf. 169.
261. *physical*, healthy; see G.
262. *unbraced*; cf. I. 3. 48. *humours*, damp airs.
265. *contagion*. Cf. *King John*, v. 4. 33, "*night*, whose black *contagious* breath" etc.; the notion is 'poisonous, full of pestilence.'
266. *rheumy*, moist; see G. *unpurged*, i.e. by the sun.
268. *sick offence*, harm of sickness; see I. 2. 10, note.
269. *virtue*, privilege; cf. the phrase 'in virtue of.'
271. *charm*, conjure; see G.
274. *your half*. So Adam addresses Eve, "Best image of myself, and dearer half," *Paradise Lost*, v. 95. Horace calls Vergil *animæ dimidium meæ*—*Odes*, I. 3. 8. 275. *heavy*, i.e. of heart.
281. *Is it excepted?* is this reservation made that?
283. *in sort or limitation*, in a limited degree.
285. *in the suburbs of*, on the outskirts of; probably an allusion to the ill repute of the London suburbs then. A similar hint of London is the reference in *Coriolanus*, I. 10. 31, to "the city mills" at Rome.
- 289, 290. The true, scientific theory of the circulation of the blood is of course associated with the name of William Harvey, who first taught it in 1619; but the fact of there being some circulation had been known long previously, though not properly understood. Cf. Gray's reference, *The Bard*, 41, "Dear, as the ruddy drops that warm my heart."
293. *to wife*; a common idiom in which *to* = 'equivalent to,' 'for.' Cf. the *Prayer-Book*, "I take thee to my wedded wife."
307. *construe*, explain.
308. *All the character of*, all that is written on; see G.
311. *Caius Ligarius*. See Extract 16 from Plutarch.
313. *vouchsafe*, accept; see G.
315. *To wear a kerchief*; an Elizabethan custom in illness; the phrase has a very Elizabethan ring. Cf. Giles Fletcher, *Christ's Victorie in Heaven* (1610), 12, "Pale Sickness with his kercher'd head upwound." *kerchief*, see G.
322. Cf. *A Midsummer-Night's Dream*, I. 1. 99, "I am, my lord, as well deriv'd as he," i.e. as well born.

323, 324. *conjur'd...spirit*. Cf. I. 2. 146, 147. *mortified*, deadened.

326. *to do*; the gerund; cf. phrases like 'a house *to let*,' 'water *to drink*.' This was the old idiom; cf. Chaucer, *Second Nun's Tale*, 437, " 'Your might,' quod she, 'ful litel is *to drede*,'" i.e. your might, she said, is little to be feared.

327. *whole*; akin to *hale*.

328. Perhaps he suspects that "the piece of work" is against Cæsar.

331. *to whom*. By the ellipse Brutus purposely leaves Ligarius in doubt whether to *him*, or to *them*, 'to *whom*' is meant: the latter would be untrue, while the former would show at once that Cæsar was meant.

333, 334. *it sufficeth that Brutus leads me*. Brutus had good reason to say of Ligarius "I'll fashion him" (220).

## Scene 2.

**Details based on Plutarch.** 1. Calpurnia's dream and the omens generally. 2. The interview between Cæsar and Decius. (For some minor points see the notes on 30, 31, 32, 39, 40.)

*Cæsar's house*. This was the official residence, *Domus Publica*, of the *Pontifex Maximus* (an office then held by Cæsar), near the *Sacra Via*.  
*in his nightgown*, i.e. dressing-gown.

2, 3. See Extract 17 from Plutarch.

5, 6. *priests*, i.e. the "augurers." *present*, immediate. *do... sacrifice* = Lat. *sacra facere*, Gk. *ιερα πέζειν*. *success*; see G.

He sends to consult the augurers (another example of his "superstition," II. 1. 196), yet will not wait for their answer (10—12).

12. *are*; vivid present, as though the scene were passing before him.

13. *stood on*, paid attention to, thought much of; cf. III. 1. 100. *ceremonies*, omens; as in II. 1. 197. Cf. North's *Plutarch*: "Calpurnia until that time was never given to any fear and superstition" (p. 98).

16. *recounts*, i.e. *who* recounts; see I. 3. 138, note.

18—24. Cf. the parallel passage in *Hamlet*, I. 1. 113—118:

"In the most high and palmy state of Rome,

A little ere the mightiest Julius fell,

The graves stood tenantless and the sheeted dead

Did squeak and gibber in the Roman streets:

As stars with trains of fire and dews of blood,

Disasters in the sun."

19, 20. Milton probably had these lines in mind when he wrote *Paradise Lost*, II. 533—538.

20. *right*, true, regular.

22. *hurtled*, clashed; see G.

24. The classical poets assign a shrill piping voice to the 'ghosts' or souls of the dead. Cf. Homer, *Odyssey* XXIV. 5 *et seq.*, where the souls of Penelope's suitors are described as "gibbering (*τρίφωνοι*) like bats"; and Vergil, *Æneid* VI. 492, 493.

25. *use*, custom, precedent.

29. *Are to*, are meant for.

30, 31. Plutarch mentions "the great comet, which seven nights together was seen very bright *after* Cæsar's death" (p. 103). The appearance of a comet was traditionally held an evil omen; it "betokeneth," says an old writer, Batman (1582), "changing of kings, and is a token of pestilence or of war."

32, 33. Alluding to a famous remark of Cæsar made not long before his murder—that "It was better to die once, than always to be afraid of death." Cæsar's friends wished him to have a body-guard for his safety: in refusing he spoke those words (which Plutarch records).

39, 40. Speaking of the omens, Plutarch says: "Cæsar self [i.e. Cæsar himself] doing sacrifice unto the gods, found that one of the beasts which was sacrificed had no heart: and that was a strange thing in nature, how a beast could live without a heart." Shakespeare makes this happen to the augurers, not to Cæsar, as the act of sacrificing could scarcely be represented on the stage.

42. *without a heart*; and so a coward, the heart being regarded as the seat of courage.

44. *Danger*; personified.

46. *We are*; in the 1st Folio *We heare*; a sure correction (Upton's).

56. *for thy humour*, to please your caprice.

*Enter Decius*. See **Extract 18** from Plutarch; cf. II. I. 211.

67. *afear'd*, see G. *graybeards*; a contemptuous term for the Senate. Many of the Senators were Cæsar's own nominees and men of plebeian rank, whose appointment gave such offence to the patricians that derisive placards were set up about the city asking people not to show the new Senators the way to the Senate-house. See again III. I. 32, note.

76. *to-night*, last night. *statuë*. The 1st Folio has *statue*; some modern editors print *statua*, that being a common Elizabethan form which gives us the required trisyllable; so again in III. 2. 192. The

change does not seem to me necessary, as we can scan *statuë* (3 syllables).

80. *apply for*, interpret as.

88, 89. All he means apparently is that men will dye ('tincture') their handkerchiefs (cf. III. 2. 138) in the blood of Cæsar, and keep them as memorials ('relics') and badges of honour ('cognizance'). Steevens writes—"At the execution of several of our ancient nobility, martyrs etc., we are told that handkerchiefs were tintured with their blood, and preserved as affectionate or salutary memorials of the deceased."

89. *cognizance*, badge; see G. It will be a kind of distinction to possess a handkerchief stained with Cæsar's blood.

91. *well expounded*. Yet his interpretation had not explained away what really constituted the evil omen of the dream, viz. the pouring forth of Cæsar's blood.

93, 94. See **Extract 18** from Plutarch, and observe how closely Shakespeare follows North's translation. See I. 3. 85—88, note.

96, 97. *a mock apt to be render'd*; a mocking retort likely to be made. 'Render' gives the notion 'in reply.'

102, 103. i.e. my deep devotion to your interests and welfare.

104. *liable*, subject. 'Reason' bids him not speak so freely to Cæsar for fear of giving offence, but 'love' forces him to be outspoken.

108. Shakespeare seems to use 'Publius' as being a common Roman *prænomen*. A 'Publius' is mentioned in III. 1. 85—91 (evidently an old man), and one of the victims of the 'proscriptions' is a 'Publius,' IV. 1. 4 (a young man, as he is Antony's nephew).

111—113. *Ligarius*. See II. 1. 215 (note) and 310—326.

114. *eight*; the hour appointed by the conspirators (II. 1. 213).

116. *Antony, that revels*; see I. 2. 204, note; II. 1. 188, 189.

118. *Bid them*, i.e. his train who are to escort him to the Capitol.

119. *to be thus waited for*, i.e. to keep the Senate waiting.

121. Scan *hour's* as two syllables. See III. 1. 171, note.

124, 125. As a matter of fact, Trebonius was not near Cæsar when the murder took place; see III. 1. 25, 26, note.

128. *like*; an echo of Cæsar's words "*like* friends." The sense is—"To be like a thing is not always to be that thing"—*Crank*: persons and things are not always what they seem.

129. *yearns*, grieves; see G.



## Scene 3.

*Artemidorus.* See **Extract 19** from Plutarch, which shows how it was that Artemidorus knew so much about the conspirators. Observe the use of *prose* (as often in Shak.) for letters, documents etc.

7, 8. *beest*; see G. *security*, carelessness, over-confidence; see G. *gives way to*, gives opportunity to—makes the path easier for.

10. *lover*, friend, well-wisher; cf. III. 2. 13, "Romans, countrymen, and lovers!"

14. *Out of the teeth of*, beyond the power of. *emulation*, envy; see G.

16. *contrive*, plot; cf. *contriver*, II. I. 158.

## Scene 4.

Compare **Extract 20** from Plutarch. The Scene shows that Brutus fulfilled his promise of telling Portia about the conspiracy. Such side-scenes as this give us the impressions of those who are watching the course of events from a little distance, and we seem to join them as spectators: here, for instance, we cannot help feeling something of Portia's anxiety as she waits for news and suddenly thinks that she hears a sound from the direction of the Capitol. Compare the Scene (III. 4) in *Richard II.*, where the Gardener and Servants talk about the unhappy state of England; as we hear their comments on contemporary events, those events appear much nearer to us and more vivid; we slip insensibly into the feelings of an onlooker.

2. *thee*; speaking as a mistress to her servant she uses *thou* throughout; so to the Soothsayer, her social inferior (21—31), while he replies by the respectful *you* (33).

6. *constancy*, firmness, self-control; cf. III. I. 22.

9. *keep counsel*, i.e. a secret.

15. *what suitors press to him*. Cf. the first Scene of the next Act. She has heard from Brutus how they propose to carry out their plot. *suitors*, i.e. people with petitions to present to Cæsar as chief magistrate.

18. *rumour*; in the literal sense 'confused noise' (Lat. *rumor*); cf. *King John*, v. 4. 45, "the noise and rumour of the field" (i.e. of battle).

20. *Sooth*, in truth; see G.

25. *not yet*; Cæsar was late in leaving his house (II. I. 119).

35. *prætors*. Plutarch states that many of the conspirators were prætors (North, p. 116).

37. *more void*, less 'narrow' (cf. 33).

39. *Ay me*; O.F. *aymi*, 'alas for me!'; cf. Gk. *οἶμοι*.



42. *Brutus hath a suit.* "These words Portia addresses to Lucius, to deceive him, by assigning a false cause for her present perturbation"—*Malone*. Lucius will think that the "suit" is the "enterprise" referred to in 41.

Portia does not appear again; Shakespeare purposely lets us see her but seldom: otherwise an interest alien from the main action of the play might have grown too prominent—*Dowden*. So in *Coriolanus* Valeria and Virgilia (attractive figures) are not allowed to obscure Volumnia.

## ACT III.

### Scene 1.

Details based on Plutarch. 1. The warnings of the Soothsayer and Artemidorus. 2. The conversation of Popilius Lena with Cæsar. 3. The suit of Metellus Cimber. 4. The account of the murder and confusion that followed. 5. The mistake of Brutus in allowing Antony to "speak in the order of Cæsar's funeral." 6. The entry of the conspirators with blood-stained swords into the "market-place."

That the events of this Scene take place in "the Capitol" is indicated clearly by line 12 and by several passages in the preceding Act—e.g. II. 1. 201, 211; II. 4. 11, 24. There is no stage-direction in the Folio as to the locality. On the historical scene of Cæsar's murder see *Appendix*, p. 196.

Apparently Shakespeare understood "Capitol" to mean the citadel of ancient Rome, and thought that it was the regular meeting-place of the Senate (cf. *Coriolanus*, II. 1. 92; II. 2). But strictly the *Capitolium* was the great temple of Jupiter situate on the southern peak of the hill named *Mons Capitolinus*, after the temple; while the citadel, on the northern peak of this hill, was known as the *Arx*. Moreover no special building was devoted to the meetings of the Senate, nor was the citadel used for this purpose. The Senate's most frequent place of assembly was the *Curia Hostilia* near the Forum.

1—10. See Extracts 19, 21 from Plutarch; cf. I. 2. 12—24.

3. *schedule*, paper written on.

7, 8. *touches*, concerns. *serv'd*, attended to. This is one of the few utterances in the play that seem worthy of the great Dictator. It is not suggested by anything in Plutarch's account of the incident.

10. *Sirrah*; see G.

*Cæsar goes up*; cf. the allusions in *Cymbeline*, I. 6. 105, 106 to  
“the stairs

That mount the Capitol.”

13. *Popilius*; see **Extract 22** from Plutarch. How vivid an impression of anxious suspense the incident (13—24) conveys.

18. *makes to*, goes toward; implying haste. Cf. v. 3. 28.

19. *sudden*, quick; cf. *Richard III.* I. 3. 346, “But, sirs, be sudden in the execution.” *prevention*, being forestalled; cf. II. 1. 85.

21, 22. Spoken somewhat confusedly (as he is agitated), but the sense is that if Cæsar is destined to return alive he, Cassius, will not: one or other must perish.

22. *be constant*, control yourself; cf. II. 4. 6.

24. *change*, i.e. countenance.

25, 26. Cf. North's *Plutarch*: “Trebonius...drew Antonius aside, as he came into the house where the Senate sat, and held him with a long talk without” (i.e. outside)—p. 118.

27. *Metellus Cimber*. See **Extract 23** (lines 4, 5) from Plutarch.

28. *presently*, at once; see 142, and cf. ‘present’ in II. 2. 5.

*prefer*, put forward, make; cf. ‘to prefer a claim.’

29. *address'd*, ready; see G.

30. *your*; we should expect *his*, but the pronoun is attracted to ‘you are’; he might have written “*rear your*.” *rears*, raises.

32. Again Cæsar shows what little respect he has for “*his Senate*,” putting himself first; cf. II. 2. 67, note.

35. *prevent*, i.e. stop him from kneeling.

36. *couchings*, stoopings; see G.

37, 38. i.e. an ordinary man might be moved by such supplication and change a rule and previous decision; but not Cæsar.

39. *law of children*; Johnson corrected the reading *lane* of the 1st Folio. ‘Laws such as children might make and then change.’

39, 40. *fond to think*, i.e. so foolish as to think.

*fond*, see G. *bears...blood*; cf. II. 1. 136, 137.

43. Cf. *Othello*, I. 1. 45, “a duteous and knee-crooking knave.”

*spaniel-fawning*. Cf. Antony's taunt to Brutus and Cassius, v. 1. 41,

42. *spaniel*; a type of fawning submissiveness; cf. *A Midsummer-Night's Dream*, II. 1. 205, “Use me but as your spaniel, spurn me, strike me.”

47, 48. See *Appendix*, p. 197.

51. *repealing*, recalling from exile; cf. 54 and see G.

52. *not in flattery*; said in allusion to Cæsar's words in 42, 43.

57. *enfranchisement*, restoration to his rights, i.e. almost = ‘repeal’

in 54. So in *Richard II.* III. 3. 114, Bolingbroke (whom Richard had banished) pretends that he only asks for 'enfranchisement.'

59. 'If I could pray in order to move others, I might myself be moved by prayer.' *move*, to make an impression on, touch the feelings of.

60. *constant*, firm; cf. 72, 73. *the northern star*, the pole-star; the "ever-fixed mark That looks on tempests and is never shaken" (Sonnet 116).

It is fine "irony" of situation that Cæsar uses this boastful language when on the very brink of destruction: "the death-blows of the conspirators are a tragically ironical retort to such pretensions."—*Boas*.

62, 63. *fellow*, equal. *unnumber'd*, innumerable; see G.

65. *doth hold*, i.e. *who doth keep to*, retain; see I. 3. 138, note.

67. *apprehensive*, gifted with *intelligence*, power of apprehending.

69. *holds on his rank*, keeps his post, maintains his position.

70. *Unshak'd of motion*, not disturbed by any motion, i.e. firm, steady. *of=by*; cf. "belov'd of Cæsar," II. 1. 156.

74. *Olympus*, the mountain in Thessaly on which the deities of Greek mythology were supposed to dwell; proverbial for height (cf. IV. 3. 92). To try to 'lift' Olympus would not be more useless than to try to 'move' Cæsar from his resolve! Yet contrast Scene 2 of Act II.

75, 76. Cf. V. 1. 39—44. *bootless*, in vain; see G.

If it is vain for even the "well-beloved" Brutus to kneel, how much more for the others.

76. *Speak, hands, for me*. Casca will not go on pleading with *words*, like Cinna and Decius. He is the first to strike, thus justifying what Cassius said of him, I. 2. 301, 302; note that Brutus (Cæsar's friend) is the last. See **Extract 23** (lines 11—17) from Plutarch.

77. *Et tu, Brute*. See *Appendix*, p. 199.

80. *pulpits*, platforms; see note on 84. The Latin word for a platform for orators was *tribunal* or *suggestus* (and *suggestum*). Lat. *pulpitum* was used more of a stage for actors. *Pulpit*, however, is the word in North's *Plutarch*.

82—98. See **Extract 24** from Plutarch.

83. *ambition's debt*; cf. his speech in the next Scene.

84. *Go...Brutus*. The other conspirators always shelter themselves under his authority; cf. 120, "Brutus shall lead"; see I. 3. 157—162.

In and around the Forum there were several platforms or *tribunalia* from which orators spoke. The chief of these platforms was the *Rostra*; cf. "the pulpit," i.e. the platform *par excellence*, in this line and in 229, 236, 250. It was called the *Rostra* because at the end (B.C. 338)

of the great Latin war the bronze beaks (*rostra*) of the ships of the Latins which the Romans captured in the battle at Antium were fastened along the front of the platform as a memorial of the victory. Julius Cæsar rebuilt the Rostra just before his death, and it was on this new *Rostra*—a platform about 80 feet in length—that he refused the crown offered by Antony (I. 2) and that afterwards, by the irony of fortune, his bleeding body was shown to the crowd (III. 2).

85. *Publius*, see II. 2. 108, note.

86. *confounded*, utterly overcome. *mutiny*; any insurrection, tumult (not merely of soldiers); cf. III. 2. 127. Akin to F. *émeute*, riot.

91. *Nor...no*; the emphatic negative; cf. II. I. 231, 237.

92. *lest that*; *that* was often added to conjunctions without affecting the sense; cf. 'though *that*,' 'if *that*,' 'when *that*' (III. 2. 96). There may be an ellipse in such cases, e.g. 'lest *it be the case that*.'

94. *abide*, bear the consequences of; see G.

95. *But we*; here *but* is a conjunction, and there is an ellipse: 'let no man abide the deed, except that we the doers abide it.' In old English *but* = 'except' was a preposition, followed by the dative: cf. the colloquial use now, e.g. 'no one went but *me*.' In literary English we prefer 'no one but *I*': that is to say, in writing we treat *but* as a conjunction, as Shakespeare did—not as a preposition. From A.S. *be*, by + *utan*, outside; 'outside of' implies 'excepted from.'

96. *amaz'd*; a stronger word than *now*; 'confounded by.'

98. *doomsday*; see G.

98—100. It is characteristic of Brutus that he should be perfectly calm and begin to philosophise instead of *doing* something practical.

100. *stand upon*, trouble about, think so much of; cf. II. 2. 13.

105—121. See **Extract 25** from Plutarch.

107. *swords*. In North's *Plutarch* the weapons of the conspirators are variously described as "swords and *daggers*"; cf. III. 2. 178, "Cassius' dagger." No doubt, each used a dagger (*pugio*) such as could be concealed under the *toga*, not a sword which would have been detected at once. Chaucer, *Monkes Tale*, 716 (see p. 196, where the stanza is quoted) and several of our old writers say that Cæsar was slain with "bodkins," and "bodkin" is the word used for 'dagger' in *Hamlet*, III. I. 76.

114. *in sport*, i.e. on the stage. Shakespeare's was not the only play on the subject; see p. xv.

115. i.e. stretched out ('along') at the foot of Pompey's statue; see *Appendix*, p. 197. *basis*, the pedestal of the statue. Cæsar himself had

caused the statues of Pompey which were thrown down after the battle of Pharsalia to be set up again.

117, 118. Especially at the French Revolution was the example of these tyrannicides often quoted. The name 'Brutus' has become a synonym for stern patriotism and love of liberty.

121. *most boldest*; cf. III. 2. 187, and see p. 202.

122. This is the turning-point of the play. The fortune of the conspirators, hitherto in the ascendant, now declines, while "Cæsar's spirit" surely and steadily prevails against them.

131, 132. 'And be informed why Cæsar deserved to be slain.'

136. *Thorough*, see G. *this untrod state*, this new state of affairs.

139. *worse*, less, i.e. than "wise and valiant"; contrast II. 1. 188.

140. *so*, provided that. *please him*; for the impersonal construction cf. 'if you please' = 'if *it* please *you*' (the dative). On these impersonal constructions see *methinks* in the 'Glossary.'

141. *be satisfied*, receive a satisfactory explanation; cf. III. 2. 1.

The self-centred Brutus seems to think that others *must* look at things from his point of view and be satisfied with his "reasons."

144, 145. *a mind that fears him*; cf. II. 1. 155—161.

145, 146. 'My misgivings often turn out only too true.' *still*, constantly, ever. *falls*, falls out, comes to pass; cf. 243. *shrewdly*; see G.

150. *this*; pointing to the body; cf. Gk. ὅδε (deictic use of).

152. *be let blood*, have his blood shed. *rank*, too full of blood. The whole idea (from surgery) is suggested to Antony by the sight of the bleeding corpse of Cæsar.

157. Originally *ye* was used for the nominative alone, *you* for the objective cases. Shakespeare does not observe this distinction, but we find it kept in the Bible; cf. *John* xv. 16, "Ye have not chosen me, but I have chosen you." *bear me hard*; cf. I. 2. 317, II. 1. 215.

158. *purpled*; for its application (= 'red') to blood see G.

159, 160. *Live...I shall*. 'If I live, I shall not.' *apt*, ready.

161. *mean*; Shakespeare often has the singular. The Elizabethan usage differs from the modern in respect of a good many words; cf. 'behaviours' (I. 2. 42), 'applauses' (I. 2. 133), 'funerals' (V. 3. 105), 'hilts' (V. 3. 43). In each instance we should write the singular, whereas with 'mean' we reverse the case and write 'means.'

162. *by Cæsar*, near Cæsar; cf. "no *place*," 161.

168. *business*, work.

170. *the general wrong*; see II. 1. 12, note.

171. Pity for Rome stifled their pity for Cæsar. The proverb that

“fire drives out fire” is referred to more than once by Shakespeare; cf. *Coriolanus*, IV. 7. 54, “One fire drives out one fire; one nail, one nail.”

Scan the first (but not the second) *fire* as two syllables; when a word occurs twice in a line or in neighbouring lines its scansion is often varied thus. Monosyllables containing diphthongs or broad vowels (e.g. *sleep*, *sweet*, *moon*, *cold*) or with a vowel followed by *r* (e.g. *hour*, *lord*, *hard*) may take the place of a whole foot, since they allow the voice to rest on them. This rule will sometimes explain the apparent want of a syllable; cf. *mark*=2 syllables in III. I. 18.

173. *leaden*, i.e. not sharp.

173—175. *in strength of malice*. This is the reading of the 1st Folio: it is probably corrupt; but none of the corrections seems to give what Shakespeare really wrote, and in such cases it is best, I think, to keep to the Folio, and recognise that we have lost the true reading. Grant White, believing the Folio to be right, explains: “our arms, even in the intensity of their hatred to *Cæsar’s* tyranny, and our hearts in their brotherly love to all Romans, do receive you in.” That seems the best interpretation of the text as it stands.

Among the emendations are “*exempt* from malice”; “in strength of *amity*”; and “*no* strength of malice”—the text then reading:

“To you our swords have leaden points, Mark Antony,

Our arms no strength of malice; and our hearts” etc.

Many editors adopt this last reading; but, as Hudson justly objects, the rhythm of the passage seems to require that “the words *our arms*, etc. should be construed with what follows, not with what precedes.”

177, 178. With customary shrewdness Cassius appeals to the cupidity and ambition of Antony, knowing that the fine sentiments of Brutus will have no effect upon him. We shall see that Antony does afterwards use to the full the opportunities which *Cæsar’s* death gives him, e.g. to ‘proscribe’ his personal foes.

181. *deliver*, declare.

183. *proceeded*, acted.

184. *render*, give.

189. *last, not least*; a proverbial phrase, found in works earlier than this play, e.g. in Spenser’s *Colin Clouts Come Home Again* (1595). Lear addresses Cordelia as “Although the last, not least” of his daughters (I. i. 85). See too *Paradise Lost*, III. 277, 278.

192. *conceit*, judge; cf. I. 3. 162.

196. Here, as in 148, he turns to the dead body of *Cæsar* (cf. 219), and the sight makes him forget that he speaks amid foes.



196. *dearer than*, more bitterly than; cf. 'to hate dearly,' *As You Like It*, I. 3. 35. Elizabethans apply the adjective *dear* to that which affects a person much, touches him closely; cf. *Richard III.* v. 2. 21, "his dearest need" (where the quartos read "greatest").

204. *bay'd*, driven to bay, like a stag ("hart"); see G.

206. 'Stained by their havoc of thee and red with thy blood.'

*lethe*, death; from Lat. *letum*. Steevens says, "Lethe is used by many of the old translators of novels for *death*." According to Capell, it is "a term used by hunters to signify the blood shed by a deer at its fall, with which it is still a custom to mark those who come in at the death." Some editors would connect it here with *Lethe*, the river of the infernal world whose waters caused forgetfulness; and explain "Crimson'd in the stream that bears thee to oblivion." Others change the text to *death*.

207, 208. *hart...heart*. We have the same word-play in *Twelfth Night*, I. 1. 17, 18. On the force of these verbal quibbles see I. 2. 156 (note on *Rome...room*).

208. The Roman power was almost world-wide and Cæsar had been the central, animating force of Rome: hence he might be called the "heart," i.e. the vital part, the very core, of the world.

212, 213. *this*, i.e. what he has just said about Cæsar. From Cæsar's friend it is faint praise: even his foes will say as much in his honour. *modesty*, moderation.

215. Scan *compáct*, the Latin accent (*compáctum*). The influence of Latin affects the accentuation of many words in Shakespeare.

216. *prick'd*, marked down; see IV. I. 1, and compare the expression to 'prick the list' which is still applied to the selection of the high-sheriffs of counties.

217. *shall we on?* shall we proceed on our course?

218. *Therefore*, for that purpose, viz. to be set down as your friend.

221. *Upon*, conditionally upon, or 'relying on.'

224. *reasons*; cf. 141, note. *regard*, consideration, weight.

228. *produce*; in the literal sense 'bring forth' (Lat. *producere*).

229, 230. An allusion to the ancient custom at Rome that when a distinguished man died a eulogy of his merits, *laudatio funebris*, should be spoken at the funeral. The funeral procession came into the Forum and stopped before the Rostra ("the pulpit"), from which a near relation of the deceased delivered the *laudatio*. At the public funeral of a man of very great distinction the delivery of the *laudatio* was often assigned to a magistrate: hence Antony, as Consul and "friend" (229) of Cæsar,



had a double claim to "speak in the order of his funeral." Very similar to the *laudatio* is the French *éloge*.

230. *in the order of*, in the course of the execution of.

231. *You shall*. This is the second great mistake that Brutus makes, the first being his refusal to let Antony be slain along with Cæsar (II. I. 162 *et seq.*). Cassius again (231—235) shows his practical sense by protesting. See **Extract 27** from Plutarch.

241. *true*, rightful, proper; *due* is a needless change.

242. *wrong*, harm.

243. *fall*, happen.

251, 252. Antony may well be content with this arrangement since it leaves him the last word. Speaking after Brutus, he soon undoes the whole effect of Brutus's speech.

257. *tide*, course; the metaphor of the sea's ebb and flow.

262. *limbs*, bodies; the thought is suggested perhaps by the presence of Cæsar's body; cf. too the curses of physical evil and ailment which Lear invokes on Goneril, e.g. *Lear*, II. 4. 165, 166. Changes such as *sons*, *minds*, *times* (which lose the alliteration) seem needless.

263, 264. Historically true. From 44 B.C. to the battle of Actium 31 B.C. Rome—i.e. not "the parts of Italy" alone but the whole empire from east to west—knew no peace; and when peace and settled government did come it was not under a republic. The conspirators prevented Cæsar from being 'rex': his heir became 'imperator.'

265. *in use*, customary.

266. *dreadful objects*. Within a year Antony himself caused the head and hands of Cicero, one of his chief victims (IV. 3. 178), to be fixed on the front of the *Rostra*, from which Cicero had delivered his great *Philippic* orations against Antony.

269. *chok'd*, being choked. *fell*, see G.

270. *Cæsar's spirit*. Cf. IV. 3. 275—287, V. 3. 94—96, V. 5. 50.

271. *Até*, the goddess of mischief, a power that led men blindly into rash deeds. Cf. *King John*, II. I. 63, "An Ate, stirring him to blood and strife." This was the original conception of Ate in Greek mythology; afterwards she came to be regarded as the power (cf. Nemesis) which punished rather than caused foolish action.

*from hell*; according to classical legend Ate was hurled from Olympus into hell by Zeus because she had persuaded him into a rash act of which he afterwards repented; cf. "the infernal Ate," *Much Ado About Nothing*, II. I. 263.

272. *monarch's*; i.e. after all, Cæsar will be "king"—in death, though foiled of the crown in life.

273. *Cry "Havoc,"* proclaim carnage and destruction; see G.

*the dogs of war*, viz. famine, sword, fire; the metaphor is from coursing, in which to "let slip" is the technical term for unleashing the greyhounds. Cf. *Henry V.* I. chorus, 6—8:

"at his heels,  
Leash'd in like hounds, should famine, sword and fire  
Crouch for employment."

274. *That*, so that.

275. *carrion men*, i.e. dead bodies; *carrion*, see G.

276. *Octavius Cæsar*, the great nephew of Cæsar; afterwards the Emperor Augustus; nominated in Cæsar's will as his heir. He was then at Apollonia in Illyria whither Cæsar had sent him in 45 B.C. to study under Greek masters. He did not really come to Rome till May.

283. *Passion*, grief; see G. A character in *Antony and Cleopatra* (III. 2. 54, 55) alludes to Antony's weeping over Cæsar's dead body.

286. *lies*, halts, rests.

289. *No Rome of safety*; perhaps repeating the pun in I. 2. 156.

294, 295. *issue*; "that which proceeds from a man; action, deed"—*Schmidt*. *the which*; referring to "how the people take" (293). For *the which* (more definite than *which*) cf. *F. lequell*.

### Scene 2.

**Details based on Plutarch.** 1. The speech of Brutus. 2. The funeral oration of Antony over the dead body of Cæsar, whose blood-stained robe and wounds he shows to the crowd. 3. The reading of the will. 4. The "mutiny and rage" of the crowd against the conspirators. 5. Arrival of Octavius and flight of Brutus and Cassius.

*The Forum*, i.e. the *Forum Romanum*, the first and chief of the *Fora*; in the later times of the republic called *Forum Vetus* or *Magnum* to distinguish it from others. It was a quadrangular space of about  $4\frac{1}{2}$  acres in the heart of Rome, surrounded by great public buildings, such as the *Curia Hostilia* where the Senate commonly met. Political assemblies were held in the *Forum* and judicial proceedings transacted there, and it was altogether the great centre of Roman business and life. The word is connected with *foris*, 'out of doors.'

1—52. See **Extract 26** from Plutarch for Brutus's speech.

4. *part the numbers*, divide the crowd.

10. *severally*, separately. *rendered*; 3 syllables, as in 7.

12—38. This speech of Brutus should be compared carefully with Antony's (78 *et seq.*). They are designed by Shakespeare to present strong contrasts: between prose and poetry; between reason to which the cold arguments of Brutus are addressed, and emotion on which the moving eloquence of Antony plays; between the force of an abstract principle like patriotism and the influence of a personality like Cæsar's.

With regard to the bare curtness of the style of the speech Warburton thought that Shakespeare meant it to be an "imitation of his (Brutus's) famed laconic brevity," to which Plutarch alludes. As an example Plutarch quotes a letter which Brutus wrote: "Your councils be long, your doings be slow, consider the end" (North, p. 107).

13. *lovers*, close friends; cf. 49, v. 1. 95. So in *Psalms* lxxxviii. 18, "Lover and friend hast thou put far from me."

15. *mine honour*, i.e. honourable name and reputation.

16. *censure*, judge; see G. Note the purely intellectual tone of his address—"censure," "wisdom," "judge;" no stirring of passions.

33. *rude*, uncivilised; or 'destitute of feeling.'

41. *question*; often used in the sense 'subject, matter,' and so here = 'circumstance.' *enrolled*, recorded.

42. *extenuated*, undervalued; the ordinary sense is 'to palliate, make light of' (from Lat. *tenuis*).

43. *enforced*, emphasised, laid stress upon. Cf. *Antony and Cleopatra*, v. 2. 125, "We will *extenuate* rather than *enforce*."

*Enter Antony*. Brutus had said to him "follow us" (III. 1. 253).

48. *With this*, i.e. statement—'with these words.'

54. *Bring*, escort; cf. I. 3. 1.

55. *a statue*; see I. 3. 146.

56, 57. *Let him be Cæsar...crown'd in Brutus*. No words could well be more distasteful to Brutus. He has just told the citizens that patriotism alone led him to "rise against Cæsar," and here he is treated as if he were an ambitious schemer who for his own advantage had struck down a rival. The crowd all through ignore principles and care only for persons—now Pompey, now Cæsar, now Brutus, now Antony—and their favour is readily transferred from the philosophic Brutus who does not understand them to the practical Antony who does.

60. *let me depart alone*; here he makes his third great mistake, viz. in leaving Antony to say what he likes and have the last word. Antony sets himself to remove the impression left by the speech of Brutus, gradually wins the crowd over, and works them up into a blind rage of revenge against the conspirators.

63. *tending to*, bearing upon. Some read *glory*.

66. *save*, see G.

68. *the public chair*, i.e. the pulpit or *Rostra* from which Brutus has just spoken; see III. I. 84, note.

70. *beholding*, obliged; see G.

78. Antony's main purpose is to bring the citizens over to his side (which is Cæsar's, since he now represents the cause of the Dictator), and to fill them with resentment against the conspirators. The great feature of the speech regarded as a piece of oratory is the *gradual* persuasion with which he wins the sympathy of the crowd. He has just heard them shout "Live, Brutus!": they are therefore a hostile audience. Hence he has to be very cautious at first and feel his way. Slowly he smooths the hostility, perceives with the instinct of the true orator the effect of his words, and at last when the audience are conquered, merely plays upon their passions like a musician on a key-board.

The general drift of the speech and scene may be roughly summarised thus:—Antony disclaims any intention to praise Cæsar: replies to the charge that Cæsar was ambitious and touches on Cæsar's services to the state, and sympathy with the poor: asks why the citizens may not at least mourn for Cæsar and says that they certainly *would* mourn—aye, "kiss dead Cæsar's wounds"—did they know the contents of Cæsar's will which shows how much he loved them: feigns unwillingness to read the will for which the citizens now clamour: consents to do so, yet delays, holding up the blood-stained, mangled robe of Cæsar and at last uncovering the body itself to their sight: thus, appealing to the eye as well as to the ear, inflames them against the conspirators, yet pretends that he has no desire to wrong those "honourable men": and at length reads out the will, on hearing which the rage of the crowd becomes so uncontrollable that they rush off to "fire the traitors' houses."

79. *not to praise him*. Yet the whole idea of the custom of funeral speeches was that the dead man should be eulogised (see III. I. 229, 230, note), and Brutus expressly said that Antony's speech would "tend to Cæsar's glories" (63); see also III. I. 246. Antony, however, sees that the sympathy of the crowd is with the conspirators: if he began straightway to praise Cæsar openly he would appear to condemn Brutus and the others, and this the citizens would resent. So he pretends "I come not to praise Cæsar," and then, under cover of this profession, really proceeds to do so; and the crowd have not the wit to see how they have been tricked.

83. Scan *ambitious* as two feet by making *-tious* two syllables, like

the noun-ending *tion* in some places, e.g. in I. 2. 301 (see note there). As a rule, *i* or *e* is merged in a following vowel.

84. *were*; the subjunctive implies doubt.

85. *answer'd it*, paid for it.

87, 88. At first these compliments are meant to please the crowd who will hear "no harm" of Brutus (73). Later the praise is a test whether they are changing, and then it becomes ironical and serves to infuriate them against the conspirators; cf. 158. The repetition is meant to have an irritating effect; cf. Menenius's taunts in *Coriolanus*, IV. 6.

93, 94. Cf. I. 1. 37, where Marullus used the same argument, against Cæsar. He and Antony know the way to appeal to a crowd.

94. *the general coffers*, the state treasury.

100—102. See I. 2. 220—252. *The Lupercal*, i.e. the feast of.

102. *did refuse*; yet "would fain have had it," so Casca thought.

108. *to mourn*, from mourning; a gerund.

111. *there*; pointing to the coffin; cf. 124.

113—122. The citizens are already veering round. One aspect of *Julius Cæsar* is its representation of the fickleness of the people. Cf. the crowd, misled by the Tribunes, in *Coriolanus*. In each play the Roman *plebs* is treated too much "as an Elizabethan mob."—*Boas*.

119. *abide it*, pay for it; as in III. 1. 96.

125. 'And none *is* so lowly *as* to pay him reverence.'

135, 136. He says enough to whet their curiosity but withholds the will till they have been worked up to the highest pitch of excitement.

138. See II. 2. 88, 89, note. *napkins*, handkerchiefs; see G.

147. Cf. I. 1. 40, "You blocks, you stones."

150, 151. He takes care to let them know that they *are* Cæsar's heirs. Observe the slow deliberate rhythm due to the use of monosyllables. Antony speaks in this drawling way so as to tantalize the crowd, whose impatience to hear the will increases every moment.

155. *o'ershot myself*, gone too far.

158. The citizens have changed round without knowing anything definite; they have only Antony's word as to the contents of the will.

169. *hearse*, coffin; see G.

173—201. See **Extract 28** from Plutarch.

173. Here the contrast between the two speakers—Brutus and Antony—becomes very striking. Brutus urges the principle of patriotism, Antony the personal merits of Cæsar. With the majority of men, since they act by the heart not the head, a person will always prove a stronger motive than a principle or theory; and so Antony wins the day by



reminding the people of Cæsar's past services to the state, and invoking their pity for him. Observe that the citizens have quite forgotten Cæsar's ambition (over which Antony passed as lightly as possible), and also the will.

177. *That day*, on the day on which. The great battle in which Cæsar "overcame the *Nervii*" (the most warlike tribe of north-western Gaul) was the battle of the Sambre, B.C. 57. The Roman army almost suffered terrible defeat and escaped it mainly by the coolness and courage of Cæsar himself. In Plutarch's account of Cæsar's campaigns this victory stands out prominently; he says that the thanksgivings and rejoicings at Rome were such as had not been held "for any victory that was ever obtained" (North, p. 61).

178—180. In particularising the "rents" he draws, of course, on his imagination: he was not even present at the murder (III. I. 25, 26).

179. *envious*, malicious.

180. *well-beloved*, i.e. by Cæsar; cf. 186.

183. *As*, as though. *resolv'd*, informed; cf. III. I. 131.

185. *angel*, favourite, his well-beloved: an old title of endearment.

Others interpret it 'guardian spirit'; cf. note on II. I. 66.

187, 188. *most unkindest*; see III. I. 121. *him*—emphatic.

189. *traitors*; hitherto "honourable men."

191. *in his mantle*. Cf. Plutarch's description of the murder: "when he [Cæsar] saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance." See **Extract 23** (lines 29, 30).

192. *statuë*; see II. 2. 76. *Pompey's*; cf. III. I. 115.

198. *dint*, impression: see G.

200, 201. Uncovering the body. *marr'd with*, disfigured by.

217. *private griefs*, personal grievances against Cæsar; cf. v. 5. 69, 70. But he knew that Brutus did not act from personal motives (v. 5. 71, 72). Gradually Antony has dropped even the pretence of keeping his promise not to "blame" (III. I. 245) the conspirators. At first he observed it nominally, while breaking it in spirit.

218. Scan 'do't,' and 'they're,' and 'hón'rablè.'

221—234. Of course ironical, but they do not see the irony.

223. *that they know*, viz. that he is "a plain blunt man."

225. *wit*, intelligence; so the 2nd Folio (1632); the 1st has *writ*.

229, 230. Cf. III. I. 259, 260. Echoed in *Coriolanus*, II. 3. 6, 7.

232, 233. *would*, who would. *that*, so that.

245—256. *the will*. See **Extract 27** from Plutarch.

247. The drachma was the chief Greek silver coin, worth about a French franc (10*d*). Plutarch usually reckons in Greek money. In Cæsar's will the amount bequeathed to each citizen, viz. not quite £3, was given in *sestertii* (300), i.e. Roman money. Note that in the next Act (IV. 1. 8, 9) Antony wants to cut down the legacies charged on the will. As a matter of history, the payment of them fell to Octavius, since Antony seized and squandered much of the money left by Cæsar.

254. *On this side.* Really the gardens ("orchards") were on the other side of the Tiber, i.e. on the west bank; almost the whole city of ancient Rome (including of course the Forum where Antony is speaking) lay on the east bank. Horace, *Satires* I. 9. 18, refers to these gardens—*Trans Tiberim longe cubat is, prope Cæsaris hortos*; note *trans Tiberim*, 'across the Tiber.' They were on the slope of the Janiculan hill. The mistake as to their position was due to mistranslation of Plutarch by the French writer Amyot; North copied his error, and Shakespeare borrowed North's very words. See **Extract 27** (last 4 lines).

*On this side*; treated as a preposition like 'inside,' 'outside,' and so governing *Tiber*.

255. *pleasures*, sources of pleasure; cf. 'pleasure-ground.'

257. Cf. *Cymbeline*, III. 1. 11, 12:

"There be many Cæsars,  
Ere such another Julius."

258—264. See **Extract 29** from Plutarch.

259. *burn*. "The Romans in the most ancient times buried their dead, though they also early adopted, to some extent, the custom of burning... Burning, however, does not appear to have become general till the later times [i.e. the first century B.C.] of the republic"—*Dictionary of Antiquities*.

*in the holy place.* Cf. North's *Plutarch*, "They burnt it [Cæsar's body] in the midst of the most holy places" (p. 112). This "holy place" was in the Forum, close to the temple of Vesta (the very heart of Roman religion). Augustus built a temple to Cæsar, B.C. 42, on the site of the burning.

267. The prompt (but unhistorical, see III. 1. 276, note) arrival of Octavius links the next Act more closely to this, and also illustrates his decision of character. See **Extract 30**.

271. *upon*; 'following upon'; so 'just at the right moment.'

273. *him*; some would read *them*, i.e. people in general.

275. *Belike*, probably. *notice of*, information about.



## Scene 3.

See **Extract 31** from Plutarch.

The Scene serves to show how much Antony has inflamed the citizens, and to illustrate further the unfavourable aspect under which Shakespeare depicts the crowd throughout. In the acting versions of the play the Scene is omitted. From the point of view of stage-effect the real climax of the Act is at "what course thou wilt," line 266 of the last Scene; and there the curtain usually falls.

2. *unluckily*; in an ill-omened manner, i.e. so as to foreshadow misfortune. A simpler reading would be the adjective—*unlucky*.

*charge my fantasy*, fill my imagination.

3. *no will*, no wish.

10. *directly*, plainly, without quibbling; cf. I. I. 12.

13. *You were best*, you had best. This idiom represents an impersonal construction changed into a personal. Thus "*I were best*" (*Cymbeline*, III. 6. 19) would in earlier English have been "*me were best*" = '*to me it were best*.' People misunderstood that (1) *me* was a dative, (2) the sentence was impersonal, and substituted *I* which seemed more correct. The impersonal constructions so largely used in Old English were becoming less familiar to the Elizabethans.

20. *bear me*, get from me; *me* is the old ethic dative, the meaning of which is shown by the context—here '*from me*.'

32. The poet was Helvius Cinna, whose chief work, an epic entitled *Smyrna*, is mentioned by Catullus (*Carmen* xcv). Vergil also refers to the poet in *Eclogue* IX. 35.

33. *Tear him for his bad verses*. Shakespeare has added this pleasant touch; there is no hint of it in Plutarch.

39. *turn him going*, send him packing; off with him!

## ACT IV.

## Scene 1.

Details based on Plutarch. 1. The Conference between the Triumvirs. 2. The Proscriptions.

Historically this interview took place not at Rome but on a small island in the river Rhenus near Bononia (the modern Bologna), in the

November of 43 B.C., i.e. more than eighteen months after the events recorded in the last Act.

1. *pricked*, i.e. marked on the list; see III. 1. 216.

2. *Your brother*, L. Æmilius Paulus Lepidus. "After the murder of Cæsar, Paulus joined the senatorial party. He was one of the senators who declared M. Lepidus a public enemy, on account of his having joined Antony; and, accordingly, when the triumvirate was formed, his name was set down first in the proscription list by his own brother. The soldiers, however, who were appointed to kill him, allowed him to escape."—*Classical Dictionary*.

4, 5. Plutarch mentions by name only three of those whose lives were proscribed at this conference: viz. Paulus, whom his brother Lepidus condemned; Cicero (IV. 3. 178—180), whose death Antony insisted upon; and Lucius Cæsar, an uncle of Antony. Shakespeare may have forgotten the name of this third victim and his exact relationship to Antony, i.e. that he was an uncle, not nephew; and may have used the name *Publius* (II. 2. 108) simply because it was common.

6. *damn*, condemn; as he speaks he marks the list.

9. i.e. avoid paying all the legacies. *charge*, expense.

12. *slight*, worthless. *unmeritable*, devoid of merit; see G.

This estimate of Lepidus is carried out in *Antony and Cleopatra* (1608); cf. III. 5. Similarly the references in *Julius Cæsar* (see I. 2. 204, note) to Antony's love of pleasure anticipate Shakespeare's representation of Antony in the later tragedy as a voluptuary.

14. *threefold*; alluding to Europe, Africa, Asia. The Triumvirs divided among themselves the provinces of the empire. After the battle of Philippi they made a second distribution (B.C. 42).

15, 16. 'That was your opinion of him, and yet you accepted his vote ("voice") as to who should be put to death.'

17. Scan *proscription* as four syllables; cf. I. 2. 301.

The Proscription at Rome was an official list of those whose lives were doomed and property was subject to confiscation. After the publication of the list anybody might take the life of a proscribed person and receive his confiscated property as a reward. The system owed its origin to Sulla, 82 B.C. This Proscription in 43 B.C. by the Triumvirs was the second in Roman history. See **Extract 32** (last 2 lines) from Plutarch.

19. *these honours*, i.e. of drawing up the list of proscribed persons and performing such-like unpopular offices.

20. *slandorous loads*, loads of slander; cf. I. 2. 9, note.

22. *business*; scan as three syllables, according to its etymology.

27. *in*=on; as often in Shakespeare; cf. the Lord's Prayer, "*in* earth, as it is in heaven."

29. *for that*, i.e. reason.

30. *store*, plenty; cf. "store is no sore," plenty is no bad thing.

32. *wind*, turn. *directly*, straight.

34. *taste*, measure, degree.

36—39. The general sense is—Lepidus is always behind the times: he takes things up just when everyone else has got tired of them; is content with the leavings of others and always imitating people.

37. *abjects*, rejected scraps. *orts*, leavings; see G. The Folio has *On objects, arts* etc.; a reading which gives poor sense but is retained by some editors. Theobald proposed "On *object orts*," with the sense "On the scraps and fragments of things rejected and despised by others." Staunton (whom the 'Globe' editors follow) proposed "On *abjects, orts*"—a reading which gives the same sense as Theobald's and is nearer to that of the Folio. A printer, I should think, might easily transpose the two vowels *a* and *o* and print "*objects, arts*" for "*abjects, orts*." Note that *orts* suits the metaphor of *feeds*.

39. *begin his fashion*, begin to be fashionable with him (though quite out of fashion with other people).

40. *property*, a thing to be used as we please, a tool; see G.

42. *powers*, troops; cf. IV. 3. 308. *make head*, offer resistance.

43. *alliance*, league, i.e. of themselves and their supporters.

44. *stretch'd*, used to the full. Probably a line mutilated by the printer; Malone added *to the utmost*, to complete the feet.

45. *presently*, cf. III. I. 142. *sit in council how*, deliberate how.

47. *answered*, met, coped with.

48, 49. A metaphor from bear-baiting. Cf. *Macbeth*, v. 7. 12:

"They have tied me to a stake; I cannot fly,

But, bear-like, I must fight."

*bay'd*, barked at; see G.

51. *millions of*, a vast deal of.

## Scene 2.

The remainder of the action of the play is the avenging of Cæsar's murder by the overthrow and deaths of Brutus and Cassius. They had gone to the East and collected troops; Antony and Octavius follow. The scene therefore is transferred from Rome, first to the camp of Brutus near Sardis, in Asia Minor, and then to the plains of Philippi in Macedonia, where the battle is fought.

*Sardis*, the ancient capital of Lydia. The Christian community at Sardis was one of the seven Churches to which St John addressed *The Revelation*; cf. chapters i. (verse 11) and iii.

7. 'Either through some change in himself, or by the ill conduct of his officers.' For *change* Warburton proposed *charge*=command.

8. *worthy*, well founded. 'Good cause.'

10. *satisfied*; cf. III. I. 141.

12. *full of regard*, worthy of all esteem; cf. III. I. 224.

13. *doubted*; echoing "I do not *doubt*" in line 10.

14. *resolv'd*; cf. III. I. 131.

16. *familiar instances*, proofs of familiarity; see I. 2. 9, note. For the sense of *instance* cf. *Much Ado About Nothing*, II. 2. 42, "They will scarcely believe this without trial: offer them instances."

21. *enforced ceremony*, constrained civility.

22. *no tricks in*, nothing artificial about.

23. *hollow*, insincere. *hot at hand*; "fiery as long as they are led by the hand, not mounted and managed with the rein and spur"—*Schmidt*. See *Henry VIII.* v. 3. 21—24. Plutarch is very fond of metaphors etc. drawn from horsemanship and the chase. 24. *mettle*; see G.

26. *fall*; for the transitive use, 'let fall, drop,' cf. *Lucrece*, 1551, "For every tear he falls a Trojan bleeds."

37. *brother*; cf. II. I. 70, note.

40. *sober form*, calm demeanour.

41. *content*, calm.

42. *griefts*, grievances; cf. III. 2. 217. Brutus knows the fierce temper of Cassius and does not wish to have a quarrel (such as ensues) before their soldiers.

46. *enlarge*, give vent to.

48. *their charges*, the troops under their command.

50, 52. The Folio has *Lucilius* in line 50, and in line 52 reads "Let *Lucius* and Titinius guard our doore." The objection to the Folio text is twofold—1. *Lucilius* will scarcely scan in line 50, unless we make the verse an Alexandrine (six feet); 2. it is not likely that the servant-boy *Lucius* would be associated with the officer Titinius—rather, line 139 shows that the two officers, *Lucilius* and Titinius, were told off to guard the tent-door of their commander, a duty naturally assigned to officers; also, as Cassius sent his servant Pindarus with the message to his troops, so Brutus would send *his* servant *Lucius* on a similar errand. For these reasons it is thought that the printer simply transposed the names *Lucius* and *Lucilius* in 50 and 52, his eye

catching the second line of the MS. first, and then repeated *let* from line 50 to complete the scansion of 52.

52. *Tūnius*; see I. 2. 127.

### Scene 3.

Details based on Plutarch. 1. The dispute between Brutus and Cassius with reference to Lucius Pella. 2. The entry of the Poet. 3. Portia's death. 4. The Apparition.

This Scene brings further into relief the difference between the characters of Brutus and Cassius, and the consequent impossibility of their working together. They had only been united for a moment in the murder of Cæsar.

2. *noted*, stigmatised, dishonoured; the sense of Lat. *notare*, 'to brand with a mark of censure' (*nota*). The *nota censoria* was a kind of public disgrace inflicted by the Censors at Rome. Shakespeare has copied North's *Plutarch*; see Extract 33 (lines 1, 2).

4. *Wherein*, in which action.

8. 'That every trifling offence should be strictly criticised.'

*nice*; see G. *his*, its; cf. 16 and see G.

9—11. *you* = 2 syllables, by emphasis. *to have*, for having. *itching palm*, avaricious character. *mart*, traffic in, barter.

15. *honours*, causes to be excused, to go unpunished.

18—23. *Remember March...for supporting robbers*. See Extract 33 (last 4 lines) from Plutarch.

19. *for justice' sake*; the inflection 's is omitted from *justice'* merely for the sake of euphony; this happens with words ending in a sibilant sound. Here there is a double reason for the omission, a second sibilant, *sake*, following. See I. I. 63, note.

20, 21. "An indirect way of asserting that there was not one man among them, who was base enough to stab Cæsar for any cause but that of justice"—*Malone*. Cassius can scarcely relish this question.

26. *trash*; cf. *Othello*, III. 3. 157, "Who steals my purse steals trash." See G. *thus*; he makes some gesture as he speaks.

27. *bay*, bark at; see G. In 28 the Folios have *baite* for *bay*.

30. *To hedge me in*; "to limit my authority"—*Johnson*.

*I*; often repeated at the end of a sentence, for emphasis; cf. *Titus Andronicus*, v. 3. 113, "I am no vaunter, I." See again v. 4. 7.

32. *conditions*; "terms on which offices should be conferred"—*Craik*; alluding to what Brutus said, 9, 10.

36. *Have mind upon*, take thought for. *health*, safety.

37. *slight*; cf. "a slight unmeritable man," IV. I. 12.

39. *your rash choler*. Cf. Plutarch's description of Cassius: "a hot, choleric, and cruel man": "Very skilful in wars, but otherwise marvellous choleric." Cf. line 43, "how choleric you are."

44, 45. *I*; emphatic; contrasted with "slaves," "bondmen."

45. *observe*, pay heed to; or 'treat with deference.'

46, 47. *testy*; see G. *spleen*; fit of passion.

54. *noble*; so the Folio; needlessly changed by some editors to *abler* because of what Cassius said above, line 31.

56. Cassius *might* truly have said "a *better* soldier," witness the blunders that Brutus makes in the battle (v. 3. 5—8).

58. i.e. even Cæsar himself would not have dared. *mov'd*, angered.

64. *that*; understand *which*.

69. *respect not*, do not trouble about.

70. *denied*; refused; O. F. *denier*, Lat. *denegare*.

As Brutus had been ready to take money from Cassius, it was scarcely fair to reproach him (9—28) with raising it by improper means, and to contrast his own more scrupulous conduct.—*Boas*.

74, 75. *hard*; cf. *A Midsummer-Night's Dream*, v. 72, "Hard-handed men that *work* in Athens here." *indirection*, dishonesty; see G.

79, 80. *so covetous to*, i.e. so covetous *as to*.

*rascal counters*, worthless coins; see both words in the 'Glossary.'

84, 85. *he...that brought my answer*; viz. Lucilius (IV. 2. 13, 14).

85. *riv'd*; cf. I. 3. 6.

86. *bear*, bear with. *infirmities*, weaknesses, viz. of character.

92. *Olympus*; see III. I. 74, note.

94. *alone*; qualifying *Cassius*.

97. *Check'd*, rebuked, chidden; cf. *2 Henry IV.* III. I. 68, "check'd and rated by Northumberland."

98. *conn'd*, learnt; see G. *by rote*, by heart; see G.

100. *There*; offering Brutus a dagger.

102. *Plutus'*; the 1st Folio has *Pluto's*. The identification of *Plutus*, the god of riches (Gk. *πλοῦτος*, wealth), with *Pluto*, the god of the nether world, occurs in classical writers, and their names are the same in origin. Elizabethan writers often identify the two deities; cf. Webster, *Duchess of Malfi*, III. 2, "*Pluto*, the god of riches."

103. *If that*; cf. "when that," III. 2. 96; "lest that," III. I. 92.

108. *it*, your anger. *scope*, vent, free play.

109. 'Insult coming from you shall seem mere caprice.'



110, 111. Brutus means that he is as gentle as a lamb, and that his anger is but a momentary flash.

112. *much enforced*, sorely tried.

114. *mirth and laughter*; cf. what Brutus said, 48—50.

115. *blood*, passion, anger. *vexeth*; singular because the two subjects really form *one* idea. *him*, Cassius.

*Enter Poet*, viz. "one Marcus Phaonius"; see **Extract 34**.

132. This 'Poet' quoted to the two generals a couplet from *Iliad I*; North gives a rough translation of the couplet, and Shakéspeare partly quotes the second line of North's rendering.

133. *cynic*, rude fellow; see G.

136. 'I will bear with his whims when he chooses the *right* time.'

137, 138. *jigging*, rhyming; see G. *Companion*; contemptuous, like 'fellow.' Lit. 'one who takes bread, i.e. meals, with another' (*cum + panis*). "Familiarity breeds contempt" (a depressing proverb).

145, 146. Cassius, being ignorant of Portia's death, is surprised at Brutus's last words and at the emotion he has shown, contrary to his ordinary composure (cf. especially III. I. 22—24) and to the teaching of his "philosophy." For Brutus was a Stoic, and Stoicism inculcated suppression of the emotions (*ἀπαθεία*) and a discipline of endurance and fortitude; teaching that the only good is Virtue or "right reason," which makes a man superior to pain and all the "griefs" and accidents of life. Strictly, sorrow even at Portia's death was not permissible to a Stoic. *give place*, give in, yield to.

152. *Upon*, through, in consequence of; literally, 'following upon.' *Impatient of*, unable to bear; we should expect *impatience*. The irregular syntax reflects the strong emotion of the speaker. (Craik.)

154. *have*; as though he had written "Octavius *and* Mark Antony."

154, 155. 'For together with the announcement of her death came the news that Octavius and Antony are so strong,' i.e. in troops. The sentence is a parenthesis.

155. *tidings*; treated as a singular (cf. "that") like *news*.

*fell distract*, became desperate, beside herself. Usually in Shakespeare *distract* (see G.) means 'mad'; in *Hamlet*, IV. 5. 2, it is used of Ophelia in her madness.

156. *swallow'd fire*. See **Extract 35** from Plutarch. According to some accounts Portia survived Brutus, killing herself when she heard the result of the battle of Philippi.

165. *call in question*, discuss.

169. *power*, army; cf. the plural = 'troops,' IV. I. 42.



170. *expedition*; used by Shakespeare of the march of an army; cf. *Richard III.* IV. 4. 136, "Who intercepts my expedition?"

171. *of the selfsame tenour*, to the same effect.

173. *proscription*; see IV. 1. 17, note. *bills of outlawry*, lists of the names of persons 'proscribed'; cf. North's *Plutarch*, "After that, these three, Octavius Cæsar, Antonius and Lepidus...did set up bills of proscription and outlawry, condemning two hundred of the noblest men of Rome to suffer death, and among that number Cicero was one" (p. 128).

178. *Cicero*. Antony hated Cicero for the *Philippic* orations against himself; and an equally bitter enemy was Antony's wife Fulvia, the widow of Clodius (whom Cicero had denounced often and by whom he was driven into exile). On the indignity which Antony inflicted upon Cicero after death, see III. 1. 266, note.

184. *Nothing, Messala*. Perhaps Brutus dissembles thus because he cherishes a faint hope that after all Portia is not dead—that the report which reached him was false and that Messala has later tidings of her being alive. Cf. his question, "hear you aught of her?"

187. *as you are a Roman*; the most solemn of appeals in the eyes of Brutus; cf. II. 1. 125.

191. *once*; 'some day.'

194. *this*, i.e. the power of "enduring losses" calmly. *in art*, in theory; referring, I think, to the Epicurean philosophy (see V. 1. 77), which inculcated the maxim, *æquam memento rebus in arduis | servare mentem*.

196. *our work alive*, the work that awaits us the living. Brutus wants to cut short the conversation about Portia's death.

197. *presently*; cf. IV. 1. 45.

200, 201. *waste*, spend. *offence*, harm.

203. *of force*; commonly *perforce*; 'necessarily.'

206. *contribution*, support for the army, in money and supplies.

209. *new-added*, with additions to their forces; some editors change to *new-aided*.

212. i.e. having these people behind us.

214. *tried the utmost of*, got as much out of them as can be got.

220. *omitted*, not taken advantage of. *their*, i.e. "of men" (218).

A parallel to this famous passage is *The Tempest*, I. 2. 181—184.

221. *bound in*, confined to.

222. *such*; i.e. such as he has just described—"at the flood."

224. *our ventures*, all that we have hazarded. In Shakespeare

*venture* is specially used of 'that which is sent to sea'; so here it carries on the metaphor in "tide," "voyage," etc. In the *Merchant of Venice*, I. I. 21, Antonio's ships out at sea are called his "ventures."

225. *We...ourselves*; Cassius and his division of the army.

Scan *along*='long, like 'twixt for *atwixt*. The last syllable of 'Philippi' is extra.

226. Cf. *The Merry Wives of Windsor*, IV. 4. 39, 40:

"Why, yet there want not many that do fear

In *deep of night* to walk by this Herne's oak."

*deep*; an adjective = noun is frequent in Shakespeare.

228. *Which*, necessity. *niggard*; satisfy in a niggardly way.

229. *to say*; see note on "to do," II. I. 326.

236. *Every thing is well*; it is all past (i.e. their dispute).

241. *knave*, boy; cf. 269, and see G. *o'er-watch'd*, tired out with being kept awake; cf. *Lear*, II. 2. 177, "all weary and o'er-watched."

242. *other*; a plural; see G.

249. *So please you*; see III. I. 140, note. *watch*, wait for.

252. Cf. North's *Plutarch*, p. 136: "After he [Brutus] had slumbered a little after supper, he spent all the rest of the night in dispatching of his weightiest causes [i.e. most important business]; and after he had taken order for them, if he had any leisure left him, he would *read some book* till the third watch of the night." The detail is useful to Shakespeare in helping to emphasise the fact that Brutus is really a student and philosopher, not a man of action.

255. *much*; often adverbial: "I am much ill," 2 *Henry IV.* IV.

4. 111. We see again (cf. II. I. 229) Brutus's natural tenderness.

*Music, and a song.* This introduction of music (a detail not in Plutarch) is designed by Shakespeare to give repose and attune our minds to what follows; it removes the impression of stir and unrest left by the dispute between Brutus and Cassius and the discussion over their plans. Music seems the most fitting of preludes to the supernatural.

268. The metaphor is of a bailiff of the law touching a man with his official staff ("mace") in sign of arrest. Editors quote the *Faerie Queene*, I. 4. 44, which Shakespeare seems to have remembered:

"But whenas Morpheus had with leaden mace

Arrested all that courtly company."

*leaden*, metaphorically—'heavy'; cf. "leaden slumbers," *Lucrece*, 124.

270. *to wake*, i.e. *as to*. "The man who could kill his friend cannot bring himself to wake a sleeping boy!"

271. *thou break'st*; the present indicative expresses certainty.

*the Ghost of Cæsar.* Contrast Plutarch, Extracts 36, 37.

275. *How ill this taper burns!* Suggested by Plutarch's words "the light of the lamp...waxed very dim" (p. 103). That lights "grow dim" or "burn blue" at the approach of spirits is a very ancient superstition. Compare the famous Scene (3) in *Richard III.* Act v., where the ghosts appear to Richard on the night before the battle of Bosworth Field, and "the lights burn blue" (184) in his tent.

280. Cf. Plutarch's account how the Vision "at the first made him [Brutus] *marvellously afraid.*" *stare*, stand on end; see G.

282. *evil spirit*, ill 'Genius' or angel (*κακοδαίμων*); cf. II. I. 66. "The ghost of Cæsar (designated by Plutarch only the 'evill spirit' of Brutus) serves as a kind of visible symbol of the vast posthumous power of the Dictator"—*Dowden*.

308. i.e. send on his troops early in advance of ours.

## ACT V.

### Scene 1.

**Details based on Plutarch.** 1. The conversation of Cassius with Messala (70—92). 2. The omens of the "two mighty eagles" and of the "ravens, crows, and kites." 3. The allusions to Cato and self-inflicted death. (See also the notes on 14, 77.)

*Philippi*; in the east of Macedonia, on the borders of Thrace; called after its founder, Philip of Macedon (lived B.C. 382—336). Philippi was the first place in Europe where St Paul preached (A.D. 53) the gospel—*Acts* xvi. 11, 12.

1. *our hopes*; he means 'my hopes.' *answered*, fulfilled. Note often how *ed* following *r* bears a stress (weak); cf. II. I. 208, III. 2. 7, 10.

4, 5. *battles*, forces, *warn*, summon, i.e. to battle.

7. *bosoms*, secrets.

8, 9. i.e. they would *like* to keep out of our way still.

10. The phrase *fearful bravery*, 'timorous courage,' is a sort of *oxymoron* (the combination of two words which really connote opposite ideas, a literary figure of speech much used by classical writers). Some editors take *bravery* = *bravado*, i.e. a false display of courage.

*face*, boldness; cf. 'to put a bold face on things.'

14. *Their bloody sign of battle.* Cf. North's *Plutarch*, "the signal of battle was set out in Brutus' and Cassius' camp, which was an arming *scarlet coat*" (p. 139).

17. *even field*, level ground.

19. *cross*, thwart. *exigent*, decisive moment, crisis.

20. *do so*; probably = 'I will do as you wish,' viz. 'take the *left*.'

Octavius, we know, did command the left wing. But some editors explain, 'I do not want to thwart you, still I shall do what I said, viz. take the *right*.' According to Plutarch, a disagreement of the kind occurred between Brutus and Cassius, and Shakespeare may have transferred it to the opposite generals so as to illustrate the strong, self-assertive character of Octavius, by representing that in spite of youth he will not yield to Antony.

21. *parley*; see G.

24. *answer on their charge*, i.e. let them charge first.

30. *In your bad strokes*, when you are dealing bad strokes.

32. Apparently this detail is not historical.

33. He seems to mean, 'We have still to see what you can do as a fighter'; cf. the similar taunt in the speech of Brutus, 36—38. Not 'we have yet to see which side you will take'; a sneer inapplicable to Antony.

*are*; the verb is attracted to the plural and *nearer* word "blows."

34, 35. i.e. as for your words, they are sweeter than any honey: an allusion to the effect of Antony's funeral oration on the citizens.

*Hybla*; in Sicily; famous for its honey. See I *Henry IV.* I. 2, 47, and cf. Dryden, *Absalom and Achitophel*, 696, 697:

"Few words he said, but easy those and fit,

More slow than Hybla-drops, and far more sweet."

39—42. Cf. III. I. 35—75, where Metellus kneels to Cæsar, then Cassius, and last Brutus. *daggers*; see III. I. 107, note.

41. *fawn'd like hounds*; cf. "base spaniel-fawning," III. I. 43.

43, 44. See the description of the murder, III. I. 75.

45—47. Cassius refers to his attempts to dissuade Brutus from sparing Anthony; see note on II. I. 156.

48. *the cause*, to business! let us get to work!

49. *The proof of it*, the putting our arguments to the proof, test. *redder drops*, i.e. drops of blood.

52. *goes up*, i.e. into its sheath.

53. *three-and-thirty*; so the 1st Folio; some editors change to *three-and-twenty*, the real number (according to Plutarch). Probably a slip of memory on Shakespeare's part, but we need not correct it.

54, 55. i.e. till another Cæsar (viz. himself) has been slaughtered by the traitors who slew the Dictator. Octavius (Cæsar's heir, and so

“another Cæsar”) will either avenge Cæsar, or himself perish in the effort and thus “add” to the bloodshed of the conspirators.

57. *So I hope*; he refers to “thou canst not die.”

59, 60. *strain*, family, i.e. the *Julia gens* into which Octavius had been adopted by Cæsar. *honourable*; used adverbially.

61. *peevish*, silly; see *G. schoolboy*; Octavius was twenty-one. How completely history falsified this contemptuous estimate of Octavius (the great emperor Augustus)!

62. *a masker...a reveller*. See I. 2. 204, note.

63. *Old Cassius still*, i.e. the same as ever, not changed at all. That he is ‘waspy’ and sharp-tongued we saw in the dispute (IV. 3).

66. *stomachs*, inclination; implying ‘courage, spirit.’

67, 68. Cf. *Macbeth*, v. 5. 51, 52. *on the hazard*, at stake.

71—89. See **Extracts 38. 39** from Plutarch.

71. *as this very day*; a single phrase = ‘on this *very* day.’ Formerly *as* was combined thus with adverbs and adverbial phrases of time, e.g. ‘as then,’ ‘as now,’ ‘as three years ago,’ ‘as yet’ (the only one still used). Cf. Ascham’s *Letters* (1551), “The prince of Spain, which *as to-morrow* should have gone to Italy.” So in the ‘Collect’ for Christmas Day (“*as at this time* to be born”) and in that for Whitsunday. The *as* seems to have had a restrictive force, which may be rendered by emphasising the next word with which it is combined, e.g. “this *very* day.”

74—77. Dr Abbott draws various distinctions between *thou* and *you* in Shakespeare, among them this: that *thou* is “the rhetorical,” and *you* “the conversational” pronoun. So here, Cassius, addressing Messala in a rhetorical, impressive style, says “be *thou*”; but to continue thus would be rather stilted, hence he soon slips into an easier style—“*You* know.”

75. *As Pompey was*. An allusion to the campaign of 48 B.C., which ended in the battle of Pharsalia in Thessalus. Knowing that Cæsar’s troops were veterans while most of his own were inexperienced, Pompey wished to avoid a decisive battle and to wear out the enemy; but his followers were impatient and practically forced him to fight. The complete defeat at Pharsalus was the result.

77. *held Epicurus strong*, believed strongly in his philosophy. Cf. North’s *Plutarch*, “Cassius being in opinion an Epicurean” (p. 136).

78. *I change my mind*. Omens are supposed to be warnings sent by some supernatural power; Cassius had not believed in them hitherto, because the Epicureans held that the world was not ruled by any super-



natural power: the gods, they thought, took no interest in its affairs, and chance alone was supreme. Also, the Epicureans believed that the senses mislead and that therefore men are merely deceived when they think they see or hear something mysterious.

80—84. *Coming*, as we came; supply the pronoun from “*our ensign*.” *former*=*foremost* (the word in North). *fell*, swooped. *consorted*, accompanied. A silver or bronze figure of an eagle, set on a long staff, was the chief standard (i.e. “*ensign*,” 80) of a Roman legion. Hence to the Romans the bird symbolised victory, and the fact that the “two mighty eagles” abandoned the army would naturally be regarded as an omen of defeat.

85. *steads*, places; see G. *raven*; proverbially a bird of ill omen, like the owl (I. 3. 26). *crow*; a bird of prey, as is the *kite*. For the assembling of birds of prey cf. *Paradise Lost*, x. 272—281, where Death, rejoicing to hear that Man is doomed to die and thus become his quarry, is compared with “a flock of ravenous fowl” which flies towards armies encamped, in anticipation of battle.

*Julius Cæsar* is a tragedy of signs and omens, of dreams and premonitions, beyond any other of Shakespeare’s plays. This note runs all through, as a sort of expression of that notion of “Fate” which we got in Cæsar’s speech (II. 2. 26—28). It is a thoroughly classical idea: hence Shakespeare’s use of it in this classical piece. No doubt, he was influenced by Plutarch’s *Lives*: for “everywhere in Plutarch, by way of both narrative and comment, you find a confirmed belief in omens, portents, and ghosts... Death and disaster, good fortune and victory, never come without forewarning... Not only before a great event, but also after it, occur these sympathetic perturbations in the other world.” And this belief in an unseen world in constant touch with the visible world and man’s affairs finds vent (cf. II. 2. 5, 6, 39, 40) in mysterious rites and ceremonies (Wyndham).

87—92. *as*, as if. *but*; qualifying *partly*. *constantly*, firmly.

93. *Even so*, *Lucilius*; this ends the conversation begun above, 69.

94. *stand*, may they stand.

95. *Lovers in peace*, as friends (cf. III. 2. 13), and in times of peace.

97. *reason with*, presuppose; ‘assume that the worst will happen.’

101—108. The main construction is: ‘I am determined—arming myself with patience—to act (=“do” in 100) in accordance with that philosophy which made me condemn Cato; for (*a parenthesis*) somehow I consider it cowardly to commit suicide through mere alarm that something evil may happen.’

There seems to be some contradiction between this speech (101—108) and Brutus's next (111—113): for first he says that he blamed Cato for destroying himself and clearly implies that *he* will act differently—await his fate bravely; and then he says that if defeated, he *will* do what Cato did. Possibly the contradiction is to be explained by sudden change of opinion: "Brutus is at first inclined to wait patiently for better times, but is roused by the idea of being 'led in triumph,' to which he will never submit"—*Ritson*. But Brutus is too calm to be moved thus by any sudden gust of feeling. I cannot help thinking that there *is* some confusion in the passage and that Shakespeare has fallen into it through following North's *Plutarch* too closely. What Plutarch really makes Brutus say amounts to this: 'when I was young and inexperienced I blamed Cato for his self-destruction: *now* I think differently: if we fail, I shall kill myself.' That is, he does mean, in case of defeat, to imitate Cato, and says so. In the earlier editions of North's translation the passage (see **Extract 40**) is given in a confused way: whence, I believe, Shakespeare's confusion.

101. *that philosophy*; probably Shakespeare meant the Stoic philosophy (see IV. 3. 145, note), which, however, did recognise the lawfulness of suicide under certain conditions; cf. *Paradise Regained*, IV. 300—306.

102. *Cato*, Marcus Cato; lived 95—46 B.C. He sided with Pompey against Cæsar, went to Africa after the battle of Pharsalia, and in 46 B.C. committed suicide (see v. 3. 89, note) at *Utica*, to avoid falling into the hands of Cæsar. From the place of his death he was called *Cato Ulicensis*. He is the hero of Addison's tragedy *Cato*.

105, 106. *to prevent the time*, to forestall the allotted span of life; implying 'to cut it short.'

107. *To stay the providence*, to await the dispensation of.

109, 110. Cf. I. 1. 38, 39. *Thorough*; see G.

113. *bears*, has, possesses; cf. II. 1. 120, 137.

114. *that work*, viz. of destroying the power of Cæsar, to avenge whom Octavius and Antony have come.

## Scene 2.

*Alarums*; noise of instruments summoning to the fight; see G.

1. *bills*, written papers. Cf. North's *Plutarch*, "Brutus sent little bills to the colonels and captains of private bands, in the which he wrote the word of the battle" (pp. 140, 141).

4. *cold demeanour*, a half-hearted bearing.

5. *push*, attack, onslaught.



## Scene 3.

Details based on Plutarch. 1. The defeat of the troops under Cassius and his retreat to the hill. 2. The mistake made by Pindarus in thinking that Titinius was captured by the enemy. 3. The deaths of Cassius and Titinius. 4. The lament of Brutus over Cassius.

3. *ensign*, ensign-bearer.

4. *I slew the coward*. Plutarch only says that Cassius seized a standard (cf. "did take it") from "one of the ensign-bearers that fled" and planted it firm at his own feet. See **Extract 41** (last 4 lines).

5—8. According to Plutarch, the troops under Brutus drove back the left wing of the enemy and captured their camp, which they proceeded to plunder, instead of going immediately to the aid of Cassius who was in difficulties.

5. *the word*, the command to advance. See **Extract 41** (lines 6, 7).

6. *some advantage*; see 51, 52.

7. *Took it*, i.e. the advantage.

9—90. *Fly further off*. See **Extract 42** from Plutarch.

19. *even with a thought*, quick as thought.

21. "Cassius himself saw nothing, for his sight was very bad" (North's *Plutarch*, p. 143). *regard*, watch.

23. *This day*; cf. v. i. 72.

25. *his*, its; or 'life' may be personified. *compass*, circle.

28—32. We find later (80—84) that Pindarus was mistaken in supposing the "horsemen" to be the enemy. They were troops whom Brutus—too late—had sent to aid Cassius.

29. *make to him*; cf. III. i. 18. *on the spur*, at full gallop.

31. *light*, alight from their horses.

37. Cassius served under Crassus in the war with the Parthians in Central Asia, 53 B.C. After the defeat and death of Crassus near Charræ (the 'Haran' or 'Charran' of *Genesis*), Cassius commanded the Roman troops. He took Pindarus prisoner at the battle of Charræ.

38. *swore thee*, made thee swear; cf. II. i. 129.

*saving of*; Abbott explains *saving* as a verbal noun before which some preposition, 'a' or 'in' or 'on,' has been omitted—thus "a-saving of" = 'in the act of saving.'

41—42, 45—46. Cf. North's *Plutarch*, p. 103: "Of all the chances that happen unto men upon the earth, that which came to Cassius above all other, is most to be wondered at: for he, being overcome in battle,

slew himself with the same sword with the which he struck Cæsar." Note how anything vivid and picturesque in Plutarch is seized upon unerringly by Shakespeare.

41. *freeman* = *freedman*, a slave who has been 'manumitted.'

43. *hilt*s; the plural was used in a singular sense.

47. *not so*, not by such means, viz. as killing his master.

51. *change*, exchange: victory in one wing, defeat in the other.

61. *to night*, i.e. into darkness.

65. *mistrust*, doubt.

66. *success*; see G.

67. *Error, Melancholy's child*; so called because despondency often leads to misunderstandings and needless doubts and fears.

68. *apt*, ready to receive false impressions.

69. *conceiv'd*; the metaphor of "birth," 70.

71. *But kill'st*, without killing.

81—85. Cf. North's *Plutarch*, p. 143: "They [the troops of Cassius] might see Titinnius crowned with a *garland of triumph*, who came with great speed unto Cassius," i.e. riding back from the "horsemen" whom Pindarus mistook for troops of the enemy (28—32).

82. *wreath of victory*; a favourite phrase of Elizabethan writers; cf. 3 *Henry VI.* v. 3. 2, "And we are graced with wreaths of victory."

84. For the scansion *miscōnstru'd*, cf. I. 2. 45.

85. *hold thee*; there, look you! *hold*; an interjection as in I. 3.

117. *thee*; an ethic dative. Cf. *All's Well That Ends Well*, IV. 5. 46, "Hold thee, there's my purse."

88. *how I regarded*, what regard I had for.

89. *a Roman's part*; i.e. self-destruction, so as not to outlive defeat and fall into the enemy's power. Cf. *Macbeth*, v. 8. 1, 2, "Why should I play the Roman fool, and die On mine own sword?"

94—96. Cf. Antony's prophecy III. 1. 259—275, and contrast Brutus's previous belief that the conspirators could "come by Cæsar's spirit." "No one of them that struck him died a natural death."

96. *in*, into. *proper*, own; see G. Here it emphasises "our own."

97. *whether*; scan *whē'er*; cf. I. 1. 66. *crown'd*; see 85—87.

99. Referring to Cassius. *the last*, so the 1st Folio; some editors change to "*thou last*." A needless change in any case, and improbable, because Plutarch's words are, "he [Brutus] lamented the death of Cassius, calling him *the last* of all the Romans." See **Extract 43**.

101. *Fellow*, equal. *moe*, more; see G.

103. *find time*, i.e. to "pay" his tears to Cassius.

104. *Thasos*; an island in the Ægean, off the coast of Thrace; famous for its gold mines.

105. *funerals*; singular in sense; here Shakespeare uses the plural form because the passage in Plutarch was running in his mind, but in III. I. 230 he had *funeral*. Similarly he uses both *nuptial* (more often) and *nuptials* in the same sense.

106. *discomfort*, discourage; see G.

107. *young Cato*; son of *Cato Uticensis* (see v. I. 102), and so brother of Portia.

108. *Labeo*; mentioned by Plutarch as one of the conspirators. *Flavius*; perhaps the Tribune who appeared in Act I. Scene I. They were slain in the battle before the eyes of Brutus (North's *Plutarch*, p. 150).

*our battles*; i.e. forces; as in v. I. 4.

109. *'Tis three o'clock*. This is scarcely consistent with 60, 61, which indicated that the time was already evening. Probably the inconsistency arose thus. Plutarch says, "He [Brutus] suddenly caused his army to march, being past three of the clock in the afternoon" (p. 148); but Plutarch is speaking of the second battle at Philippi, which took place twenty days later. It is one of the unhistorical details in the play that Shakespeare combines the two battles. Here in connecting them he uses the statement of Plutarch and forgets apparently that he has previously spoken of sunset.

#### Scene 4.

**Details from Plutarch.** 1. The death of young Cato. 2. The device of Lucilius to save the life of Brutus.

1. *Yet*, still.

2—11. See **Extract 44** from Plutarch.

12. *Only*; transposed; it qualifies "to die." Cf. I. 3. 144, note.

14. According to Plutarch (see **Extract 45**) Lucilius acted thus to divert some soldiers of the enemy who were just going to attack Brutus. The stratagem saved the life of Brutus for the moment. It proves the nobility of his character that his friends are thus ready to sacrifice themselves for his sake. They all remain steadfast in their admiration of him; cf. 21—25, and the next Scene, 34, 35.

28, 29. "Lucilius ever after served him [Antony] faithfully, even to his death"—North's *Plutarch*, p. 149.

30. *whether* = *wh'er*, as before (I. I. 66, II. I. 194, v. 3. 97).

## Scene 5.

Details based on Plutarch. 1. Statilius "shows" the torch light. 2. Brutus asks his friends to help him slay himself: his death. 3. His dead body is disposed of honourably. 4. Octavius takes into his service Strato, the Greek servant of Brutus. 5. Antony's speech over Brutus.

1. *remains*, remnant; cf. *Titus Andronicus*, I. I. 79, 81:

"Of five-and-twenty valiant sons

Behold the poor remains, alive and dead!"

2, 3. See **Extract 46** (lines 1—10) from Plutarch.

4. *the word*, the watch-word; cf. *Coriolanus*, III. 2. 142, "The word is 'mildly.' Pray you, let us go."

5—51. For the death of Brutus see **Extract 46** (the second paragraph) from Plutarch.

8. *Dardanius*; in Plutarch *Dardanus*; Shakespeare makes the slight change for the sake of the metre (to get 4 syllables out of the name).

14. *That*, so that. *it*, grief.

15. *Volumnius*; "a grave and wise philosopher, that had been with Brutus from the beginning of this war" (North's *Plutarch*, p. 147).

18. *several*, separate. *at Sardis*; this was the apparition recorded in IV. 3. 275—287.

19. *here in Philippi fields*. Cf. North's *Plutarch*: "The selfsame night [i.e. before the battle], it is reported that the monstrous spirit which had appeared before unto Brutus in the city of Sardis, did now appear again unto him in the selfsame shape and form, and so vanished away, and said never a word" (p. 147).

22. *how it goes*; the clause is explanatory of the direct object "the world." Cf. *Richard II.* III. 3. 61, "mark King Richard, how he looks." Shakespeare uses this construction often, especially after verbs of perception. So in *Luke* iv. 34, "I know thee who thou art."

23. *beat us to the pit*; like animals driven by hunters.

28. *on it*, i.e. the sword, implied in "sword-hilts."

29. *an office for*, a service for a friend to do.

31, 33. *you*; addressing equals. *thee*; addressing his servant.

37. *Octavius...Mark Antony*; of whom posterity would say that they had "slain good men, to usurp tyrannical power not pertaining to them" (North's *Plutarch*, p. 151). As the vanquishers of those who fought for freedom and against tyranny they will (Brutus thinks) have won a "vile conquest." So Milton in the Sonnet "Daughter to that

good Earl" calls the battle of Chæronea a "dishonest victory," i.e. one which was dishonourable (*inhonestus*) to the victors, because it crushed the freedom of the Greeks and established the supremacy of Philip of Macedon over Greece.

44. *stay by*, help; as we say, 'stand by.'

45. *respect*, reputation; cf. I. 2. 59.

46. *smatch*, taste, tincture; see G.

50. *now be still*; because avenged by the death of Brutus; no more need "Cæsar's spirit range for revenge" (III. I. 270).

58, 59. Referring to the last Scene, 20—25.

60. *entertain*, take into my service; see G.

61. *bestow*, spend. See Extract 48 from Plutarch.

62. *prefer*, recommend.

68—75. A notable speech, since it sums up exactly the two main and dissimilar motives which led to the murder of Cæsar: on the one hand, the pure disinterested patriotism of Brutus who sought only the good (as he judged) of Rome; on the other hand, the personal jealousy and "private griefs" (III. 2. 217) of Cassius and the rest.

This generous and genuine admiration of his enemy's merits is one of the pleasantest traits in Antony's character. See Extract 47 from Plutarch.

69. *save...he*; see *save* in the 'Glossary.'

71, 72. *general honest thought...common good to all*. Cf. II. I. 12; III. I. 170; with notes.

73—75. See *Introduction*, pp. x, xx—xxiv. *gentle*. What incidents in the play have illustrated this quality of Brutus? *elements*; see G.

75. Another of the links with *Hamlet*; compare

"*He was a man*, take him for all in all,

I shall not look upon his like again" (I. 2. 187, 188).

76, 77. *let us use him with all respect*. Strictly, it was Antony, not Octavius, who gave orders to this effect; see Extract 46 (last 3 lines) from Plutarch. No doubt, Shakespeare made the change designedly. Octavius is to be the new "Cæsar," inheritor of all that Julius had created, representative of that "Cæsarism" which the conspirators had wholly failed to kill—rather, had strengthened—when they struck down the mortal frame of the Dictator (cf. II. I. 169, note). It is fitting that "Cæsarism" should, through Octavius, have the last word.

76. *virtue*, worth.

77. *burial*; Brutus's body was cremated; see III. 2. 259, note.

80, 81. *field*, army. *part*, share.

## GLOSSARY.

### *Abbreviations :—*

A. S. = Anglo-Saxon, i.e. English down to about the Conquest.

Middle E. = Middle English, i.e. English from about the Conquest to about 1500.

Elizabethan E. = the English of Shakespeare and his contemporaries (down to about 1650).

O. F. = Old French, i.e. till about 1600. F. = modern French.

Germ. = modern German. Gk. = Greek.

Ital. = modern Italian. Lat. = Latin.

**NOTE:** In using the Glossary the student should pay very careful attention to the context in which each word occurs.

*abide*, III. 1. 94, III. 2. 119; literally 'to await (*bide*) the consequences of'; hence 'to answer, suffer for.' This use of *abide* was partly due to confusion with *aby* (connected with *buy*), 'to pay for,' e.g. to pay, i.e. suffer, for an offence. Cf. *A Midsummer-Night's Dream*, III. 2. 335, where the 1st Quarto has, "Thou shalt aby it," the Folios *abide*.

*addressed*, III. 1. 29, 'ready, prepared'; cf. 2 *Henry IV.*, IV. 4. 5, "Our navy is address'd, our power (i.e. army) collected." Milton uses the noun *address* = 'preparation' in *Samson Agonistes*, 731 ("But now again she *makes address* to speak," i.e. prepares).

*afeard*, II. 2. 67; used by Shakespeare in the same sense as *afraid*. Of course, the words are quite distinct; *afeard* being the past participle of *afear*, 'to frighten,' A. S. *áféran*, in which *a-* is an intensive prefix; and *afraid* the participle of *affray*, from O. F. *effraier* = Low Lat. *exfrediare*, 'to break the peace, disturb' (cf. Germ. *Friede*, 'peace').



**aim**, I. 2. 163. The notion 'guess' points to the original sense, viz. 'to estimate.' *Aim*, *esteem*, *estimate* all come in different ways from Lat. *aestimare*, 'to value.'

**alarum**; another form of *alarm*, from Ital. *all' arme*, 'to arms!' (Lat. *ad illa arma*); properly an *alarum* or *alarm* was a summons to take up arms. Cf. *Paradise Lost*, IV. 985, where *alarmed* means that Satan was prepared for the fight, not that he was afraid. Now *alarum* keeps the idea 'summons, call,' while *alarm* indicates the fear which such a summons causes.

**alchemy**, I. 3. 159, 'the art of transmuting base metals into gold.' From Arabic *alkīmīa* = *al*, 'the' (Arabic article) + *kīmīa*, a corruption of late Greek *χημία*, 'chemistry.' Probably *χημία* was the Greek form of the old name of Egypt ('the land of *Khem*') and meant 'the Egyptian art.' Later the word got confused with *χέειν*, 'to pour,' and *χυμός*, 'sap,' whence the form *χυμεία* to which we owe the spellings 'alchymy,' and 'chymist' (short for 'alchymist').

**an**. Note that—(1) *an* is a weakened form of *and* (*d* often drops off from the end of a word: cf. *lawn* = *laund*); (2) *and* = 'if' was a regular use; (3) till about 1600 this full form *and*, not the shortened form *an*, was commonly printed. Cf. Bacon, *Essays* (23), "They will set an house on fire, *and* it were but to roast their egges"; *Matthew* xxiv. 48, "But *and* if that evil servant shall say." The Quartos and 1st Folio (1623) of Shakespeare often have *and* where modern texts print *an*.

How *and* or *an* came to mean 'if' is much disputed.

**annoy**, I. 3. 22, II. 1. 160; always used by Shakespeare in the strong sense 'to molest, harm.' So Milton speaks of Samson's strength being given him that he might 'annoy' the Philistines (*Samson Agonistes*, 578). Cf. *annoyance* = 'injury, harm,' *Macbeth*, v. 1. 84. Through O. F. *anoi*, 'vexation' (modern F. *ennui*), from Lat. *in odio*, as in the phrase *est mihi in odio*, 'it is odious to me.'

**apparent**, II. 1. 198, 'manifest' = Lat. *apparens*. Cf. *Richard III.*, III. 5. 30, "apparent open guilt." It always has this sense in Milton; see *Paradise Lost*, IV. 608, X. 112. In *Numbers* xii. 8, "With him will I speak mouth to mouth, even apparently," the Revised Version has 'manifestly.'

**arrive**, I. 2. 110, 'to reach'; for this transitive use cf. 3 *Henry VI.*, v. 3. 8, "those powers...have arrived our coast." So in *Paradise Lost*, II. 409, "ere he arrive the happy isle." In Elizabethan E. the omission of a preposition with 'verbs of motion' is common; cf. I. 1. 47. From Lat. *ad*, 'to' + *ripa*, 'shore, bank.'

**augurer**, II. I. 200, 'augur, soothsayer'; properly an official at Rome who had to observe and interpret the auspices, signs and omens like thunder, the flight and cries of birds etc., before any public business or ceremony. Lat. *augurium* is supposed to be connected with *avis*, 'a bird,' and *gar*, from the root of *garrere*, 'to talk'; cf. *garrulus*.

**bay**, 'to bark,' or 'bark at' (IV. I. 49, IV. 3. 27); then 'to drive or bring to bay' (III. I. 204). Cf. 'to be *at bay*,' said of an animal, e.g. a stag, turning at the last to face its pursuers; literally the phrase means 'to be at the baying or barking of the hounds' = F. *être aux abois*. This word *bay* is short for *abay*; cf. F. *aboi*, 'barking.' (The connection with Lat. *baubari* is doubtful.)

**be**, I. 2. 208; **beest**, II. 3. 7. The root *be* was conjugated in the present tense indicative, singular and plural, up till about the middle of the 17th century. The singular, indeed, was almost limited in Elizabethan E. to the phrase, "if thou *beest*," where the indicative *beest* really has the force of a subjunctive; cf. *The Tempest*, v. 134, "If thou be'st Prospero." For the plural, cf. *Genesis* xlii. 32, "we be twelve brethren," and *Matthew* xv. 14, "they be blind leaders."

**beholding**, III. 2. 70, 72, 'obliged, indebted'; cf. *Richard II.*, IV. 160, "Little are we beholding to your love." This common use arose through confusion with *beholden*, literally = 'held' and so 'held by a tie of obligation,' i.e. indebted.

**bill**, v. 2. 1, 'written paper, note'; cf. the diminutive *billet*. See **Extracts 9, 10** from Plutarch. Also 'a public announcement, placard' (IV. 3. 173)—almost the modern use = 'advertisement.' A *bill* was so-called from its seal (Lat. *bullā*); cf. *bull* = 'papal edict,' likewise named from the *bullā* or seal.

**bootless**, III. I. 75; cf. the verb, "it boots not to complain" = 'it is no good to,' *Richard II.*, III. 4. 18. From A. S. *bót*, 'advantage, good,' which comes from the same root as *better*, *best*.

**carrion**; Low Lat. *caronia*, 'a carcase,' from *caro*, 'flesh.' Properly used of corrupted flesh, as in III. I. 275; also an offensive term of contempt, as in II. I. 130, and in *The Merry Wives of Windsor*, III. 3. 205, "that foolish carrion, Mistress Quickly."

**cautelous**, II. I. 129, 'deceitful, not to be trusted'; cf. *Coriolanus*, IV. I. 33, "caught with cautelous baits and practice" (=stratagem). Cf. the noun *cautel* = 'deceit, craft,' *Hamlet*, I. 3. 15. Ultimately from Lat. *cautela*, 'precaution,' from *cavere*, 'to beware.'

**censure**, III. 2. 16, 'to judge'; the original sense (Lat. *consere*, 'to estimate, judge'), common in Elizabethan E. So *censure* = 'judgment';

cf. *Hamlet*, I. 3. 69, "Take each man's censure, but reserve thy judgement." As we are apt to judge others unfavourably, *censure* has come to mean 'blame': an instance of the natural tendency of words to deteriorate in sense.

**ceremony**; sometimes (cf. I. 1. 70) used = 'a thing symbolical of ceremony and pomp,' 'an external attribute of worship'—i.e. abstract for concrete. Cf. *Measure for Measure*, II. 2. 59, 60:

"No *ceremony* that to great ones 'longs (belongs),

Not the king's crown, nor the deputed sword";

and Sidney's *Apologie for Poetrie* (Pitt Press ed. p. 33), "how he (*Æneas*) governeth himself in the ruine of his Country, in the preserving his old Father, and carrying away his religious *ceremonies*" = the attributes connected with his worship, the *sacra*, Penates. In II. 1. 197, II. 2. 13, *ceremonies* = 'signs, portents.'

**character**, II. 1. 308, 'that which is characterized, i.e. writing'; cf. *The Merry Wives of Windsor*, v. 5. 77, "Fairies use flowers for their character," where the context shows that 'writing' is the sense. Gk. *χαρακτήρ*, 'a stamp, mark,' whence *character* = 'letter' or 'handwriting.'

**charm**, II. 1. 271, 'to lay a spell upon,' and so 'adjure.' *Charm* from Lat. *carmen*, 'song or incantation,' and *enchant* from Lat. *incantare*, still kept the notion of 'spell, magical power'; cf. Milton's *Samson Agonistes*, 934, "Thy fair enchanted cup and warbling charms." The force of the two words weakened as the belief in magic declined.

**clean**, I. 3. 35, 'entirely, quite.' Now a colloquial use, but not so then. Cf. *Psalm* lxxvii. 8, "Is his mercy clean gone for ever?"; and *Isaiah* xxiv. 19, "The earth is utterly broken down, the earth is clean dissolved."

**climate**, I. 3. 32, 'region, country'; cf. *Richard II.*, iv. 130, "in a Christian climate." Similarly Shakespeare uses *clime* = 'region' or 'temperature.' Both come ultimately from Gk. *κλίμα*, 'slope, region.'

**closet**, II. 1. 35; O. F. *closet*, a diminutive of *clos*, an enclosed space; from Lat. *claudere*, 'to shut.'

**cognizance**, II. 2. 89, 'badge'; a term in heraldry for a device or emblem by which the retainers of a noble house were known; from Lat. *cognoscere*, 'to know.' Cf. Scott, *Marmion*, vi. 2, "The cognizance of Douglas blood." Shakespeare often draws on heraldry for illustrations.

**colour**, II. 1. 29, 'pretext, excuse'; cf. Lat. *color* used similarly. A favourite word in North's *Plutarch*; cf. "that it might appear they had just cause and colour to attempt that" (p. 92). Rarely used in a good sense = 'reason, true cause.'

**con**, IV. 3. 98, 'to learn by heart'; cf. *Twelfth Night*, I. 5. 186, "I have taken great pains to con it" (viz. a speech). Often used of an actor committing his part to memory; cf. Wordsworth, *Ode on Intimations of Immortality*, 103, "The little actor cons another part." Cognate with A. S. *cunnan*, 'to know,' *cunning*, *can*.

**conceit**, I. 3. 162, III. 1. 192, 'to judge'; cf. *Othello*, III. 3. 149, "one that so imperfectly conceits," i.e. judges so faultily. A common meaning of the noun was 'mental faculty,' whence the power of judging: as most people judge themselves favourably the notion 'self-conceit' came in; cf. *Romans* xii. 16, "Be not wise in your own conceits."

**couching**, III. 1. 36; for *couch* = 'to bow, stoop, do obeisance,' cf. *Roister Doister* (1551), I. 4. In *Genesis* xlix. 14—"Issachar is a strong ass couching down between two burdens"—the sense is 'stooping.' F. *coucher*.

**counters**, IV. 3. 80; properly round pieces of base metal used in calculations; cf. *The Winter's Tale*, IV. 3. 38, "I cannot do't [the sum] without counters." Applied contemptuously, as here, to money, or to anything worthless. From Late Lat. *computatorium*, from *computare*, 'to calculate.'

**cynic**, IV. 3. 133; Gk. *κυνικός*, 'doglike, currish,' from *κύων*, 'a dog.' The followers of Antisthenes, founder of the sect of *Cynic* philosophers, were called *κυνικοί* in popular allusion to their 'currish' mode of life and ascetic disregard of all usages and enjoyments. Diogenes (B.C. 412—323) was the most noted of the *Cynics*.

**degree**, II. 1. 26, 'step'; cf. *Coriolanus*, II. 2. 29, "his ascent is not by such easy degrees," and *Paradise Lost*, III. 502. O. F. *gre*, 'step,' Lat. *gradus*.

**dint**, III. 2. 198, 'impression'—the mark left by a blow (A. S. *dynt*); cf. *Venus and Adonis*, 354, "new-fall'n snow takes any dint." *Dent* is another spelling.

**discomfort**, V. 3. 106, 'discourage.' In Elizabethan writers *comfort* was a word of various signification, meaning 'to encourage,' 'help,' 'strengthen'; cf. the *Prayer-Book* "to succour, help, and comfort, all that are in danger, necessity, and tribulation" ('The Litany'). See too *John* xiv. 16, where *Comforter* means 'strengthenener' or 'helper' (Revised Version), and 18, "I will not leave you comfortless," i.e. desolate, without support. The original notion was 'to make *fortis*,' from *confortare*.

**doomsday**, III. 1. 98; A. S. *dómes dæg*, 'day of judgment.' Cf. A. S. *déman*, 'to judge,' whence *deem*. We get the same root in Gk.

*θέμις*, 'law,' from *τίθημι*, 'I set'; the notion being 'something laid down—a decision.'

**element.** It was an old belief that all existing things consist of *four elements* or constituent parts, viz. fire, water, earth and air; that in the human body these *elements* appear as four moistures or 'humours,' viz. choler (= fire), phlegm (= water), melancholy (= earth), blood (= air); and that a man's 'temperament' or nature depends on how these *elements* or 'humours' are 'tempered,' i.e. mixed, in him. Cf. v. 5. 73, and *Twelfth Night*, II. 3. 10, "Does not our life consist of the four elements?" *Element* came to be used specially of one of the four 'elements,' viz. the air and sky; cf. I. 3. 128, and North's *Plutarch*, "The night before the battle, men saw a great firebrand in the element," i.e. sky (p. 81).

**emulation**, II. 3. 14, 'jealousy, envy'; the usual sense in Shakespeare—not 'rivalry.' Cf. *As You Like It*, I. 1. 150, "an envious *emulator* of every man's good parts" (i.e. envier). In *Galatians* v. 20, "variance, *emulations*, wrath," the Revised Version changes to 'jealousies'; see too *Romans* xi. 14. Lat. *æmulari*, 'to strive to equal.'

**entertain**, v. 5. 60, 'to take into service'; cf. *The Two Gentlemen of Verona*, II. 4. 110, "Sweet lady, entertain him for your servant." F. *entretenir*, 'to maintain, support.'

**fantasy**, II. 1. 231; *fancy* is a shortened form. Akin to *phantasma* (II. 1. 65), *phantom*. All come ultimately from Gk. *φαντάζειν*, 'to make visible, display.'

**favour**, I. 2. 91, II. 1. 76, 'face, countenance.' Cf. *Richard II.*, IV. 168, "I well remember the favours of these men." First *favour* meant 'kindness,' then (2) 'expression of kindness in the face,' then (3) the face itself.

**fell**, III. 1. 269; Old English *fēl*, 'fierce, cruel'; akin to *felon*, the older sense of which was 'a fierce, savage man,' then 'one who robbed with violence,' and so any robber.

**fleer**, I. 3. 117, 'to grin,' from a Scandinavian word 'to titter, giggle'; hence the common sense 'to laugh at, mock'; cf. *Romeo*, I. 5. 59, "To fleer and scorn at our solemnity." So in Tennyson's *Queen Mary*, II. 2:

"I have heard

One of your Council fleer and jeer at him."

**fond**, III. 1. 39, 'foolish'; its old meaning. Cf. *King Lear*, IV. 7. 60, "I am a very foolish fond old man"; so in the *Prayer-Book*, 'Articles,' xxii., "a fond thing vainly invented." Originally *fond* was



the past participle of a Middle E. verb *fonnen*, 'to act like a fool,' from the noun *fon*, 'a fool.' The root is Scandinavian.

**fret**, II. I. 104, 'to variegate.' This verb *fret* meant 'to work or design with frets.' A *fret* was a small band; the word comes from O. F. *frete*, 'an iron band' = Ital. *ferrata*, 'an iron grating' (cf. Lat. *ferrum*, 'iron'). "*Fret-work*" was specially used of a kind of gilding for the roofs of halls; it was a pattern formed by small gilt bands or *frets* intersecting each other at right angles. Cf. Bacon, *Advancement of Learning*, II., "Beautiful works and orders, like the *frets* in the roof of a house." So Shakespeare uses *fretted* in *Hamlet*, II. 2. 313, "this majestic roof *fretted* with golden fire," and in *Cymbeline*, II. 4. 88. Here he means that the streaks of dawn intersect the clouds and variegate them as with a kind of fret-work pattern. (The verb *fret* = 'to adorn' is of quite distinct origin, coming from A. S. *frætwan*.)

**given**, 'disposed' (I. 2. 197); Falstaff says that he was "virtuously given," I *Henry IV.*, III. 3. 16. Also 'addicted' (II. I. 188).

**handiwork**, I. I. 30; A. S. *hand* + *geweorc*; *geweorc* is the same as *weorc*, 'work,' since the prefix *ge-* does not affect the sense (see *yearn*). The *i* in 'handiwork' is a relic of this prefix *ge-*.

**havoc**, III. I. 273; especially used in 'to cry "havoc"' = 'to give no quarter, spare none,' i.e. a signal for indiscriminate slaughter. Cf. *King John*, II. 357, "Cry, 'havoc,' kings," and *Coriolanus*, III. I. 275. Apparently connected with O. F. *havot*, 'plunder,' the whole phrase being imitated from O. F. *crier havot*.

**hearse**, III. 2. 169; probably 'coffin,' rather than 'bier' (on which the coffin rested). Derived from Lat. *hirpex*, 'a harrow,' *hearse* originally meant a triangular frame shaped like a harrow, for holding lights at a church service, especially the services in Holy Week. Later, *hearse* was applied to the illumination at a funeral, and then to almost everything connected with a funeral. Thus it could signify the dead body, the coffin, the pall covering it, the bier, the funeral car, the service (cf. the Glosse to the *Shepherds Calender, November*), and the grave. Sometimes therefore its exact sense is doubtful; cf. *Hamlet*, I. 4. 47, "hearsed in death," where 'entombed' or 'encoffined' is equally suitable.

**his**; the regular *neuter* possessive pronoun till about 1600; cf. *Genesis* i. 12, "herb yielding seed after *his* kind," and iii. 15, "*it* shall bruise thy head, and thou shalt bruise *his* heel." At the close of the 16th century *its* came into use, but slowly. Spenser never has *its*; the Bible of 1611 never; Bacon rarely; Milton only three times in his poetry (*Nativity Ode*, 106, *Paradise Lost*, I. 254, IV. 813), and very rarely in



his prose; and Shakespeare is doubtful. In no extant text of any of his works printed prior to his death does *its* occur: hence the nine instances in the 1st Folio (five in a single play, *The Winter's Tale*) have been suspected as tamperings with the original. For his use of the old idiom see I. 2. 124, IV. 3. 8 and 16, V. 3. 25.

**hurtle**, II. 2. 22, 'to clash'; the frequentative verb of *hurt* in its old sense 'to dash'; cf. F. *heurter*, 'to dash, strike against.' The word implies violent, rushing motion and the noise made thereby. See *As You Like It*, IV. 3. 132. *Hurl* is short for *hurtle*.

**incorporate**, I. 3. 135 = *incorporated*. A noticeable point in Elizabethan English is the tendency to make the past participles of verbs of Latin origin conform with the Latin forms. This is the case especially with verbs of which the Latin originals belong to the 1st and 3rd conjugations. Thus Shakespeare and Milton have many participles like 'create' (*creatus*), 'consecrate' (*consecratus*), 'dedicate,' where the termination *-ate*, in modern English *-ated*, = Lat. *-atus*, the passive participial termination of the 1st conjugation.

So with the Latin 3rd conjugation; Latinised participles such as *distract* (*distractus*)—IV. 3. 155—'deject' (*dejectus*), 'attent' (*attentus*), 'suspect,' 'addict' (*addictus*), 'pollute' (*pollutus*), with many others, are to be found in Shakespeare or Milton. Further, participles not from the Latin are abbreviated by analogy; e.g. Milton (*Paradise Lost*, I. 193) has 'uplift' = 'uplifted,' though *lift* is of Scandinavian origin.

**indirection**, IV. 3. 75, 'dishonest practice, crooked dealing.' See *King John*, III. 1. 276, and cf. *Richard III.*, I. 4. 224, "He needs no *indirect* nor *lawless* course." Lat. negative prefix *in*, 'not' + *directus*, 'straight'; so the metaphor is the same as in 'straightforward' = fair.

**inexpressive**, II. 1. 134. In modern E. the suffix *ive* is active = 'able or inclined to'; Elizabethan writers treated it as both active and passive. Cf. *As You Like It*, III. 2. 10, "The fair, the chaste and *unexpressive* she," i.e. not to be expressed. So *uncomprehensive* = 'incomprehensible,' *Troilus and Cressida*, III. 3. 198. The use of the adjectival terminations was less defined and regular then than now.

**jigging**, IV. 3. 137; a contemptuous word for 'rhyming'; cf. Marlowe's *Tamburlaine* I, Prologue, "From jigging veins of rhyming mother wits." The noun *jig* sometimes meant a farcical ballad, but more often a merry dance. O. F. *gige*, 'a fiddle, dance'; cf. Germ. *geige*, 'a fiddle.'

**kerchief**, II. 1. 315, 'a cloth to cover (*couvrir*) the head (O. F. *chef* from *caput*); 'kerchiefs' are shown in illuminated MSS. and in old

monuments of women. Gradually the notion of 'head' was lost, and the word came to mean simply 'covering': hence *hana-kerchief*, *neck-kerchief*.

**knave**, IV. 3. 241, 269, 'boy'; the original sense; cf. Germ. *knabe*, 'boy.' Often a kindly form of address; cf. *King Lear*, I. 4. 103, "Now, my friendly knave, I thank thee."

**lief**, I. 2. 95; an adjective='dear'; cf. "my liefest liege"='my dearest lord,' 2 *Henry VI.*, III. 1. 164. Akin to Germ. *lieb*; cf. *lieb haben*, 'to hold dear,' and O. F. *avoir cher*. "I had as lief not be as live" may be analysed—'I would consider (=have) it as pleasant a thing not to be as to live, etc.'

**marry**, I. 2. 229; corrupted from the name of the 'Virgin *Mary*'; cf. "by'r lady"='by our Lady,' i.e. the Virgin. Such expressions dated from the pre-Reformation times in England. The common meanings of *marry* are 'indeed, to be sure' and 'why' (as an expletive implying some contempt).

**merely**, I. 2. 39, 'absolutely, quite'; a common Elizabethan use; cf. *Hamlet*, I. 2. 137. So *mere*='absolute, unqualified': e.g. "his mere enemy," *The Merchant of Venice*, III. 2. 265. Lat. *merus*, 'pure, unmixed.'

**methinks**, III. 2. 113; **methought**. These are really *impersonal* constructions such as were much used in pre-Elizabethan English; their meaning is, 'it *seems*, or *seemed*, to me.' The pronoun is a dative, and the verb is not the ordinary verb 'to think'=A. S. *þencan*, but an obsolete impersonal verb 'to seem'=A. S. *þyncan*. These cognate verbs got confused through their similarity; the distinction between them as regards usage and sense is shown in Milton's *Paradise Regained*, II. 266, "*Him thought* he by the brook of Cherith stood"='to him it seemed that' etc. Cf. the difference between their German cognates *denken*, 'to think,' used personally, and the impersonal *es dünkt*, 'it seems'; also the double use of Gk. *δοκεῖν*. For the old impersonal constructions cf. Spenser, *Prothalamion* 60, "*Them seem'd* they never saw a sight so fayre."

**mettle**, I. 1. 66, I. 2. 313, 'disposition, temper'; sometimes implying 'high temper, bold spirit' (II. 1. 134, IV. 2. 24). *Mettle* is only another spelling of *metal* (Lat. *metallum*), and we find both forms indiscriminately in the 1st Folio. Now *mettle* is used for the metaphorical senses—'temper, spirit'; cf. 'on his mettle.'

**mistook**, I. 2. 48. Elizabethans often use the form of the past tense as a past participle—cf. **took** (II. 1. 50), **shook** (*Henry V.*, V. 2. 191),

*forsook* (*Othello*, IV. 2. 125), *stole* (II. 1. 238); and conversely with certain verbs, e.g. *begin*, *sing*, *spring*, the form of the past participle as a past tense. Thus Shakespeare and Milton nearly always write *sung* instead of *sang*; cf. *Paradise Lost*, III. 18, "I *sung* of Chaos and eternal night."

*moe*, or *mo*, II. 1. 72, V. 3. 101 = 'more'; both forms (but *moe* is commoner) are used without any distinction in the 1st Folio, and each is often changed to *more* in the later Folios. Middle E. *mo*, from A. S. *má*, 'more, others,' indicated number; *more*, from A. S. *mára*, 'greater,' indicated magnitude; now *more* serves both purposes. In Elizabethan writers *moe* is frequent; cf. the *Faerie Queene*, I. 3. 35, "All these, and many evils *moe* haunt ire."

*morrow*, II. 1. 228, 'morning.' These two words and *morn* are cognates, all coming from the Middle E. *morwen*, which was softened from A. S. *morgen*; cf. Germ. *morgen*.

*napkin*, III. 2. 138 = 'handkerchief,' as always in Shakespeare. The handkerchief which leads to such trouble between *Othello* and *Desdemona* is called a 'napkin' several times; cf. *Othello*, III. 3. 287, 290. F. *nappe*, 'cloth' + diminutive suffix *kin*; cognates *napery*, 'table-linen,' *apron* (= a *napron*).

*naughty*, I. 1. 16; always used by Shakespeare = 'bad, good for *naught*'; cf. *The Merchant of Venice*, V. 91, "So shines a *good* deed in a *naughty* world." Cf. *Proverbs* vi. 12, "A *naughty* person, a wicked man, walketh with a froward mouth." *Naught* is a negative form of *ought*: the old negative *ne* + *ought* (connected with *whit*).

*nice*, IV. 3. 8, 'trifling'; from Lat. *nescius*, 'ignorant.' *Nice* first meant 'foolish,' thence 'foolishly particular,' 'dainty.' So a "*nice* offence" is one about which it is needless to be too particular. Cf. *2 Henry IV.*, IV. 1. 190, 191, "every slight cause...every idle, *nice* and wanton reason."

*offal*, I. 3. 109, 'refuse'; properly 'bits that *fall off*,' e.g. chips of wood; cf. cognate Germ. *abfall*, 'rubbish.' Used, as a rule, of 'waste meat'—the parts of an animal not fit for eating.

*orchard*, III. 2. 253; in Shakespeare commonly, if not always, = 'garden.' This was the original sense, *orchard* being = *wort-yard*, 'herb-garden': *wort* = 'herb, plant.' Cf. Marlowe's *Hero and Leander*, II. 288, "the orchard of th' Hesperides," i.e. the 'garden.'

*orts*, IV. 1. 37, 'leavings, remnants'; cf. *Troilus*, V. 2. 158, 159:

"The fractions of her faith, orts of her love,

The fragments, scraps, the bits and greasy relics."

From A. S. prefix *or*, 'out' + *etan*, 'to eat'; so that the notion in *ort* is 'something left after the best part has been eaten away.'

**other**, IV. 3. 242 = 'others'; cf. *Psalms* xlix. 10, "wise men also die... and leave their riches for other," and lxxiii. 8, "They corrupt other, and speak of wicked blasphemy" (*Prayer-Book* version). In Old English *other* was declined and made its plural *othre*: when the plural inflexion *e* became obsolete, *othre* became obsolete, and for a time *other* was used for both singular and plural: this proved confusing, and a fresh plural *others* was formed by adding the ordinary plural suffix *-s*.

**parley**, V. 1. 21, 'conversation, conference'; especially between enemies with a view to an agreement. Cf. *parle* in same sense; cf. *King John*, II. 205, "Our trumpet call'd you to this gentle parle." F. *parler*.

**passion**, I. 2. 40, 48; used of any strong feeling, emotion—as love, grief (III. 1. 283), joy; cf. *King Lear*, V. 3. 198, "'Twixt two extremes of passion, joy and grief." Lat. *passio*, 'suffering, feeling,' from *pati*, 'to suffer.'

**peevish**, V. 1. 61, 'silly, childish.' Shakespeare often applies the word thus, without any notion of ill-temper or fretfulness, to children; cf. *Richard III.*, IV. 2. 100, "When Richmond was a little peevish boy." The original idea was 'making a plaintive cry,' as the *peewit* does.

**physical**, II. 1. 261, 'wholesome, salutary,' from the notion 'pertaining to physic = remedy.' Cf. *Coriolanus*, I. 5. 19:

"The blood I drop is rather physical  
Than dangerous to me."

**prevent**, III. 1. 35, V. 1. 105, 'to anticipate, forestall'; cf. *Psalms* cxix. 148, "Mine eyes prevent the night watches," and I *Thessalonians* iv. 15, "we which are alive...shall not prevent them which are asleep," i.e. rise before. Hence **prevention** (II. 1. 85, III. 1. 19) = 'hindrance through being forestalled.' Lat. *prævenire*, 'to come before.'

**proper**. Used in three senses in this play. (1) 'One's own' = Lat. *proprius*, 'own'; cf. V. 3. 96, and *Cymbeline*, IV. 2. 97, "When I have slain thee with my proper hand." (2) 'Peculiar to'; cf. I. 2. 41, and *Measure for Measure*, V. 110, "faults proper to himself." (3) 'Fine'; cf. I. 1. 28, and *A Midsummer Night's Dream*, I. 2. 88, "a proper... gentleman-like man."

**property**, IV. 1. 40, 'tool'; cf. *King John*, V. 2. 79, "I am too high-born to be propertyed," i.e. treated as a mere implement. The idea 'implement' is seen in "stage-properties" = stage-requisites.

**purpled**, III. 1. 158. In poetry *purple* (like Lat. *purpureus*) often means 'red'; Elizabethan writers apply it to blood. Cf. *Richard II.*, III. 3. 94, "The purple testament of bleeding war." Cf. πορφύρεον αἷμα and πορφύρεος θάνατος in Homer, and Vergil's *purpurea mors*.

**purpose**, III. 1. 146. The phrase "to the purpose" means literally 'in conformity to one's purpose or idea': hence 'right, correctly.' A literal translation of F. *à propos*; *propos* and *purpose* are practically the same word, each coming from Lat. *propositum*.

**quick**, I. 2. 29, 300, 'full of life, sprightly'; the original notion of the word is 'life'; cf. "the quick and the dead." So *quicken* = 'to cause to live' or (intransitively) 'to revive.' "The Mistress which I serve quickens what's dead," *The Tempest*, III. 1. 6.

**rascal**, IV. 3. 80. A term of the chase for animals not worth hunting on account of their lean, poor condition, or too young; cf. *As You Like It*, III. 3. 58, "Horns?...the noblest deer hath them as huge as the rascal." Hence the general sense 'mean, good for nothing.' F. *racaille*, 'rabble.'

**repeal**, III. 1. 51; in the literal sense 'to recall' (F. *rappeler*, Lat. *re*, 'back' + *appellare*, to 'call, summon'), especially from exile; cf. *Richard II.*, II. 2. 49, "The banish'd Bolingbroke *repeals* himself," i.e. returns from exile.

**rheumy**, II. 1. 266, 'causing cold.' In Shakespeare *rheum* has its original notion 'moisture,' 'flux'; and "rheumatic diseases" (*A Midsummer-Night's Dream*, II. 1. 105) are those which produce a flux or flowing of the 'humours' of the body, e.g. catarrhs, coughs, cold. Gk. *ῥέυμα*, 'a flowing,' from *ῥέω*, 'to flow.'

**rive**, I. 3. 6, IV. 3. 85, 'to cleave, split'; cf. *Coriolanus*, v. 3. 153, "a bolt (i.e. thunderbolt) that should but *rive an oak*." Now uncommon except in the participle *riven*. Akin to *rift*, 'a fissure, rent,' and *reef* (literally 'a gap' in the sea).

**rote**, IV. 3. 98; always used in the phrase, *by rote* = 'by heart,' literally 'in a beaten track or route'; cf. *routine*. From O. F. *rote*, modern F. *route*, 'way' = Lat. *rupta* (i.e. *rupta via*), 'a way broken through obstacles.'

**sad**, I. 2. 217, 'grave, serious,' without any notion of sorrow; a common use then. Cf. *Henry V.*, IV. 1. 318, "the sad and solemn priests"; and Milton, *Paradise Lost*, VI. 541, "in his face I see sad resolution." The original sense was 'sated,' A. S. *sæd* being akin to Lat. *satis*, 'enough.'

**save**, III. 2. 66, v. 5. 69, 'except'; *save* followed by the nominative case was a common idiom from Chaucer's time to Milton's. Cf. I *Kings* iii. 18, "there was no stranger with us in the house, *save we two*." So in *Paradise Lost*, II. 814, "*Save he* who reigns above, none can resist." In these instances *save* is a conjunction of participial origin, not a



preposition, and probably came from an absolute construction. Thus "save I" may be short for 'I being saved'='excepted.' Now *save*, like *except*, is commonly treated as a preposition.

**security.** Elizabethan writers often use *secure*='too confident, careless,' Lat. *securus*. Cf. *Richard II.*, v. 3. 43, "secure, foolhardy king," and Fletcher's quibbling lines,

"To secure yourselves from these,  
Be not too secure in ease."

In *Macbeth*, III. 5. 32, "Security is mortal's chiefest enemy," the sense is 'carelessness, over-confidence'; so in this play, II. 3. 8.

**sennet**; a term frequent in the stage-directions of Elizabethan plays for a set of notes on a trumpet, sounded as a signal, e.g. of departure (I. 2. 24); what notes composed a 'sennet' is not known, but it was different from a 'flourish' (I. 2. 78). Sometimes spelt *signet*, which shows the derivation—O. F. *signet*, Lat. *signum*, 'a sign.'

**shrewdly**, III. 1. 146; used by Shakespeare unfavourably with an intensive force='highly,' 'very'; cf. *All's Well That Ends Well*, III. 5. 91, "He's shrewdly vexed at something." This use comes from *shrewd* (the past participle of *schrewen*, 'to curse') in its old sense 'bad'; cf. *King John*, v. 5. 14, "foul shrewd news," i.e. bad news.

**sirrah**, III. 1. 10; a contemptuous form of address. Derived ultimately from Lat. *senior*; cf. *sir*=O. F. *sire* from *senior* (whence also Ital. *signor*).

**smatch**, v. 5. 46, 'taste, spice of'; a softened form of *smack*, which was sometimes written *smach* in Middle E. Cf. *2 Henry IV.*, I. 2. 111, "Your lordship...hath yet some *smack* of age in you, some *relish* of the saltness of time." Akin to Germ. *geschmack*, 'taste.'

**sooth**, 'truth'; cf. *forsooth*, *soothsayer* (I. 2. 19). Used adverbially (cf. II. 4. 20, "Sooth, madam, I hear nothing"), *sooth* is short for '*in sooth*.' Adverbial phrases in constant use naturally get abbreviated.

**stare**, IV. 3. 280, 'to stiffen, stand on end'; the original notion was 'fixed, stiff'; cf. Germ. *starr*, 'stiff,' and the verb *starren*, which, like *stare* in E., is used both of eyes looking fixedly and of hair 'standing on end.' Cf. *The Tempest*, I. 2. 213, "with hair up-staring."

**stead**, v. 1. 85, 'place'; for the plural cf. I *Chronicles* v. 22, "there fell down many slain...And they dwelt in their steads until the captivity." Obsolete now except in compounds, e.g. *bedstead*, *homestead*, *instead*. A. S. *stede*, 'place'; akin to Germ. *stadt*, 'town.'

**success.** Its usual sense in Elizabethan E. is 'result, fortune'—how a person fares in a matter, or a thing turns out, whether well or ill. So



clearly in v. 3. 66, "good success," and in *Troilus and Cressida*, II. 2. 117, "Nor fear of bad success in a bad cause." It also meant, as always now, 'good fortune'; cf. II. 2. 6, v. 3. 65.

**testy**, IV. 3. 46, 'easily angered, fretful'; cf. *Richard III.*, III. 4. 39:

"And finds the testy gentleman so hot,  
As he will lose his head ere give consent."

O. F. *testu*, 'heady,' from O. F. *teste* (i.e. *tête*), 'head.'

**thorough**, III. 1. 136, v. 1. 110; a later form of *through* (cf. Germ. *durch*). Then not uncommon; cf. Marlowe, *Faustus* (1604), III. 106, "And make a bridge thorough the moving air." Used by modern writers sometimes for the sake of the metre; cf. Coleridge, *Ancient Mariner*, 64, "Thorough the fog it came." From this later form we have *thorough*, the adj. = 'complete,' and *thoroughly*.

**toll**, II. 1. 206, 'snare'; F. *toile*, 'cloth'; pl. *toiles*, 'toils, snares for wild beasts.' From Lat. *tela*, 'a web, thing woven.'

**trash**, IV. 3. 26, 74. Originally meant bits of broken sticks found under trees—from Icelandic *tros*, 'twigs used for fuel, rubbish'; this old meaning is seen in I. 3. 108. Then = any 'refuse, worthless matter, dross.'

**underling**, I. 2. 141, 'an inferior.' Diminutive suffixes such as *-ing* sometimes express contempt; cf. 'hireling,' 'worldling.'

**unmeritable**, IV. 1. 12, 'devoid of merit.' In Elizabethan writers the termination *-able*, now commonly passive, was often active = *-ful*; cf. 'tuneable' = *tuneful* in *A Midsummer-Night's Dream*, I. 1. 184, "More tuneable than lark to shepherd's ear." We still have 'changeable,' 'peaceable,' and some others, used actively.

**unnumbered**, III. 1. 63. Elizabethan writers constantly treat the termination *-ed*, which belongs to the passive participle, as equal to the adjectival ending *-able*; especially with words which have the negative prefix *un-*, and the sense 'not to be.' Cf. *unavoided* = 'not to be avoided, inevitable,' and *unvalued* = 'invaluable,' *Richard III.*, IV. 4. 217, I. 4. 27. So in Milton often; cf. *L'Allegro*, 40, "unreproved pleasures free" = 'not to be reprov'd, blameless.'

**vouchsafe**, 'to deign'; ordinarily 'deign to grant,' but also 'to accept' (II. 1. 313); cf. *Timon of Athens*, I. 1. 152, "Vouchsafe my labour" (= accept my work). Literally to *vouch*, or warrant, *safe*.

**while**, I. 3. 82, 'the time'; common in exclamations of grief such as "woe" (or "alas") "the while" = the times, the age. See *The Merchant of Venice*, II. 1. 31 and *Richard III.*, II. 3. 8 ("God help the while").

**yearn**, II. 2. 129, 'to grieve'; cf. *Henry V.*, II. 3. 6, "Falstaff he is dead...we must yearn therefore." There, as here, the 1st Folio reads

*earn*; cf. the *Faerie Queene*, III. 10, 21, "And ever his faint heart much earned at the sight." Chaucer uses *ermen*, 'to grieve.' The difference in spelling arises thus: *earn* comes from A. S. *earmian*, 'to be sad (*earm*),' and *yearn* from *ge-earmian*, where *ge-* is merely a prefix which does not affect the sense. Cf. *ean* from *ednian*, and *y-ean* from *ge-ánian*. In each the prefix *ge-* has softened into *y-*. The A. S. adj. *earm* 'poor, sad' is akin to Germ. *arm*, 'poor.' (*Yearn*, 'to long for,' is distinct.)

## SHAKESPEARE'S USE OF PLUTARCH.

THE source to which Shakespeare owed the plot of *Julius Cæsar* is North's translation of Plutarch's *Lives*. Plutarch, a Greek writer of the first century A.D., wrote the biographies of many celebrated Greeks and Romans. There was a French translation of his work made by Jaques Amyot, Bishop of Auxerre. From this French version, not from the original Greek, this collection of *Lives* was rendered into English by Sir Thomas North. North's *Plutarch* (as it is commonly called) appeared in 1579; the numerous reprints proved its popularity then. It supplied Shakespeare with the material of his three Roman plays, *Julius Cæsar*, *Coriolanus*, and *Antony and Cleopatra*; with some details, and the names of certain characters, in *A Midsummer-Night's Dream* and *Timon of Athens*; and perhaps with some of the classical knowledge shown in the allusions scattered throughout his plays.

The special *Lives* upon which Shakespeare drew for the facts of *Julius Cæsar* were those of Cæsar, Brutus, and Antony; and his obligations may be ranged under three headings. He owes to North's *Plutarch*,

- (1) The whole story of the play;
- (2) Personal details concerning some of the characters;
- (3) Occasional turns of expression and descriptive touches.

(1) That the whole story of *Julius Cæsar* is derived from Plutarch will be made plain by the "Extracts" which are given later. As illustrations of Shakespeare's indebtedness the following incidents and details of the play may be noted specially:

The *Lupercalia* and Antony's offer of the crown: the interview between Brutus and Portia: the omens of Cæsar's fall: Calpurnia's entreaties and Decius Brutus's persuasions: the warnings of the Soothsayer and Artemidorus: the murder: Antony's oration and the reading of the will: Cinna's death: the apparition of the ghost: the battle at Philippi: the deaths of Cassius and Brutus.

(2) By "personal details" concerning the *dramatis personæ* are meant such points as these:

Cæsar's "falling sickness," and his superstitiousness: Antony's pleasure-loving tastes: Cicero's fondness for Greek: Cassius's "lean and hungry look," his "thick sight," Epicurean views, "choleric" temperament: Brutus's studious habits and philosophy (the Stoic).

(3) Verbal resemblances between *Julius Cæsar* and North's translation occur constantly. We may suppose that Shakespeare wrote the play with the narrative of the *Lives* fresh in his memory, and thus, perhaps unconsciously, repeated parts of what he had read. Several of these verbal coincidences have been pointed out in the *Notes*; some others may be given here.

"Indeed, they say the senators to-morrow  
Mean to establish Cæsar as a king;  
And he shall wear his crown by sea and land,  
In every place, save here in Italy." I. 3. 85-88.

"They were ready...to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land." *Life of Cæsar*.

"To every Roman citizen he gives,  
To every several man, seventy-five drachmas.  
Moreover, he hath left you all his walks,  
His private arbours and new-planted orchards,  
On this side Tiber." III. 2. 246, 247, 252-254.

"He bequeathed unto every citizen of Rome 75 drachmas a man; and left his gardens and arbours unto the people, which he had built on this side of the river Tiber." *Life of Brutus*.

"You have condemn'd and noted Lucius Pella." IV. 3. 2.

"Brutus did condemn and note Lucius Pella." *Life of Brutus*.

"Coming from Sardis, on our former ensign  
Two mighty eagles fell." V. 1. 80, 81.

"There came two eagles that...lighted upon two of the foremost ensigns." *Life of Brutus*.

"What are you, then, determined to do?" V. 1. 100.

"What art thou then determined to do?" *Life of Brutus*.

"The last of all the Romans, fare thee well!" v. 3. 99.

"He lamented the death of Cassius, calling him the last of all the Romans." *Life of Brutus*.

Very similar is Tennyson's use in *The Idylls of the King* of Malory's *Morte Darthur*. The *Idylls* have many echoes of Malory's grand English, such as the description "clothed in white samite," applied both to the Holy Grail (513) and to the arm of the Lady of the Lake who gave King Arthur the sword Excalibur (*The Coming of Arthur*, 282—286) and took it back (*The Passing*, 311—314). And sometimes "Tennyson has woven the words of the original into new connections," as Shakespeare does sometimes with Plutarch.

*Julius Cæsar*, then, is not an example of Shakespeare's resourcefulness in the invention of a plot and incidents. Apart from the characterisation and poetry of the play, it is in his treatment of the material supplied by Plutarch that he reveals his genius. Making the murder of Cæsar with its avengement the central idea, he has selected only those incidents which bear directly on his purpose, has brought them into close, vital relations, and omitted<sup>1</sup> everything in Plutarch's narrative that was irrelevant. The outcome is a closely knit work, inspired through all its parts by one main idea which unifies the whole. And this result is achieved at the cost of a few inconsiderable deviations from history. They are as follows:

(1) Shakespeare makes Cæsar's "triumph" take place on the day of the *Lupercalia* instead of six months before.

(2) He places the murder of Cæsar in the Capitol, not in the *Curia Pompeiana*; see pp. 196, 197.

<sup>1</sup> Note particularly how Shakespeare omits all that occurred (except the meeting of the Triumvirs) between the flight of the conspirators in 44 B.C. and the campaign of 42 B.C. which brought about their downfall and death. The action of the play centres on Cæsar: therefore from the moment of his murder the sole thought kept before us is his avengement. At the close of the third Act that avengement has begun; the meeting of the Triumvirs shows who will be its instruments; and then we pass straight to the last stage, which ends in its full achievement. All the disputes and conflicts that, as a matter of history, arose between Antony and the Senatorial party under Octavius are left out. In the same way the events of the few days immediately following the murder are simplified and combined, and everything omitted that would divert our attention from Cæsar's avengement.

It has been observed too that the minor actors in the conspiracy soon "disappear from the scene," so that interest may be focussed on the protagonists of the drama.

(3) He assigns the murder, the reading of the will, the funeral and Antony's oration, and Octavius's arrival at Rome, to the same day. Historically, the murder took place on March 15; the will was published by order of the Senate on March 18; the funeral was celebrated on March 19 or 20; and Octavius did not arrive till May.

(4) He makes the Triumvirs meet at Rome instead of near Bononia.

(5) He combines the two battles of Philippi. Really there was an interval between them of twenty days; Cassius fell in the first battle, and Brutus after the second. Octavius was too ill to take part in the first.

Most of these deviations from history come under the heading 'compression.' A dramatist, dealing with events that extend over a long period, must be permitted a certain license in curtailing the time and compressing the facts: otherwise his work will be broken up and lack *concentration*. Thus in the third Act rigid adherence to history was quite incompatible with intensity of dramatic effect; it would have necessitated several scenes treating each incident separately, and the tragic force of the whole must have been frittered away.

One other aspect of Shakespeare's handling of Plutarch may be noticed, viz. the fresh touches which he adds, the suggestive strokes that heighten so much the impression made by the bare statements of the historian. Thus how effectively does he amplify the following sentence of Plutarch: "taking Cæsar's gown...Antony laid it open to the sight of them all, shewing what a number of cuts and holes it had upon it." Shakespeare makes Antony stir the hearts of the citizens, first by associating "Cæsar's vesture" with that crowning victory on the Sambre which evoked at Rome such rejoicings as had scarce been known in all her long history, and then by particularising with fine audacity of fancy the very rents pierced by the several thrusts of the conspirators—though Antony had not even been present at the murder. Thus does prosaic history become transfigured into drama.

Again, in the scene of Cinna's death how humorous is that "Tear him for his bad verses, tear him for his bad verses"; and in the fourth Act how imaginative the introduction of the music and song which smooth away the feeling of unrest left by the dispute between the generals and induce a repose that harmonises with the manifestation of the supernatural.



EXTRACTS FROM PLUTARCH THAT ILLUSTRATE  
"JULIUS CÆSAR."

ACT I.

Cæsar's "triumph over Pompey's blood." Scene 1. 36—56.

1. "This was the last war that Cæsar made. But the triumph he made into Rome for the same did as much offend the Romans, and more, than any thing that ever he had done before: because he had not overcome captains that were strangers, nor barbarous kings, but had destroyed the sons of the noblest man of Rome, whom fortune had overthrown. And because he had plucked up his race by the roots, men did not think it meet for him to triumph so for the calamities of his country, rejoicing at a thing for the which he had but one excuse to allege in his defence unto the gods and men, that he was compelled to do that<sup>1</sup> he did." (*Life of Cæsar.*)

The tribunes "disrobe the images."

Scene 1. 69—74; Scene 2. 289, 290.

2. "There were set up images of Cæsar in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down, and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison....Cæsar was so offended withal, that he deprived Marullus and Flavius of their tribuneships." (*Life of Cæsar.*)

The "feast of Lupercal." Scene 1. 72; Scene 2. 3—9.

3. "At that time the feast *Lupercalia* was celebrated, the which in old time men say was the feast of shepherds or herdmen, and is much like unto the feast of the Lycæans in Arcadia. But howsoever it is, that day there are divers noblemen's sons, young men, (and some of them magistrates themselves that govern then), which run naked through the city, striking in sport them they meet in their way with leather thongs,

<sup>1</sup> that which.

hair and all on, to make them give place<sup>1</sup>. And many noblewomen and gentlewomen also go of<sup>2</sup> purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their school-master to be stricken with the ferula<sup>3</sup>: persuading themselves that, being with child, they shall have good delivery; and so, being barren, that it will make them to conceive with child." (*Life of Cæsar.*)

**Cassius incites Brutus. Scene 2.**

4. "Therefore, Cassius...did first of all speak to Brutus...Cassius asked him if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar's friends should move the council that day, that Cæsar should be called king by the Senate. Brutus answered him, he would not be there. 'But if we be sent for,' said Cassius, 'how then?' 'For myself then,' said Brutus, 'I mean not to hold my peace, but to withstand<sup>4</sup> it, and rather die than lose my liberty.' Cassius being bold, and taking hold of this word: 'Why,' quoth he, 'what Roman is he alive that will suffer thee to die for thy liberty? What? knowest thou not that thou art Brutus?...Be thou well assured that at thy hands they [the noblest men and best citizens] specially require, as a due debt unto them, the taking away of the tyranny, being fully bent<sup>5</sup> to suffer any extremity for thy sake, so that<sup>6</sup> thou wilt shew thyself to be the man thou art taken for, and that they hope thou art'." (*Life of Brutus.*)

"Yond Cassius has a lean and hungry look."

Scene 2. 192—214.

5. "Cæsar also had Cassius in great jealousy, and suspected him much: whereupon he said on a time to his friends, 'What will Cassius do, think ye? I like not his pale looks.' Another time when Cæsar's friends complained unto him of Antonius and Dolabella, that they pretended<sup>7</sup> some mischief towards him: he answered them again, 'As<sup>4</sup>for those fat men and smooth-combed heads,' quoth he, 'I never reckon of them; but these pale-visaged and carrion-lean people, I fear them most,' meaning Brutus and Cassius." (*Life of Cæsar.*)

**Cæsar refuses the crown offered him by Antony at the Lupercalia.**

Scene 2. 220—252.

6. "The Romans by chance celebrated the feast called Lupercalia, and Cæsar, being apparelled in his triumphing robe, was set in the Tribune<sup>8</sup>

<sup>1</sup> give way.

<sup>2</sup> on.

<sup>3</sup> cane.

<sup>4</sup> oppose.

<sup>5</sup> resolved.

<sup>6</sup> provided that.

<sup>7</sup> plotted.

<sup>8</sup> the Rostra.

where they use<sup>1</sup> to make their orations to the people, and from thence did behold the sport of the runners....Antonius, being one among the rest that was to run, leaving the ancient ceremonies and old customs of that solemnity, he ran to the tribune where Cæsar was set, and carried a laurel crown in his hand, having a royal band or diadem wreathed about it, which in old time was the ancient mark and token of a king. When he was come to Cæsar, he made his fellow-runners with him lift him up, and so he did put his laurel crown upon his head, signifying thereby that he had deserved to be king. But Cæsar, making<sup>2</sup> as though he refused it, turned away his head. The people were so rejoiced at it, that they all clapped their hands for joy. Antonius again did put it on his head: Cæsar again refused it; and thus they were striving off and on a great while together. As oft as Antonius did put this laurel crown unto him, a few of his followers rejoiced at it: and as oft also as Cæsar refused it, all the people together clapped their hands. And this was a wonderful thing, that they suffered all things subjects should do by commandment of their kings: and yet they could not abide the name of a king, detesting it as the utter destruction of their liberty. Cæsar, in a rage, arose out of his seat, and plucking down the collar of his gown from his neck, he shewed it naked, bidding any man strike off his head that would.” (*Life of Brutus.*)

Cæsar “lightly esteems” the Senate<sup>3</sup>.

7. “When they had decreed divers honours for him in the Senate, the Consuls and Prætors, accompanied with the whole assembly of the Senate, went unto him in the market-place<sup>4</sup>, where he was set by the pulpit<sup>5</sup> for orations, to tell him what honours they had decreed for him in his absence. But he, sitting still in his majesty, disdainingly to rise up unto them when they came in, as if they had been private men, answered them: ‘that his honours had more need to be cut off than enlarged.’ This did not only offend the Senate but the common people also, to see that he should so lightly esteem of the magistrates of the commonwealth: insomuch as every man that might lawfully go his way departed thence very sorrowfully. Thereupon also Cæsar rising departed home to his house, and tearing open his doublet-collar, making his neck bare, he cried out aloud to his friends, ‘that his throat was

<sup>1</sup> are wont.

<sup>2</sup> pretending.

<sup>3</sup> The events described in Extracts 6 and 7 took place on different occasions, but Shakespeare has combined them partly.

<sup>4</sup> Forum.

<sup>5</sup> the Rostra.

ready to offer to any man that would come and cut it.' Notwithstanding it is reported, that afterwards, to excuse his folly, he imputed it to his disease, saying, 'that their wits are not perfit<sup>1</sup> which have this disease of the falling evil<sup>2</sup>, when standing on their feet they speak to the common people, but are soon troubled with a trembling of their body, and a sudden dimness and giddiness.' But that was not true, for he would have risen up to the Senate, but Cornelius Balbus one of his friends (or rather a flatterer) would not let him, saying: 'What, do you not remember that you are Cæsar, and will you not let them reverence you and do their duties?'” (*Life of Cæsar.*)

The omens of Cæsar's fall. Scene 3. 1—78.

8. “Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element<sup>3</sup>, and spirits running up and down in the night, and also the solitary birds to be seen at noon-days sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the philosopher writeth, that divers men were seen going up and down in fire: and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt.”

The papers “entreating” Brutus to “speak, strike, redress.”

Scene 2. 319—324; Scene 3. 142—146; Act II. Scene 1. 46—56.

9. “Now they that desired change, and wished Brutus only their prince and governor above all other, they durst not come to him themselves to tell him what they would have him do, but in the night did cast sundry papers into the Prætor's seat, where he gave audience, and the most of them to this effect: 'Thou sleepest, Brutus, and art not Brutus indeed.' Cassius, finding Brutus' ambition stirred up the more by these seditious bills<sup>4</sup>, did prick<sup>5</sup> him forward and egg him on<sup>6</sup> the more, for<sup>7</sup> a private quarrel he had conceived against Cæsar.” (*Life of Cæsar.*)

<sup>1</sup> perfect.  
<sup>5</sup> spur.

<sup>2</sup> epilepsy.  
<sup>6</sup> incite him.

<sup>3</sup> sky.  
<sup>7</sup> because of.

<sup>4</sup> writings.

10. "But for<sup>1</sup> Brutus, his friends and countrymen, both by divers procurements and sundry rumours of the city, and by many bills also, did openly call and procure him to do that he did. For under the image of his ancestor Junius Brutus, (that drave the kings out of Rome) they wrote: 'O, that it pleased the gods thou wert now alive, Brutus!' and again, 'that thou wert here among us now!' His tribunal or chair, where he gave audience during the time he was Prætor, was full of such bills: 'Brutus, thou art asleep, and art not Brutus indeed'." (*Life of Brutus.*)

"But win the noble Brutus to our party."

Scene 3. 140, 141; 157—164.

11. "Now when Cassius felt<sup>2</sup> his friends, and did stir them up against Cæsar: they all agreed, and promised to take part with him, so<sup>3</sup> Brutus were the chief of their conspiracy. For they told him that so high an enterprise and attempt as that, did not so much require men of manhood and courage to draw their swords, as it stood them upon<sup>4</sup> to have a man of such estimation as Brutus, to make every man boldly think, that by his only<sup>5</sup> presence the fact<sup>6</sup> were holy and just. If he took not this course, then that they should go to it with fainter hearts; and when they had done it, they should be more fearful: because every man would think that Brutus would not have refused to have made one with them, if the cause had been good and honest." (*Life of Brutus.*)

## ACT II.

"No, not an oath." Scene 1. 113—140.

12. "Furthermore, the only name and great calling of Brutus did bring on<sup>7</sup> the most of them to give consent to this conspiracy: who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they all kept the matter secret to themselves." (*Life of Brutus.*)

<sup>1</sup> as for.      <sup>2</sup> sounded.      <sup>3</sup> on condition that.      <sup>4</sup> they needed.  
<sup>5</sup> mere.      <sup>6</sup> deed.      <sup>7</sup> induce.

“But what of Cicero? shall we sound him?”

Scene I. 141—153.

13. “They durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly and trusted best: for they were afraid that he being a coward by nature, and age having also increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise, the which specially required hot and earnest execution.” (*Life of Brutus.*)

Brutus refuses to let Antony be slain with Cæsar.

Scene I. 155—191.

14. “All the conspirators, but Brutus, determining<sup>1</sup> upon this matter, thought it good also to kill Antonius, because he was a wicked man, and that<sup>2</sup> in nature favoured tyranny: besides also, for that he was in great estimation with soldiers, having been conversant of long time amongst them: and especially having a mind bent to great enterprises, he was also of great authority at that time, being Consul with Cæsar. But Brutus would not agree to it. First, for that he said it was not honest<sup>3</sup>: secondly, because he told them there was hope of change in him....So Brutus by this means saved Antonius’ life.” (*Life of Brutus.*)

Brutus and Portia. Scene I. 233—309.

15. “Now Brutus, who knew very well that for his sake all the noblest, valiantest, and most courageous men of Rome did venture their lives, weighing with himself the greatness of the danger: when he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind. But when night came that<sup>4</sup> he was in his own house, then he was clean changed: for either care<sup>5</sup> did wake him against his will when he would have slept, or else oftentimes of himself he fell into such deep thoughts of this enterprise, casting<sup>6</sup> in his mind all the dangers that might happen: that his wife found that there was some marvellous great matter that troubled his mind, not being wont to be in that taking<sup>7</sup>, and that he could not well determine with himself.

“His wife Porcia was the daughter of Cato....This young lady, being

<sup>1</sup> deciding.

<sup>2</sup> one that.

<sup>3</sup> right, fair.

<sup>4</sup> so that.

<sup>5</sup> anxiety.

<sup>6</sup> calculating.

<sup>7</sup> state of mind.



excellently well seen<sup>1</sup> in philosophy, loving her husband well, and being of a noble courage, as she was also wise: because she would not ask her husband what he ailed before she had made some proof by<sup>2</sup> herself: she took a little razor, such as barbers occupy<sup>3</sup> to pare men's nails, and, causing her maids and women to go out of her chamber, gave herself a great gash withal in her thigh, that<sup>4</sup> she was straight all of a gore blood<sup>5</sup>: and incontinently<sup>6</sup> after a vehement fever took her, by reason of the pain of her wound. Then perceiving her husband was marvelously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him: 'I being, O Brutus,' said she, 'the daughter of Cato, was married unto thee; not to be thy bed-fellow and companion in bed and at board only, but to be partaker also with thee of thy good and evil fortune. Now for thyself, I can find no cause of fault in thee touching our match: but for my part, how may I shew my duty towards thee and how much I would do for thy sake, if I cannot constantly<sup>7</sup> bear a secret mischance or grief with thee, which requireth secrecy and fidelity? I confess that a woman's wit commonly is too weak to keep a secret safely: but yet, Brutus, good education and the company of virtuous men have some power to reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato, and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me.' With those words she shewed him her wound on her thigh, and told him what she had done to prove herself. Brutus was amazed to hear what she said unto him, and lifting up his hands to heaven, he besought the gods to give him the grace he might bring his enterprise to so good pass, that he might be found a husband worthy of so noble a wife as Porcia: so he then did comfort her the best he could." (*Life of Brutus.*)

Caius Ligarius. Scene I. 3II—334.

16. "Now amongst Pompey's friends, there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged<sup>8</sup> him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power; and therefore in his heart he was always his mortal enemy, and was besides very familiar with

<sup>1</sup> versed.

<sup>2</sup> test of.

<sup>3</sup> use.

<sup>4</sup> so that.

<sup>5</sup> covered with blood.

<sup>6</sup> immediately.

<sup>7</sup> with constancy.

<sup>8</sup> pardoned.

Brutus, who went to see him being sick in his bed, and said unto him: 'Ligarius, in what a time art thou sick!' Ligarius rising up in his bed, and taking him by the right hand, said unto him: 'Brutus,' said he, 'if thou hast any great enterprise in hand worthy of thyself, I am whole.'" (*Life of Brutus.*)

Calpurnia's dream. "Do not go forth to-day."

Scene 2. 1—56.

17. "He [Cæsar] heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling<sup>1</sup> lamentable speeches: for she dreamed that Cæsar was slain...Insomuch that, Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session<sup>2</sup> of the Senate until another day. And if that he made no reckoning of her dream, yet that he would search further of the soothsayers by their sacrifices to know what should happen him that day. Thereby it seemed that Cæsar likewise did fear and suspect somewhat, because his wife Calpurnia until that time was never given to any fear or superstition: and that then he saw her so troubled in mind with this dream she had. But much more afterwards, when the soothsayers having sacrificed many beasts one after another, told him that none did like<sup>3</sup> them: then he determined to send Antonius to adjourn the session of the Senate." (*Life of Cæsar.*)

Decius Brutus persuades Cæsar to go to the Senate-house.

Scene 2. 57—107.

18. "In the meantime came Decius Brutus, surnamed Albinus, in whom Cæsar put such confidence, that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus: he, fearing that if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reprov'd Cæsar, saying, 'that he gave the Senate occasion to mislike with<sup>4</sup> him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land. And furthermore, that if any man should tell them from him they should<sup>5</sup> depart for

<sup>1</sup> rambling.

<sup>2</sup> sitting.

<sup>3</sup> please.

<sup>4</sup> be displeas'd with.

<sup>5</sup> must.

that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of<sup>1</sup> his friends' words? And who could persuade them otherwise, but that they would think his dominion a slavery unto them and tyrannical in himself? And yet if it be so,' said he, 'that you utterly dislike of<sup>2</sup> this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time.' Therewithal he took Cæsar by the hand, and brought him out of his house." (*Life of Cæsar.*)

Artemidorus. Scene 3; Act III. Scene 1. 3—10.

19. "And one Artemidorus also, born in the isle of Gnidos, a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices<sup>3</sup> against Cæsar, came and brought him a little bill, written with his own hand, of all that he meant to tell him. He, marking how Cæsar received all the supplications that were offered him, and that he gave them straight<sup>4</sup> to his men that were about him, pressed nearer to him, and said: 'Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch<sup>5</sup> you nearly.' Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him: but holding it still in his hand, keeping it to himself, went on withal into the Senate-house." (*Life of Cæsar.*)

Portia's anxiety. Scene 4.

20. "Now in the meantime, there came one of Brutus' men post-haste unto him, and told him his wife was a-dying. For Porcia, being very careful<sup>6</sup> and pensive for that which was to come, and being too weak to away with<sup>7</sup> so great and inward grief of mind, she could hardly keep within, but was frightened with every little noise and cry she heard, as those that are taken and possessed with the fury of the Bacchantes; asking every man that came from the market-place what Brutus did, and still<sup>8</sup> sent messenger after messenger, to know what news. At length Cæsar's coming being prolonged (as you have heard), Porcia's weakness was not able to hold out any longer, and thereupon she suddenly swoounded<sup>9</sup>, that<sup>10</sup> she had no leisure to go to her chamber, but

<sup>1</sup> approve of.

<sup>2</sup> disapprove of.

<sup>3</sup> plots.

<sup>4</sup> straightway.

<sup>5</sup> affect.

<sup>6</sup> anxious.

<sup>7</sup> bear.

<sup>8</sup> continually.

<sup>9</sup> fainted.

<sup>10</sup> so that.

was taken in the midst of her house, where her speech and senses failed her. Howbeit she soon came to herself again, and so was laid in her bed, and attended by her women. When Brutus heard these news, it grieved him, as it is to be presupposed: yet he left not off the care of his country and commonwealth, neither went home to his house for any news he heard." (*Life of Brutus.*)

### ACT III.

"The Ides of March are come." Scene 1. 1, 2.

21. "There was a certain soothsayer that had given Cæsar warning long time afore, to take heed of the day of the Ides of March, (which is the fifteenth of the month), for on that day he should<sup>1</sup> be in great danger. That day being come, Cæsar going unto the Senate-house, and speaking merrily unto the soothsayer, told him, 'the Ides of March be come': 'so they be,' softly answered the soothsayer, 'but yet are they not past'." (*Life of Cæsar.*)

Popilius Læna. Scene 1. 13—24.

22. "Another Senator, called Popilius Læna, after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded<sup>2</sup> softly in their ears, and told them: 'I pray the gods you may go through with that you have taken in hand; but withal, despatch, I reade<sup>3</sup> you, for your enterprise is bewrayed<sup>4</sup>.' When he had said, he presently<sup>5</sup> departed from them, and left them both afraid that their conspiracy would out.... When Cæsar came out of his litter, Popilius Læna (that had talked before with Brutus and Cassius, and had prayed the gods they might bring this enterprise to pass) went unto Cæsar, and kept him a long time with a talk. Cæsar gave good ear unto him: wherefore the conspirators (if so they should be called) not hearing what he said to Cæsar, but conjecturing by that he had told them a little before that his talk was none other but the very discovery of their conspiracy, they were afraid every man of them; and, one looking in another's face, it was easy to see that they all were of a mind, that it was no tarrying<sup>6</sup> for

<sup>1</sup> would.

<sup>2</sup> whispered.

<sup>3</sup> advise.

<sup>4</sup> betrayed.

<sup>5</sup> immediately.

<sup>6</sup> no use to wait.

them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain other clapped their hands on their swords under their gowns, to draw them, Brutus, marking the countenance and gesture of Læna, and considering that he did use<sup>1</sup> himself rather like an humble and earnest suitor, than like an accuser, he said nothing to his companion (because there were many amongst them that were not of the conspiracy), but with a pleasant countenance encouraged Cassius. And immediately after, Læna went from Cæsar, and kissed his hand: which shewed plainly that it was for some matter concerning himself, that he had held him so long in talk." (*Life of Brutus.*)

Cæsar's death. Scene I. 27—77.

23. "So Cæsar coming into the house, all the Senate stood up on their feet to do him honour. Then part of Brutus' company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimber, to call home his brother again from banishment: and thus prosecuting<sup>2</sup> still their suit, they followed Cæsar till he was set in his chair. Who denying their petitions, and being offended with them one after another, because the more they were denied the more they pressed upon him and were the earnestest with him, Metellus at length, taking his gown with both his hands, pulled it over his neck, which was the sign given the confederates to set upon him. Then Casca, behind him, strake<sup>3</sup> him in the neck with his sword; howbeit the wound was not great nor mortal, because it seemed the fear of such a devilish attempt did amaze<sup>4</sup> him, and take his strength from him, that he killed him not at the first blow. But Cæsar, turning straight unto him, caught hold of his sword and held it hard; and they both cried out, Cæsar in Latin: 'O vile traitor Casca, what doest thou?' and Casca, in Greek, to his brother: 'Brother, help me.'

"At the beginning of this stir, they that were present, not knowing of the conspiracy, were so amazed with the horrible sight they saw, they had no power to fly, neither to help him, nor so much as once to make an outcry. They on the other side that had conspired his death compassed him in on every side with their swords drawn in their hands, that Cæsar turned him no where but he was stricken at by some, and still had naked swords in his face, and was hackled<sup>5</sup> and mangled among them, as a wild beast taken of<sup>6</sup> hunters. For it was agreed among them that

<sup>1</sup> bear.

<sup>2</sup> urging.

<sup>3</sup> struck.

<sup>4</sup> confound.

<sup>5</sup> hacked.

<sup>6</sup> by.



every man should give him a wound, because all their parts should be in this murder: and then Brutus himself gave him one wound. Men report also, that Cæsar did still defend himself against the rest, running every way with his body: but when he saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually<sup>1</sup> or purposely<sup>2</sup>, by the counsel of the conspirators, against the base<sup>3</sup> whereupon Pompey's image stood, which ran all of a gore-blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy, being thrown down on the ground at his feet, and yielding up the ghost there, for<sup>4</sup> the number of wounds he had upon him. For it is reported, that he had three and twenty wounds upon his body: and divers of the conspirators did hurt themselves, striking one body with so many blows." (*Life of Cæsar.*)

Confusion in the city. Scene 1. 82—98.

24. "When Cæsar was slain, the Senate (though Brutus stood in the midst<sup>5</sup> amongst them, as though he would have said something touching this fact<sup>6</sup>) presently ran out of the house, and flying, filled all the city with marvellous fear and tumult. Insomuch as some did shut to<sup>7</sup> the doors, others forsook their shops and warehouses, and others ran to the place to see what the matter was: and others also that had seen it ran home to their houses again." (*Life of Cæsar.*)

"Then walk we forth, even to the market-place."

Scene 1. 105—121.

25. "Brutus and his confederates, being yet hot with this murder they had committed, having their swords drawn in their hands, came all in a troupe together out of the Senate and went into the market-place, not as men that made countenance<sup>8</sup> to fly, but otherwise boldly holding up their heads like men of courage, and called to the people to defend their liberty, and stayed to speak with every great personage whom they met in their way." (*Life of Cæsar.*)

Brutus' speech to the citizens. Scene 2. 1—52.

26. "When the people saw him in the pulpit, although they were a multitude of rakehels<sup>9</sup> of all sorts, and had a good will to make some

<sup>1</sup> By accident.

<sup>2</sup> intentionally.

<sup>3</sup> pedestāl.

<sup>4</sup> because of.

<sup>5</sup> midst.

<sup>6</sup> deed.

<sup>7</sup> close.

<sup>8</sup> had the appearance.

<sup>9</sup> turbulent men.



stir; yet, being ashamed to do it, for the reverence they bare unto Brutus, they kept silence to hear what he would say. When Brutus began to speak, they gave him quiet audience: howbeit, immediately after, they shewed that they were not all contented with the murder. For when another, called Cinna, would have spoken, and began to accuse Cæsar, they fell into a great uproar and marvellously reviled him." (*Life of Brutus.*)

**Cæsar's funeral. The reading of his will.** Scene 2. 245—256.

**27.** "They [the Senate] came to talk of Cæsar's will and testament and of his funerals and tomb. Then Antonius, thinking good his testament should be read openly, and also that his body should be honourably buried, and not in hugger-mugger<sup>1</sup>, lest the people might thereby take occasion to be worse offended if they did otherwise: Cassius stoutly spake against it. But Brutus went with the motion<sup>2</sup>, and agreed unto it; wherein it seemeth he committed a second fault. For the first fault he did, was when he would not consent to his fellow-conspirators, that Antonius should be slain; and therefore he was justly accused, that thereby he had saved and strengthened a strong and grievous enemy of their conspiracy. The second fault was, when he agreed that Cæsar's funerals should be as Antonius would have them, the which indeed marred all. For first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the temple of Fortune is built: the people then loved him, and were marvellous sorry for him." (*Life of Brutus.*)

**Antony's funeral oration.** Scene 2. 173—201.

**28.** "Afterwards, when Cæsar's body was brought into the market-place, Antonius making his funeral oration in praise of the dead, according to the ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn<sup>3</sup> the more; and taking Cæsar's gown all bloody in his hand, he laid it open to the sight of them all, shewing what a number of cuts and holes it had upon it." (*Life of Brutus.*)

<sup>1</sup> secrecy.

<sup>2</sup> approved the proposal.

<sup>3</sup> grieve.

Anger of the citizens against the conspirators. "Fire the traitors' houses." Scene 2. 258—264.

29. "Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. For some of them cried out, 'Kill the murtherers': others plucked up forms, tables, and stalls about the market-place, as they had done before at the funerals of Clodius, and having laid them all on a heap together, they set them on fire, and thereupon did put the body of Cæsar, and burnt it in the mids<sup>1</sup> of the most holy places. And furthermore, when the fire was throughly<sup>2</sup> kindled, some here, some there, took burning firebrands, and ran with them to the murtherers' houses that killed him, to set them on fire. Howbeit the conspirators, foreseeing the danger before, had wisely provided for themselves and fled." (*Life of Brutus.*)

Arrival of Octavius in Rome. Scene 2. 267.

30. "Now the state of Rome standing in these terms<sup>3</sup>, there fell out another change and alteration, when the young man Octavius Cæsar came to Rome. He was the son of Julius Cæsar's niece, whom he had adopted for his son, and made his heir, by his last will and testament. But when Julius Cæsar, his adopted father, was slain, he was in the city of Apollonia (where he studied) tarrying for him, because he was determined to make war with the Parthians: but when he heard the news of his death, he returned again to Rome." (*Life of Brutus.*)

Cinna the Poet. Scene 3.

31. "There was a poet called Cinna, who had been no partaker of the conspiracy, but was alway one of Cæsar's chiefest friends: he dreamed, the night before, that Cæsar bad him to supper with him, and that he refusing to go, Cæsar was very importunate with him, and compelled him; so that at length he led him by the hand into a great dark place, where being marvellously afraid he was driven to follow him in spite of his heart. This dream put him all night into a fever; and yet notwithstanding, the next morning, when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the press of the common people that were in a great uproar. And because some one called him by his name Cinna, the people thinking he had been that Cinna who in an oration he made had spoken very evil of Cæsar, they, falling upon him in their rage, slew him outright in the market-place." (*Life of Brutus.*)

<sup>1</sup> midst.

<sup>2</sup> thoroughly.

<sup>3</sup> being in this condition.

## ACT IV.

## Meeting of the Triumvirs. The Proscriptions. Scene 1.

32. "Thereupon all three met together (to wit, Cæsar, Antonius, and Lepidus) in an island<sup>1</sup> environed round about with a little river, and there remained three days together. Now as touching all other matters they were easily agreed, and did divide all the empire of Rome between them, as if it had been their own inheritance. But yet they could hardly agree whom they would put to death: for every one of them would<sup>2</sup> kill their enemies, and save their kinsmen and friends. Yet at length, giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood and holiness of friendship at their feet....They condemned 300 of the chiefest citizens of Rome to be put to death by proscription." (*Life of Antony.*)

## The dispute between Brutus and Cassius. Scene 3.

33. "Brutus, upon complaint of the Sardians, did condemn and note<sup>3</sup> Lucius Pella for a defamed person, that had been a Prætor of the Romans, and whom Brutus had given charge unto: for that he was accused and convicted of robbery and pilfering in his office. This judgment much disliked<sup>4</sup> Cassius, because he himself had secretly (not many days before) warned two of his friends, attainted and convicted of the like offences, and openly had cleared<sup>5</sup> them: but yet he did not therefore leave<sup>6</sup> to employ them in any manner of service as he did before. And therefore he greatly reprov'd Brutus, for that he would shew himself so straight<sup>7</sup> and severe, in such a time as was meet to bear a little than to take things at the worst. Brutus in contrary manner answered, that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pill'd<sup>8</sup> nor polled<sup>9</sup> the country, but only was a favourer and suborner of all them that did rob and spoil, by his countenance and authority." (*Life of Brutus.*)

## Interruption by the Poet. Scene 3. 129—138.

34. "Their friends that were without<sup>10</sup> the chamber, hearing them [Brutus and Cassius] loud within, and angry between themselves, they

<sup>1</sup> island.<sup>2</sup> wanted to.<sup>3</sup> disgrace.<sup>4</sup> displeased.<sup>5</sup> exonerated.<sup>6</sup> cease.<sup>7</sup> strict.<sup>8</sup> robbed.<sup>9</sup> plundered.<sup>10</sup> outside.

were both amazed and afraid also, lest it would grow to further matter: but yet they were commanded that no man should come to them. Notwithstanding, one Marcus Phaonius, that had been a friend and a follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlem<sup>1</sup> and frantic motion: he would needs come into the chamber, though the men offered<sup>2</sup> to keep him out. But it was no boot<sup>3</sup> to let<sup>4</sup> Phaonius, when a mad mood or toy<sup>5</sup> took him in the head: for he was a hot hasty man, and sudden in all his doings, and cared for never a senator of them all. Now, though he used this bold manner of speech after the profession of the Cynic philosophers (as who would say, *Dogs*), yet his boldness did no hurt many times, because they did but laugh at him to see him so mad. This Phaonius at that time, in despite of the door-keepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of<sup>6</sup> purpose, he rehearsed the verses which old Nestor said in Homer:

‘My lords, I pray you hearken both to me,  
For I have seen mo<sup>7</sup> years than suchie<sup>8</sup> three.’

Cassius fell a-laughing at him: but Brutus thrust him out of the chamber, and called him dog, and counterfeit Cynic. Howbeit his coming in brake their strife at that time, and so they left each other.” (*Life of Brutus.*)

Portia’s death. Scene 3. 147—157.

35. “And for<sup>9</sup> Porcia, Brutus’ wife, Nicolaus the Philosopher and Valerius Maximus do write, that she, determining to kill herself (her parents and friends carefully looking to her to keep her from it), took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself.” (*Life of Brutus.*)

The apparition of Cæsar’s Spirit to Brutus.

Scene 3. 274—289.

36. “The ghost that appeared unto Brutus shewed plainly, that the gods were offended with the murder of Cæsar. The vision was thus: Brutus being ready to pass over his army from the city of Abydos to the other coast lying directly against<sup>10</sup> it, slept every night (as his manner was) in his tent; and being yet awake, thinking of his affairs (for by report he

<sup>1</sup> mad.

<sup>2</sup> tried.

<sup>3</sup> no use.

<sup>4</sup> hinder.

<sup>5</sup> whim.

<sup>6</sup> on.

<sup>7</sup> more.

<sup>8</sup> such.

<sup>9</sup> as for.

<sup>10</sup> right opposite.

was as careful a captain and lived with as little sleep as ever man did) he thought he heard a noise at his tent-door, and looking towards the light of the lamp that waxed very dim, he saw a horrible vision of a man, of a wonderful greatness and dreadful look, which at the first made him marvellously afraid. But when he saw that it did him no hurt, but stood by his bed-side and said nothing; at length he asked him what he was. The image answered him: 'I am thy ill angel, Brutus, and thou shalt see me by the city of Philippes.' Then Brutus replied again, and said, 'Well, I shall see thee then.' Therewithal the spirit presently<sup>1</sup> vanished from him." (*Life of Cæsar.*)

**37.** "So, being ready to go into Europe, one night very late (when all the camp took quiet rest) as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither. The spirit answered him, 'I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippes.' Brutus being no otherwise afraid, replied again unto it: 'Well, then I shall see thee again.' The spirit presently vanished away: and Brutus called his men unto him, who told him that they heard no noise, nor saw any thing at all." (*Life of Brutus.*)

## ACT V.

Cassius to Messala. Scene I. 71—76.

**38.** " 'Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard<sup>2</sup> the liberty of our country to the hazard of a battle. And yet we must be lively, and of good courage, considering our good fortune, whom we should wrong too much to mistrust her, although we follow evil counsel.' Messala writeth, that Cassius having spoken these last words unto him, he bade him farewell, and willed him to come to supper to him the next night following, because it was his birthday." (*Life of Brutus*<sup>3</sup>.)

<sup>1</sup> at once.

<sup>2</sup> risk.

<sup>3</sup> All the remaining Extracts are from this *Life*.



The omens: their effect upon Cassius. Scene 1. 77—89.

39. "When they raised their camp, there came two eagles that, flying with a marvellous force, lighted upon two of the foremost ensigns, and always followed the soldiers, which gave them meat and fed them, until they came near to the city of Philippes: and there, one day only before the battle, they both flew away...And yet further, there was seen a marvellous number of fowls<sup>1</sup> of prey, that feed upon dead carcasses...The which [omens] began somewhat to alter Cassius' mind from Epicurus' opinions, and had put the soldiers also in a marvellous fear. Thereupon Cassius was of opinion not to try this war at one battle, but rather to delay time, and to draw it out in length, considering that they were the stronger in money, and the weaker in men and armour. But Brutus did alway before, and at that time also, desire nothing more than to put all to the hazard of battle, as soon as might be possible."

The morning of the day of battle. Scene 1. 93—126.

40. "By break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat: and both the chieftains spake together in the midst of their armies. There Cassius began to speak first, and said: 'The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But sith<sup>2</sup> the gods have so ordained it, that the greatest and chieftest things amongst men are most uncertain, and that if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou then determined to do, to fly, or die?' Brutus answered him, being yet but a young man, and not over greatly experienced in the world: 'I trust<sup>3</sup> (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods: nor concerning men, valiant; not to give place and yield to divine providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and fly: but being now in the midst of the danger, I am of a contrary mind. For if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither seek to make any new supply for war again, but will

<sup>1</sup> birds.

<sup>2</sup> since.

<sup>3</sup> Should be 'trusted,' and his answer really begins at 'being yet.' North missed the sense and so Shakespeare was misled; see v. 1. 101—108, note.



rid me of this miserable world, and content me with my fortune. For I gave up my life for my country in the Ides of March, for the which I shall live in another more glorious world.' Cassius fell a-laughing, and embracing him, 'Come on then,' said he, 'let us go and charge our enemies with this mind. For either we shall conquer, or we shall not need to fear the conquerors.' After this talk, they fell to consultation among their friends for the ordering of the battle."

**The battle: defeat of Cassius. Scene 3. 1—8.**

41. "Brutus had conquered all on his side, and Cassius had lost all on the other side. For nothing undid them but that Brutus went not to help Cassius, thinking he had overcome them as himself had done; and Cassius on the other side tarried not for Brutus, thinking he had been overthrown as himself was....He [Cassius] was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of the battle, nor commandment to give charge; and it grieved him beside, that after he [Brutus] had overcome them, his men fell straight to spoil, and were not careful to compass in the rest of the enemies behind: but with tarrying too long also, more than through the valiantness or foresight of the captains his enemies, Cassius found himself compassed in with the right wing of his enemy's army. Whereupon his horsemen brake immediately, and fled for life towards the sea. Furthermore perceiving his footmen to give ground, he did what he could to keep them from flying, and took an ensign from one of the ensign-bearers that fled, and stuck it fast at his feet: although with much ado he could scant keep his own guard together."

**The deaths of Cassius and Titinius. Scene 3. 9—90.**

42. "So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain: howbeit Cassius himself saw nothing, for his sight was very bad, saving that he saw (and yet with much ado) how the enemies spoiled his camp before his eyes. He saw also a great troupe<sup>1</sup> of horsemen, whom Brutus sent to aid him, and thought that they were his enemies that followed him: but yet he sent Titinnius, one of them that was with him, to go and know what they were. Brutus' horsemen saw him coming afar off, whom when they knew that he was one of Cassius' chiefest friends, they shouted out for joy; and they that were familiarly

<sup>1</sup> troop.

acquainted with him lighted from their horses, and went and embraced him. The rest compassed him in round about on horseback, with songs of victory and great rushing<sup>1</sup> of their harness<sup>2</sup>, so that they made all the field ring again for joy. But this marred all. For Cassius, thinking indeed that Titinnius was taken of<sup>3</sup> the enemies, he then spake these words: 'Desiring too much to live, I have lived to see one of my best friends taken, for my sake, before my face.'

"After that, he got into a tent where nobody was, and took Pindarus with him, one of his bondsmen whom he reserved ever for such a pinch<sup>4</sup>, since the cursed battle of the Parthians, where Crassus was slain, though he notwithstanding scaped from that overthrow: but then, casting his cloak over his head, and holding out his bare neck unto Pindarus, he gave him his head to be stricken off. So the head was found severed from the body: but after that time Pindarus was never seen more....By and by they knew the horsemen that came towards them, and might see Titinnius crowned with a garland of triumph, who came before with great speed unto Cassius. But when he perceived, by the cries and tears of his friends which tormented themselves, the misfortune that had chanced to his captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently<sup>5</sup> in the field."

"The last of all the Romans, fare thee well!"

Scene 3. 91—106.

43. "Brutus in the mean time came forward still, and understood also that Cassius had been overthrown: but he knew nothing of his death till he came very near to his camp. So when he was come thither, after he had lamented the death of Cassius, calling him the last of all the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried, and sent it to the city of Thassos, fearing lest his funerals within his camp should cause great disorder."

"I am the son of Marcus Cato, ho!" Scene 4. 2—11.

44. "There was the son of Marcus Cato slain, valiantly fighting among the lusty youths. For notwithstanding that he was very weary and

<sup>1</sup> clashing.

<sup>2</sup> armour.

<sup>3</sup> by.

<sup>4</sup> difficult moment.

<sup>5</sup> at once.

over-harried<sup>1</sup>, yet would he not therefore fly; but manfully fighting and laying about him, telling aloud his name, and also his father's name, at length he was beaten down amongst many other dead bodies of his enemies, which he had slain round about him."

**The device of Lucilius to save Brutus. Scene 4. 14—29.**

45. "All the chiefest gentlemen and nobility that were in his army valiantly ran into any danger to save Brutus' life: amongst whom there was one of Brutus' friends called Lucilius, who seeing a troupe of barbarous men going all together right against Brutus, he determined to stay them with the hazard of his life; and being left behind, told them that he was Brutus: and because they should believe him, he prayed them to bring him to Antonius, for he said he was afraid of Cæsar, and that he did trust Antonius better. These barbarous men, being very glad of this good hap<sup>2</sup>, and thinking themselves happy men, they carried him in the night, and sent some before unto Antonius, to tell him of their coming. He was marvellous glad of it, and went out to meet them that brought him....When they came near together, Antonius stayed a while bethinking himself how he should use Brutus. In the meantime Lucilius was brought to him, who stoutly with a bold countenance said: 'Antonius, I dare assure thee, that no enemy hath taken nor shall take Marcus Brutus alive, and I beseech God keep him from that fortune: for wheresoever he be found, alive or dead, he will be found like himself. And now for myself, I am come unto thee, having deceived these men of arms here, bearing them down<sup>3</sup> that I was Brutus, and do not refuse to suffer any torment thou wilt put me to.' Lucilius' words made them all amazed that heard him. Antonius on the other side, looking upon all them that had brought him, said unto them: 'My companions, I think ye are sorry you have failed of your purpose, and that you think this man hath done you great wrong: but I assure you, you have taken a better booty than that you followed. For instead of an enemy you have brought me a friend: and for my part, if you had brought me Brutus alive, truly I cannot tell what I should have done to him. For I had rather have such men my friends, as this man here, than mine enemies.' Then he embraced Lucilius, and at that time delivered him to one of his friends in custody; and Lucilius ever after served him faithfully, even to his death."

<sup>1</sup> sore harassed.

<sup>2</sup> chance.

<sup>3</sup> making them think wrongly.

The last incidents of the drama. Death of Brutus. Scene 5.

46. "Brutus thought that there was no great number of men slain in battle: and, to know the truth of it, there was one called Statilius, that promised to go through his enemies, for otherwise it was impossible to go see their camp: and from thence, if all were well, that he would lift up a torch-light in the air, and then return again with speed to him. The torch-light was lift up as he had promised, for Statilius went thither. Now Brutus seeing Statilius tarry long after that, and that he came not again, he said: 'If Statilius be alive, he will come again.' But his evil fortune was such that, as he came back, he lighted in his enemies' hands and was slain.

"Now the night being far spent, Brutus as he sat bowed towards Clitus, one of his men, and told him somewhat in his ear: the other answered him not, but fell a-weeping. Thereupon he proved<sup>1</sup> Dardanus, and said somewhat also to him: at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request, and so did many others: and amongst the rest, one of them said, there was no tarrying for them there, but that they must needs fly. Then Brutus, rising up, 'We must fly indeed,' said he, 'but it must be with our hands, not with our feet.' Then taking every man by the hand, he said these words unto them with a cheerful countenance: 'It rejoiceth my heart, that not one of my friends hath failed me at my need, and I do not complain of my fortune, but only for my country's sake: for as for me, I think myself happier than they that have overcome, considering that I leave a perpetual fame of virtue and honesty, the which our enemies the conquerors shall never attain unto by force or money; neither can let<sup>2</sup> their posterity to say that they, being naughty<sup>3</sup> and unjust men, have slain good men, to usurp tyrannical power not pertaining to them.'

"Having so said, he prayed every man to shift for himself, and then he went a little aside with two or three only, among the which Strato was one, with whom he came first acquainted by the study of rhetoric. He came as near to him as he could, and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato (at his request) held the sword in his hand, and turned his head aside, and that Brutus fell down

<sup>1</sup> tried.

<sup>2</sup> prevent.

<sup>3</sup> wicked.

upon it, and so ran himself through, and died presently<sup>1</sup>. . . Now Antonius having found Brutus' body, he caused it to be wrapped up in one of the richest coat-armours<sup>2</sup> he had. Afterwards Antonius sent the ashes of his body unto Servilia his mother."

"The noblest Roman of them all." Scene 5. 68—75.

47. "Brutus, for his virtue and valiantness, was well beloved of the people and his own, esteemed of noblemen, and hated of no man, not so much as of his enemies; because he was a marvellous lowly and gentle person, noble-minded, and would never be in any rage, nor carried away with pleasure and covetousness, but had ever an upright mind with him, and would never yield to any wrong or injustice; the which was the chiefest cause of his fame, of his rising, and of the goodwill that every man bare him: for they were all persuaded that his intent was good. . . For it was said that Antonius spake it openly divers times, that he thought, that of all them that had slain Cæsar, there was none but Brutus only that was moved to do it, as thinking the act commendable of itself: but that all the other conspirators did conspire his death for some private malice or envy, that they otherwise did bear unto him."

Messala and Strato. Scene 5. 52—67.

48. "Messala, that had been Brutus' great friend, became afterwards Octavius Cæsar's friend: so, shortly after, Cæsar being at good leisure, he brought Strato, Brutus' friend, unto him, and weeping said: 'Cæsar, behold here is he that did the last service to my Brutus.' Cæsar welcomed him at that time, and afterwards he did him as faithful service in all his affairs as any Grecian else he had about him, until the battle of Actium."

<sup>1</sup> at once.

<sup>2</sup> uniforms.

## APPENDIX.

### I.

#### THE SCENE OF CÆSAR'S MURDER.

The real scene of Cæsar's murder, which Shakespeare places in the Capitol, was the *Curia Pompeiana*, adjoining the *Porticus* of Pompey's theatre; see p. 108.

This *Curia* was a "hall, with one side curved and furnished with tiers of seats. It was used for meetings of the Senate, and in it Cæsar was murdered at the foot of a colossal statue of Pompey, which stood in the centre....During the outburst of grief caused by the death of Julius Cæsar the *Curia Pompeiana* was burnt, and the scene of the murder decreed by the Senate to be a *locus sceleratus*. The statue of Pompey was saved from the fire, and was set by Augustus on a marble arch at the entrance to the *Porticus*." (J. H. Middleton, *The Remains of Ancient Rome*, II. 68.)

Shakespeare diverges from the true, *historical* account in Plutarch, and gives the Capitol, not this *Curia*, as the place where the murder happened, because of the old *literary* tradition to that effect; cf. Chaucer, *The Monk's Tale*:

"This Iulius to the Capitolie wente  
Upon a day, as he was wont to goon,  
And in the Capitolie anon him hente [*seized*]  
This false Brutus, and his othere foon,  
And stikede him with boydekins [*bodkins*] anoon  
With many a wounde, and thus they lete him lye."

So in *Hamlet*, III. 2. 104—108: "You played once i' the university, you say?...I did enact Julius Cæsar: I was killed i' the Capitol; Brutus killed me": and in *Antony and Cleopatra*, II. 6. 14—18.



It is therefore purely for the sake of the literary association that Shakespeare selects the Capitol, not the *Curia Pompeiana*.

Cæsar fell at the foot of the statue of his great and vanquished rival—surely one of the most wonderful pieces of the irony of fortune in all history. Shakespeare cannot lose so fine a dramatic incident: hence he transfers the statue from its real site in the *Curia* to the Capitol: a good illustration, I think, of his way of preferring dramatic effect to accuracy of historic detail.

In one of the palaces of Rome (the *Palazzo Spada*) is a colossal marble statue, found in 1553, which is commonly supposed to be this very statue of Pompey.

But Professor Middleton says, "there is little ground for this belief. The original statue of Pompey was probably of bronze." Rolfe quotes the allusion to this tradition in Byron's *Childe Harold*.

## II.

"*Know, Cæsar doth not wrong, nor without cause  
Will he be satisfied.*" Act III. Sc. 1. ll. 47, 48.

The gist of these lines is: 'I was right in banishing Metellus Cimber—since "Cæsar doth not wrong": and if I am to recall him, you must satisfy me with some good reason for changing—since Cæsar is not to be moved with empty flattery.' The tone of the speech is egotistical, and the egotism reaches its climax in the statement that he is incapable of doing wrong—is, in fact, an infallible, an impeccable being, a deity almost. There is a strong emphasis (note its position at the end of the line) on *cause*: Metellus has been trying to alter Cæsar's purpose by means of "sweet words" and "base fawning": but these things are no "cause," nor do they appeal to Cæsar at all: when he changes his mind, it must be for some strong reason.

By *satisfied* he means convinced that he may with propriety do that which is asked of him: i.e. change his mind, as the whole context shows.

Probably no discussion would have arisen over the passage but for the fact that Ben Jonson quotes it twice in a form different from the reading of the 1st Folio. In the *Induction* to one of Jonson's last comedies *The Staple of News* (acted 1625) a character says, "I can do that too, if I have cause," to which the reply is made, "Cry you mercy, you *never did wrong, but with just cause.*" That is a clear allusion to

this passage in *Julius Cæsar*. Again in his prose-work called *Discoveries* Jonson writes:

“I remember, the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, Would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who chose that circumstance to commend their friend by, wherein he most faulted; and to justify mine own candour: for I loved the man, and do honour his memory, on this side idolatry, as much as any. He was (indeed) honest, and of an open and free nature; had an excellent phantasy, brave notions, and gentle expressions; wherein he flowed with that facility, that sometimes it was necessary he should be stopped: *Sufflaminandus erat*<sup>1</sup>, as Augustus said of Haterius. His wit was in his own power: would the rule of it had been so too! Many times he fell into those things [*that*] could not escape laughter: as when he said in the person of Cæsar, one speaking to him, ‘Cæsar, thou dost me wrong,’ he replied, ‘Cæsar *did never wrong but with just cause,*’ and such like; which were ridiculous. But he redeemed his vices with his virtues. There was ever more in him to be praised than to be pardoned.”

Now there is no satisfactory way of reconciling these two allusions with the text of the passage as printed in the 1st Folio. Some editors infer from Jonson’s account that in its original form the passage stood thus:

“*Metellus.* Cæsar, thou dost me wrong.

*Cæsar.* Know, Cæsar doth not wrong, but with just cause,  
Nor without cause will he be satisfied:”

i.e. that at line 46 Metellus interrupted Cæsar. It has been argued that the paradoxical character of the passage in that form excited contemporary notice and perhaps ridicule—else why was it referred to in *The Staple of News*?—and that for this reason it was altered to its present form by the editors of the 1st Folio. But the Folio reading is to my mind much the finer and therefore the more likely to be Shakespeare’s own work. The autocratic “Cæsar doth not wrong” seems to me to be spoiled by the qualification “but with just cause.” I can only suppose therefore that Ben Jonson simply misquoted the passage, and that the Folio gives us the true reading.

<sup>1</sup> ‘He should have been checked.’

## III.

## "ET TU, BRUTE."

Act III. Sc. I. l. 77.

There appears to be no historical authority for these words. Plutarch states that Cæsar, when assailed by the conspirators, called out in Latin to Casca, "O vile traitor, Casca, what doest thou?"; but he does not record that Cæsar said anything to Brutus. Shakespeare therefore had not the authority of Plutarch. Suetonius, again, states that Cæsar did address Brutus, but in Greek, his words being "καὶ σὺ τέκνον" = 'and thou too, my son?' None of the other writers of antiquity who have narrated the death of Cæsar mention the words "*Et tu, Brute?*" The saying, however, had become almost proverbial among Elizabethan writers, and for that reason Shakespeare employed it. Editors mention three works published earlier than *Julius Cæsar* which contain the words.

1. The old Latin play *Cæsar's interfecti*, 1582, by Dr Richard Eedes, performed at Christ Church College, Oxford; see *Introduction*.

2. *The True Tragedie of Richard Duke of Yorke*, 1595; in this play occurs the line

"*Et tu, Brute?* wilt thou stab Cæsar too?"

3. A poem called *Acolastus his Afterwitte*, 1600, by S. Nicholson, in which this same line is found:

"*Et tu Brute?* wilt thou stab Cæsar too?"

Thou art my friend, and wilt not see me wrong'd."

And to these Dyce adds Cæsar's Legend, *Mirror for Magistrates*, 1587;

"O this, quoth I, is violence: then Cassius pierc'd my breast;

And Brutus thou, my sonne, quoth I, whom erst I loved best."

It seems likely that "*Et tu, Brute?*" originated with the Latin play, and was adapted from the "καὶ σὺ τέκνον" of Suetonius: the name "*Brute*" being introduced for the sake of clearness, i.e. to show who was addressed. Whether this be so or not, we may reasonably assume that the immediate source which suggested the saying to Shakespeare was the play of *The True Tragedie*, since that is the work on which the third part of *Henry VI.* is based. In recasting *The Tragedie* Shakespeare came across—and remembered—the famous words attributed to the dying Dictator.

## IV.

## BRUTUS AND HAMLET.

What has been said in the Introduction as to the relation of *Julius Cæsar* to *Hamlet* may with advantage be supplemented by some remarks in Dr Brandes's fine work (English translation, 1898):

"Everywhere in *Julius Cæsar* we feel the proximity of *Hamlet*. The fact that Hamlet hesitates so long before attacking the King, finds so many reasons to hold his hand, is torn with doubts as to the act and its consequences, and insists on considering everything even while he upbraids himself for considering so long—all this is partly due, no doubt, to the circumstance that Shakespeare comes to him directly from Brutus. His Hamlet has, so to speak, just seen what happened to Brutus, and the example is not encouraging, either with respect to action in general, or with respect to the murder of a stepfather in particular.... Brutus forms the transition to Hamlet, and Hamlet no doubt grew up in Shakespeare's mind during the working out of *Julius Cæsar*."

I am glad to have this opportunity of inserting an entirely novel comment by Dr Brandes on another point in the play, viz. the fact that the Dictator refers to himself several times in the 3rd person as "Cæsar." His doing so creates an impression of intense pride and egotism. "He forgets himself as he actually is" (says Dowden), "and knows only the vast legendary power named 'Cæsar.' He is a *numen* ['divinity'] to himself, speaking of 'Cæsar' in the third person, as if of some power above and behind his consciousness."

Now Dr Brandes reminds us that in his *Commentaries* Cæsar "always speaks of himself in the third person, and calls himself by his name": Shakespeare may have known this, but misinterpreted Cæsar's motive and turned what was really a mark of modesty into a mark of pride. The explanation is very ingenious, I think.

A good parallel is *Richard II.* III. 3. 143—145, where Richard's use of the 3rd person in speaking of himself gives the rhetorical effect that it is rather the King than the man who suffers:

"What must the King do now? must *he* submit?  
The King shall do it: must *he* be deposed?" etc.

That is completely in harmony with Richard's conception of the divinity of kingship.

## HINTS ON METRE.

### I. Regular Type of Blank Verse.

Blank verse<sup>1</sup> consists of unrhymed lines, each of which, if constructed according to the regular type, contains five feet, each foot being composed of two syllables and having a strong stress or accent on the second syllable, so that each line has five stresses, falling respectively on the even syllables, 2, 4, 6, 8, 10. Here is an example from *Julius Caesar*:

“Nor stó|ny tów|er, | nor wá|lls | of béa|ten bráss” (i. 3. 93).

The rhythm of a line like this is a “rising” rhythm.

Blank verse prior to Marlowe, the great Elizabethan dramatist whose work influenced Shakespeare, was modelled strictly on this type. Further, this early blank verse was what is termed “end-stopt”: that is to say, there was almost always *some* pause, however slight, in the sense, and consequently in the rhythm, at the close of each line; while the couplet was normally the limit of the sense. As an example of this “end-stopt,” strictly regular verse, take the following extract from the first play written in blank verse, viz. the tragedy called *Gorboduc* (1561):

“Why should I live and linger forth my time,  
 In longer life to double my distress?  
 O me most woeful wight! whom no mishap  
 Long ere this day could have bereaved hence:  
 Mought not these hands by fortune or by fate  
 Have pierced this breast, and life with iron reft?”

<sup>1</sup> The metre is sometimes called ‘iambic pentameter verse,’ but this and other terms, with the symbols, of Greek prosody should be avoided, since classical metres, Greek and Latin, are based on a different principle from English prosody. The basis of classical metre is the “quantity” of syllables, and this is represented by the symbols – (long syllable) and ~ (short). The basis of English metre is stress or accent (i.e. the stress laid by the voice on a syllable in pronouncing it); and stress should be represented by the symbols ‘ (strong stress) and ` (weak).

If the whole of *Julius Cæsar* were written in verse of this kind the effect, obviously, would be intolerably monotonous. Blank verse before Marlowe *was* intolerably monotonous, and in an especial degree unsuited to the drama, which with its varying situations and moods needs a varied medium of expression more than any other kind of poetry. Marlowe's great service to metre, carried further by Shakespeare, was to introduce variations into the existing type of the blank decasyllabic measure. In fact, analysis of the blank verse of any writer really resolves itself into a study of his modifications of the "end-stopt" regular type.

## II. Shakespeare's Variations of the Regular Type.

The chief variations found in Shakespeare (some of them often combined in the same line) are these:

1. *Weak stresses.* As we read a passage of blank verse our ear tells us that the stresses or accents are not always<sup>1</sup> of the same weight in all the five feet of each line. Thus in the line

"The noise | of bá|tle húr|tled in | the áir" (II. 2. 22)

we feel at once that the stress in the 4th foot is not equal to that which comes in the other feet. A light stress like this is commonly called a "weak stress." Two weak stresses may occur in the same line, but rarely come together. The foot in which a weak stress is least frequent is the first. The use of weak stresses at the end of a line increases in Shakespeare's blank verse, the tendency of which (as we shall see) is more and more to let the sense and rhythm "run on" from line to line. It is perhaps with prepositions that a weak stress, in any foot, occurs most often.

Here are lines with weak stresses:

"Alás, | it críed, | 'Gíve me | some drínk, | Titín(ius),

As à | sick grí|l" (I. 2. 127, 128).

"I foun|d | it ín | his clós|et, 'tís | his wíll" (III. 2. 134).

"And toó | impá|tiently | stámp'd with | your foót" (II. 1. 244).

"With lús|ty sín|ews, thrów|ing ít | asíde" (I. 2. 108).

"And sáy | you dó't | by óur | permí|ssiòn" (III. 1. 247).

<sup>1</sup> Dr Abbott estimates that rather less than one line of three has the full number of five strong stresses, and that about two lines out of three have four strong stresses.



“But Í | am cóns|tant às | the nór|thern stár,  
Of whóse | true-flx'd | and rés|ting quá|lity  
There ís | no fél|low ln | the fir|mamént” (III. I. 60—62).

It may not be amiss to remind the young student that in reading a passage of Shakespeare aloud he should be careful to give the weak stresses as weak, i.e. not lay the same emphasis indiscriminately on all the stressed syllables.

2. *Inverted stresses*<sup>1</sup>. The strong stress may fall on the first of the two syllables that form a foot—as the student will have observed in several of the lines quoted above. The following extracts also contain examples:

“Loóks in | the clóuds, | scórning | the báse | degrées” (II. I. 26).

“Músing | and sígh|ing, with | your árms | acróss” (II. I. 240).

“I heár | a tóngue, | shríller | than áll | the mú(sic),

Cry ‘Cæ|sar.’ Speák; | Cæsar | is túrn'd | to heár” (I. 2. 16, 17).

“Are áll | thy cón|quests, gló|ries, trí|umphs, spoils,  
Shrúnk to | this lit|tle meá|sure?” (III. I. 149, 150).

“Cæsar | has hád | great wóng. |  
Hás he, | másters?” (III. 2. 115).

Inversion of the stress is most frequent after a pause: hence the foot in which it occurs most often is the first (i.e. after the pause at the end of the preceding line). There may be two inversions in one line, as the first and last two of the examples show; but they are seldom consecutive. This shifting of the stress *emphasises* a word. It also varies the regular “rising rhythm” of the normal blank verse by a “falling rhythm.”

3. *Extra syllables*. Instead of ten syllables a line may contain eleven or even twelve. An extra syllable, unstressed, may occur at any point in the line before or after a pause: hence it is commonest in the last foot (the end of a line being the commonest place for a pause), and frequent about the middle of a line (where there is often a break in the sense or rhythm). Compare

“That you | do lóve | me, Í | am nó|thing jeál(ous)” (I. 2. 162).

“Wíte them | togéth(er), | you’s is | as fáir | a náme” (I. 2. 144).

“Párdon | me, Júl(ius)! | Hére wast | thou báy'd, | brave hárt”

(III. I. 204).

“Só let | it bé | with Cæ(sar). | The nó|ble Brú(tus)” (III. 2. 82).

<sup>1</sup> Cf. Mr Robert Bridges's work, *Milton's Prosody*, pp. 19—21, where Milton's use of inversions is fully analysed and illustrated in a way that helps the study of Shakespeare's inversions.

“Ólder | in prác|tice, á|bler thàn | yourself  
To máke | condí(tions), | Go tó; | you áre | not, Cás(sius)”

(IV. 3. 31, 32).

An extra syllable, unstressed<sup>1</sup>, at the end of a line, as in the first and last of these examples, is variously called a “double ending” and a “feminine ending.” The use of the “double ending” becomes increasingly frequent as Shakespeare’s blank verse grows more complex. “Double endings” increase<sup>2</sup> from 4 per cent. in *Love’s Labour’s Lost* to 33 in *The Tempest*, middle plays such as *As You Like It* having a percentage of about 18. The percentage of “double endings” is therefore one of the chief of the metrical tests which help us to fix the date of a play. In fact the use of “double endings” is the commonest of Shakespeare’s variations of the normal blank verse. The extra syllable at the end of a line not only gives variety by breaking the regular movement of the ten-syllabled lines, but also, where there is no pause after it, carries on the sense and rhythm to the next line.

Sometimes two extra syllables occur at the end—less commonly, in the middle—of a line. Compare

“Toók it | too eá(gerly): | his sól|diers féll | to spoíl” (V. 3. 7).

This licence is specially frequent with proper names; compare

“You sháll, | Mark Án(tony)<sup>3</sup>. |

Brútus, | a wórd | with youú”

(III. I. 231).

“To youú | our swórd|s | have leád|en poínts, | Mark Án(tony)”

(III. I. 173).

The number of lines with two extra syllables increases much in the later plays of Shakespeare.

4. *Unstopt (or Run-on) verse.* The blank verse of Shakespeare’s early plays shows clearly the influence of the rhymed couplet which he had used so much in his very earliest work. In his early blank verse the rhyme indeed is gone, but the couplet form remains, with its frequent pause of sense, and consequently of rhythm, at the end of the first line, and its still more frequent stop at the end of the second.

<sup>1</sup> An extra syllable that bears or would naturally bear a stress is rare in Shakespeare. The use of such syllables at the end of a line is a feature of Fletcher’s verse, and the frequent occurrence of them in *Henry VIII.* is one of the metrical arguments that he wrote a good deal of that play. Milton has one or two instances in *Comus*; cf. 633, “Bore a bright golden flower, but not in this (soil).”

<sup>2</sup> The metrical statistics in these “Hints” are taken from various sources.

<sup>3</sup> Cf. also II. 2. 117; III. 1. 137; III. 2. 63 etc.; also *Lép(idus)* in IV. 1. 2.

Lines of this type mark only the first step in the evolution of blank verse: freedom in the expression of sense and varied rhythm are still absent; and freedom and variety come only when the sense "runs on" from one line to another.

If at the end of a line there is any pause in the sense, however slight—such a pause for instance as is marked with a comma—the line is termed "end-stopt." If there is no pause in the sense at the end of the line it is termed "unstopt" or "run-on." There is a progressive increase of "unstopt" verse in the plays. The proportion of "unstopt" to "end-stopt" lines is in *Love's Labour's Lost* only 1 in 18 (approximately); in *The Winter's Tale* it is about 1 in 2. The amount, therefore, of "unstopt" verse in a play is another of the metrical tests by which the period of its composition may, to some extent, be inferred.

The rhythm of a line depends greatly on the sense: where there is any pause in the sense there must be a pause in the rhythm. The great merit of "unstopt" blank verse is that the sense by overflowing<sup>1</sup> into the next line tends to carry the rhythm with it, and thus the pauses in the rhythm or time of the verse, instead of coming always at the end, come in other parts of the line.

5. *A syllable slurred.* "Provided there be only one accented syllable, there may be more than two syllables in any foot. 'It is he' is as much a foot as 'tis he'; 'we will serve' as 'we'll serve'; 'it is over' as 'tis o'er.'

"Naturally it is among pronouns and the auxiliary verbs that we must look for unemphatic syllables in the Shakespearian verse. Sometimes the unemphatic nature of the syllable is indicated by a contraction in the spelling. Often, however, syllables may be dropped or slurred in sound, although they are expressed to the sight" (Abbott).

<sup>1</sup> The overflow is helped by the use of "light" and "weak" endings to a line. "Light endings" are monosyllables on which "the voice can to a small extent dwell": such as the parts of the auxiliary verbs, *be, have, will, shall, can, do*; pronouns like *I, we, thou, you, he, she, they, who, which*, etc.; and conjunctions such as *when, where, while*. "Weak endings" are those monosyllables over which the voice passes with practically no stress at all—e.g. the prepositions *at, by, for, from, in, of, on, to, with*; also *and, but, if, nor, or, than, that*: all words which go very closely with what follows and therefore link the end of one line with the beginning of the next. The use of these endings belongs to the later plays. "Light endings" are first numerous (21) in *Macbeth* (1606), and "weak endings" (28) in *Antony and Cleopatra* (1608). Some of the early plays have neither "light endings" nor "weak." Some have a very few "light endings." Of "weak endings" no play has more than two up till *Antony and Cleopatra*. The proportion of these endings—"light" and "weak"—is therefore another of the metrical tests applied to the later plays (Ingram).

This principle that two unstressed syllables may go in the same foot with one stressed syllable is very important because feet so composed have a rapid, almost trisyllable effect which tends much to vary the normal line. Examples are:

“Lét us | be sá|crifí(cers), | but not bú|chers, Cai(us)” (II. I. 166).

“I was súde | your lórd | ship díd | not gíve | it mé” (IV. 3. 254).

“Let me seé, | let me seé; | ís not | the leáf | túrn'd down?” (IV. 3. 273).

This licence is specially characteristic of the later plays. Compare

“Bút that | the séa, | móunting | to the<sup>1</sup> wél|kin's chéek”

(*The Tempest*, I. 2. 4).

“And hére | was léft | by the saíl|ors. Thou, | my sláve”

(*The Tempest*, I. 2. 270).

“Hím that | you térm'd, sir, | ‘The goód | old lórd, | Gonzá|lo’”

(*The Tempest*, V. I. 15).

“My Ré|gan coún|sels wéll: | cóme out | o' the stórm”

(*King Lear*, II. 4. 312).

“I' the lást | night's stórm | I súch | a féllow sáw”

(*King Lear*, IV. I. 34).

6. *Omissions.* After a pause or interruption there is sometimes an omission (*a*) of an unstressed syllable (oftenest in the first foot), or (*b*) of a stress, or (*c*) even of a whole foot.

“It is obvious” (says Abbott) “that a syllable or foot may be supplied by a gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention”: or the blank may be accounted for by an interruption, such as the entrance of another character, or by a marked pause or break in the sense. Compare

(a) “Má|ny yéars | of háp|py dáys | befál” (*Richard II.* I. I. 20).

“Thén | the whí|ning schoól|boy wíth | his sát|chel”

(*As You Like It*, II. 7. 145).

(b) “Flátte|rers! [*Turns to Brutus*] | Now Brú|tus thánk | yourself!”

(V. I. 45).

“Messá|la! [*Messala turns and salutes*] | Whát says | my gén|erál?”

(V. I. 70.)

(c) “He's tá'en; | [*Shout*] | and, hárk! | they shoút | for jóy” (V. 3. 32).

“a pá|ltry ríng

That shé | díd gíve me, | [*Laughs contemptuously*] | whose pó|sy wàs” (*The Merchant of Venice*, V. I. 147, 148).

<sup>1</sup> Sometimes in such cases the Folio prints *th'*, showing that the word was meant to be slurred (Abbott).

7. *Lines of irregular length.* Shakespeare uses lines of three feet often (I. 2. 23, 161, 306 etc.); less frequently, lines of two feet (II. 1. 62), especially to break the course of some passionate speech (I. 2. 177; V. 3. 37); half-lines occasionally; brief questions and exclamations, which metrically need not count; and rarely lines with six strong stresses, i.e. Alexandrines<sup>1</sup> (the type of verse which ends each stanza in *The Faerie Queene*).

As a rule, the use of a short line corresponds with something in the sense, e.g. a break (as at the end of a speech), agitation, conversational effect of question and answer, strong emphasis. Thus in I. 3. 71 and 73 we feel (as Abbott says) that Cassius pauses to look round and see that he is not overheard, and also to notice the effect of his words on Casca. In II. 1. 62 Brutus pauses as a thought strikes him; in 306 of the same scene there is the emphasis of a solemn promise. In II. 4. 16 Portia's agitation is manifest. At the close of a speech a short line gives perhaps greater emphasis (III. 1. 48), and certainly variety.

There is, I think, no genuine Alexandrine in *Julius Cæsar*. There are several lines which look like Alexandrines ("apparent Alexandrines," as Abbott calls them) but which on examination are found not to have six unmistakeable stresses. Thus in each of the following lines one syllable or more can be slurred or elided or treated as extra-metrical.

(a) "Set hón|our ìn | óne eye, | and deáth | i' th' óth(er)" (I. 2. 86).

(b) "To másk | thy món|strous vís(age). | Seék none | conspi(racy)"  
(II. 1. 81).

(c) "Our púr|pose néc|essá|ry ànd | not én(vious)" (II. 1. 178).

(d) "And tálk | t' you sóme(times)? | Dwéll I | but ìn | the súb(urbs)?"  
(II. 1. 285).

Here the curious rhythm reflects Portia's agitation.

(e) "And thése | does shé | applý | for wárn(ings), | and pór(tents)"  
(II. 2. 80).

Dr Abbott, however, seems to class this line as an Alexandrine in which *portent* has the Latin accentuation *porténti*.

(f) "Will cóme | whén it | will cóme. |  
Whát say | the áú(gureis)?"  
(II. 2. 37).

<sup>1</sup> So called either from Alexandre Paris, an old French poet, or from the *Roman d'Alexandre*, a 12th century poem about Alexander the Great, written in rhymed lines of six feet, in couplets. It is the metre of French tragedy (e.g. of the tragedies of Racine and Corneille).



(g) "Popil|ius Lē|na spéaks | not òf | our púr(poses)" (III. 1. 23).

The *s* of the plural and possessive cases of nouns of which the singular ends in *s*, *se*, *ss*, *ce* and *ge* is often not sounded, being absorbed into the preceding *s* sound (Abbott).

(h) "There's nót | a nó|bler mán | in Róme | than Án(tony)"  
(III. 2. 121).

(i) "That máde | them dó't. | They're wise | and hón'rablè"  
(III. 2. 218).

(j) "Cóme to | our tént, | till wé | have dóne | our cónf('rence)<sup>1</sup>"  
(IV. 2. 51).

Again, some seemingly six-foot lines are really "trimeter couplets": that is, "couplets of two verses of three accents each...often thus printed as two separate short verses in the Folio....Shakespeare seems to have used this metre mostly for rapid dialogue and retort, and in comic and the lighter kind of serious poetry" (Abbott). Generally some notion of division is suggested. Examples of these couplets in *Julius Cæsar* are: I. 2. 114 (where a comparison is divided equally between the two parts); II. 4. 32 (where the equal division represents the antithesis); and II. 2. 118; III. 1. 116; V. 1. 108. Each of the last three is divided between the speakers (as is often the case with the trimeter couplet); there being an extra syllable in one half of II. 2. 118 and V. 1. 108.

These, then, are the chief modes by which Shakespeare diversifies the structure of regular blank verse. Their general result has been well summed up thus: that they make the effect of Shakespeare's maturer blank verse rather rhythmical than rigidly metrical, i.e. more a matter of stresses distributed with endless variety than of syllables previously calculated and accented according to a normal standard. Every student should grasp these variations thoroughly, particularly the first five, and observe the illustrations of them that occur in any play (especially the later plays) that he may be studying.

And he must, of course, remember that scansion depends much on the way in which a writer abbreviates or lengthens sounds, as the metre requires.

<sup>1</sup> The symbol ' is intended to show that a vowel is ignored in the scansion, though it may be heard more or less in pronunciation. There is no means of marking the different degrees of slurring: thus, *conf'rence* represents with fair accuracy the pronunciation which must be given to *conference* in this line, whereas the symbol ' would over-emphasise the slurring sound required in *conspiracy* in (b).



Abbreviation comprises all the cases in which a syllable does not count metrically—whether it be elided<sup>1</sup>, contracted, or slurred<sup>2</sup>. Many abbreviations belong to everyday speech, others to poetical usage.

Of lengthening of sounds the most important example is the scansion of a monosyllable as a whole foot<sup>3</sup>.

For full details the student must refer to the standard authority, viz. Dr Abbott's *Shakespearian Grammar*, pp. 344—387.

### III. Shakespeare's use of Rhyme.

In his early plays Shakespeare uses the rhymed couplet<sup>4</sup> very largely; but gradually the amount of rhyme declines, so that the proportion of rhymed couplets in a piece is one of the surest indications of the period to which it belongs.

Is there much rhyme? the play is early.

Is there little rhyme? the play is late.

"In *Love's Labour's Lost* there are about two rhymed lines to every one of blank verse. In *The Comedy of Errors* there are 380 rhymed lines to 1150 unrhymed. In *The Tempest* two rhymed lines occur; in *The Winter's Tale* not one" (Dowden).

In applying the rhyme test we must exclude the cases where there is a special reason for the use of rhyme. Thus the rhyme of the Masque in Act IV. of *The Tempest* has no bearing whatsoever on the date of the play, because Masques were usually written in rhymed measures. Similarly all songs such as we get in *As You Like It*, *The Tempest*, and *The Winter's Tale* must, of course, be excluded.

Let us consider for a moment the reasons which led Shakespeare to adopt blank verse and gradually abandon rhyme.

As a medium of dramatic expression blank verse, of the varied Shakespearian type, has these points of superiority over rhyme:

1. *Naturalness*. Rhyme is artificial. It reminds us, therefore,—perhaps I should say, never lets us forget—that the play *is* a play, —fiction and not reality—because in real life people do not converse in

<sup>1</sup> Cf. the occasional elision of *the* and *to* before a vowel, e.g. "Th' ambitious ocean swéll" etc. (I. 3. 7); "T'envélope ànd | contain | celéstial spírits" (*Henry V.* I. 1. 31).

<sup>2</sup> Cf. the footnote on p. 208.

<sup>3</sup> Cf. *hour's* (II. 2. 121), *mark* (III. 1. 18), "As *fire*" (III. 1. 171—see note), "the *will*" (III. 2. 153), *you* (IV. 3. 9), *one* (IV. 3. 179).

<sup>4</sup> i.e. of five feet in each line; cf. I. 2. 325, 326.

rhyme. Especially in moments of great emotion does rhyme destroy the illusion of reality: we cannot conceive of Lear raving at Goneril in rhymed couplets. Blank verse on the other hand has something of the naturalness of conversation, and naturalness is a very great help towards making fiction appear like truth.

2. *Freedom.* The necessity of rhyming imposes restraint upon a writer such as blank verse obviously does not involve, and often forces him to invert the order of words or even to use a less suitable word. The rhythm too of the rhymed couplet tends strongly to confine the sense within the limits of the couplet, whereas in the blank verse of a skilful writer the sense "runs on" easily from line to line. In fact, in the rhymed couplet the verse is apt to dominate the sense; while in blank verse the sense finds unfettered expression. And so blank verse has not only something of the naturalness but also something of the freedom of conversation.

3. *Variety.* In a paragraph of rhymed couplets the pauses in the sense and therefore in the rhythm are monotonous. We constantly have a pause at the end of the first line and almost always a pause at the end of the second. With the uniformity of a passage composed in this form contrast the varied rhythms of such blank verse as that of *The Tempest*, where the pauses are distributed with ever-changing diversity of cadence.

Again, the rhyme of a long narrative poem when read, or of a short lyric when recited, has a pleasing effect; but in a long spell of spoken verse I think that the sound of rhyme, though at first agreeable to it, gradually tires the ear.

What rhyme we do get in Shakespeare's later plays is mainly at the end of a scene, when it serves to indicate the conclusion, and (less commonly) at the close of a long speech, when it forms a kind of climax. As to the former use (cf. 1. 2. 325, 326, note) Dr Abbott says: "Rhyme was often used as an effective termination at the end of the scene. When the scenery<sup>1</sup> was not changed, or the arrangements were so defective that the change was not easily perceptible, it was, perhaps, additionally desirable to mark that a scene was finished."

And just as rhyme often marks the close of a scene, so it sometimes marks the close of a chapter in a man's career, and suggests farewell.

<sup>1</sup> There was no movable scenery; the only outward indication of the locality intended was some stage 'property'—e.g. "a bed to signify a bed-chamber; a table with pens upon it to signify a counting-house; or a board bearing in large letters the name of the place"—Dowden.

A striking example of this use of rhyme occurs in *As You Like It*, II. 3. 67—76, where old Adam and Orlando, about to set forth on their expedition, severally bid farewell to their former life. Similarly in *Richard II.* II. 2. 142—149, the rhyme expresses the feeling of the King's favourites that their period of prosperity is over and they are parting for ever; while in V. 5. 110—119, it emphasises the tragedy of the close of Richard's life. Again, in *King Lear* (a comparatively late play, 1605—1606) the banished Kent is made to use rhyme in his leave-taking (I. 1. 183—190).

One other noticeable purpose of rhyme is found in plays as late as *Othello* (about 1604) and *Lear*, viz. to express moralising reflections on life and give them a sententious, epigrammatic effect. Dowden instances *Othello*, I. 3. 202—219, and II. 1. 149—161. This use of rhyme is natural because proverbial wisdom so often takes a rhymed form. Maxims stick better in the memory when they are rhymed.

#### IV. Shakespeare's use<sup>1</sup> of Prose.

Prose is used in the following scenes of *Julius Cæsar*: I. 1; I. 2; II. 3; III. 2; III. 3.

Of these five instances the second—Casca's description of the offer of the crown to Cæsar—illustrates the most important use to which Shakespeare puts prose in his plays, viz. as a colloquial medium of expression. It is always instructive to note how in parts where a conversational, not tragic or poetical, effect is desired, verse gives place to prose, and *vice versâ*; and how characters which are viewed in a wholly tragic or poetical light normally use verse alone. Thus in this particular scene (I. 2), while Casca gives his description in prose, Brutus and Cassius make their comments and questions in verse; and Casca himself speaks entirely in verse at his next appearance, where the interest is purely tragic and his own inner character is revealed under stress of the agitation roused by the storm.

Prose is commonly assigned by Shakespeare to characters of humble position. It is the normal medium in scenes of "low life." Hence the contrast drawn in I. 1 between the speech of "the citizens" and of the Tribunes; and the similar contrast in III. 3, where the transition from

<sup>1</sup> Strictly, it does not come under the heading "metre"; but it is convenient to treat the subject here. See Abbott, p. 429.

verse at the entry of the turbulent crowd is marked. A different sort of contrast accounts for the prose of Brutus's speech (III. 2, 12—38, note).

Another conspicuous use of prose in Shakespeare is for comic parts and the speech of comic characters like the Clowns of the Comedies, e.g. Touchstone in *As You Like It*, who never drops into blank verse. This use does not occur in *Julius Cæsar* as it has no humorous element.

Other minor uses of prose by Shakespeare are for letters (II. 3. 1—10), proclamations, etc., and occasionally (as though even blank verse were too artificial) for the expression of extreme emotion and mental derangement (cf. *King Lear*, III. 4).

## HINTS ON SHAKESPEARE'S ENGLISH.

THE following elementary hints are intended to remind young students of some simple but important facts which they are apt to forget when asked to explain points of grammar and idiom in Shakespeare's English.

To begin with, avoid using the word "mistake" in connection with Shakespearian English. Do not speak of "Shakespeare's mistakes." In most cases the "mistake" will be yours, not his. Remember that things in his English which appear to us irregular may for the most part be explained by one of two principles:—

- (1) The difference between Elizabethan and modern English;
- (2) The difference between spoken and written English.

(1) As to the former: what is considered bad English now may have been considered good English in Shakespeare's time. Language must change in the space of 300 years. Elizabethan English, recollect, contains an element of Old English, i.e. inflected English that had case-endings for the nouns, terminations for the verbs, and the like. By the end of the 16th century most of these inflections had died out, but some survived, and the influence of the earlier inflected stage still affected the language. Often when we enquire into the history of some Elizabethan idiom which seems to us curious we find that it is a relic of an old usage. Let us take an example.

There are numerous cases in Shakespeare where a verb in the present tense has the inflection *-s*, though the subject is plural; cf. the following lines in *Richard II.* II. 3. 4, 5:

"These high wild hills and rough uneven ways  
*Draws* out our miles, and *makes* them wearisome."

The verbs *draws* and *makes* appear to be singular; but they are not. Each is plural, agreeing with its plural antecedents *hills* and *ways*; and *s=es* is the plural inflection of the present tense used in the Northern dialect of Old English. In the Southern dialect the inflection was *eth*;

in the Midland *en*. When Shakespeare was born all three forms were getting obsolete; but all three are found in his works, *eth*<sup>1</sup> and *en*<sup>2</sup> very rarely, *es* or *s* many times. His use of the last is a good illustration (a) of the difference<sup>3</sup> between Shakespearian and modern English, (b) of one of the main causes of that difference—viz. the influence of a still earlier inflected English.

(2) A dramatist makes his characters speak, and tells his story through their mouths: he is not like a historian who writes the story in his own words. The English of a play which is meant to be spoken must not be judged by the same standard as the English of a History which is meant to be read. For consider how much more correct and regular in style a book usually is than a speech or a conversation. In speaking we begin a sentence one way and we may finish it in another, some fresh idea striking us or some interruption occurring. Speech is liable to constant changes, swift turns of thought; it leaves things out, supplying the omission, very likely, with a gesture; it often combines two forms of expression. But a writer can correct and polish his composition until all irregularities are removed. Spoken English therefore is less regular<sup>4</sup> than written English; and it is to this very irregularity that Shakespeare's plays owe something of their lifelike reality. If Shakespeare made his characters speak with the correctness of a copybook we should regard them as mere puppets, not as living beings.

Here is a passage taken from *Henry V.* (IV. 3. 34—36); suppose that comment on its "grammatical peculiarities" is required:

"Rather proclaim it...

That he which hath no stomach to this fight,

Let him depart."

Two things strike us at once—"he *which*" and "That he...let him depart." "He *which*" is now bad English; then it was quite regular English. The student should say that the usage was correct in Elizabethan English, and give some illustration of it. The Prayer-Book will supply him with a very familiar one.

"That he...let him depart." A prose-writer would have finished

<sup>1</sup> Cf. *hath* and *doth* used as plurals.

<sup>2</sup> Cf. *wax-en* in *Midsummer-Night's Dream*, II. 1. 56: see *G.* to that play.

<sup>3</sup> Another aspect of it is the free Elizabethan use of participial and adjectival terminations. Cf. "insuppressive," II. 1. 134; "unnumbered," III. 1. 63; "unmeritable," IV. 1. 12.

<sup>4</sup> Note the irregular sequence of tenses in Shakespeare; cf. II. 2. 12 (note).



with the regular sequence "may depart." But Henry V. is supposed to say the words; and at the moment he is deeply stirred. Emotion leads him to pass suddenly from indirect to direct speech. The conclusion, though less regular, is far more vivid. This brief passage therefore exemplifies the difference (*a*) between Elizabethan English and our own, (*b*) between spoken English and written. It is useful always to consider whether the one principle or the other can be applied.

Three general features of Shakespeare's English should be observed:—

- (1) its brevity,
- (2) its emphasis,
- (3) its tendency to interchange parts of speech.

(1) *Brevity*: Shakespeare often uses terse, elliptical turns of expression. The following couplet is from *Troilus and Cressida* (1. 3. 287, 288):

"And may that soldier a mere recreant prove  
That means not, hath not, or is not in love!"

Put fully, the second line would run, "That means not *to be*, hath not *been*, or is not in love." Cf. again *Richard II.* v. 5. 26, 27:

"Who sitting in the stocks refuge their shame,  
That many have and others must sit there";

i.e. 'console themselves with the thought that many have *sat* there.' This compactness of diction is very characteristic of Shakespeare. For note that the omission of the italicised words, while it shortens the form of expression, does not obscure the sense, since the words are easily supplied from the context. That is commonly the case with Shakespeare's *ellipses* or omissions: they combine brevity with clearness. See I. 1. 50, II. 1. 125, III. 1. 39, 40, III. 2. 125, IV. 3. 79, 80; and for omission of the relative pronoun, a frequent and important *ellipsis*, cf. I. 3. 138, II. 1. 309, II. 2. 14, 16, III. 1. 65, III. 2. 231, 232 (with the *Notes*).

(2) *Emphasis*: common examples of this are the double negative (II. 1. 231, 237, III. 1. 91), and the double comparative or superlative. Cf. III. 1. 121, III. 2. 187; *The Tempest*, I. 2. 19, 20, "I am more better than Prospero"; *The Winter's Tale*, III. 2. 180, "most worst."

(3) *Parts of speech interchanged*: "almost any part of speech can be used as any other part of speech" (Abbott). Cf. "stale" (verb), I. 2. 73; "like" (noun), I. 2. 315; "conceit" (verb), I. 3. 162, III. 1. 192; "path" (verb), II. 1. 83; "nothing" (adverb), I. 2. 162; "carrion" (adjective), III. 1. 275; "deep" (noun), IV. 3. 226; "niggard" (verb), IV. 3. 228.

## I. INDEX OF WORDS AND PHRASES.

*This list applies to the Notes only; words of which longer explanations are given will be found in the Glossary. The references are to the pages.*

### *Abbreviations:—*

adv. = adverb.      n. = noun.      trans. = transitive.      vb = verb.

- abide 132  
abstracts (n.) 137  
accidental 141  
after (adv.) 96  
against 104  
alliance 137  
along = 'long 143  
amaze 124  
angel 133  
answer (vb) 132, 137, 144  
apply for 119  
apt 125  
as this very day 146  
  
base 110  
basis 124  
battle 151  
bear 140, 148  
bear hard 102, 115  
bear it 115  
belike 134  
bend (n.) 98  
bestow 153  
betimes 112  
bill 148  
bird of night 104  
blood 141  
blunt 102  
bosom 144  
  
break with 113  
bring 104, 130  
business 125  
but 93, 124  
  
call in question 141  
ceremony 114, 117, 138  
chafe 97  
change 150  
charge 135, 136, 138  
check 140  
chew upon 99  
chopped = chapt 101  
*clepsydræ*, water-clocks, 114  
cobble 92  
cold demeanour 148  
Colossus 98  
come by 113, 116  
comet (an omen) 118  
compact 127  
companion 141  
compass 149  
complexion 106  
conceit 126  
condition 115, 139  
confound 124  
conjurer 98  
conquest 92  
consort (vb) 147

- constancy 115, 120  
 constant 123  
 constantly 147  
 cónstrue 96, 104, 116  
 contagion 116  
 content 138  
 contributions 142  
 contrive 120  
 contriver 113  
 coronet 101  
 countenance 108  
 crave 109  
 cross 104, 141, 145  
 cull 93  
  
 damn 136  
 dear (adv.) 127  
 deep (n.) 143  
 deliver 126  
 deny 140  
 dew of slumber 115  
 directly 92, 135, 137  
 dismember 113  
 dismiss 106  
 disrobe 93  
 distract 141  
 do sacrifice 117  
 dogs of war 129  
 doublet 101  
 drachma 134  
  
 enforce 130, 141  
 enforced 138  
 enfranchisement 122  
 engage 112  
 enlarge 138  
 enrolled 130  
 ensign 149  
 envious 133  
 envy 113  
 eternal 99  
 even 113, 145  
 exhalations 110  
 exigent 145  
 expedition 142  
 extenuate 130  
 extremities 110  
  
 fall 125, 128, 147  
 fall (trans. vb) 138  
 familiar instances 138  
 fantasy 115, 135  
 fearful bravery 144  
 fellow 123, 150  
 field 145, 153  
 figure 115  
 fire drives out fire 126  
 fond 122  
 fool (vb) 105  
 form 138  
 formal 115  
 former 147  
 freeman 150  
 from 105, 114  
 funerals 151  
  
 gamesome 95  
 general 109  
 genius 111  
 give place 141  
 given 100  
 graybeards 118  
 Greek to me 102  
 grief 106  
 grow on 112  
  
 hand 103  
 have some aim 99  
 health 140  
 hearts of controversy 97  
 heavy 116  
 hedge in 139  
 high east 112  
 hilts 150  
 hold strong 146  
 hold thee 150  
 hollow 138  
 honey-heavy 115  
 honour 130, 139  
 honourable 133  
 honourable (adv.) 146  
 honourable-dangerous 106  
 hot at hand 138  
 humour 116  
  
 impatient of 141  
 in=on 137  
 incense (vb) 104

- indifferent 106  
 indifferently 97  
 infirmities 140  
 in our stars 98  
 in respect of 92  
 in sport 124  
 instance 138  
 intermit 93  
 in use 128  
 -*ion*, termination 102  
 issue 129  
 itching palm 139  
  
 jealous 96, 99  
 just 132  
 justice' sake 139  
  
 labouring day 92  
 last, not least 126  
*laudatio funebris* at Rome 127,  
 128  
 law of children 122  
 leaden 143  
 lest that 124  
 lethe 127  
 liable 119  
 lie 129  
 light 149  
 like (n.) 102  
 limbs 128  
 lover 120, 130  
 lusty 97  
  
 main 114  
 make forth 145  
 make head 137  
 make to 122  
 mar 133  
 market-place=the Forum 101  
 mart 139  
 may 111  
 mean (n.) 125  
 meat 99  
 mechanical 91  
 misconstrued 150  
 mistrust 150  
 mock (n.) 119  
 modesty 127  
 monstrous 105  
 mortal instruments 111  
  
 mortified 117  
 most boldest 125  
 most unkindest 133  
 motion 111  
 move 140  
  
 new-added 142  
 niggard (vb) 143  
 note (vb) 139  
 nothing (adv.) 99  
 notice 134  
  
 obscurely 103  
 observe 140  
 occupation 101  
 o'erwatched 143  
 of=by 123  
 offence 142  
 office 152  
 of force 142  
 omit 142  
 once 142  
 on the hazard 146  
 on the spur 149  
 opinion 113  
 ordinance 105  
  
 palter 112  
 part (vb) 153  
 path (vb) 111  
 phantasma 111  
 Philippi fields 152  
 piece out 110  
 pitch 94  
 pleasures 134  
 porch 106  
 power 137, 141  
 prefer 153  
 present 117  
 presently 122  
 prevent 148  
 prevention 122  
 prick 127  
 proceed 100, 126  
 prodigious 105  
 produce 127  
 proof 110  
 proscription at Rome 136  
 providence 148  
 public chair 131

- pulpit 123  
 purger 114  
 push 148  
 put by 101  
 put on 115  
  
 question 130  
  
 rank 125  
 rear 122  
 reason with 147  
 regard 127, 138, 149  
 remains 152  
 remorse 109  
 render 126  
 replication 93  
 resolve 133  
 respect 96, 140, 153  
 right 118  
 Rome...room (word-play) 99  
 round 110  
 rude 130  
 rumour 120  
  
 saving of 149  
 scandal (vb) 96  
 scarf 102  
 schedule 121  
 scolding 104  
 scope 140  
 senseless 93  
 serve 121  
 several 113, 153  
 severally 129  
 shadow 96  
 shape 116  
 sign of battle 144  
 sleeve 100  
 slight 136  
 so 125  
 sober 138  
 soil 96  
 sort 93  
 sound 98  
 spleen 140  
 stale (vb) 96  
 stand close 106  
 stand on 117  
 stand upon 124  
 star 98  
  
 stare 144  
 state 99  
 statuë 118  
 stay 148  
 stay by 153  
 stem 97  
 sterile curse 95  
 still 125  
 stole 115  
 stomach 146  
 store 137  
 strain 146  
 strange 95  
 stretch 137  
 sudden 122  
 sufferance 105  
 sway 104  
 swear (trans. vb) 112, 149  
  
 take thought 114  
 tardy form 102  
 taste 137  
 temper 98  
 tend 103  
 tending to 131  
 the state of man 111  
 the which 129  
 thews 105  
 thought 114  
 thunder stone 104  
 Tiber banks 93  
 tide of times 128  
 tidings 141  
 tincture, 119  
 to wife 116  
 touch 121  
 tributaries 92  
 true man 101  
 turn him going 135  
  
 unbraced 104, 116  
 undergo 106  
 unfirm 104  
 unluckily 135  
 unto 105  
 upon 127, 134, 141  
 use 118  
  
 ventures 142  
 virtue 116, 153

- wafture 115  
warn 144  
waste 142  
watch 143  
way 120  
weighing 112  
what 112  
when that 132  
whether = whe'er 93, 150, 151  
whole 117  
wind (vb) 137  
wit 133  
withal 92  
woe the while 105  
word 149, 152  
work 99  
worthy 138  
wreath of victory 150  
wrong 128  
yet 151  
yoke 105  
you were best 135



## II. INDEX OF NAMES IN THE NOTES.

- Antony, the "masker" 100  
 Artemidorus 120  
 Até 128
- Brutus, Decimus (not Decius) 107  
 Brutus, L. Junius 99  
 Brutus, Marcus, Prætor 95; his  
 love of study 143; a Stoic 141,  
 148
- Cæsar, Julius, expert in swimming  
 97; his eyes 98; subject to epi-  
 lepsy 101; his house 117; his  
 gardens across the Tiber 134;  
 his body burnt 134
- Calpurnia 94  
 Capitol 121; stairs to 122  
 Casca 99  
 Cassius, appearance of 100;  
 brother-in-law of Brutus 111;  
 "choleric" 140; an Epicurean  
 146; weak-sighted 149; in  
 Parthia 149
- Cato, *Uticensis* 148; his son 151  
 Cicero, his "ferret eyes" 100;  
 fondness for Greek 101, 102;  
 character 113; victim of Antony  
 128, 142
- Cimber, Metellus 107  
 Cinna, L. Cornelius 107  
 Cinna, Helvius, the poet 135  
*Curia Hostilia* 129
- Erebus 111
- Flavius 151  
*Forum* 129
- Hybla 145
- Labeo 151  
 Lepidus, the brother of the Tri-  
 umvir 136  
 Ligarius 115  
 Lupercalia 93, 94
- Nervii, Cæsar's victory over 133
- Octavius, afterwards the Emperor  
 Augustus 129  
 Olynpus 123, 140
- Parthians, Cæsar's proposed ex-  
 pedition against 105; their de-  
 feat of Crassus 149
- Philippi 144  
 Plutus, identified with Pluto 140  
 Pompey, "great" 93; his sons 93;  
 at Pharsalia 146  
 Pompey's porch 106; and theatre  
 108  
 Portia, death of 141  
 Publius, common *prænomen* 119
- Rhodes, the Colossus at 98  
 Rostra 123, 124
- Sambre, battle of 133  
 Sardis 138  
 Senate, Cæsar's contempt for 118
- Tarquin, the Proud 99, 110  
 Thasos 151  
 Titinius 150  
 Trebonius 108  
 Triumvirs, meeting of near Bo-  
 nonia 135, 136; their Proscrip-  
 tions 136
- Volumnius 152



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