

SHAKESPEARE'S

JULIUS

CÆSAR



HERZBERG



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SHAKESPEARE STATUE

By J. A. A. Ward. On the Mall in Central Park, New York City, where both sides of a broad promenade are decorated with the statues of great writers. Photo by Ewing Galloway.



SHAKESPEARE'S  
JULIUS CÆSAR

WITH ITS HISTORICAL AND LITERARY  
BACKGROUND

EDITED BY

MAX J. HERZBERG

HEAD OF THE DEPARTMENT OF ENGLISH,  
CENTRAL HIGH SCHOOL,  
NEWARK, NEW JERSEY



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## PREFACE

The younger reader, and particularly the younger reader of our day, needs more, not less, help in dealing with a classic of the type of *Julius Cæsar* than an older reader. Roman history is no longer studied minutely, but has been merged in an account of European or world history; and to understand Shakespeare's references, more detailed apparatus must be provided.

But this material must be presented in palatable form and with a particular appeal to the psychology of young people. It is hoped that students of all kinds will be able to read right through this edition with both pleasure and profit, since everywhere in it the effort has been made to be interesting and to maintain scholarship without pedantry. Everything that is provided by way of supplement to the text of the play is not merely valuable in itself, but may be read with profit quite aside from its bearing on the play. Nothing is neglected that a student of the play ought to know, but all information is given in a fashion that makes it easy to grasp. Editorial matter is not provided in the usual incidental fashion, but is made vitally significant for its own sake.

Among the special features of the edition, these may be mentioned:

1. Full preliminary explanations are given, as largely as possible in narrative form. In these explanations many of the difficulties of the play are carefully anticipated, so that the student will not need to hesitate or to stumble over them when he comes to them in his reading. In these explanations, moreover, the effort is

made to correlate new matter with information that the student already has at his command.

2. The pedagogical apparatus — questions on the text, examination of the dramatic technique, exercises, and the like — is extensive. It is placed at the back of the book, for most part, in order that only those who wish it may use it.

3. The book is illustrated, and its appearance will please readers.

4. Emphasis is laid on *Julius Cæsar* as a play definitely intended for presentation on the stage. The history of the play in its own day and in the theater since Shakespeare is outlined; and particular attention is directed to the pages taken from Edwin Booth's prompt-book of the play and to similar material obtained through the kindness of Mr. Robert B. Mantell and Mr. Fritz Leiber.

5. Words are explained in the glossary on a dictionary plan. Those who need to know what a word means will find the explanation in a convenient and readily accessible way.

6. Full notes on special points are given in a special section. The facts presented in this section are interesting in themselves; and students will carry away more than what is barely sufficient to explain the text.

7. The section giving material for supplementary reading will enable teachers to surround the play to as great a degree as is desired with an atmosphere of history and literature.

From the reading of the text as a whole students will carry away a complete idea of *Julius Cæsar* and a great enrichment of the mind, with significant cultural information pleurably acquired.

M. J. H.

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# ITALY AND THE ANCIENT ROMANS

## CHAPTER I

### THE LAND OF ITALY

*Open my heart, and you will see  
Graved inside of it, ITALY.*

— BROWNING

Italy, the land where many of the scenes of *Julius Cæsar* take place, has been a great and important country in both ancient and modern times.

To-day “sunny Italy” is a powerful kingdom occupying the peninsula that juts into the Mediterranean Sea from the Alps. Here forty million people live in a territory of more than a hundred thousand square miles. Under a hot sun the fertile soil yields rich harvests of grain, grapes, oranges, chestnuts, and olives. Iron, sulphur, and mercury add to the wealth of the land; and because of its numerous industries, such as silk-making, shipbuilding, glassmaking, and engineering, Italy holds a high place in the world of commerce.

“On the whole,” says William Stearns Davis, of Italy, “it is the most favored land bordering the Mediterranean, if not — area considered — in the entire world.”

The industry and thrift of the Italian people are proverbial. The overflow of population in their homeland has brought about a constant emigration to other countries; and the United States, in particular, has received from Italy many millions of active workmen, skilled and unskilled.

Throughout its history Italy has been famous for dramatic events. Famous men and women have

through the ages made Italy notable; great statesmen, great writers, great artists, great musicians, great inventors, great leaders of religion. Among the great statesmen may be mentioned *Cavour*, who helped to make Italy the nation it is to-day by joining into a single commonwealth the various sections into which the country had for centuries been split. Greatest of Italian writers was *Dante*, who wrote a splendid epic of the afterworld, *The Divine Comedy*, with its three sections: *Inferno*, *Purgatory*, *Paradise*. Italy has produced more great painters and sculptors, perhaps, than any other land; most famous of them are *Michelangelo* and *Raphael*, whose works of art are the universal admiration of mankind.

Great musicians, too, have come from Italy, which has no rival except Germany in the field of grand opera. *Rossini*, *Verdi*, and *Puccini* have written some of the most melodious of modern music dramas. Most noted of Italian inventors is, without question, *Marconi*, whose work with the wireless made possible that modern miracle. No man of religion for many centuries has made a deeper impression on all the world than *St. Francis of Assisi*, whose lowly, poetic character is revered by peoples of all religions.

Each year thousands of tourists visit Italy in order to see and admire the astonishing wealth of interesting things to be seen in that land. Wandering under the beautiful blue skies of Italy, they visit the cathedrals of Rome and Milan and the art galleries of these cities and of Florence. They admire the harbor of Naples, with Vesuvius flaming or rumbling at its center. They inspect the great workshops of the land, the lemon and chestnut groves, the remains of ancient and mediæval times, the magnificent palaces of the Renaissance



period, the canals of Venice, and Corsica, birthplace of Napoleon.

Always to-day the Italians remember that they are the descendants and the heirs of the ancient Romans, and they are proud in this memory. To the intelligent Italian, Julius Cæsar and ancient Rome still live in the influence they continue to exert on modern times. An Italian who knows the history of his remarkable land will point to evidence everywhere that the Romans of old are not forgotten. In the government of his country and of the Church, in the remains of ancient roads and aqueducts and forums, in the character of his literature, in customs handed down from Roman times, and in other ways Italy is still Rome.

Chiefly, of course, he will point to the language that Italians speak. Italian is a direct descendant of the Latin that the Romans spoke, just as French, Spanish, Portuguese, and Rumanian are descendants from the same language. But Italian is closest of all to Latin. It was more than an allegory when in *The Divine Comedy* Dante described his journey through the next world and told how Virgil, greatest of Roman authors, became his guide as he entered the portals of Inferno. As Virgil guided Dante, so Latin and Latin literature have guided modern Italian literature.

Here is a description of the advantages of Italy as an ancient writer, Strabo, saw them:

“We shall now summarize the qualities which have helped raise the Romans to so great a height of prosperity. One point is its insular position, by which it is securely guarded; for the seas form a natural protection round it, with the exception of a short frontier, which too is fortified by almost impassable mountains. A second is that the harbors, though few, are capacious

and admirably situated. They are of great service for enterprises against foreign places, for defence against invasions, and for the reception of abundant merchandise. A third advantage is the climate, in which animals and plants may be accommodated with every variety of mild and severe temperature. In length it extends north and south; Sicily, a large island, we must consider an addition to it.

“Situating as it is between the extremes of heat and cold, and having such a length, it enjoys a great variety of temperate climate. This advantage is increased by another feature; the Apennines extend through its whole length, and leave on each side plains and fruitful hills; so that there is no district which does not enjoy the best products of both hill and plain.”

### BRIEF QUIZ

1. Where is Italy? What are its area and population?
2. What are some of the products of Italy? What are some of its industries?
3. Why is the United States especially interested in the Italian people?
4. Name one great statesman Italy has produced; a great writer, a great artist, a great musician, a great inventor, a great man of religion.
5. What things of interest do tourists find in Italy?
6. What are some of the ways in which modern Italy is still connected with ancient Rome?
7. Of what language is Italian an offshoot? What other languages come from the same source?

### EXERCISES AND PROJECTS

1. Bring to class a full report on the place of Italy in modern commerce. Tell particularly about its trade with America.

2. Have you ever made a trip to Italy? Do you know any one who has traveled through that land? Have you relatives or friends who were born there? Give from your own experience or from the experience of others some interesting and

entertaining facts about Italy. How do parts of the country look? What are some strange or beautiful sights? What are some quaint customs of the people?

3. What is the name of the greatest living Italian statesman? Tell, briefly, the story of his career.

4. Bring to class reproductions of some famous works of art by Italian masters or a poem by an Italian writer or a piece of music by an Italian composer.

5. Has English been influenced by the Latin? Mention some words of Latin derivation in English.

## CHAPTER II

### A VISIT TO ROME

*Everyone soon or late comes round by Rome.* — BROWNING

*The Forum, where the immortal accents glow,  
And still the eloquent air breathes — burns with Cicero.*

— BYRON

You are traveling (let us imagine) in Italy, and you have come to Rome, “the Eternal City.” What interesting sights should you want to visit? What memories of the storied past would these sights recall?

You may, perhaps, begin by visiting the noble dome of St. Peter’s Cathedral and the Sistine Chapel, monuments to the genius of Michelangelo, Raphael, and other great artists. If you ascend to the dome itself, one hundred and fifty feet above the level of the ground, you see a mighty panorama: Rome itself is spread before you, the cradle of a great civilization. In the distance lie the Tiber, the Mediterranean Sea, the Apennine Mountains.

In the Sistine Chapel is the famous series by Michelangelo: *The Creation*, *The Deluge*, and *The Last Judgment*; and in the Vatican near by you may stand in awe before many paintings of Raphael.

The Coliseum may next attract you. Built by several Roman emperors, this great amphitheater, ruined as it is, testifies to the magnificence of the Roman rule. The Coliseum was used for combats of gladiators and wild beasts. Sometimes the arena was filled with water, and it became the scene of nautical displays. It is estimated that it held seats for eighty-seven thousand persons, with standing room for twenty thousand more.

Over the great ruins the soft earth has fallen, and from it trailing plants have sprung; wild flowers bloom there in season, and the long grass nods in the breeze. The bright lizard darts like green fire along the walls; and birds fill the hollow arena with song.

For a student of *Julius Cæsar*, however, there can be no place in Rome more attractive than the ruins of the Forum. In its height of glory, at the time of the Roman emperors who came after Cæsar, the Roman Forum must have been one of the world's wonders, with its temples to the gods, its statues, its pillars and arches, its rostra for speakers. Here, one remembers, Cicero and Cæsar spoke. It was, in ancient times, at the exact center of the city, with the seven hills of Rome grouped picturesquely around it. In the Forum met all the political and all the commercial activities of Rome. The ground, at first swampy, was drained in time, and the Forum became an increasingly important part of the city. Gradually to the chief Forum were added others, until there were six in all. They covered twenty-five and one-half acres; in them people gathered for business, for meeting in public, for promenading, and for political purposes.

Thence you may wander to many other places of interest in Rome. Everywhere the eye is filled with beautiful landscapes and impressive buildings. There are palaces and ruins, gardens and statuary, distant views of villas and cottages, triumphal arches and columns, galleries crammed with art treasures, churches, shops, and the river.

You may visit the ruined tombs along the Via Appia (or Appian Road). You may go to St. John Lateran, older even than St. Peter's. You may cross the Tiber on any of a number of bridges, some of which date back

far into ancient times. You may gaze at Trajan's Column, almost a hundred feet high and bearing pictures that show the achievements of this Roman conqueror. You may marvel at the Baths of Caracalla, regarded by some as the most imposing object in Rome with the exception of the Coliseum; it is a huge structure, that makes the beholder think with awe of the greatness of its builders. You may turn to the Arch of Titus, with its reminders of the sack of Jerusalem by this Roman general. You may stand astonished before the marvelous arches of the old aqueducts, or wander in the ruins of the palace of the Cæsars.

Rome still grows and still raises to the sky new buildings, so that none may doubt the greatness of the modern inhabitants of the city. One of the most magnificent of the recent memorials is that erected as a reminder of the World War.

One can well understand why Lord Byron, the great English poet, when he gazed on the ruins of ancient Rome before the activity of Italy reborn added new glories to the old, should have exclaimed:

O Rome! my country! city of the soul!  
 The orphans of the heart must turn to thee,  
 Lone mother of dead empires! and control  
 In their shut breasts their petty misery.  
 What are our woes and sufferance? Come and see  
 The cypress, hear the owl, and plod your way  
 O'er steps of broken thrones and temples.

### BRIEF QUIZ

1. For what is St. Peter's noted? 2. What glories of art does the Sistine Chapel hold? 3. Give some facts as to the Coliseum. 4. What could one find in the ancient Roman Forum? How many forums were there altogether? 5. What are some other places of interest in Rome? 6. What, accord-

ing to some travelers, is the most imposing object in Rome aside from the Coliseum? 7. Name a modern memorial of Rome. 8. Give one phrase that Byron applied to Rome. Why did he refer to the cypress and the owl?

### EXERCISES AND PROJECTS

1. Read one of the following books, and bring to class some additional facts as to Rome: George S. Hillard's *Six Months in Italy*; Francis Wey's *Rome*; Charles Dickens's *Pictures from Italy*; Caroline A. Mason's *The Spell of Italy*.

2. Read the fourth canto of Lord Byron's *Childe Harold*, and select what you think is the finest stanza dealing with Rome.

3. Write a letter, as if from Rome, describing some of your experiences in the Eternal City.

4. Bring to class as many pictures as you can find of scenes in Rome, particularly of places mentioned in this chapter.

## CHAPTER III

### A BOY IN ANCIENT ROME

“*Civis Romanus sum.*” It was the proudest boast of the inhabitants of the ancient world to be able to say: “I am a Roman citizen.”

*The City that by temperance, fortitude,  
And love of glory towered above the clouds.*

— ROGERS

If you had been Marcus Cornelius Paulus, a Roman lad, you would have been very proud of your name. For your name indicated the famous family to which you belonged, and on it depended your social standing, even your property rights.

The most important part of this name was the second, Cornelius. This was the *nomen*. Marcus was the *prænomen*, and Paulus the *cognomen*. The *nomen* was the name of the *gens* or clan to which the boy belonged, the *cognomen* showed the branch of the clan, and the *prænomen* was his given name.

Marcus wore a special toga with a purple hem; when he reached manhood, this would be exchanged for the famous white toga of the Roman citizen. A line in Virgil speaks of

Romans, lords of the world, the race that is clad with the toga.

This toga usually was put on with the help of a slave. Spread out, it was oval in form; and after it had been adjusted, one end was thrown over the left shoulder. A victorious general wore a toga all of purple.

All Romans of good family were educated in Greek — the language and the literature, as well as in their own tongue and writers. Marcus would receive his training partly from a well-educated slave, who was frequently



his personal attendant, took him to school every morning, waited for him until his lessons were over, and sometimes carried his books for him.

The boy would learn reading, writing, and arithmetic. Usually he studied carefully the fundamental laws of Rome, known as the "Laws of the Twelve Tables." As he progressed, he studied literature, especially poetry, and particularly the great Greek poet Homer, author of the *Iliad* and the *Odyssey*. These contained stories of the Trojan War and of the wanderings of Ulysses. With the study of literature went history, mythology, geography, and language. The teachers of these subjects were usually Greek slaves, prisoners of war perhaps, often well-born and well-educated persons. They had a great influence on their pupils. In particular, those that wished to attain high rank in literature or in politics learned from Greek teachers the rules of writing and of speaking — the art of *rhetoric*, as it was called. Their aim was to learn above all how to speak in public and how to present an argument in a persuasive way. Sometimes a Roman youth would even visit some city in Greece, in order to attend there a famous school of rhetoric.

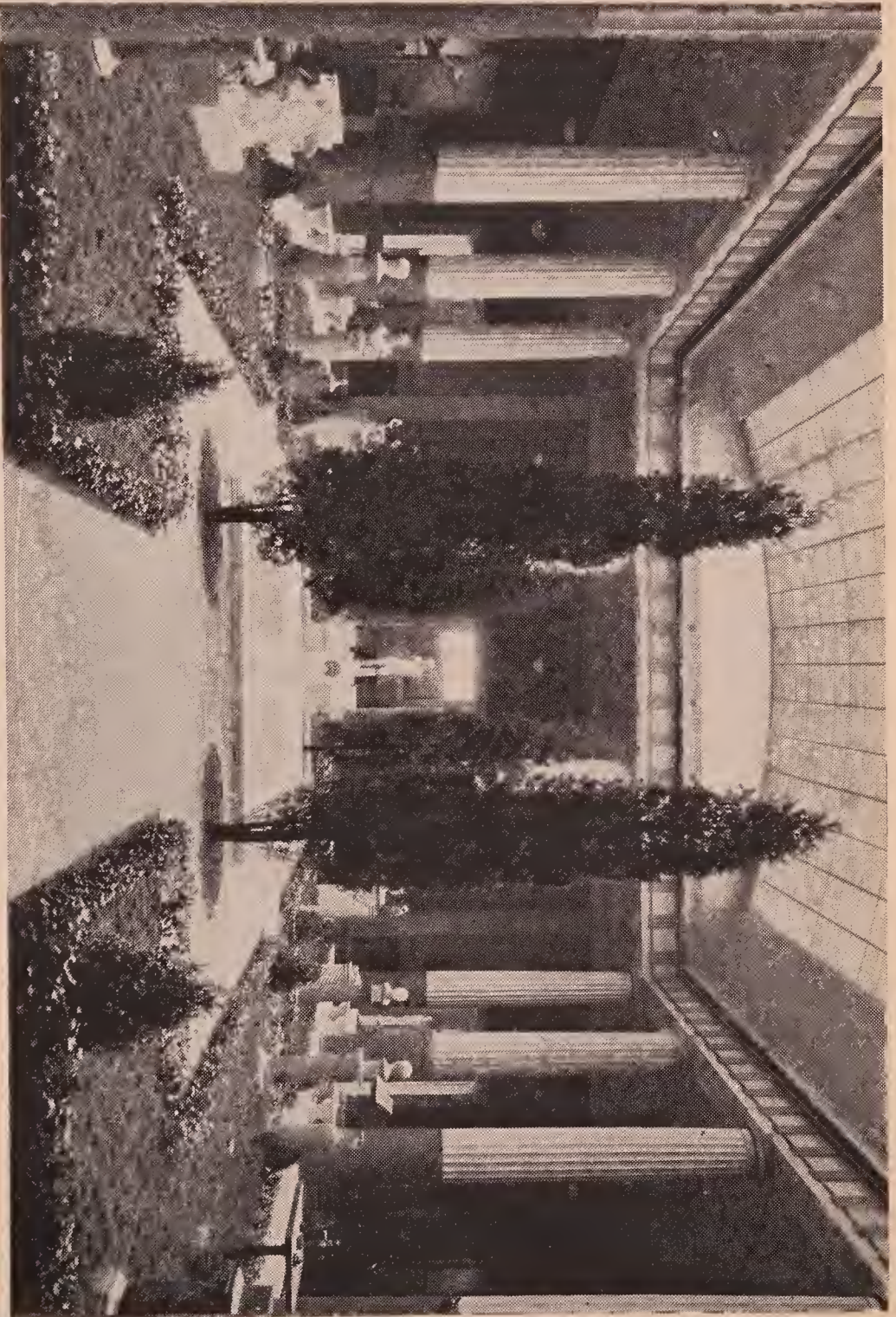
Some of the most important lessons that Marcus would learn, however, he learned at home. The *paterfamilias*, or head of the Roman family, exerted great authority over every member of the family; and the first lesson a Roman lad would learn would be that of instant obedience and of deep reverence for his elders. In the best days of the Roman Republic a boy would be constantly with his father. He would assist his father at his work if he were a farmer; if the family lived in the city, he helped him to receive guests, he accompanied him when he went to speak in the Forum, he watched

him at his daily business. At home the Roman boy learned respect for the gods, and a sense of truth and honor was instilled in him.

How the old Roman houses looked we can still learn from those that have been excavated at Pompeii, that ancient city which was covered by an inundation of lava from Mount Vesuvius, and which lay concealed for centuries. The exterior of the houses was very plain, and there were no windows in front. Originally a Roman house consisted of only an oblong room, called the *atrium*. This was the living room, the kitchen, the dining room, and the bedroom. To give light there was a hole in the roof, through which the rain fell, to be caught in a basin beneath; there was only one door, with the hearth opposite to it.

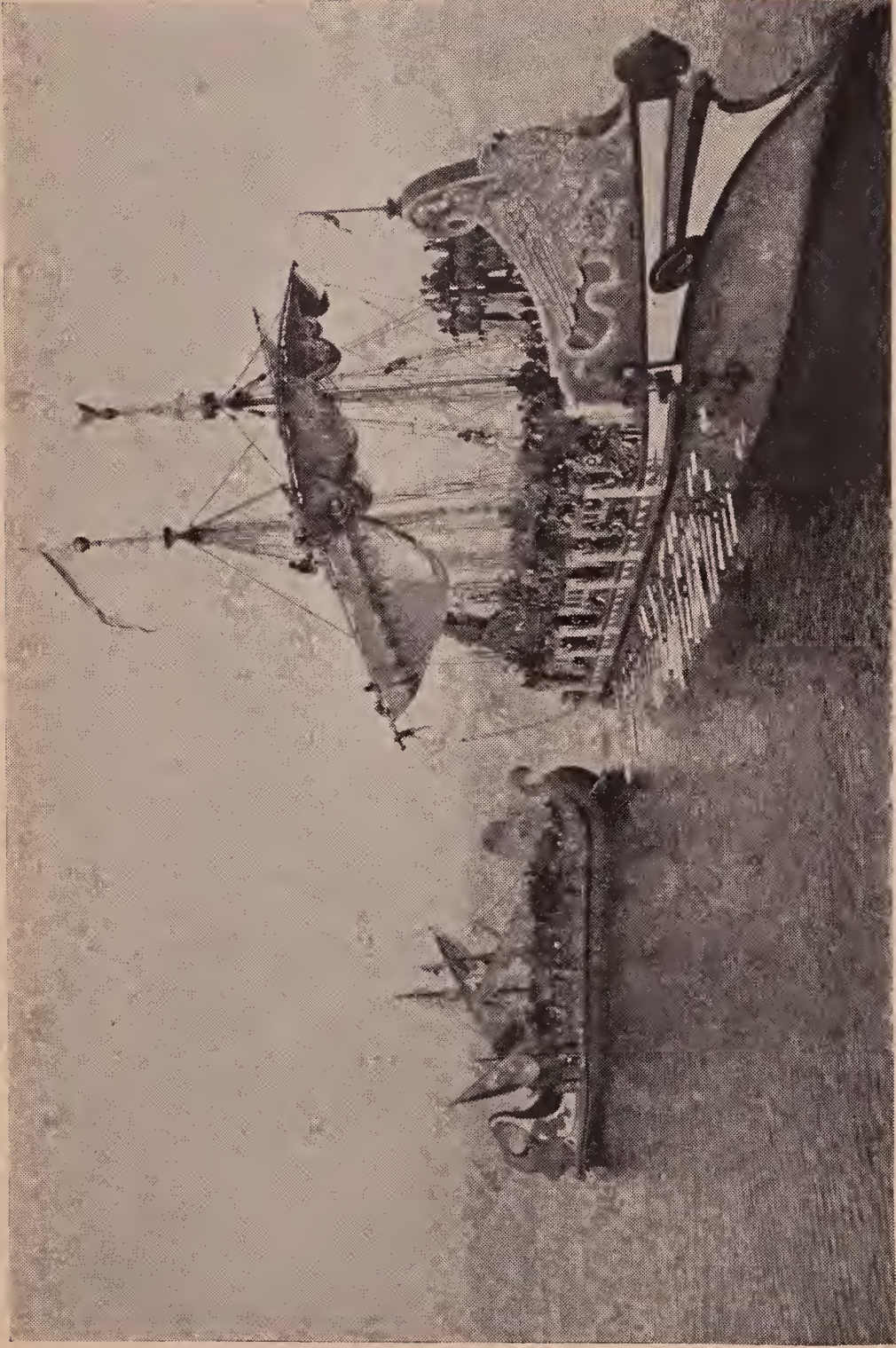
But as the Romans accumulated wealth and became more inclined to luxury, they built bigger and more comfortable homes. Marcus lived in a house in which the principal room was still the atrium. But now this was only the living room, and around it were a number of smaller rooms in which the members of the family slept, and in which their goods were stored. To the rear of the atrium was the special office of the master of the house, who kept here his valuables and papers; and beyond this was the *peristyle*, a court open to the sky and surrounded by a colonnade. Farther to the rear was usually the dining room, and back of that the kitchen. The floor of the atrium was usually a mosaic, pieces of colored stone skillfully pieced together to make a picture. The walls and ceiling were often decorated. In the peristyle a fountain played, and surrounding it were fragrant and beautiful flowers.

Sometimes the Roman houses were heated by furnaces, from which warmed air would be conveyed



PERISTYLE OF A ROMAN HOUSE

With walks, resting places, images of gods and heroes, and rich foliage. Restoration from the Metropolitan Museum of Art.



### ROMAN GALLEYS

Propelled partly by sails and partly by slaves. Observe the banks of oars. Courtesy of the Metro-Goldwyn Picture Corporation.

by pipes to the floors of some of the rooms, but generally a Roman kept warm in winter by putting on more clothing. Charcoal braziers were, however, customary in many houses.

Marcus, like other Roman men and boys, wore only one piece of jewelry — a signet ring. But his mother and sisters wore rings, brooches, pins, bracelets, necklaces, and earrings. The Roman lady wore an inner tunic with short sleeves, a long outer tunic, and an outer garment like the toga when she went out of doors. Often the outer garment was drawn up to make a hood for the head. Men and women alike wore sandals, those for the women often being highly embroidered.

The day of the Romans was determined entirely by the hours of sunrise and sunset. The actual day fell into twelve parts. If Marcus on any particular day was with his father from sunrise to the time he retired for the night, he began by sitting with him at his breakfast — usually very light, consisting possibly of a few olives or bread dipped in wine or honey, or a little cheese. His father attended to his letters, received business callers, and took care of his *clients*, those who sought favors from him.

Then father and son set out to the heart of the city. Crossing a bridge over the Tiber, they came to the foot of the Palatine Hill. They found themselves in the cattle market. But more than cattle were bought and sold here, and the boy would gaze with curiosity at the numerous shops and listen to the bargaining that went on busily in them.

As they passed out of the cattle market, father and son would come shortly to a valley between the Palatine and Aventine Hills; and here was the *Circus Maximus*, from very early times the place of amusement of the

Romans. In the days before the republic the country folk had played their games here, and in the course of time more seats and shelters had been added, and in still later days it became capable of holding one hundred and fifty thousand spectators.

As they left the Circus Maximus, Marcus and his father reached the *Via Sacra*, or Sacred Highway, perhaps the ancient world's most famous street. Originally it derived its name from the religious rites which were performed on it, in connection with a procession to the Temple of Jupiter, chief of the Roman gods. Along the *Via Sacra* passed the triumphal parades of victorious Roman generals, great processions in which the conqueror and his army led in triumph hosts of the defeated people and carried the spoils that had been captured.

This road wound through the heart of Rome, varying in width at different places. Beside it were some of the most important buildings in the city. It passed through the Forum, at the entrance to which stood various temples. At one point Marcus would see the *rostra*, a platform ornamented with the beaks or prows of ships captured in battle. From this orators addressed the Roman crowd and sought to obtain their votes. Nearby was the assembly place of the people. He saw the senate house and the law court and the state prison; and so, at the end of the *Via Sacra*, he reached the Capitol. On the Capitol itself stood the great Temple of Jupiter. Here came the magistrates to take their oaths of office; here came victorious generals to offer the booty that they had taken in warfare against the enemies of Rome.

In one of the buildings near the Capitol and on the road to it Marcus and his father might pause, to listen to a speech from the *rostra*, to attend a law suit in the law court, or to hear an argument in the senate house.

On their way home, and all business was generally completed by the sixth or seventh hour, they perhaps stopped to take part in some ceremony, such as the naming of the child of a friend on its ninth day, or the assuming of the toga by a boy reaching manhood, or a wedding.

The noonday meal was simple, consisting of bread, wine, nuts, and fruits. Then every one in Rome took his noonday nap, or siesta; and the streets of the city were completely deserted. In the late afternoon Romans went to the baths or the gymnasium. The baths were elaborate affairs, containing not only facilities for exercising and cleanliness but libraries and art galleries as well.

The evening meal was the chief one of the day. Couches on which three people took their ease were used instead of chairs. The meal began with prayers to the gods; and in the best days of Rome only three courses were served. But later, as the products of the civilized world began to pour into the city, meals became more and more elaborate; and oysters from Britain found their place on the table alongside a boar's head from Asia Minor.

### BRIEF QUIZ

1. What were the three parts of a Roman name? What did each indicate? 2. What toga did a Roman boy wear? A Roman citizen? A Roman conqueror? 3. What did the Roman boy study besides the language and literature of his own people? Who gave him instruction in this subject? 4. What art did Romans of ambition particularly study? 5. What lessons did a Roman boy learn at home? 6. Describe a Roman house. 7. What did Roman ladies wear? 8. How was the Roman day determined and divided? 9. What did a Roman gentleman do in the morning? 10. Describe a walk

through Rome. 11. Who was Jupiter? 12. Tell about the three Roman meals. 13. What was the Via Sacra? 14. Where did Romans go for amusement? For exercise?

### EXERCISES AND PROJECTS

1. Bring to class further information as to one of the following topics:<sup>1</sup> *a.* dress of a Roman gentleman, *b.* dress of a Roman lady, *c.* the Roman house, *d.* the excavations at Pompeii, *e.* education in ancient Rome, *f.* Roman amusements, *g.* appearance of the Roman Forum in the first century before Christ, *h.* the Circus Maximus, *i.* the Via Sacra, *j.* what the Romans ate.

2. Marcus, talking to a friend, describes some of the things taught him in school.

3. Discuss this argument: It would be more interesting to be a schoolboy in the time of Julius Cæsar than it is to-day.

4. Bring to class a report on Jennie Hall's *Buried Cities*, laying particular emphasis on the section dealing with Pompeii.

<sup>1</sup> See list of books on page 148.



## CHAPTER IV

### THE GODS OF THE ROMANS

*To the mean person the myth always means little; to the noble person, much. — JOHN RUSKIN*

When a Roman lad began to learn about the gods of his people, one fact was soon impressed upon him. These gods, he was told, were practically identical with those of Greece; and he was taught the tales associated with the Greek gods, demigods, and heroes as faithfully as he was those of his own people.

By means of the siege of Troy, moreover, the ancient legends of Rome were intimately bound up with those of Greece; and from the Trojan prince Æneas the Roman people traced its descent.

So the Roman, like the Greek, learned that the gods of the world lived on Mount Olympus, a high mountain in Thessaly in northern Greece. There the chief of the gods, Jupiter (sometimes called Jove), reigned supreme as king of gods and men; and at his side sat his consort, Juno, goddess of marriage. Jove had created mankind; and once, when men fell into wickedness and sin, he destroyed them all in a great flood, leaving only one man and one woman to repopulate the world.

Among the other gods who dwelt on Olympus were Phœbus Apollo, god of the sun, of poetry, of medicine; and Minerva, goddess of wisdom. There too were Mercury, messenger of the gods; Ceres, the goddess of agriculture; Mars, the god of war; Venus, the goddess of love; Vulcan, the god of the forge; Diana, goddess of the moon and of hunting; Vesta, goddess of the home, and Neptune, god of the sea.

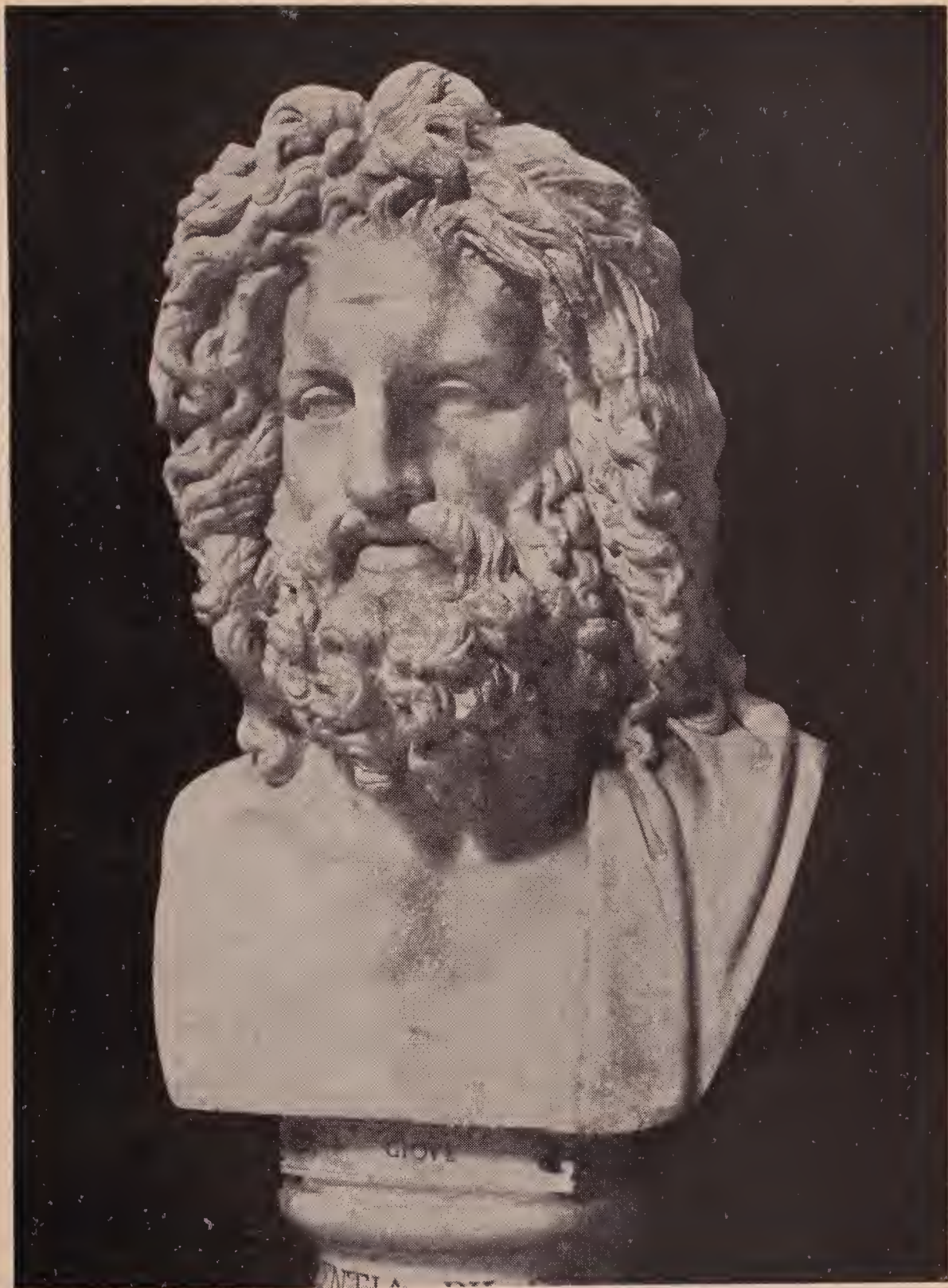
Each of these deities, as he appeared in representations by painters or sculptors, was recognizable by one or more symbols.

Jupiter had his eagle and his sheaf of thunderbolts, for he was the god of the storm. Beside Juno strutted the peacock. Neptune had a three-tined fishhook called the *trident*, and in his wake sported dolphins. Apollo had a musical instrument called the *lyre* on his knee, at his back hung a sheaf of arrows darting forth rays of the sun, and he rode in a splendid chariot. A famous statue of Apollo was the huge Colossus, at Rhodes. To Hermes belonged a cap that made him invisible when he went on his missions for the gods; his sandals were provided with little wings, and he carried a rod intertwined with serpents, called the *caduceus*.

Mars, clad in warlike armor, was followed by vultures, that prey on battlefields, and by dogs — we still speak of “the dogs of war.” Vulcan had his anvil and forge, Vesta the fire on the hearth. The chariot of Venus was drawn by doves or sparrows. Minerva’s symbol was the wise-looking bird, the owl; she carried, too, a shield, called the *ægis*, and on this was fixed the head of the monstrous maiden, Medusa the Gorgon, and whosoever gazed on this was turned to stone.

The sign of Ceres was a *cornucopia*, or horn of plenty; she wore a wreath of poppies, and beside her was a sheaf of wheat. Diana had a crescent moon in her hair, and at her side was a stag.

The gods, when they feasted on Mount Olympus, ate a divine food called *ambrosia*, and they drank a divine liquor called *nectar*. Their cupbearer was the beautiful maiden Hebe; and when she was wed to the great hero Hercules, Ganymede, a handsome youth snatched from the plains of Troy, took her place.



JUPITER, KING OF THE GODS  
Photo by Alinari, Rome.



DIANA

Goddess of the moon, of hunting, and of maidens. A crescent moon adorns her hair. Photo by Alinari.

The Romans and the Greeks believed that the souls of those that died went to a place in the underworld called *Hades*, and this was ruled over by a brother of Jupiter — Pluto, or Plutus, god of the dead and god of wealth. His wife was the lovely Proserpina, daughter of Ceres.

Hades was divided into numerous sections. In dark Erebus the shades of the dead wandered silently to and fro like fallen leaves. In Elysium the souls of great poets and heroes enjoyed an endless paradise. In Tartarus those who had been condemned to punishment suffered torments.

Other gods who were familiar to the Romans and the Greeks were Bacchus, the god of wine and of drama, whose car was drawn by leopards and whose symbol was the grapevine; Cupid, son of Venus, whose duty it was to excite love in those whom his arrows pierced; and Pan, the god of universal nature.

There were, too, groups of deities. There were the nine Muses, who presided over poetry and music; the three Graces, the three Fates, the Hours, the Seasons, and others. The Satyrs and Fauns were animal-like creatures who followed Bacchus and Pan. Nymphs of many kinds haunted the trees, the fountains, the mountains, and the waves.

A favorite of the Romans was the Greek hero Hercules. On him, as a penance for a misdeed, had been imposed the performance of twelve tasks or labors, such as the slaying of various monsters, the capture of strange beasts, and other difficult feats. Hercules was a great wanderer, and he performed his deeds of strength and courage in many parts of the world. In ancient times the entrance of the Mediterranean Sea that we call Gibraltar was named "the Pillars of Hercules."

In addition to these divinities whom the Romans and the Greeks had in common, Rome and Italy had other gods that were peculiar to them alone. Saturn was the chief of these (although some identify him with Cronos, the father of Jupiter). He was the god of sowing, and it was believed of him that he had introduced agriculture into Italy. During the age when Saturn reigned supreme, all was well with mankind and the world; and that time was called "the Golden Age of Saturn." Each year, at the end of December, the Romans paid honor to Saturn in the feasts called the *Saturnalia*. These feasts were times of mirth and rejoicing, when all business ceased and the schools were closed. Friends exchanged presents with one another, and it was not permitted to declare war at this period.

Another important Roman god was Janus. His statues showed him with two faces, and the first month of the year was named after him, as the god of beginnings and as one who looked back to the old and forward to the new. He presided, too, over gates, which look in two directions. A covered passage in Rome was dedicated to him, and the gate of this was closed only in time of peace. Most often it was not closed.

Bellona was a Roman goddess of war; Fortuna was the goddess of fortune; Terminus presided over boundaries. Pomona was the deity of fruit trees, Flora of flowers, Hymen of marriage.

Lupercus and Luperca were two deities who were worshipped originally by shepherds as those who protected their flocks from wolves and brought fertility to their fields. But even when the inhabitants of Rome had long since ceased to be farmers, the festival of these gods — called the *Lupercalia* — continued to be celebrated with much reverence.

The Romans had household gods whom they venerated deeply — the Lares and Penates. These were the spirits of the departed, who still watched over the clan or family to which they belonged. Little images of them stood over the hearth; and even in our own homes it is still possible, strange to say, to find occasionally a little ledge left for these images over our fireplaces.

To the Romans the river on which their great city stood was more than a stream of water; it was a living person. They paid tribute, therefore, to Father Tiber as to one of the gods.

When a great man died among the Romans, he was often regarded as having joined the gods themselves, and he was revered as one of the gods. So when Cæsar died, he was worshipped as a god, and a temple was erected in his honor and he was called *Divus Julius*, the divine Julius.

### BRIEF QUIZ

1. The gods and legends of what people were accepted by the Romans as identical with their own? 2. What hero was regarded as the ancestor of the Romans? 3. Where did the gods live? 4. Name the chief gods. 5. Identify each by his symbols. 6. What were the food and drink of the gods? 7. What was the afterworld of the ancients called? 8. Who ruled over it? 9. Name its divisions. 10. Who was Bacchus? Pan? The Muses? Hercules? 11. Name some gods peculiar to the Romans. 12. What were the Saturnalia? The Lupercalia? 13. What were the Lares and Penates? 14. Who was Father Tiber? 15. How did the Romans show their veneration for their great heroes? Give an example.

### EXERCISES AND PROJECTS

1. Make a table of the gods and goddesses of ancient Greece and Rome. Use three columns, in the first of which appears the name of the deity, in the second his powers or realm, and in the third his symbols.

2. Explain the italicized word in each of the following passages from *Julius Cæsar*:

- (1) You know it is the feast of *Lupercal*. — I, i.
- (2) Why, man, he doth bestride the narrow world  
Like a *Colossus*, and we petty men  
Walk under his huge legs. — I, ii.
- (3) When went there by an age, since *the great flood*,  
But it was famed with more than with one man? — I, ii.
- (4) Not *Erebus* itself were dim enough  
To hide thee. — II, i.
- (5) Hence! wilt thou lift up *Olympus*? — III, i.
- (6) Let slip *the dogs of war*. — III, ii.
- (7)                                   A heart  
Dearer than *Plutus*' mine. — IV, iii.

3. If the Romans were living to-day, what new gods would they create? To whom would they assign control over radio? Electricity? The automobile? The airplane? Newspapers? Write a paragraph of about one hundred words on this topic, giving your ideas on the subject.

4. Bring to class some instances of the use of mythology in advertising. For example, what pencil is named after a goddess? What automobile after another goddess?

5. Invent a story in which one of the ancient deities plays a part.

6. From the names of what gods are the following words derived? — *jovial*, *mercurial*, *cereal*, *martial*, *plutocrat*, *panic*, *museum*, *herculean*, *Saturday*, *saturnine*, *January*, *janitor*, *floral*, *pomology*. What does each of these words mean?



## CHAPTER V

### THE SIEGE OF TROY

*And strike to dust the imperial tow'rs of Troy.* — POPE

One story which was particularly popular in the Roman schools, as has been said, was that of the siege of Troy, because to a Trojan hero the Roman state traced back its origin.

According to the legend handed down in Greek literature, a beautiful nymph of the sea named Thetis was betrothed to a mortal king named Peleus. To their marriage feast all the gods and goddesses were invited, but by some mischance the goddess of Discord, Até, was forgotten. The guests arrived and were making merry, when suddenly in their midst appeared the ugly form of Até, with a most wonderfully beautiful apple in her hand. Scornfully she threw the apple upon the table, cried, "For the fairest!" and disappeared.

Immediately a great quarrel arose over the possession of the apple. It was one of the golden apples of the Hesperides, and was more beautiful than any jewel. Finally the contest as to its ownership narrowed down to three persons — Juno, queen of heaven; Minerva, the goddess of wisdom; and Venus, the goddess of beauty. They appealed to Jupiter to settle the dispute, but the father of gods and men wisely refused to interfere and referred them to a handsome shepherd lad named Paris, who was tending his flocks on Mount Ida near Troy, a city in Asia Minor.

Now Paris was really the son of Priam, the king of Troy, and not much later he was recognized as such and

restored to his rights as a prince of his country. When the three goddesses appeared before him, he was dazzled by their power and beauty. Each appealed to him to have the decision given in her favor; one promising him mighty power, the second great wisdom, and the third the most beautiful woman in the world as his wife.

He decided in favor of Venus, who had offered him the last gift; and soon he was on his way to Sparta in Greece, where lived Helen, the wife of Menelaus. Helen was universally recognized as indeed the most beautiful of all women. With the assistance of Venus, Paris persuaded Helen to elope with him, and they fled to Troy. As soon as it was known how and where she had disappeared, Menelaus summoned the other chieftains of Greece to aid him in getting Helen back again and in punishing Paris and the land from which Paris had come. A great army assembled. Among the great leaders, besides Menelaus himself, were his brother Agamemnon, mightiest of warriors; the wily Ulysses, the sage Nestor, the brave Achilles. The army landed in Troy and besieged the city. For ten years the war continued, with victory coming now to one army, now to the other. Among the bravest of the Trojan warriors were Hector, the brother of Paris, and Æneas, who was the son of a Trojan prince, Anchises, and of the goddess Venus. Before the ten years were over, Achilles and Hector and Paris himself had been slain.

But at last, by means of a cunning strategem, the Greeks won possession of the city. For the Greeks pretended to accept defeat, and withdrew their armies. They left behind them a huge wooden horse, inside of which were hidden a number of Greek warriors. A Greek spy now appeared and allowed himself to be cap-

tered by the Trojans. Apparently with much reluctance, he told them that the wooden horse had been made so large purposely in order to prevent its being taken within the city. Once in the city, he said, the horse would win for the Trojans the great favor of Minerva. Hardly were the words out of his mouth when the Trojans began to tear down part of the wall of the city so that the horse might be dragged within. All day long the Trojans feasted and rejoiced. At last night came, and happy sleep fell upon the city. Then slowly a secret door in the side of the wooden horse opened, and out crept the hidden Greeks. Meanwhile the other Greeks had landed again, and were hastening toward Troy, which they entered by the broken wall. Suddenly, from both within and from without, the Greeks fell upon the unsuspecting Trojans; and in a little while the city was on fire and thousands of Trojans had been slain. It was not long before Troy was entirely in the hands of the Greeks.

As Æneas lay asleep that night, he was visited by a dream in which Hector appeared to him and bade him fly with the sacred images of the gods of Troy. When he awakened, he climbed to the roof of his house to reconnoiter. To his amazement, the city was all ablaze. Like a good warrior he resolved to make his way to the midst of the battle, there to fight and there to die. When he reached the center of the city, all seemed lost. He prepared to sell his life dearly, and around him rallied a few other valiant spirits. As they rushed along the fire-lit streets, some Greeks mistook them for their comrades. Before they could learn their error, Æneas and his friends slew them. The Trojans put on the armor of their foes, and so disguised they managed to surprise and kill a number of the Greeks. But soon

their disguise was penetrated, and most of the friends of Æneas were slain.

Then he made his way to the palace of Priam, and there he found a terrible struggle in progress. In a little while the Greeks forced the main entrance to the palace. Priam himself was killed; and as the aged man fell, Æneas thought of his own aged father, of his wife, and of his little son Iulus. Just at this moment he caught sight of the beautiful Helen, because of whom Troy was being destroyed. He was about to slay her when Venus appeared to him in a vision and stayed his hand. She made it clear to him that it was the purpose of the gods to destroy Troy and that nothing he could do could prevent the fate of the city.

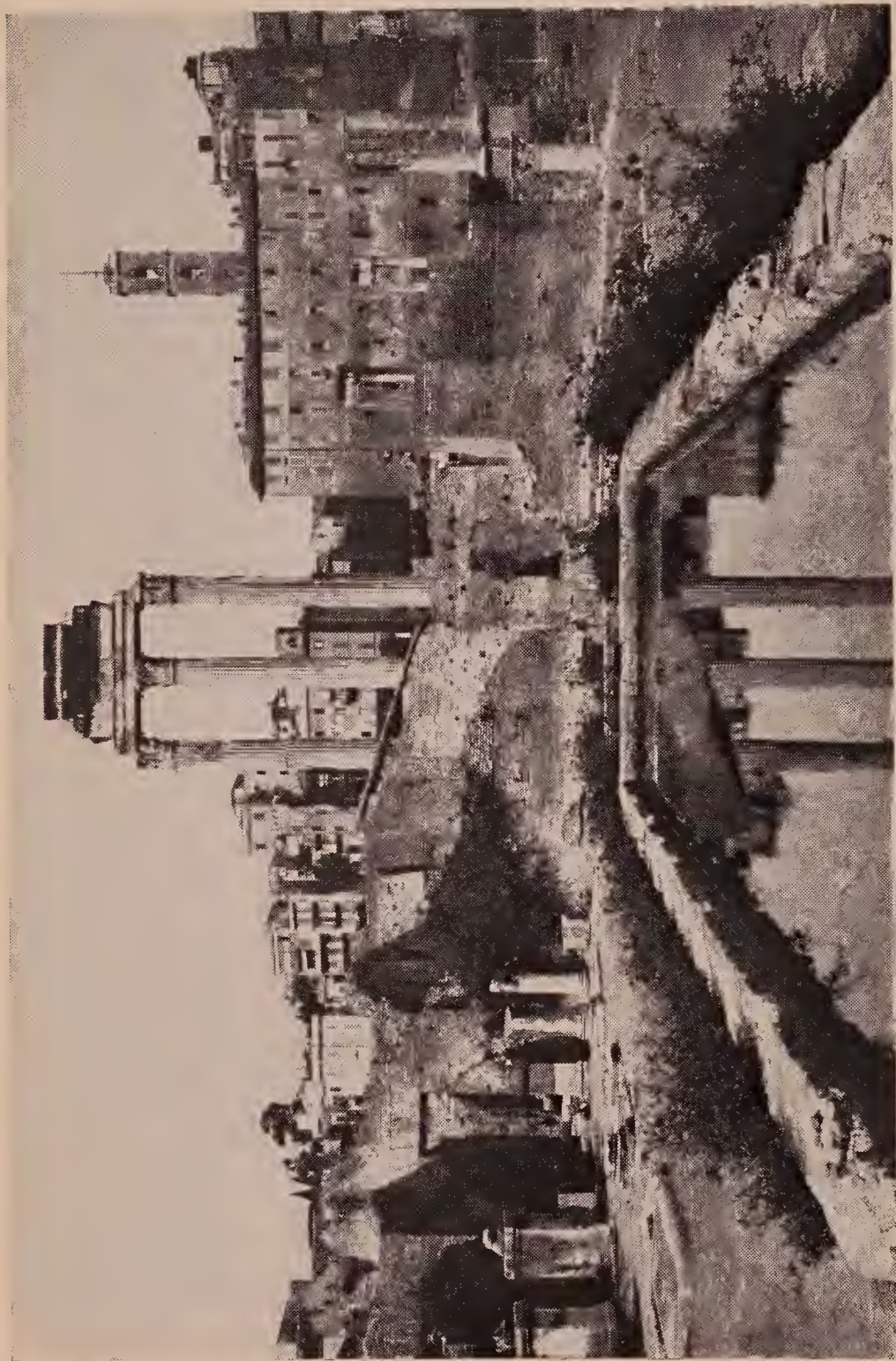
Æneas then made his way home, determined to seek his father. But when he found him, Anchises refused to depart, declaring that he would not survive the fall of his city. So Æneas resolved that he would return to the heat of the battle again and die, but his wife would not let him go. Just then a strange light played around the head of the little boy Iulus; and Anchises, whose friendship with Venus had given him the powers of a seer, recognized the halo as a sign from Jupiter of the boy's future greatness. He told them he would go, and all prepared to leave.

They hurried along, and soon it was evident that Anchises was too old to maintain the speed that was required. Æneas, therefore, took him upon his shoulders; and leading his son and followed by his wife, he made his way out of the burning city. But in the flight and in the confusion, the wife of Æneas was separated from him and lost. Outside the city many other refugees were gathered, who put themselves under the leadership of Æneas. After several months they built a fleet and



*Æ*NEAS BEARS ANCHISES FROM BURNING TROY

The father carries an image of the household god. Behind follows Iulus.  
Photo by Alinari, Rome.



SCENE IN THE ROMAN FORUM

The peristyle of the house of the Vestal Virgins in the foreground.

sailed away forever from the shores of Troy. For a long time they wandered to and fro along the shores of the Mediterranean, encountering many dangers. Anchises died and was buried with high honors. Æneas himself descended to the underworld in order to behold the future glories of Rome and to obtain guidance in his future wanderings. At one time he landed at Carthage, ruled over by Queen Dido. This beautiful woman tried to persuade him to stay with her and become her husband. But Æneas, at the instigation of the gods, refused to heed her requests. He sailed away, and she committed suicide; and ever after, the descendants of Æneas and the people of Carthage were eternal enemies.

In the course of time Æneas finally came to his destined home, Italy. There he fought a great war, and there he married Lavinia, the daughter of Latinus, the king of the country, and there in time he and his descendants established their rule. From Iulus, the son of Æneas, the family of Julius Cæsar traced its direct descent.

### BRIEF QUIZ

1. What Greek story was especially popular among the Romans? Why?
2. What revenge did Até take for not having been invited to the marriage feast of Peleus and Thetis?
3. What was "the judgment of Paris"?
4. Who was Paris?
5. Who was Priam?
6. Where was Troy?
7. What reward did Venus give Paris?
8. What action did Menelaus take?
9. Who were some of the Greek leaders?
10. Who were two famous Trojan heroes?
11. How long did the Trojan War last?
12. How was the city finally taken?
13. What happened to Æneas on the night of the sack of Troy?
14. With whom did he escape from the city?
15. Where did he go?
16. What famous queen did he visit on the way?
17. What happened to Æneas in Italy?
18. Who was Anchises? Iulus? Latinus? Lavinia?

## EXERCISES AND PROJECTS

1. Read a good summary, in a volume dealing with Greek mythology, of the *Iliad* of Homer, and make a report in detail of the events of the Trojan war.

2. If you have read the *Odyssey* of Homer, mention some interesting events on the return of Ulysses to his home in Ithaca.

3. Interview a senior student who is studying Virgil's *Æneid* in Latin, and bring to class an account of some of the things he tells you concerning this famous epic of the ancient Romans.

4. Imagine that you are Iulus. Tell a young friend of yours in Latium how you and your father and grandfather escaped from the burning city of Troy.

5. Explain the reference to Æneas and Anchises in the first of the passages that follow, to Até in the second:

- (1) 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. — *Julius Cæsar*, I, ii.
- (2) And Cæsar's spirit, ranging for revenge,  
With Até by his side. — *Julius Cæsar*, III, ii.



## CHAPTER VI

### HOW ROME WAS FOUNDED AND HOW ITS KINGS WERE DRIVEN OUT

*O Rome! my country! city of the soul!* — BYRON

After Æneas had conquered his enemies and married Lavinia, he built a city in Latium and called it Lavinium in honor of his wife. When Æneas died, he was succeeded as ruler by his son, and for many generations the descendants of Æneas and Lavinia ruled over Lavinium.

In the course of time the kingdom of Lavinium fell to Numitor, who proved himself a wise monarch. To him were born a son and daughter; and to the former, when the king died, the throne of Lavinium would have descended. But Numitor had a brother named Amulius, who drove his brother from the throne and out of Lavinium, killed his nephew, and forced his niece, whose name was Rhea Sylvia, to enter the service of the goddess Vesta. It was the rule that the priestesses of Vesta must remain unmarried, and for this reason Amulius thought himself safe. But Mars saw Rhea Sylvia and fell in love with her. He wooed her secretly and managed to persuade her to wed him. She bore to Mars twin sons of remarkable size and beauty. When the news came to Amulius that his niece was the mother of two sons, he was greatly angered. He called Rhea Sylvia before him and tried to make her tell him who her husband was, but she refused to divulge her secret. He had the priestess bound and imprisoned; the children he ordered to be thrown into the Tiber River.

To the servant, however, to whom the mission of drowning the children was entrusted, the act seemed

to be too cruel. He placed the infants in a cradle, and laying the cradle on the bank of the river, he went away.

The river rose, and gently raising the cradle from the shore, carried it down the stream. For several miles it floated along, but at length the Tiber deposited the cradle on the shore. While the infants were lying, still asleep, on the river bank, a she-wolf caught sight of them. The poor beast had just seen her own cubs killed by a hunter; and so, instead of devouring the children, the she-wolf took them for her own and nurtured them carefully. The Romans in later days also related that the woodpecker came and helped feed the infants; and ever afterwards both the wolf and the woodpecker were regarded as sacred to the god Mars.

After a number of days a shepherd found the children, but kept them concealed from every one. The two boys grew up among the shepherds, but they showed themselves in person and in mind so like the gods that they became the leaders of their companions.

To them were given the names of Romulus and Remus. By chance one day Romulus and Remus were brought before their grandfather Numitor, who was living as an exile in the country. Their strong resemblance to the royal family aroused his curiosity. He questioned them and soon discovered the truth. When the lads learned that they were princes and entitled to the throne, they gathered a number of comrades, attacked the city where Amulius dwelt, and killed the tyrant. Then they placed their grandfather again on the throne. They also released their mother from prison and made due provision for her.

But they were not willing to remain in Lavinium until their grandfather died and so inherit his throne. They wandered off to a district in the northern part of Lavin-

ium, on the banks of the Tiber River that had saved their lives. Here seven hills came together, distinguishing the district from all the places around it.

With the help of a number of comrades a new city began to arise under the leadership of Romulus and Remus. But the walls were hardly in place when the brothers began quarreling over the question of naming the city. Each wanted the city to be named after him, and in a little while the quarrel became so violent that it came to blows; and then, in a fit of anger, Romulus killed Remus. So the city was called Rome.

Rome was originally built on that one of the seven hills which was called the Palatine. Romulus announced that it was a sacred refuge for people in distress, and he received into it all sorts of persons. He refused to give back a runaway slave to his master, a debtor to his creditor, or a murderer to his judge, but he declared that the city was a free sanctuary for all. As a consequence, the city soon became full of men, many of them, however, of desperate character.

As a king, Romulus proved himself brave and skillful in war and wise in government, according to the legends handed down among the Romans. Ancient traditions stated that he first separated the entire population into two groups. Those who were to be commended for their virtue and were well-to-do he separated from the rest. These were called *patres*, fathers, or *patricians*. The ignoble and base and needy he called *plebeians*. He commanded each plebeian to choose as a patron the patrician whom he wished to serve. The patrons were to explain the laws to their clients, to watch over their business affairs, and to protect them generally. The clients were to follow their patrons in war and peace. To rule over the city Romulus selected

one hundred men from the patricians, and called this council his *Senate*. He also created an assembly of commoners to which he granted three powers: the election of magistrates, the ratification of laws, and the decision of questions of war and peace.

In time the Roman state under Romulus became so powerful that in war it was a match for any of the surrounding nations. But it suffered from one disadvantage — a scarcity of women. Romulus sought to obtain wives for his followers from among the surrounding states, but his ambassadors were refused everywhere. Seeing that he could not obtain his wish by fair means, Romulus resolved to use force. Hiding his resentment, he arranged games in honor of Neptune and gave orders that the show should be advertised widely among the neighbors of Rome. The Romans prepared for the celebration with a magnificence to make the event famous. Great numbers of the neighbors of the Romans assembled from a desire to witness the games and to see the new city. Particularly the Sabines came with their wives and children. The time of the show arrived; and while the minds and the thoughts of the visitors were intent upon it, the Roman youths on a given signal carried off all the Sabine maidens.

The new wives of the Romans were well treated; and when the Sabines came to make war on the Romans, the Sabine women who had been taken by force into the Roman city intervened, and they persuaded the Romans and Sabines to dwell together in Rome.

In the thirty-eighth year of his reign Romulus died, and he was succeeded by a number of kings, some of whom were men of fine character and others of whom were worthless rulers. Last of them all was Lucius Tarquinius Superbus. The third part of Tarquinius's

name means "the Proud." He was a man of ability in war but of harsh tyranny in peace. He refused to consult with the Senate and even put to death some of the principal senators. At last, because of Tarquinius's insult to Lucretia, wife of a Roman noble, she committed suicide, and it was determined to dethrone the proud king.

The leader in the conspiracy to get rid of this harsh monarch was Lucius Junius Brutus, a man of great genius and worth. He was of royal ancestry, but lived privately and quietly. When he heard of the tragic fate of Lucretia, he assembled his fellow citizens and lifting up his hand to the skies, cried:

"I swear, and you, O gods, I call to witness, that I will drive hence Lucius Tarquinius Superbus, together with his wicked wife and his whole family, with fire and sword and every means in my power, and I will not suffer them or any one else to reign in Rome."

So many others had suffered injustice from the Tarquins, and every one was so enraged because of their numerous crimes, that in a short while Brutus was able to gather an army which drove out the Tarquins and closed the gates of the city against them. Perpetual exile was pronounced against them and all their race, and the name of king was ever after hateful to the ear of Romans.

### BRIEF QUIZ

1. What city did Æneas found?
2. Why was Numitor exiled?
3. How did his brother seek to make his rulership safe?
4. What action did he take against his niece's children?
5. How were they saved?
6. What revenge did they take when they grew up?
7. Where did they found a city?
8. How was the city named?
9. How did Romulus attract a population to the city?
10. How did he govern the

city? 11. Who were the patricians? The plebeians? Patrons? The Senate? 12. What difficulty did Romulus face? 13. How did he overcome it? 14. Who was the last king to succeed Romulus? 15. What was his character? 16. Who drove him out? 17. What was the Roman attitude toward kings?

### EXERCISES AND PROJECTS

1. Read the first of Kipling's *Jungle Books*, and compare Romulus and Remus with Mowgli in that volume.

2. What Bible story does the story of Romulus and Remus recall? Tell it briefly.

3. Imagine yourself a Sabine matron who has attended the games in honor of Neptune and whose niece is carried off by a Roman youth. Tell what happened, in the form of a conversation with a neighbor who stayed at home.

4. Explain the italicized word in the following line:

The troubled *Tiber* chafing with her shores.

— *Julius Cæsar*, I, ii.

5. Brutus, in Act I, Scene ii, says: "I do fear the people choose Cæsar for their king." He is a descendant of the Brutus mentioned in this chapter. Why would he be especially averse to kings? Give a full explanation.

## CHAPTER VII

### HOW ROME CONQUERED THE WORLD

*For Romans in Rome's quarrels  
Spared neither land nor gold,  
Nor son nor wife, nor limb nor life,  
In the brave days of old.  
Then none was for a party,  
Then all were for the state;  
Then the great man helped the poor,  
And the poor man loved the great:  
Then lands were fairly portioned;  
Then spoils were fairly sold;  
The Romans were like brothers  
In the brave days of old. — MACAULAY*

When the Romans had expelled the Tarquin and so ended the rule of the kings, it became necessary for them to establish a new form of government. So Rome became a republic, ruled over by two *consuls*, who were elected every year. The first consuls were Marcus Junius Brutus and Marcus Horatius. Each consul could veto the acts of the other; and by means of this strange device, the Romans hoped to escape tyranny. In addition, the city was ruled by the Senate, in which the elders of the land sat, and by popular assemblies in which all the people voted. It was realized that in a period of emergency it was necessary to entrust all power to one man; and provision was therefore made for the appointment, in times of great danger, of a *dictator*, who had supreme power for six months. But at the end of his rulership charges might be brought against such a dictator, and he could be punished for any misdeeds.

The history of Rome after the expulsion of the kings follows two clearly defined channels: (1) There is a

long struggle for supremacy between the patricians and plebeians. (2) Rome conquers the known world in successive movements: first, Italy; then the Mediterranean countries; then large sections of Europe, Asia, and Africa fall under her sway.

The Tarquin was not content to suffer his exile quietly. He conspired to overthrow the republic, and he enlisted in his cause some of the cities that surrounded Rome. In a great battle Marcus Junius Brutus and his fellow consul led the Roman army against the Tarquin. As the latter drew near, he recognized Brutus, and in rage he exclaimed:

“That is the man who drove us from our country. See him proudly advancing, adorned with his signs of rulership! Ye gods, avengers of kings, aid me!”

So speaking, he drove his spurs into his horse and rode straight at the consul. In the fight that followed Brutus was killed; but, nevertheless, the Roman host was victorious. The Tarquin, aided by his allies, made other attempts to reëstablish his rule at Rome, but always unsuccessfully; and when he died, all hope of a Roman kingship ended forever.

Gradually the Romans won control of Latium, and gradually their rulership spread over the rest of Italy. Once, however, the Gauls, who lived in what to-day is France, invaded Italy and captured Rome. For ten months they remained in possession of the city, but were finally driven out. In one war with a tribe living on the slopes of the Apennines a dictator named Cincinnatus was chosen by the Senate. When the messengers reached him with news of his appointment, they found him plowing a field. When he heard that his country needed him, he left his plow in the field, hastened to Rome, and assumed command of the army. In a short



time he had conquered the enemy; and refusing all honors or rewards, he laid down his office and returned to his plow.

In the southern part of Italy were numerous Greek settlements, for the Greeks in early times had emigrated to Italy just as in our time the English and other races settled America. Rome had a dispute with one of these colonies, and the Greeks called in the aid of Pyrrhus, king of Epirus, a section of Greece itself. Pyrrhus, called by his subjects "the Eagle," was a brilliant young soldier who dreamed of conquering the world as Alexander the Great had done. He responded promptly to the call of the Greeks in Italy and landed with a great army. He brought with him to Italy twenty elephants, and the Romans were dismayed when for the first time they saw these huge animals. Pyrrhus advanced to within forty miles of Rome. But the Romans refused to make peace with him until he had withdrawn from Italy. Pyrrhus continued to win victories, but so great were his losses in battle that when some one congratulated him on having won, he replied: "Another such victory, and I am utterly ruined!"

From his reply comes the expression, "a Pyrrhic victory"; that is, a victory won at a price which almost ruins the conqueror. Ultimately the Romans overcame Pyrrhus and became the rulers of all Italy.

Meanwhile, in Rome itself, a struggle between the upper and the lower classes had been going on. The plebeians had three main grievances. In the first place, all offices were in the hands of the patricians. They composed the Senate, they only were eligible to be elected as consuls or as *questors* (treasurers), *prætors* (judges), or *ædiles* (superintendents of buildings and games).

In the second place, no laws were written down. When a question arose, it was left to the memory and interpretation of the patricians in whose keeping was the knowledge of the law, and the plebeians had no appeal.

In the third place, the economic condition of the lower classes was very poor. When a foreign tribe was conquered, part of their land was often distributed among the Romans, but only the patricians were thus favored. Moreover, when citizens served in the army they had to neglect their farms or their business, and often, as a consequence, they fell in debt. The laws concerning debtors were very harsh; creditors had the right to throw them into prison, or even to sell them as slaves, if they could not pay.

Gradually these wrongs were righted, and in the righting the Romans showed their great genius for government. First the office of *tribune* was created. At the beginning there were two tribunes, later there were five, and still later ten. The tribunes represented the plebeians; and when they objected to an act of the Senate, they had the right to cry out, "*Veto!*" (I forbid). In the course of time the tribunes became more and more powerful. After many struggles the plebeians won the right, too, of election to all offices; and the provision was even made that, of the two consuls, one must be a plebeian.

The tribunes urged the Senate to have the laws written down, and at last a body of ten men, called the *decemvirate*, was appointed to draw up the laws of the state. These were known as the "Laws of the Twelve Tables," and they were placed in the Forum, so that all might read them and know their rights. Schoolboys were required to learn the Laws of the Twelve Tables by heart.

The economic troubles, however, were never really settled, and they led ultimately to the downfall of the republic. The number of persons in Rome who had no means of livelihood increased constantly, and despite all laws and all attempts to settle citizens on conquered lands, there remained in the city a large mass of dissatisfied commoners. They responded eagerly to false leaders who promised them riches, or who corrupted them with bribes; and because of them Rome ultimately was split by ruinous civil wars.

As Rome conquered the other cities and tribes of Italy, it sought to make the conquered peoples true friends of the conquerors. To many of them the full rights of citizens were granted; to others what was called the "Latin right" was given. The latter class could trade and intermarry with the Romans, but they had no political rights in Rome. Gradually Italy became unified and was wrought into a weapon whereby Rome was enabled to conquer the world.

The greatest foreign enemy whom Rome was obliged to vanquish was Carthage. This city on the northern coast of Africa was a colony settled by the Phœnicians. The Phœnicians came originally from seaports in Asia Minor. They were the first to explore unknown seas and lands, and they even penetrated to the isles of Britain in the Atlantic. According to the legend that has already been told, Dido ruled Carthage at the time when Æneas visited the city on his way from Troy to Rome; and the Trojan hero's refusal to marry the Phœnician queen was said to be the first cause of the perpetual enmity between Rome and Carthage.

But in later years Carthage grew to be the most powerful city on the coasts of the Mediterranean Sea, and it controlled the trade of the greater part of the

known world. It was inevitable that, as Rome grew in power, it must at length confront Carthage. The first conflict between the two states came in Sicily, which Carthage sought to conquer. The Romans saw clearly that, if Sicily fell under the rule of Carthage, it would not be long before the Africans would seek to conquer Italy. A series of three wars, known as the "Punic Wars," followed. Many great battles were fought; and the Carthaginians produced one great leader, Hannibal, who invaded Italy and would have triumphed over Rome had the Carthaginians supported him with as much patriotism as the Romans supported their leaders. Ultimately Rome won, because of its doggedness and pluck, and Carthage itself was completely destroyed. In the same year in which Carthage was wiped out, Corinth in Greece was plundered by the Romans and burnt to the ground; and within a few years after that event all of Greece and all of Asia Minor were conquered and became Roman provinces. Rome was mistress of the Mediterranean world.

In its control of its provinces Rome once more showed its genius for government. Each province was given as much self-rule as possible, and local customs and religions were not interfered with unless they proved dangerous to the welfare of the Roman rule. Each province was ruled by a Roman magistrate, called the *proconsul* (*pro* in Latin means "in place of"). The early proconsuls were men of integrity and dignity; but as Rome itself became corrupt, these governors too fell from grace, and they usually regarded their appointment to rule a province as an opportunity to plunder the provincials in every way and to return laden with the wealth they had extorted. This wealth was used in turn to bribe and corrupt the

Roman populace and so still further to hasten the decay of the republic.

### BRIEF QUIZ

1. What officers took the place of the king in Rome?
2. When was a dictator appointed?
3. Into what two channels does the history of Rome fall after the expulsion of the kings?
4. What efforts did the Tarquin make to regain his power? Was he successful?
5. What happened to Marcus Junius Brutus?
6. Of what part of Italy did the Romans first gain control?
7. What invaders captured Rome?
8. Who was Cincinnatus?
9. What king helped the Greeks in southern Italy?
10. What was the outcome of the war with him?
11. What internal struggle took place in Rome?
12. What were the grievances of the plebeians?
13. Who were the tribunes?
14. How were some of the wrongs of the lower classes righted?
15. Which group of grievances continued to cause trouble?
16. How did the Romans treat the Italian peoples they conquered?
17. What were the Punic Wars?
18. Who was Hannibal?
19. How did Rome treat its provinces?

### EXERCISES AND PROJECTS

1. Read in Plutarch's *Lives* the account of Marcus Junius Brutus, and bring to class the story of how he treated his sons when they came up before him to be tried for treason.

2. Macaulay's *Lays of Ancient Rome* are interesting ballads, telling stories of the period treated in this chapter. Read one of them, and be able to retell in your own words the story told in it.

3. Find out all you can concerning the Battle of Heraclea, in which Pyrrhus first used elephants against the Romans. Imagine yourself a Roman soldier engaged in this battle. Write a letter to your father and tell him what occurred.

4. See if you can answer this question: How did the Romans come to rule the world? Obtain your answer to the question from as many sources as possible — history books, the encyclopedia, interviews with your Latin or history teacher, and the material provided in this chapter.

5. Explain the references in the following lines:

(1) There was a Brutus once that would have brook'd  
The eternal devil to keep his state in Rome  
As easily as a king. — *Julius Cæsar*, I, ii.

(2) My ancestors did from the streets of Rome  
The Tarquin drive, when he was call'd a king  
— Marcus Brutus, in *Julius Cæsar*, II, i.

6. Explain the meaning of the following words: *dictator*,  
*Pyrrhic victory*, *veto*, *proconsul*.

## CHAPTER VIII

### THE DECAY OF THE REPUBLIC

*The citadel*

*Of great and glorious Rome, queen of the earth,  
So far renowned and with the spoils enriched  
Of nations. — MILTON*

Rome's far-flung conquests made her the center of the civilized world. From every part of the earth wealth poured into the city on the Tiber, and on its streets walked men and women of every nation, some as visitors, some as hostages, some as slaves. Luxuries of all kinds were imported, in spite of all that Roman citizens of the sterner type could do or say. It is said that soldiers returning from Greece first brought to Rome gilded couches, rich tapestries with hangings, and other works of the loom. More attention began to be paid to food and to its preparation. Dainties and delicacies were sent to Rome for the delight of its citizens, and the cook, who once had been accounted the meanest of slaves, now became highly valuable. Slaves, in general, became so plentiful that on their shoulders was cast the burden of all physical labor; and the populace of Rome lived in idleness, seeking constantly new amusement in shows and political uproar.

During this period, however, culture developed rapidly. In particular, the influence of Greece became greater and greater, and all Romans of education talked Greek fluently, studied Greek writers as models, adopted the thought and principles of Greek philosophers, practiced oratory in Greek schools, traveled to Greece to visit temples there and to view its noble

# 1 ITALY AND THE ANCIENT ROMANS

monuments of art, and in all directions absorbed the Hellenic spirit.

The dangers which Rome faced were apparent to patriotic Romans, and this period opens with the efforts of two great-minded leaders to overcome these dangers.

It is related that at this time all the ladies of Rome bedecked themselves with splendid jewels and rich dresses — except one woman, Cornelia. She was the daughter of Scipio, who had conquered Hannibal, and the wife of a noted Roman general, Tiberius Gracchus. Some one once asked her, “Where are your jewels, Cornelia?” Proudly she pointed to her sons and said, “These are my jewels.”

Tiberius Gracchus died early, leaving the care of his children to his wife. Ptolemy, king of Egypt, wooed her and asked her to share his crown, but she refused; and she brought up her children in noble simplicity, instilling in them the love of Rome.

Her two sons, Tiberius Gracchus and Gaius Gracchus, became indeed the most accomplished of Roman youths. Tiberius was mild and sedate; when he addressed the people, he would stand composedly in one spot, and the greatness of his character stirred the reverence of his hearers. Gaius, on the contrary, moved about the rostra and pulled his toga from his shoulder while speaking; his manner was vehement and persuasive.

Both brothers realized that, if Rome was to survive as a republic, the number of small farmers must be increased, and the huge estates of the rich must be broken up. They succeeded in bringing about the enactment of some laws to restore land to the poor, but the innumerable wars of the period, the dissensions among the representatives of the commoners, and the violence



which was becoming more and more prevalent caused all their efforts to end in failure. First Tiberius Gracchus was assassinated; then Gaius Gracchus, surrounded by enemies, commanded his slave to kill him, the slave later committing suicide.

Not long after the death of Gaius Gracchus, Marius appeared as a leader of the people against the corrupt nobility. Marius drew from the fate of the Gracchi the lesson that, unless a leader had a trained army to support him, his efforts would be useless; and with Marius, therefore, begins the line of military men who, one after another, made themselves masters of Rome and of its unruly mob of citizens.

Marius was a man of industry, integrity, and skill in war. He shared both the dangers and the food of his men, and won their complete devotion. He increased his army in every possible way, secured some important victories in Africa, and sought to establish his rule over Rome. But, in the course of time, there arose against him Sulla, representing the Roman Senate and aristocracy; and the civil war that ensued devastated Italy. Rome itself was invaded by a Roman army, and first one side, then the other murdered all those who had opposed them. Despite all the dangers through which he passed, however, Marius died, not by the sword, when he was seventy. Sulla, after making great conquests in the Orient, came back to Rome, had himself proclaimed dictator, reduced the power of the tribunes, added to the number of senators, distributed land among his soldiers, and then voluntarily abdicated. He died the year after his retirement and received a funeral marked by royal splendor.

The man who now came to the front was an officer in Sulla's army —Gnæus Pompey. From the very begin-

ning Pompey received from the Roman people remarkable tokens of their affection for him. The causes of their affection were many: his temperate mind, his skill in arms, the persuasiveness of his speech, the honesty of his character, and his amiability to every man who came in his way. It was said of him that there was no person from whom one could ask a favor with so little pain, and whose requests one would more willingly strive to satisfy. His expression was at once kindly and dignified, and his bearing was noble.

Sulla was impressed by Pompey's greatness from the first time that he met him. He would rise from his seat and uncover his head as Pompey approached — an honor he showed to very few others, though there were many distinguished men about him. Yet Pompey was not made vain by this honor, nor yet by the victories he won in war.

In Spain, in Italy, and in Asia, Pompey proved his great generalship. He made war against the pirates that infested the Mediterranean, and conquered them.

His return from the East in 61 B.C., marked a crisis in the fortunes of Rome. Shortly before this a conspiracy to overthrow the government of Rome had been hatched by a madman of great celebrity and high birth — Lucius Catiline, who hoped to make himself and his scoundrelly fellow noblemen the rulers of Rome. But the conspiracy had been betrayed to one of the consuls, Marcus Tullius Cicero, one of the greatest men whom Rome ever produced. Cicero was the most celebrated of Roman orators, and his speeches are to this day studied as models of speech making. He was, too, an important writer of essays and studies in philosophy, he was an able statesman, and he loved Rome with all his heart. When proof of the conspiracy was

laid before him, he delivered a series of terrible denunciations of Catiline and the other conspirators. Catiline fled from the city, and was soon afterward killed in battle. Meanwhile Cicero had arrested and put to death some chiefs of the conspiracy who remained in the city. Cicero was hailed as the savior of his country.

Now Pompey returned, and with his return Julius Cæsar enters the story.

### SUMMARY OF THE GOVERNMENT OF ROME AT THIS PERIOD

- A. The powers of government were divided among (1) the popular assemblies, which elected officials; (2) these officials after their election; (3) the Senate, which consisted of nobles and of former officials.
- B. Throughout the history of the republic there was a struggle for power between (1) the patricians, or nobility; and (2) the plebeians, or commoners. The plebeians succeeded gradually in winning the right of eligibility to all offices.
- C. There were, in the period of the republic, two important assemblies: (1) the *comitia* of the centuries — composed of the wealthier citizens and of the nobles; (2) the *comitia* of the tribes — composed of all citizens, both in Rome itself and in the country districts.
- D. The chief Roman officials were:
- (1) the two *consuls*, chosen annually by the centuries. Each could veto the acts of the other. Together they ruled the state and made war. Before them walked two *lictors*, carrying the *fascæ*, or rods with axes, that marked their authority.
  - (2) the *prætors* or judges, chosen annually by the centuries.
  - (3) the *tribunes*, who represented the interests of the plebeians and had power to veto the Senate. They were elected annually by the tribes.
  - (4) the *censors*, who made up the census of the Senate and had the power to degrade nobles from their rank;

they had, therefore, general supervision over morals. They were elected for five years by the tribes.

- (5) the *ædiles*, who formed a police and public works board, and who were elected by the tribes.
- (6) the dictator, chosen by the consuls with the consent of Senate, for six months only, during time of great danger. During his term he had absolute power. Later, "perpetual dictators," like Cæsar, were elected; and with them the republican form of government ended.

### BRIEF QUIZ

1. What was the effect on Rome of its great foreign conquests?
2. Were the consequences entirely unfavorable?
3. Who was the mother of the Gracchi? What anecdote is told concerning her?
4. What was the difference between the brothers?
5. What reform did they try to bring about? What was the result?
6. What leader succeeded them?
7. What lesson did he draw from the fate of the Gracchi?
8. Who became his opponent? What reforms did he institute?
9. Who was Pompey? Describe his character.
10. What was the conspiracy of Catiline? Who prevented the success of the conspiracy?

### EXERCISES AND PROJECTS

1. Bring to class a report on William Stearns Davis's *A Friend of Cæsar*, or on some other novel laid in this period (see page 146). Mention in particular some of the interesting customs that are described.

2. Give a talk on one of the following men, basing it on information derived from this chapter and from some good work of reference you have consulted: (1) Tiberius Gracchus, (2) Gaius Gracchus, (3) Marius, (4) Sulla, (5) Pompey, (6) Cicero.

3. Ask some student who is now studying Cicero to tell you what is an especially striking passage in the orations against Catiline. Read this passage in an English rendering.

4. Can you think of any happenings in the history of the United States that remind you of the history of Rome during

this period? Have any of our leaders resembled the Roman leaders described in this chapter?

5. Explain the italicized words in these passages taken from *Julius Cæsar*:

- (1) 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 livelong day with patient expectation,  
To see great Pompey pass the streets of Rome. — I, i.
- (2) But what of *Cicero*? shall we sound him?  
I think he will stand very strong with us. — II, i.

## CHAPTER IX

### THE CAREER OF JULIUS CÆSAR

*Cæsar shook the world.* — A. G. GARDINER.

Now came Cæsar, by many historians reckoned the greatest man who ever lived.

Gaius Julius Cæsar belonged to one of the most notable families of Rome. As his middle name indicates, his clan traced its descent from the son of Æneas himself, and hence they regarded Anchises and Venus as their original progenitors. He was a nephew of Marius; and when the time arrived for him to decide his political connections, he unhesitatingly took the side of the democratic group, as against the aristocrats or followers of Sulla.

The year of Cæsar's birth is not certain. Some place it at 100, others at 102 B.C. He was brought up in a simple, old-fashioned Roman home, and his mother was of the same type as the mother of the Gracchi — a noble, capable woman, who watched her son's rise to power with pride and with apprehension. He was educated both in Rome and in Greece; on his way to Greece he had an interesting adventure with pirates that was an indication of his character and determination. They captured him and ordered him to secure a certain ransom. He scornfully told them that they were not asking enough and insisted that they increase the amount. At the same time he told them that, when he was released, he would come back and execute them. They laughed at him, but he carried out his threat in full.

When Sulla came to power, he demanded that Cæsar divorce his wife, who was the daughter of one of the adherents of Marius. Cæsar refused and was exiled. For some reason Sulla did not have him killed, although many warned him that Cæsar was, even as a youth, dangerous.

On the death of Sulla, Cæsar returned to Rome; and in accordance with the political customs of Rome, he held a number of offices in succession. As was also the Roman custom, not only did these offices pay no salary, but the incumbents were obliged to provide the populace with games and food. Cæsar was so magnificent and generous that he fell heavily into debt. His popularity increased constantly, and under his control the followers of Marius came back into power.

In 61 B.C., Cæsar was sent as prætor (a ruler who was both governor and judge) to Spain. He returned the following year, with enough tribute from the Spanish provincials to pay off much of the money he owed. For several years Cæsar and Pompey had worked in harmony, and to themselves they now joined a third man, Crassus, the wealthiest man of his time. The trio formed what is known as the *First Triumvirate*. Cæsar was made consul, and full ratification was given by the Senate, under pressure from Cæsar, to all that Pompey had done in the east. As consul Cæsar ruled most arbitrarily and paid no heed to his colleague, Bibulus. The Romans frequently referred to events as having occurred "in the consulship of such and such men." A jester, in the time of Cæsar's consulship, suggested that that year (59 B.C.) should not be referred to as "the consulship of Cæsar and Bibulus," but rather as "the consulship of Julius and Cæsar."

Throughout this period one sees Cæsar not merely

as a wonderfully successful politician but also in other rôles. He was a very effective orator, second to none but Cicero. He was a clever writer, he had a deep interest in scientific subjects. He was of affable and pleasing personality, impressing all who met him with his ability; and he was a favorite with the other sex.

Now Cæsar appeared in a new rôle — that of a great general, one of the most notable of all time. When his consulship closed, he was appointed proconsul or governor of Gaul, the region now called France. A number of Romans had already settled in this pleasant and fertile land. It was not completely under Roman domination, however; and it was subject, moreover, to dangerous incursions from the barbarous tribes that dwelt to the north and east, in particular from the tribes called *Belgians* and *Germans*.

To Cæsar the appointment offered wonderful opportunities. He could, in the first place, by conquering Gaul and reducing the surrounding tribes to submission, win for himself a fame as great as Pompey's. He could, in the second place, secure the devotion of an army, and he realized, as did all other ambitious Romans of that time, that without an army leadership was hopeless. The Roman mob submitted only to force. In the third place, Gaul would offer new and prosperous homes to Italian settlers; and their colonies would furnish a perpetual bulwark against invasion of Italy by hostile barbarian tribes.

So Cæsar set out for Gaul, and there he spent nine years. His achievements he himself in part describes in his book on the Gallic wars. He proved himself a fearless soldier, ready to meet all the dangers his own soldiers met; and he was at the same time an ingenious and bold general, who outwitted and outfought the



enemy again and again, often against desperate odds. He conquered a vast extent of difficult country; he defeated a large number of tribes, but treated many of them with clemency; he took by storm more than eight hundred cities, and fought at different times against three millions of men, of whom he destroyed one million in battle, and took as many prisoners. He made the Rhine River a secure boundary of the Roman Empire and stretched his conquests so far that even the dimly known island of Britain was, in part, added to the dominions of Rome.

When Cæsar had conquered, he ruled. He built good roads, bridges, and viaducts, some of which still exist to the present day. Roman money and Roman weights and measures were introduced into Gaul, and Roman civilization gradually became the civilization of the inhabitants of that country, whose very language to-day is derived from Latin. But Cæsar, in accordance with the good Roman custom, made no attempt to alter Gallic customs or to force the people to give up their ancient religion, which he found in many ways to resemble that of Greece and Rome. In time Gaul became one of the most prosperous and most Roman of the Roman provinces.

So great, says Plutarch, "were the good will and devotion of Cæsar's soldiers to him that those who, under other generals, were in no way superior to ordinary soldiers were, under Cæsar, irresistible and ready to meet any danger for their commander's glory."

As the end of Cæsar's rule approached, it became evident that there was approaching, too, a struggle for the rule of the world between him and Pompey. For some time peace had been maintained between the two men by the influence of Crassus and by the good will of

Julia, who was Cæsar's daughter and Pompey's wife. But now Crassus died among the Parthians whom he was seeking to conquer, and now, too, Julia died.

Thereafter neither could think of the other without jealousy and dread. Pompey in Rome commanded the Senate to deprive Cæsar of his governorship. To Cæsar went this message of the Senate that he must disband his army or be declared an enemy of Rome. Cæsar realized that the crucial moment in his career had come. Slowly he approached with his army the River Rubicon, the legal boundary of his province. If he crossed that stream with his soldiers, he had cast the die. What was he to do? He felt that there was only one decision he could take.

Caesar crossed the Rubicon, and the issue with Pompey was joined.

The civil war that began at that moment lasted for several years, and it was decided when Cæsar defeated Pompey at the battle of Pharsalia, he himself leading his famous Tenth Legion into battle. This was in 48 B.C., and after the death of Pompey in Egypt, to which country he had fled, and the defeat of his adherents in Africa and Spain, Cæsar was the supreme master of the world.

During this trying time Cæsar showed his moderation and sportsmanship in many ways. Once he was told that one of his old officers, one who had been with him in Gaul and had been trusted in many ways, had gone over to Pompey. Cæsar sent his money and belongings after him. An Egyptian murdered Pompey soon after he reached Africa, thinking that by so doing he would win the favor of Cæsar. When Cæsar landed, this Egyptian presented him with the head of his dead enemy, but Cæsar turned away from him in horror; and when he was given Pompey's signet ring, he wept.

After Pharsalia there was found in Pompey's tent much secret correspondence from supposed friends of Cæsar, men who had been betraying to Pompey all his plans. Cæsar would not even learn the names of these false friends, but burnt all the letters without reading them.

In general Cæsar showed great clemency to the followers of Pompey, and he sought to win their friendship. As he gained control there was none of the wholesale wiping out of enemies such as had followed Sulla's dictatorship. One follower of Pompey's to whom Cæsar was particularly gracious was Marcus Brutus, a descendant of that Brutus who had freed Rome from the Tarquins. His mother was an old friend of Cæsar, and Cæsar not only pardoned him, but when he interceded in behalf of some of his friends, pardoned them also. He even bestowed on Brutus several high offices and treated him like a favorite son.

For a while Cæsar remained in Egypt, where he came in contact with the famous queen, Cleopatra. Having made her position secure and having crushed a revolt in Asia Minor, he conquered the rest of northern Africa and made it a Roman province, then went on into Spain and compelled peace there. Thence he returned to Rome, and there all power, all offices, were passed into his hands. Honors of every sort were bestowed on him, sacrifices were made to him if as to a god, statues of him were erected in the temples. He was proclaimed the "Father of his Country" and chosen dictator for life. It was decreed that he should transact business on a throne of ivory and gold, and that all magistrates, immediately after their inauguration, should take an oath not to oppose any of his decrees. The name of the month in which he was born was changed to July. Such was Cæsar when his power was at its highest.

BRIEF QUIZ

1. Tell something about the family and the connections of Cæsar. 2. To what party was he allied? 3. What was the character of his early life? 4. Who exiled Cæsar? 5. What showed Cæsar's popularity with the Roman people? 6. What country did he govern for a year? 7. What was the First Triumvirate? 8. What office was given to Cæsar? 9. What was Cæsar besides being an able politician? 10. What new quality did his governorship of Gaul show? 11. Give some facts as to Gaul. 12. What three opportunities did that country offer Cæsar? 13. How long did he rule Gaul? 14. What results did he accomplish? 15. What brought about a conflict with Pompey? 16. What mandate did the Senate send Cæsar? 17. What decision did he have to make? 18. What was the result of the civil war? 19. How did Cæsar show his moderation? 20. Who was Cleopatra? 21. What countries did Cæsar conquer? 22. What honors were bestowed on him at Rome?

EXERCISES AND PROJECTS

1. Read what is said on page 102, and give a talk in which you include the most interesting facts there given.

2. Read one of the books on Cæsar mentioned in the reading-list on page 148, and bring to class a report on the volume.

3. You are (let us imagine) a boy whose father was with Cæsar in Gaul. Write an account of a conversation with your father about Cæsar.

4. If you are taking Latin, or if you know some one who is reading Cæsar's *Gallic War*, bring to class an account of a battle in that war or of some incident reported by Cæsar.

5. Explain the following passages, spoken by opponents of Cæsar in Shakespeare's play:

(1) 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? — I, i.

(2) 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. — I, ii.

## CHAPTER X

### THE ASSASSINATION OF CÆSAR

*How much happiness Cæsar would have conferred on the human race had he been given time to carry out his far-reaching plans! — EMIL LUDWIG*

The tremendous power which lay within the hands of Cæsar he carefully refrained from abusing. He was never a tyrant. He was warned repeatedly against being too open-hearted. He dismissed his whole body-guard, including his Spanish slaves. When told that nocturnal meetings were being held against him in different parts of Rome, and a conspiracy very possibly being set on foot, he did no more than publish an edict declaring his full knowledge of all that was going on, and make a speech to the people in which he warned all would-be evildoers to be careful of their ways. Better to die, than to live as a tyrant, as he said one day. He was in general so kind to those who had opposed him that his own followers grumbled. His only ambition was to improve Rome internally and to extend its boundaries externally, and in the short time that was allowed him before his assassination he performed wonders.

Although Cæsar refused the title of king when it was offered to him, it was only because he realized how hateful this title still was to the people of Rome. There can be no doubt that he planned to found a world-wide empire under his own rule; and it is likely that he had in mind as a model the magnificent empire that Alexander the Great had so brilliantly established over Greece and a great part of Asia. Whatever Cæsar did at this

time, he seems to have done from the point of view of the world at large rather than from that merely of Rome.

Among the most important of his achievements was the founding of colonies in many parts of the Roman Empire and the granting of greater freedom to many of the conquered provinces. From far-off Pontus on the Black Sea to the shores of the Atlantic his colonies extended. Seville in Spain began life at this time. He rebuilt Carthage, and he established on the ruins of Corinth homes for freedmen of Rome. The famous Tenth Legion was given allotments in France; and all told, eighty thousand Romans, chiefly soldiers, were placed in well-chosen colonies throughout the empire. Meanwhile, he remitted some of the taxes levied on the provinces, he saw to it that the rights of provincials were respected, and he extended the much-prized Roman citizenship to many of them.

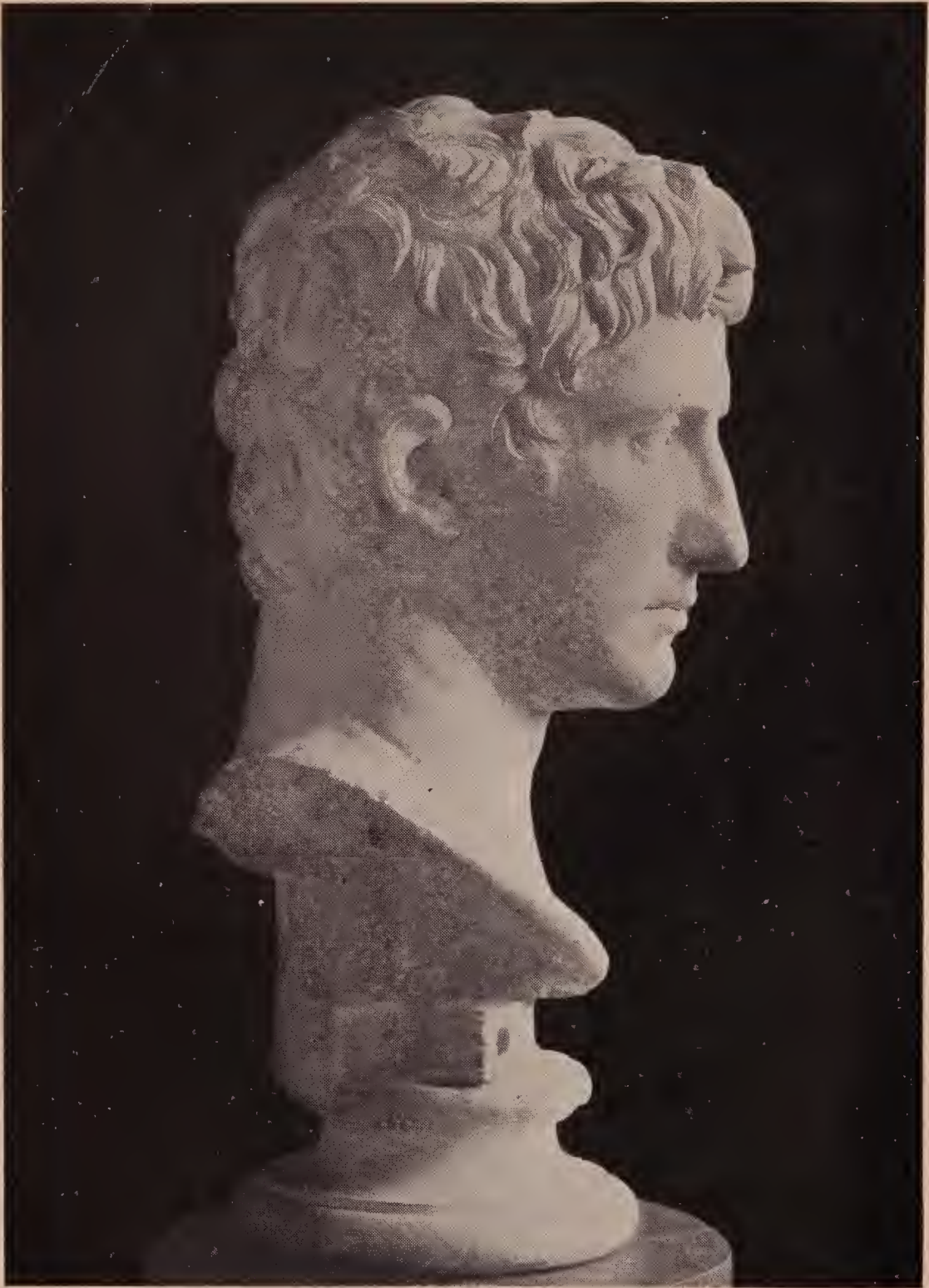
It seems clear from acts like these that Cæsar was shaping a world-wide state, held in awe by a great army and ruled by an absolute monarch. But he intended, too, that the subjects of this state, of whatever race or color or religion, should in time receive fair and equal treatment so long as they accepted Roman rule obediently.

At Rome itself Cæsar made new and juster regulations for the payment of debts. He provided for the free distribution of food to those that really needed it, but tried to do so in a way that would prevent abuses. Among the greatest of his reforms was that of the calendar, which he placed on a scientific basis.

He also planned many other reforms. He wished to improve the harbor facilities of Rome. He was going to drain the Pontine marshes, south of Rome. He expected to erect a number of great buildings that would



JULIUS CÆSAR IN ARMOR



AUGUSTUS CÆSAR

Grandnephew and adopted son of Julius Cæsar, and first of the emperors of Rome. In the play he is called *Octavius*.

From the Boston Museum of Art.



still further dignify the capital of the world. He began to collect a great library of Greek and Roman books. He wished to simplify the Roman law and to bring all its regulations together in a single code. He planned to build more roads and canals in the provinces and so to weld the Roman Empire into a single body, with easy communications from one part to another.

But all these plans were frustrated by Cæsar's untimely assassination.

Despite his kindness and generosity and despite the value of the reforms which he was establishing, Cæsar still had many personal and political enemies. Some of them were jealous of him and resented the fact that a man seemingly no better than they was granted such enormous honors and powers. Others were filled with anger because this Roman aristocrat did not restore the aristocrats to power, but continued to rely on the common people. A few — a very few — were deeply grieved at the idea that the old Roman Republic was falling to pieces, and they unwisely held Cæsar responsible for the destruction of the old forms, not realizing that the republic was doomed anyway and that it was better to have Cæsar establish a new and firm government.

Cæsar, to whom the Roman senators had sworn allegiance and whose life they had promised to defend, came daily to the Senate unarmed and without a guard. He despised those who feared death, and said, "It is better to die once than to be always in fear of death." He remarked, too, that the best death was that which came unexpected.

In Cæsar's carelessness and in his contempt for danger a number of Romans saw a great opportunity for getting rid of him. Cassius became their leader,

and soon was able to win over sixty, possibly eighty, men to a conspiracy against Cæsar. The most important accession was Marcus Brutus. Cæsar, as has been said, had for many years been a friend of the mother of Brutus, and he had great confidence in Brutus himself. He had pardoned him for having taken the side of Pompey, and he had advanced him to high office. The people of Rome, too, greatly respected Brutus, whose honesty and whose patriotism were unquestioned. Cassius, who was a brother-in-law of Brutus, realized that with Brutus in the conspiracy the people would believe that it had been undertaken for patriotic and not for selfish reasons.

Cæsar was to set out in a few days for Parthia. It was necessary therefore to act quickly. The Ides, or 15th, of March was chosen for the deed. The conspirators met the night before at the house of Cassius.

Their plan was simple. Cæsar, as always, would attend the Senate unarmed. The senators not in the secret would also be unarmed. The conspirators were to provide themselves with daggers, easily concealed. "Was Cæsar only to be killed?" some of the conspirators asked. A few urged that Mark Antony, Cæsar's friend, and Lepidus, Cæsar's master of the horse, ought also to die. But it was finally decided that Cæsar's death would be sufficient. While one of the conspirators detained Antony at the door, the others would crowd around Cæsar's chair on the pretence of presenting and seconding a petition to him. At the given signal they were to strike. A gang of gladiators was to be concealed near by, to give assistance in case of trouble.

All went as planned. It is true that Cæsar's wife, having had a terrifying dream, tried to keep him at home and that the sacrifices offered in the temples showed

unfavorable omens. Cæsar himself was depressed, and he even yielded to his wife's urgings and resolved to stay at home. But a familiar friend of Cæsar, Decimus Brutus, hastened to the house of the dictator and entreated his attendance at the Senate. Cæsar shook off his uneasiness and rose to go. It was related that, even as he crossed the hall, his statue fell and shivered to the stones. But he went forward resolutely. Some stranger thrust a paper into his hand and begged him to read it; it was found later to contain an account of the conspiracy, with a full list of the conspirators. But he supposed it to be some request for a favor and thrust it carelessly among his other papers.

He entered the Senate and took his seat. The conspirators, grimly determined, gathered around him. Metellus Cimber, presenting his petition, caught his gown, as if in entreaty, and dragged it from his shoulders. Cassius, standing behind him, suddenly stabbed him in the throat, and Cæsar started to his feet. But blow after blow fell on him, and Cæsar, seeing no face of a friend near by, drew his gown over his head and sank down without uttering a word, although one story says that, when he saw that Marcus Brutus was among those who were lifting their daggers against him, he gazed at him reproachfully, cried, "*Et tu, Brute!*" (Thou too, Brutus), and allowed himself to be slain. The senators, in fear and confusion, fled to their homes. Antony, too, hurried off into a hiding place. The murderers ran into the streets, crying that the tyrant was dead and Rome free. The body of Cæsar was left alone in the Senate, where only a few weeks before Cicero had made an eloquent speech telling Cæsar that he was so necessary to the welfare of Rome that all the senators would die before they would allow harm to reach Cæsar.

## BRIEF QUIZ

1. Did Cæsar use his power tyrannically? 2. What seems to have been his general aim? 3. What were some of the ways in which he carried it out? 4. What were some of his achievements? 5. What reforms did he introduce at Rome? 6. What other reforms did he plan? 7. What were the motives that animated the conspirators? 8. What was Cæsar's attitude toward death? 9. Who were the leaders of the conspirators? 10. Which one had the particular confidence of Cæsar himself and of the Romans generally? 11. What was the plan of the conspirators? 12. What almost prevented the carrying out of their plan? What part did Decimus Brutus play? 13. What happened in the Senate? 14. What, according to one story, were Cæsar's last words? 15. What occurred after the assassination?

## EXERCISES AND PROJECTS

1. Give a talk on "The Character of Cæsar," using the material presented in this chapter and the one preceding it and also the extracts to be found on pages 102 ff.

2. Marcus Cornelius Paulus, the imaginary Roman lad mentioned in Chapter III, is taken by his father on a visit to Cæsar. His father asks Cæsar to allow the young Roman to serve with him on the expedition to Parthia. On his return home Marius tells his younger brother Gaius what took place, and gives him his impressions of the great dictator.

3. Gather as much information as you can concerning the calendars of different nations and eras, and give a talk on the subject.

4. Shakespeare showed his interest in Cæsar not only by writing a play dealing with the last days in the life of this great man but by referring to him again and again in the course of his thirty-six other plays. There are almost a hundred such references in Shakespeare's other plays — more references than to any other character in the whole range of history. Below are gathered some of the more important of these references. After reading them carefully, write a paragraph of about fifty words, telling what, in your opinion, was Shakespeare's view of Cæsar.

- (1) Cæsar's ambition,  
Which swelled so much that it did almost stretch  
The sides o' the world. — *Cymbeline*
- (2) Julius Cæsar, whose remembrance yet  
Lives in men's eyes. — *Cymbeline*
- (3) When Antony found Julius Cæsar dead,  
He cried almost to roaring. — *Antony and Cleopatra*
- (4) What was't that moved pale Cassius to conspire?  
— *Antony and Cleopatra*
- (5) Imperious Cæsar, dead and turned to clay,  
Might stop a hole to keep the wind away. — *Hamlet*
- (6) No bending knee will call thee Cæsar now.  
— *3 Henry VI*
- (7) That Julius Cæsar was a famous man;  
With what his valor did enrich his wit,  
His wit set down to make his valor live.  
Death makes no conquest of this conqueror;  
For now he lives in fame, though not in life.  
— *Richard III*
- (8) It was a disaster of war that Cæsar himself could not  
have prevented.—*All's Well That Ends Well*

## CHAPTER XI

### AUGUSTUS CÆSAR AND THE GREATNESS OF ROME

*The grandeur that was Rome. — POE*

For only a very short time were “the liberators,” as they thought themselves, triumphant.

The city was stunned, and Cassius and his fellow conspirators were greeted by no such acclaim as they had expected. The will of Cæsar bequeathed his gardens for use as a park by the Romans, every citizen was granted a sum of money, and the great-nephew and adopted son of Cæsar, Caius Julius Cæsar Octavianus,<sup>1</sup> was made his heir. At the funeral of Cæsar Mark Antony delivered an affecting funeral oration, and the people of Rome turned in fury on Cæsar’s slayers.

In every direction Cassius, Brutus, and their friends proved themselves incapable. They were poor politicians, poor statesmen, and poor generals. Octavianus formed a new triumvirate with Antony and Lepidus; and although he was only eighteen years old when Cæsar was killed, he soon proved that he had in him some great qualities. The Second Triumvirate showed itself ruthless against the enemies of Cæsar, and many of them, including Cicero, were killed. In the field at Philippi, the armies of Antony and Octavianus defeated those of the conspirators, and Brutus and Cassius came to their deaths. Everywhere Cæsar’s spirit proved triumphant.

<sup>1</sup>Octavius was the young man’s family name; it became Octavianus on his adoption.

But once the power of the world was in their hands, dissension arose among the members of the Triumvirate. Although Antony had married the sister of Octavianus, it soon became evident that the mastery of the Roman Empire could not long be divided between two men; only one could be the supreme ruler. Antony dallied in Egypt with the celebrated Cleopatra. Finally, at the Battle of Actium, Antony was defeated, and not long afterwards both he and Cleopatra died by their own hands.

Octavianus then became the master of the world, and Octavianus proved himself a great man. In the year 27 B.C., the Senate bestowed on him the title of *augustus*, the exalted and venerable; and by this name he is best known to us. To him had already been granted almost all the powers of the Roman government, although Augustus, profiting by the lesson of Cæsar, was careful to preserve the *forms* of the Roman Republic, even though the forms in time became hollow. His own chief title was *imperator*, commander or emperor. He was also *augustus princeps*, or first citizen. Augustus Cæsar was a man of great dignity and steadiness of character, with uncommon powers of statecraft. He was, moreover, a notable soldier, and under his rule the boundaries of the empire became fixed, except that under later emperors Britain was added to the Roman domain. Among the first things that Augustus did was to regulate the government of the provinces; and particularly he reduced their taxes, and saw to it that the money collected was spent on good roads, bridges, aqueducts, and public buildings.

He was himself a man of plain and simple tastes, and he tried to restore the old Roman virtues of moderation and frugality. He sought, too, to bring back the old

reverence for the gods. But in the outward appearance of Rome and in his attitude toward literature and art, Augustus was magnificent. It was said of him that he found Rome brick and left it marble. During his reign the greatest writers whom Rome ever produced did their work — Virgil, Horace, Ovid, Livy, and others, — and this period in literature is known as the Augustan Age.

With this account of Augustus we say farewell to Rome, but it may be well to consider first just what Rome has done for the world and how she has affected our life to-day.

Rome civilized the ancient world and made it possible for the people of one land to communicate easily with those of another. Rome set an example of tolerance, which was imperfect, perhaps, but which has gradually developed into our modern creed that all faiths are on an equality before the law. The Roman form of government had many defects, but from it all modern nations have taken many suggestions, particularly the idea that one part of a government may be used to check another part. The Roman law is still the foundation of the law codes of many of the nations of Europe, and in ancient times nations everywhere revered this law for its impartiality and justice.

In the realm of art Rome's chief contribution was in architecture, especially in the development of the arch. Arches were erected for ornamental purposes in Rome, in connection with the triumphs of great conquerors. The Romans were the first to build bridges extensively, and in these bridges the principle of the arch was widely used. They also built many aqueducts, that is, conduits to convey water from a distance to a city; and these aqueducts are considered the greatest engineering



triumph of the Romans. In the aqueducts arches likewise were employed.

But perhaps the greatest Roman achievement in a material way was the roads built through all the centuries of Roman rule. These roads formed a network over the whole Roman Empire, and they did much to make that empire a real unity. The Roman roads were solidly built, so that their remains may be found down to the present time. They followed the best routes, and these routes are still followed by modern highways and by railroads. The engineering genius of the Romans was no more daunted by difficulties than the engineering genius of to-day; and if a river had to be crossed, it was bridged; if a valley had to be spanned, a viaduct led across it. Over these roads traveled safely and quickly the commerce of the ancient world.

But undoubtedly the way in which Rome most influences us to-day is through Latin, the language of the ancient Romans. The Latin language is the direct ancestor of some of the most important tongues of modern times — Italian, French, Spanish, Portuguese, and Rumanian, which are called the *Romance* languages. But even in the case of those languages that are not directly derived from Latin, the Latin influence is very potent; and this is, above all, true of our own language.

English would not be the powerful, effective, beautiful, rich language that we know and use to-day if it were not for the enormous contributions made to its vocabulary and its usages by Latin.

How did Latin make its way into English? In many different ways. Some of our words of Latin derivation, *street* among others, go back to the time when the Romans occupied England; and this word is inciden-

tally another proof of the impression made by the Roman road on the memory of other nations. Other Latin words came into English when the inhabitants of Britain adopted Christianity, since the language of the Roman Catholic Church was, and still is, Latin. Then scholars through all ages have studied Latin, and for many ages no man was considered truly learned unless he could speak both his native tongue and Latin. Latin was then a universal language, such as some to-day are seeking to make of invented languages, like Esperanto.

To-day, moreover, when we wish to invent a new word for a new product or a new idea, we are likely to go back to the Latin or the Greek for the word, sometimes to both. For example, *automobile* comes from the Greek *auto*, "itself," and the Latin *mobile*, "moving." We use Latin prefixes (like *ante*, "before," in *antedate*) and Latin suffixes (like *ible* in *audible*, "able to be heard") constantly. Latin phrases, such as A.M. (for *ante meridiem*) and *habeas corpus* and *vice versa* appear frequently in our conversation and our writing. Advertisers make use of Latin words, as in *Sanitas* oil cloth or *Corona* typewriter or *Vita* Glass. The motto of a nation may be phrased in Latin; for example, *e pluribus unum*. The names of boys and girls (*Augustus*, *Leo*, *Max*, *Clara*, *Norma*, *Rose*, *Stella*) may come from the Latin: those given as examples mean "exalted or venerable," "lion," "greatest," "bright," "pattern," "rose," and "star." Inscriptions on a monument or a tomb are often phrased in Latin: *requiescat in pace*, "may he rest in peace," is the commonest of all grave inscriptions. Doctors still write their prescriptions in Latin, and on coins and stamps occur Latin words and phrases.

IMPORTANT DATES IN ROMAN HISTORY

*Main Divisions*

- I. 753 B.C. – 509 B.C. Rule of the kings
- II. 509 B.C. – 272 B.C. Conquest of Italy under the republic
- III. 272 B.C. – 133 B.C. Conquest of the Mediterranean coast
- IV. 133 B.C. – 23 B.C. Break-up of the constitution of the republic under the rule of the great generals
- V. 23 B.C. – 410 A.D. The Roman Empire — conquests, luxury, and decay

*Specific Dates*

- 753 B.C. Founding of Rome
- 510 B.C. The Tarquin expelled
- 451–450 B.C. Setting up of the Twelve Tables of the Law
- 367–300 B.C. Opening of all offices in the republic to plebeians
- 272 B.C. Death of Pyrrhus
- 264–241 B.C. First Punic War
- 218–201 B.C. Second Punic War
- 149–146 B.C. Third Punic War
- 146 B.C. Destruction of Corinth and of Carthage
- 133 B.C. Tiberius Gracchus elected tribune
- 86 B.C. Death of Marius
- 78 B.C. Death of Sulla
- 63 B.C. Conspiracy of Catiline
- 60 B.C. First Triumvirate (Pompey, Cæsar, and Crassus)
- 58–51 B.C. Cæsar conquers Gaul
- 49 B.C. Cæsar crosses the Rubicon
- 48 B.C. Cæsar wins Battle of Pharsalia
- 44 B.C. Assassination of Cæsar
- 43 B.C. Second Triumvirate (Octavius, Mark Antony, and Lepidus)
- 42 B.C. Battle of Philippi — death of Brutus and Cassius
- 30 B.C. Death of Mark Antony and of Cleopatra
- 23 B.C. Establishment of the empire
- 14 A.D. Death of Augustus Cæsar

## BRIEF QUIZ

1. How did the citizens of Rome receive the work of "the liberators"? 2. Who was made the heir of Cæsar? 3. What new triumvirate was formed? 4. What happened to the conspirators? 5. Between what two men did dissension then arise? 6. Who became master of the world? 7. What titles and powers did the Senate bestow on him? 8. What was his character? 9. What great things did he do? 10. What are some of the achievements of Rome as a civilization? 11. What are some of her contributions in the realm of art? 12. What was the greatest material Roman achievement? 13. What languages are derived from Latin? 14. What does English owe to Latin? 15. How did Latin make its way into English? 16. Give some examples of Latin words and phrases in English.

## EXERCISES AND PROJECTS

1. Read Shakespeare's *Antony and Cleopatra*, and bring to class a report on the fifteenth scene of Act IV and the second scene of Act V.

2. Get what facts you can about the Battle of Philippi, in which the Second Triumvirate defeated the conspirators. Imagine yourself a soldier taking part in this battle on the side of the victors. Tell your experiences, as if in conversation with a friend at Rome, some weeks later.

3. Find an account of Augustus in some good history of ancient Rome, or look the subject up in a good encyclopedia, or read in the *New Larned History* the section on Rome beginning 44 B.C. Prepare a talk giving additional facts about the great emperor — about two hundred words.

4. Interview one of the persons mentioned below, and ask him to tell you what the contribution of the Romans has been in the field indicated:

- (1) A lawyer, in the field of law and government.
- (2) An architect, in the field of architecture.
- (3) A civil engineer, in the field of engineering.
- (4) A teacher of French or Spanish, in the field of language.
- (5) A soldier, in the field of military science.

5. Bring to class a report on the interesting facts you have gathered from reading, in Alvah Talbot Otis's *Our Roman Legacy*, the following passages: Part One, Chapters I, IV, V, VI, X, XI; Part Two, Chapters I, VII, and XIX.

### WORD STUDY

1. Define the following words used in this chapter: *triumvirate*, *conspirators*, *frugality*, *law code*, *aqueducts*, *viaducts*.

2. What are the Romance languages? Consult a teacher, Latin, French, Spanish, or Italian. See if you can explain the origin of the word *Romance*.

3. What do the following Latin words, used in this chapter, mean? — *augustus*, *imperator*, *princeps*, *ante*, *ante meridiem*, *e pluribus unum*, *leo*, *clara*, *norma*, *stella*. What does *requiescat in pace* mean?

4. See if you can discover what the following Latin words, referred to in this chapter, signify: *habeas corpus*, *vice versa*, *sanitas*, *corona*, *vita*.

5. To show how important a rôle words derived from the Latin play in the English language, let us take part of one of the most famous speeches in *Julius Cæsar* — Mark Antony's oration over the body of Cæsar — and analyze it. In the first eighteen lines of that oration the words of Latin origin, aside from proper nouns, have been italicized:

Friends, Romans, *countrymen*, lend me your ears;  
 I come to bury Cæsar, not to *praise* him.  
 The evil that men do lives after them;  
 The good is oft *interréd* 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 answered it.  
 Here, under leave of Brutus and the *rest* -  
 For Brutus is an *honorable* man;  
 So are they all, all *honorable* men —  
 Come I to speak in Cæsar's *funeral*.  
 He was my friend, *faithful* and *just* to me:  
 But Brutus says he was *ambitious*;  
 And Brutus is an *honorable* man.  
 He hath brought many *captives* home to Rome,  
 Whose *ransoms* did the *general coffers* fill:  
 Did this in Cæsar seem *ambitious*?

(1) *Countrymen* is, according to Webster, derived from the Latin word *contra*, "over against, on the opposite side," apparently by way of contrast with cities.

(2) *Praise* goes back to the Latin *pretium*, "a price." †

(3) *Interred* is from two Latin words, *in* and *terra*, "in the earth," that is, "buried."

(4) *Noble*, derived from the Latin *nobilis*, meant originally "well-known;" later, "famous," "well-born," "illustrious."

(5) *Ambitious* is explained by Webster as coming from the Latin *ambitio*, which meant "a going around," especially of candidates for office in Rome, to solicit votes; hence, "desire for office or honor."

(6) *Grievous* goes back to the Latin *gravis*, "heavy" or "burdensome."

(7) *Fault* is originally from *fallere*, "to deceive."

(8) *Rest* when it means "repose" comes from the Anglo-Saxon. But when it means "remainder" as it does here, it is derived from the Latin *restare*, "to stay back" or "remain."

(9) *Honorable* goes back to the Latin *honor*, "worship," "fame," "reverence."

(10) *Faithful* is from the Latin *fides*, "trust," from which word we also get our term *fidelity*.

(11) *Just* is from the Latin *justus*, "lawful," "right." *Justus* is itself derived from the Latin noun, *jus*, "right," "law," "justice."

(12) *Captives* is from the Latin *capere*, "to take or seize."

(13) *Ransoms* goes back to the Latin *redemptio*, "a redeeming or payment for the release of a captive."

(14) *General* is from the Latin *genus*, "kind or sort."

(15) *Coffers* comes from the Greek through the Latin. The word in its original form is *cophinus*, meaning "a basket," later "a treasure chest."

Now read the passage from Mark Antony's speech aloud, and note what force and dignity and pleasantness the words derived from the Latin give to it.

6. Highly interesting, from the standpoint of language, is the way in which the personality of Cæsar has influenced the vocabulary of many nations. Look up: *Cæsar*, *kaiser*, *czar*.

7. Bring to class examples of the use of Latin in advertising, on coins, on stamps, as slogans, as mottoes, on medical prescriptions, or whatever else you can find as examples of such use.

# SHAKESPEARE AND HIS TIMES

## CHAPTER I

### WARWICKSHIRE AND STRATFORD

*Warwick, that shire which we the heart of England well may call.*  
— MICHAEL DRAYTON

Almost in the center of England, geographically speaking, is the county called Warwickshire; and it was at Stratford on Avon in Warwickshire that Shakespeare, greatest of English, and of all, authors, was born.

To-day, and through all the centuries since Shakespeare's death, visitors by the hundreds of thousands have gone to Warwickshire, and particularly to Stratford on Avon, to see with their own eyes the house in which the great dramatist is said to have first beheld the light and to gaze on other scenes connected with his life and his writings.

The country of leafy Warwickshire, says one historian, was typical of the rest of England in Shakespeare's time. It was for the most part open and unenclosed, dotted with what the poet speaks of as "poor pelting villages, sheepcotes, and mills." It is to-day a country of gentle undulations, soft-flowing rivers, and well-timbered vales. The Avon marks the great natural division of the county. The southern open country is termed the Feldon or "champagne" country. On the northern side is the Arden or the forest land. Across the Avon the country is more picturesque; though the forest has disappeared, it still retains its sylvan beauty. In Shakespeare's time it was a country of forest wildness

and freedom. Many of the farms had but recently been reclaimed, and most of them had thin bosky acres of "toothed briars, sharp furzes, pricking gorse and thorns," hazel copses and outlying patches of downland.

Frequently the traveler, after having visited Oxford and its famous colleges and spires, goes on to Warwick, a quaint town on a hill that rises from the Avon River. It has many picturesque old houses, and near by, on a commanding position that overlooks the river, is Warwick Castle, the ancient and stately home of the Earl of Warwick.

From Warwick the traveler may go to Stratford by means of the railroad or other conveyance, or he may walk to the famous town along either bank of the Avon, a distance of eight or ten miles.

If he walks, he will note many scenes and buildings of historic interest: an old church tower at Barford, marred by Cromwell's cannon shots; Charlecote and Charlecote Park, where Shakespeare in his youth is said to have poached deer and to have been caught and visited with the penalty of a public whipping; and the pretty village of Alveston among the trees.

Stratford he will find to be a clean little town, with wide and pleasant streets, on which stand many quaint half-timbered houses. On Henley Street is the house in which, according to the inhabitants of Stratford, Shakespeare was born, although authorities generally agree in believing that it was not until Shakespeare was ten or eleven years old that his father and his family removed to this residence. Much of the old Elizabethan timber and stonework survive. The house is now the property of the British nation. A small chamber on the ground floor, facing the street, is shown the visitor as that in which the poet was born. The walls of all





**MANOR HOUSE OF CHARLECOTE, SEEN ACROSS THE PARK**

Shakespeare is said to have poached deer in this park. Note what careful provision has been made for ample light, and contrast in this respect the view of Warwick Castle. Note the chimneys.

Photo by Exclusive News Agency.



THE SO-CALLED "CÆSAR'S TOWER," WARWICK CASTLE

Joined in legend with Cæsar's name. This famous castle near Shakespeare's home was a great fortress in the Middle Ages. In the reign of Queen Elizabeth's successor, James I, it was rebuilt with great windows like those seen in the picture of Charlecote. The owner was then Sir Fulke Greville, a poet, soldier, and friend of Sir Philip Sidney. Courtesy of the Great Western Railway of England.

the rooms are covered with the inscribed names of visitors; and the signatures of Sir Walter Scott and Thomas Carlyle are scratched on the windows. On an upper floor may be seen what is called the "Stratford portrait" of Shakespeare. The building contains a Shakespeare Museum, in which are many interesting relics, portraits, early editions, and the like. A garden at the back of the house contains a selection of the trees and flowers mentioned in Shakespeare's plays.

From Henley Street the route leads to High Street, where is situated the Quiney House, occupied for thirty-six years by the poet's daughter, Judith. Near by is the Harvard house, once the home of the mother of John Harvard, founder of Harvard University. At the town hall is a statue of Shakespeare that David Garrick, the famous actor, presented to Stratford; and within are portraits of Shakespeare and of Garrick. Farther off is the site of New Place, where Shakespeare resided when he returned to Stratford, and it was here that he died. Here once stood a mulberry tree that the poet himself had planted, and a descendant of this tree may be seen at another (but less important) Shakespeare museum that adjoins New Place.

Not far from New Place is the old guild hall, and it is possible that here Shakespeare as a boy and a young man may have seen performances of strolling players. The upper story of this building, moreover, was the grammar school, in which he was educated.

The most interesting place in Stratford is, however, the Church of the Holy Trinity, the central tower of which dates from the twelfth century. Here the Shakespeare devotee may pass from one important object to another and reach a climax as he gazes at Shakespeare's grave. The font in which Shakespeare was baptized,

the register containing the entries of his baptism and his funeral, a bust of the poet, executed soon after his death; the tombs of Shakespeare's wife, of his daughter Susan, and of his son-in-law Dr. Hall, and many other remarkable relics are shown to the throngs of visitors.

The Rother Market is overlooked by many Shakespearean guides and pilgrims, but there can be no doubt that here John Shakespeare, the glover, drove many a close bargain; for he bought skins alive, as well as dead. Along Rother Street ran a stream, with one or two small ponds, at which the panting beasts could quench their thirst on arriving from the country. The stream is now covered by the roadway, but there are still one or two picturesque relics of the old times in the quaint half-timbered houses on the right, and others on the left, at the corner of Ely Street.

Elsewhere in Stratford other scenes attract one, and for several pleasant summer days one may loiter in the old country town or wander along the doublings and windings of the Avon.

In the trees, one traveler records, the rooks keep up an almost incessant chorus, and the winds rustle the leaves of the old elms as we pass beneath their shade to where is heard the sound of rushing water and the murmur of the mill wheel. A footpath leads to Ludington, the hamlet where, probably, Shakespeare was married. A pleasant walk it is, of some three miles or less, across broad pastures where the larks sing loud and clear. Along the river bank the road winds, now high above a sullen pool, now close beside a gently rippling shallow. Along the narrow overhung pathway of the Weir Brake is many a pretty glimpse; and returning, just as the end of the tangle is reached, we may see a beautiful evening view of Trinity Church spire pointing

heavenward from its bower of trees beyond the meadows and the winding stream.

Perhaps, in these wanderings, one will imagine the boy Shakespeare as he walked, in a less hurried age than ours, along these sleepy streets or by the willow-shaded banks of the Avon. So Longfellow saw the boy Shakespeare:

I see him by thy shallow edge  
Wading knee-deep amid the sedge;  
And led in thought, as if thy stream  
Were the swift river of a dream.

He wonders whitherward it flows;  
And fain would follow where it goes,  
To the wide world, that shall ere long  
Be filled with his melodious song.

How much of Stratford is as Shakespeare saw it? This is what Sir Sidney Lee tells us of the still living interest of the principal shrines of Shakespeare Land:

“Stratford still boasts sufficient survivals of the age of Elizabeth to give the sojourner a far-off glimpse of Shakespeare’s daily environment. The principal streets still bear the names by which he knew them. The church on the river bank has undergone little change, and time has dealt very kindly with the exterior of the ancient chapel of the guild, with the guild hall, and with the grammar school, all of which were once overlooked by the windows of Shakespeare’s celebrated house at the meeting of Chapel Street with Chapel Lane. The stone bridge across the Avon is in all essentials the same as when the Elizabethans crossed it. The Avon itself winds as of old from Naseby to the Severn, with Stratford on its right bank, midway between its source and mouth, and at a little distance from Stratford it still flows under bridges at Binton and Bidford, which are as

authentic relics of the sixteenth century as their fellows at Stratford. Numberless villages, like Shottery and Snitterfield, pursue the drowsy rural life that seems always able to resist time's ravages."

### BRIEF QUIZ

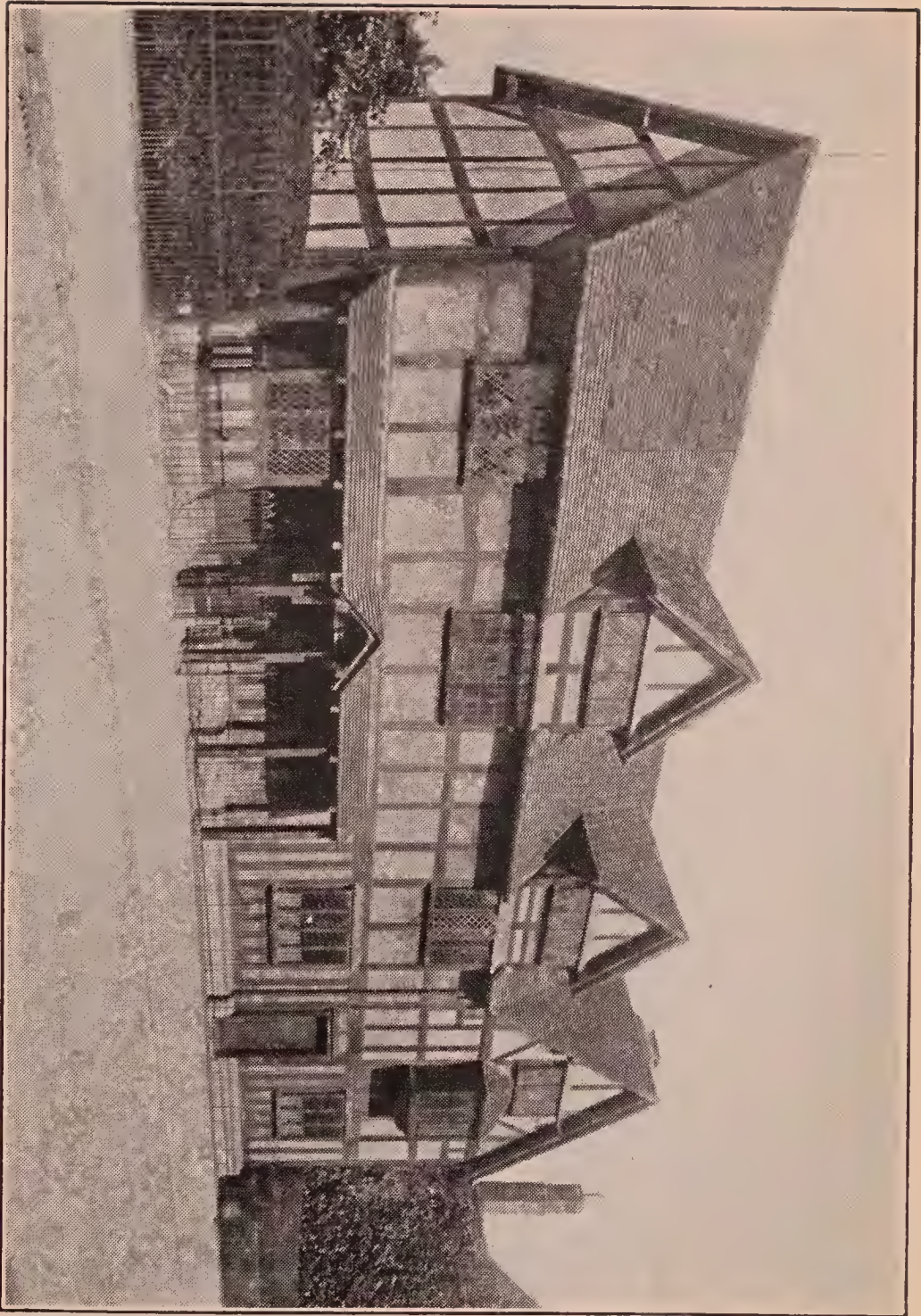
1. In what county and in what town was Shakespeare born? 2. What is Warwick noted for? 3. What is the general impression Stratford leaves? 4. In what house is Shakespeare said to have been born? 5. What are some of the things to be seen in this house? 6. What is the Quiney house? The Harvard house? 7. What is New Place? 8. For what is the guild hall noted? 9. What is the most interesting place in Stratford?

### EXERCISES AND PROJECTS

1. Read, in *The Sketch-Book*, what Washington Irving says about Stratford, and bring to class a summary of his most interesting remarks.

2. Write a letter home from Stratford, as if you had just visited the town. Before you begin, see what additional information you can get at your library concerning it, and study the pictures that go with this chapter.

3. Bring to class any pictures you may be able to borrow from friends of yours that have visited Stratford on Avon.



**AN ELIZABETHAN DWELLING HOUSE**

The house in Stratford in which Shakespeare is said to have been born. Observe the beams, the plaster, the grouped windows, and other features of Elizabethan architecture.



**THE SCHOOLROOM AT STRATFORD**

Here Shakespeare conned his lessons from early morning till late in the afternoon.  
Photo by Exclusive News Agency.



## CHAPTER II

### THE AGE OF ELIZABETH

*The spacious times of great Elizabeth.* — TENNYSON

Stratford on Avon was, in Shakespeare's time, "a rather pretty market town," of about fourteen hundred inhabitants; and it was described as having two or three very large streets, besides back lanes. Could one have walked those streets and lanes, one would meet a folk speaking English, but an English very different from ours; wearing clothes that would seem strange to us, practicing customs and ways that would make us marvel.

Shakespeare lived in a great age, the age of Elizabeth, when a woman reigned over England and brought the nation to a pitch of prosperity and importance to which it had never before attained. Daughter of King Henry VIII of the many wives, Elizabeth Tudor came to the throne in a period of great difficulty. She was threatened from without by the might now of France and now of Spain. Within the realm the people were torn by religious dissensions, and commerce was at a low ebb.

She began her reign in 1558, and before her death in 1603 she had unified her realm, had become immensely popular with her subjects (to whom she was "the good Queen Bess"), had extended her influence widely in America, had defeated the Spanish Armada in a great naval battle, and had seen literature and learning blossom forth in England into what is called the Elizabethan or "Golden Age" of English literature.

What was the character of this great queen? At the age of twenty-four she was pictured by the ambassador of Venice as "a lady of great elegance of body and mind, although her face may rather be called pleasing than beautiful; she is tall and well-made; her complexion fine, though rather sallow; her eyes and, above all, her hands are of a superior beauty." Her education had been excellent. She spoke French and Italian as well as she spoke English; she conversed in Latin with fluency and accuracy; and even her Greek was passable. She loved splendor in all its forms — in the houses she lived in, in the dresses she wore, in the pageants that celebrated her visits to the homes of her noblemen. It is said that three thousand dresses were found in her wardrobes after her death. She was witty in conversation, sometimes brutal in the answers she gave and the comments she made. She never married, for to marry a French prince would have brought down on England the eternal hatred of Spain, and a match with a Spaniard would have caused France to become similarly hostile. She loved flattery, and in the writings of her subjects, great and small, even in Shakespeare's plays, may be found the most extravagant compliments to her beauty and wit.

She was a mighty monarch, self-confident, loyal to the interests of England, a skillful pilot of the state, fascinating in her personality.

The people over whom she ruled were worthy of her. Never has England displayed such enjoyment of the color and music of life, such zest and energy and boldness as in the spacious days of Elizabeth. In those days England fought against overpowering odds and won, as when the little ships of Howard and Drake defeated the massive galleons of the Spaniards. In those days

English explorers and travelers penetrated to every part of the world, and brought back news of rich lands whereon later the English standard was planted. In those days drama and poetry broke into magnificent blossom, and England produced some of the most famous writers that have ever lived — Shakespeare, Spenser, Francis Bacon, Ben Jonson, Christopher Marlowe, Sir Philip Sidney, and many another.

When Elizabeth was succeeded on her death in 1603 by her kinsman, James Stuart, who had been James VI of Scotland and now became James I of England, the glory of England for a time did not diminish. English colonies were planted abroad, and many of the great writers of the land continued their work: Shakespeare wrote a play as late as 1611, and Bacon did not die until 1626. But James I was not a ruler of the force and charm of Elizabeth. Rather, he was a foolish, vain person, without the statesmanship and greatness of his predecessor.

One result of the wide acquaintance that Englishmen at this time gained with the customs of other nations was a love of luxury and comfort that hitherto had been absent. The homes erected in this period were better built and better furnished than ever before. The characteristic "Tudor architecture," which has been widely imitated in the building of American homes, reached its climax in the Elizabethan period, especially in the beautiful palaces of that age. These palaces were usually planned in the shape of an *E* or an *H*, the great living hall forming the vertical stroke in the former, the crossbar in the latter. The rooms were laid out on some intricate pattern, and the roof line, at various levels, fitted beautifully into the character of the English countryside. The cottages of the period were usu-

ally two storeys high, the upper, supported by brackets, projecting beyond the lower. They had bay windows, with lattices and swinging casements; a door protected by a sloping roof, and walls not so thick as they had once been when the danger of siege was ever-present.

Two new features of buildings were chimneys and glass. Everywhere the roof line was broken by the former; and in glass the Elizabethan reveled as if in a rich food. Before this time windows had been just narrow and draughty loopholes, fit for sending arrows or shots at an invader. Now houses had, if anything, an extreme quantity of light. The panes were small (diamond panes), and there is record of one window with thirty-two hundred panes of glass in it. From these windows one might look down on beautiful old gardens, with stately terraces, broad flights of steps, vases and fountains, mazes and grass plots, yew hedges in grotesque shapes. Generally the garden was square and bounded by a high brick wall, often covered with rosemary and "divers sweet smelling plants."

Within was the fine furniture of the period. The style in chairs now known as "Windsor" is largely derived from that of this age. The tables were massive and very long. In well-to-do families rich plate was used; the lower classes employed pewter. Manners improved, although no doubt we of to-day would be shocked by many Elizabethan customs. The floors were covered with rushes, changed at long intervals; and on the floor was likely to be thrown all refuse and rubbish. Although forks were now for the first time introduced, table manners remained crude.

The dress of the time was elaborate and rich in colors. Possibly the most striking features were the excessive padding and the use of ruffs, held upright by wire props

and sticks. In this age the art of starching was introduced, and of course immediately produced a new fashion. Ruffs became huge in size, and were the cause of innumerable jests. Gentlemen wore tall hats, in two or three decks; silken hose, elaborately decorated shoes, and expensively embroidered doublets, or waistcoats.

The doublet was usually padded and stuffed till quite twice the size of the natural body. It was cut and slashed in front and sides so as to show the gay-coloured lining of costly material. It was sometimes laced, but was more frequently buttoned up the front. Two or three buttons at the top were left open, and the shirt of delicate white lawn pulled out a little way. This has become the open vest and necktie of our own time. A pair of drawstrings working in opposite directions at the small of the back enabled one to tighten or loosen one's doublet at will. Women's dresses were made of beautiful and costly materials, and changes in fashion (from tight sleeves to loose and from flowing to puffed, slashed, and slit) were frequent.

The Elizabethan loved revelry and merriment, pageants, and plays. Even on solemn occasions joyousness was characteristic of the subjects of Elizabeth. Christmas, commemorated in other countries by serious devotions, was marked in England by great mirth. Sports and fooleries, feasts and frolics, games and revels filled the days from Allhallows Eve to the Feast of Pentecost. Elizabethans loved noise, and constantly bells were ringing and cannons being fired. Even cruel sports, like bear-baiting and bull-baiting, deeply appealed to men and women alike. Dancing was the most popular of indoor sports; Elizabeth herself was a famous dancer, and it went ill for a courtier who could not tread a measure with her.

Of outdoor sports, hunting and hawking were the favorites. The latter involved the use of the falcon, a hunting bird of the hawk family. To the training and use of the falcon innumerable references occur in the literature of the time. Straps, called "jesses," fastened the bird to its master's wrist. The bird's eyes were "seeled," by means of threads drawn through the lids, to accustom it to darkness except at such times when it was being flown at game. The height at which the bird flew was called the "pitch." When the game was in sight, the falcon dropt on it from above, and then came back to its master's call.

The Elizabethans were great lovers of music and of poetry, and there probably never has been a period in the history of mankind when so large a proportion of the population was familiar with the making, the playing, and the appreciation of music and the making and the love of poetry. The two arts were interwoven, and poems were set to music and played to instruments. Throughout Shakespeare's play and the plays of other dramatists occur many songs, and to the singing of these the audience listened with great delight. Everywhere one heard music. The bass viol hung in the drawing-room for the amusement of waiting visitors; and the lute, the cithern, or the virginals might be found in every barber shop for the use of waiting customers. The Elizabethans had music at night, music at dawn, music at work, and music at play.

The age had, of course, its darker aspects. It was a cruel age, taking delight in the torture of prisoners, the suffering of animals, and the massacre of enemies. The notion of violent revenge for a wrong was widespread, and many plays were based on this motive. The Elizabethan seamen who showed such courage and skill

in braving the Spaniard in the new world and the old, who won battles against overwhelming odds and sailed recklessly into danger, were nevertheless no better at other times than pirates, and their heroic enterprises often ended in slave trading. The people of this age believed almost universally in witchcraft; and any poor old woman, misshapen by age or accident, was likely to be burnt at the stake or drowned in a pond because the superstitious villagers thought that riding in the air on a broomstick, with her black cat in front of her, she had brought a terrible storm or had caused some enemy to pine away and die.

The Elizabethans also believed in ghosts. Many persons were sure they had seen apparitions, who, it was said, were allowed for one reason or another to wander around during the night, till cock-crow recalled them hastily to their graves. Little was known of science, although in this period lived Sir Francis Bacon, who by his writings and his investigations brought about a great change in thought and became the founder of modern science. The alchemists of Shakespeare's day experimented all their lives in the hope of finding some way of changing lead to gold or of discovering the *elixir vitæ* — the drink that would bestow on a man eternal youthfulness. The skies were searched by astrologists for signs of the future, and it was believed that certain stars or planets exerted on a person's life a peculiar influence.

Taken as a whole, the Elizabethan age was a great age — one of the most potent and interesting in all history. The Elizabethans were restless, seeking constantly after new facts, ideas, goals. Christopher Marlowe, greatest of Shakespeare's forerunners, says:

Nature, that framed us of four elements  
 Warring within our breasts for regiment,  
 Doth teach us all to have aspiring minds;  
 Our souls, whose faculties can comprehend  
 The wondrous architecture of the world  
 And measure every wandering planet's course,  
*Still climbing after knowledge infinite,*  
 And always moving as the restless sphere,  
 Will us to wear ourselves and never rest.

“*Still climbing after knowledge infinite*” — that line expresses the Elizabethan urge to endless restlessness of the mind and body. The Elizabethans explored, experimented, traveled, read, thought, acted with energy and enjoyment. They were a bold, patriotic, creative race, of whom the chief flower was William Shakespeare.

### BRIEF QUIZ

1. Who reigned over England when Shakespeare was born? What was her full name? 2. What were some of the difficulties she faced? Did she overcome them? 3. What was her character? 4. What were some of the achievements of the Elizabethans? 5. Describe the houses of this period. 6. How did manners improve? 7. What garb did men wear? Women? 8. What sort of sports did the Elizabethans enjoy? 9. What was hawking or falconry? 10. What was the Elizabethan attitude toward music and poetry? 11. What were some of the darker aspects of the age? 12. Did the Elizabethans believe in ghosts? 13. What can be said of their science? 14. Sum up the characteristics of the Elizabethans.

### EXERCISES AND PROJECTS

1. Read and report on one of the novels mentioned in the reading list (page 147) as laid in this period. Mention in particular some of the interesting customs of the Elizabethans.

2. Give a talk on one of the topics given in the list of Elizabethan customs in the exercises, page 145.

3. Imagine yourself a traveler who is visiting England around 1580. Write a letter home to your brother in Paris, describing some of the things you have seen.



4. Read up, in histories and encyclopedias, about the defeat of the Spanish Armada by the English in 1588. Then compose a short story (about two hundred and fifty words) dealing with an Elizabethan lad who sees some of the episodes in the routing of the Spaniards.

5. Shakespeare occasionally commits what are called *anachronisms*; that is, he introduces into a play laid in a distant age or another country details or ideas that are not true to the age or country. A famous example is the way in which he makes Hector at the siege of Troy (in his play *Troilus and Cressida*) quote from the philosopher Aristotle, who was not born until several centuries after Hector. The following lines are examples of anachronisms taken from *Julius Cæsar*. Comment on them by explaining the customs of Shakespeare's times to which they refer.

- (1) Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney-tops. — I, i.
- (2) Ay, marry, was't. — I, ii. (Would the ancient Romans swear by Mary?)
- (3) There was a Brutus once that would have brook'd  
The eternal devil to keep his state in Rome  
As easily as a king. — I, ii. (Is the idea of a devil Christian or Roman?)
- (4) He plucked me ope his doublet. — I, ii.
- (5) Look in the calendar, and bring me word. — II, i.
- (6) The clock hath stricken three. — II, i.
- (7) For Brutus, as you know, was Cæsar's angel. — III, ii. [See (3).]
- (8) Is not the leaf turned down where I left reading? — IV, iii. (Did the Romans have paper books?)

6. Write a comparison of Roman and Elizabethan customs, making particular note of houses, dress, food, and amusements.

7. Compare Augustus and Elizabeth in one hundred words.

## CHAPTER III

### WILLIAM SHAKESPEARE, 1564-1616

*He was not for an age, but for all time.* — BEN JONSON

On April 26, 1564, William Shakespeare was baptized in the parish church of Stratford on Avon; and it has been assumed, in accordance with the custom in such baptisms, that he was therefore born on April 23. His father was a fairly well-to-do tradesman, his mother of somewhat gentler stock. John Shakespeare at one time, however, rose to a dignity in Stratford corresponding to that of mayor. Most of Shakespeare's brothers and sisters died, and very little is known as to the character of his home life. Tradition reports that, even in his old age, John Shakespeare was red-cheeked and merry, and one who "durst at any time crack a jest" with his famous son.

Shakespeare attended the Stratford Grammar School until he was thirteen or fourteen. In several of his plays he shows a fair knowledge of Latin grammar. The school was a typical one. The tolling of a bell summoned pupils at 6 A.M. The rooms were prisonlike, cold and bleak and bare; and in them he stayed till eleven, and in the afternoon from one to five. Holidays were always the same. They began on the Wednesday before Christmas, Easter, and Whitsunday, and lasted twelve days. Besides Latin, the boy probably studied a little Greek, some mathematics, a little science and philosophy. His earliest book would be a hornbook, in which the paper pages were protected by a coating of transparent horn. Was it of himself that Shakespeare

was thinking when he pictured the schoolboy, in his famous passage in *As You Like It* on the "seven ages?" —

Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail,  
Unwillingly to school.

Very likely Shakespeare was a harum-scarum sort of boy, intently interested in the games and sports of his day, endowed with a keen sense of fun.

What he did later we do not know. From his earliest days, however, he must have had an uncanny knack for picking up information and for penetrating into people's minds. He seems to have been able at all periods of his career to acquire in an astonishingly brief time the point of view of all kinds of trades, professions, and ways of life. Let Shakespeare talk to a doctor, and he would learn in no time at all some of the medical terms a doctor uses and be able to think, if he wanted to, as the doctor thinks. Let him chat with a sailor from overseas, and he would acquire from him yarns to be used later in a play and some of the slang of the sea.

So it follows that the men of many walks of life are each of them persuaded that Shakespeare must at one time have followed his vocation or his amusement. The lawyer asserts Shakespeare must have been for a time in a law office, the teacher that he once stood as an instructor before a class, the traveler in Italy that Shakespeare once voyaged to that land, because his plays are so frequently laid there. Only a few authors — Dickens, Defoe, Kipling, for example — can be compared to Shakespeare in this astounding ability to pick up information rapidly.

Shakespeare's career in Stratford seems to have closed somewhat abruptly. It is known that he married Anne Hathaway, a woman considerably his senior, and he had

three children. One legend as to his departure from Stratford is to the effect that he was caught deer stealing on the neighboring estate of Sir Thomas Lucy, was whipped for the offense, and made up his mind to leave his native town. Modern historians throw a great deal of doubt on the deer-stealing story.

It is believed, however, that the increase in his family made it necessary for him to find a definite way of earning a living and that he was attracted to the theater. Perhaps he had taken part in amateur theatricals, of which the Elizabethan age was very fond. He must have attended professional performances, for companies of strolling players had often come to Stratford. In the middle twenties, at any rate, Shakespeare set off for London, seemingly resolved to be an actor.

Once more we know very little of what happened to him. Tradition pictures him performing menial services in the theater until he could obtain a foothold. Once in a good company, however, Shakespeare's rise was rapid. Let us note here two important personal qualities of Shakespeare. He was very likable, and he was very practical. He seems to have made friends easily and to have won the regard of his fellow players and their patrons. On the other hand, he did not neglect such opportunities as arose to establish his finances on a sound basis. He became in time a shareholder in the company to which he was attached; and later on he acquired a considerable amount of wealth. He was able to go back to Stratford, purchase the most expensive residence (New Place) in the town, and prove to his fellow townsmen that he was a man of substance.

In the theater he performed three functions: He was an actor, a playwright, and a manager. In the first capacity Shakespeare did not attain highest rank;

he was not the equal of the great actor of that day, Richard Burbage. It is stated that he performed mainly old men's rôles and also that he took the part of the Ghost in *Hamlet*. As a playwright Shakespeare greatly attracted audiences. Apparently he began his career in this field by patching up and revising old plays that were being revived. Possibly he collaborated with better-known dramatists. Later he wrote plays entirely of his own. He showed himself always ready to follow the popular mood of the moment; and if farces were the rage, he provided farces, like *The Comedy of Errors*; if romantic dramas were fashionable, he wrote romantic dramas, like *The Winter's Tale*. None of his plays, it should be mentioned, were ever published by Shakespeare. As a manager, Shakespeare was, one judges, very skillful; and he won and held the esteem and respect of his company and his patrons.

Shakespeare's great success roused a certain amount of enmity, particularly at the beginning. The fact that he was not a graduate of Oxford or Cambridge made those who had had the benefit of training at these universities look down upon him, as an ignorant upstart. But in time he made his way into the best circles of London, met the young aristocrats on an equal footing, and took part in the bohemian gatherings at the Mermaid Tavern, where he and Ben Jonson had many a bout of wit. Shakespeare was "very good company," a contemporary of his records.

It has lately become clear that Shakespeare was associated with one group which is particularly interesting to us. This group consisted of a number of men who had much more liberal and democratic political views than most of the men of their time, and they sought to give expression to these views in the form of colonies

in America. One such venture was actually sent to Virginia, but was shipwrecked in the Bermudas; and from the account of the voyage and of the wreck Shakespeare is thought to have drawn material for the last play he wrote, *The Tempest*.

Of Shakespeare in the height of his fame we get many glimpses, and a large number of references to him by his contemporaries have been collected. We have, too, an account of a lawsuit in which he was a witness and other information as to his doings.

One writer imagines a day in Shakespeare's life in London in 1591, when Shakespeare was working for Burbage's theater. He rose early, as was the custom. His breakfast was simple — possibly beef and bacon with ale. Inasmuch as the theater opened at three in the afternoon, his working hours probably were between breakfast and that time. During these free hours he would work on his plays, and on poems that he reckoned as of much greater importance than his plays. Or he might study French or Italian with John Florio in Shoe Lane. He might visit one of the theatrical magnates of the day, Henslowe, and sharpen his wits in talk with him. By eleven he would be back at his lodgings for his midday dinner of beef and ale, with a meat-pasty or pudding to follow. More work on the plays would fill the hours till three.

The question is sometimes raised: Did Shakespeare write these great plays that go under his name? Could a countryman of little education compose *Hamlet* and *King Lear*, *Macbeth* and *Romeo and Juliet*, *The Midsummer Night's Dream* and *Henry IV*? The answer *no* was first given to this question by Delia Bacon in 1857. She was a gifted woman who later became insane. Her theory was that Francis Bacon and several others wrote

the plays. Since then, other candidates for the honor have been selected, until it seems that almost any one in Queen Elizabeth's reign (including the queen herself) may have written the plays — but not Shakespeare. Some persons have almost a mania on this subject, and they make the most amazing statements and misstatements in the effort to prove that Shakespeare was not Shakespeare. A recent book, by one Thomas Loonie, seeks to turn the plays over to the Earl of Oxford.

The truth is that Shakespeare, better than any one else, could have written and did write the plays. Only a man experienced in the theater could have done so, and Bacon, for example, never had this experience. Moreover, there are in existence poems by Bacon; and when we examine these poems and see how pitifully poor they are, he is immediately eliminated. Nor could the learned Bacon have committed Shakespeare's anachronisms (see p. xciii). It is not true that we know little about Shakespeare. Compared with the other men of his time (with the exception of Jonson), we know a great deal about him. Nor ought we to say that his faulty education bars him from consideration. One of our own greatest American prose writers and orators is Lincoln, who had even less schooling than Shakespeare.

From an examination of Shakespeare's plays one scholar has arrived at some interesting conclusions as to Shakespeare himself. He says, "Shakespeare disliked dogs, cosmetics, and artificial hair, drunkenness, crowds of dirty and ill-smelling citizens, pedantry, affectation, and self-conceit; he was fond of horses, flowers, music, puns, downrightness, loyalty, and his country. We know that he was interested in all kinds of people, and was peculiarly conscious of the charm and the mental and spiritual prowess of women."

We know, too, that he must have been an extraordinarily keen observer, like some modern reporter of superhuman ability. He observed not merely outward details, like a man's face or his dress, but also the way in which his mind worked. With this gift went another gift — the ability to express himself in words. No human being that has ever lived could equal Shakespeare in this respect; and the result is that more common quotations and sayings come from Shakespeare's writings than from those of any other author, ancient or modern. He could write, moreover, in such a way as to produce either laughter or tears.

As Shakespeare grew older, his great desire was to return to Stratford and live there as a gentleman. In 1611, perhaps earlier, he was able to gratify his wish, although he seems to have kept on writing occasional plays. His son Hamnet died as a boy; his daughter Susanna was married in 1607 to Dr. John Hall, a noted physician; his daughter Judith was married in 1616 to Thomas Quiney. In that year Shakespeare himself died, and was buried in the parish church where he had been baptized. An inscription over his grave forbids any one to disturb his bones.

Since his death Shakespeare's fame has mounted prodigiously, until to-day he is acknowledged as the greatest author that ever lived. It is on his plays, first published together in the *First Folio* of 1623, that his fame rests. They have been translated into every civilized tongue and played on the stage in every land. They have been studied endlessly. In the United States, it is said, one book out of every three hundred published deals with Shakespeare and his plays. Coleridge called him "the myriad-minded" and spoke of his "oceanic mind," and no one can examine his plays



seriously without finding in them rich feelings, deep thought, and beautiful words.

One great task that has occupied scholars has been the arrangement of Shakespeare's plays in the probable order in which they were written. So arranged, the plays show a general and striking development. We may watch him at the beginning, a cobbler and adapter of other men's work, then imitating and surpassing the great Christopher Marlowe. We may compare the light mood of his early comedies with the more serious study of life in his later comedies, or we may trace the growth of power in his tragedies and the mellowing of his mind in the final dramas that he composed. His writings are often divided, therefore, into periods like these:

- I. Epoch of Early Work (Immaturity), 1591–1593.
- II. Epoch of Maturing Art (Great Comedies and Histories) 1594–1601.
- III. Epoch of Mature Art (Great Problem Plays), 1602–1609.
- IV. Epoch of Contemplation and Romance, 1610–1611.

*Julius Cæsar*, it is believed, was composed between 1599 and 1601.

Reading Shakespeare's play, one meets a varied company, a whole world. His characters range in social rank from the king to the cobbler and the bellows mender. There are princes, courtiers, pages, gallants, soldiers and sailors, shepherds, clowns, city merchants, the country justice and the country constable, schoolmasters, parsons, faithful old servants, lively waiting-maids, roysterers, light-fingered rascals, foreigners, husbands and wives, Welshmen, Frenchmen, Germans, Moors, Jews, savages, gracious ladies, rustic girls,

young men, old men, maidens, wives, widows, people of the ancient world, people of the other world — all sorts and conditions of human beings, engaged in all kinds of enterprises, showing feelings aroused by every manner of situation — a whole world, one may repeat.

Does Shakespeare show any special favor to any class of characters? Yes — to those who manifest a keen English patriotism and to his fine ladies. “Shakespeare,” said John Ruskin, “has no heroes: he has only heroines. The catastrophe of every play is caused always by the folly or fault of a man; the redemption, if there be any, is by the wisdom and virtue of a woman, and failing that, there is none.”

#### WHY SHAKESPEARE IS CONSIDERED TO BE THE WORLD'S GREATEST WRITER

*Because of —*

1. His gift for writing beautiful poetry.
2. His ability to tell an entertaining story in the form of a play.
3. His faculty for making his characters seem lifelike and for expressing their emotions convincingly.
4. His knowledge of all kinds of people and his sympathy with them.
5. His deep appreciation of nature.
6. His superlative gift for phrasing ideas so that we remember his words.
7. His power to show all aspects of life, its tragedy and its comedy, its terror and its pleasantness.
8. His richness of thought, so that always something new is found in him.
9. His reflection of a great age, its color and form.
10. His many-sidedness, as a poet, a dramatist, a thinker.  
Among his defects are mentioned: his occasional carelessness, his too great fondness for odd figures of speech and for puns, the improbabilities to be found in his plays at times.

## BRIEF QUIZ

1. Give some facts as to Shakespeare's family. 2. What did Shakespeare learn at school? 3. How do mistaken notions as to his vocation in early life arise? 4. What event caused him to leave Stratford? 5. What profession did he adopt in London? 6. Mention two important personal traits of Shakespeare. 7. What three functions did he perform in the theater? 8. What were his relations to the men of his time? 9. What can be said as to the idea that he did not write the plays ascribed to him? 10. What can we say as to Shakespeare himself? 11. Where did he spend his last years? 12. How has his fame mounted? 13. What great task has especially occupied scholars? 14. Name some of the characters to be met in his works. 15. Give some reasons for considering him the world's greatest writer.

## EXERCISES AND PROJECTS

1. Read one of the books on the reading list, page 147, that deal with the life or works of Shakespeare, and bring a report to class on some interesting facts that you discover.

2. Francis Meres, a London gentleman, has an opportunity to meet Shakespeare at the house of a friend. Have him inscribe in his diary an account of the meeting. Use, if you can, language that is somewhat old-fashioned.

3. Which of the characters mentioned on page ci as appearing somewhere in Shakespeare should you most like to meet? See if you can find the play in which he figures.

## CHAPTER IV

### LONDON AND THE LONDON PLAYHOUSES

*Shall we to the Globe and see a play? — ROWLANDS*

One of the great achievements of Elizabeth's reign was the making of the city of London the commercial center of the world. When she ascended the throne, Antwerp in the Netherlands ruled finance and commerce. But the religious wars which racked the Netherlands brought immense losses to Antwerp, and in London the genius of a great trader, Sir Thomas Gresham, turned the tide of affairs so that the power in commerce thereafter passed to the English city. Queen Elizabeth was popular with the Londoners; and when, at the time of the Spanish Armada, she asked London for fifteen ships and five thousand men, she received instead thirty ships and ten thousand men, while trained bands, to the number of ten thousand men more, paraded each evening at the artillery ground in Spital Field.

The leading feature of Elizabethan London was its great port. The famous Tower (still in existence) and London Bridge were the city's defences against attack by water. Near the Tower was the customs house, where dues were paid on imported goods; and between the customs house and the bridge was the great wharf of Billingsgate, where goods were landed for distribution. Along the river front were many other wharves, where barges and lighters unloaded goods brought from the ships in the river road or from the upper reaches of the Thames.

The passenger traffic of Elizabethan London was carried on chiefly by means of rowboats. The streets (except two or three of the main arteries) were too narrow for carriages. The maps of this period show an extraordinary number of "stairs" for landing passengers along both banks of the river. In addition to the smaller passenger boats, there were several ferries.

London of that day had numerous quarters for foreign residents, just as London of to-day has, but in Elizabeth's time these foreign quarters were important trading centers. At Steelyard was the domain of the merchants of the Hanseatic League, a federation of north German cities. In Lombard Street might be found merchants of Germany, France, and Italy, each group distinguished by its costumes and often by the wares it sold. Thus those from Milan sold ladies' hats; hence our term *millinery*. Cheapside was the chief traffic way westward in Elizabethan London. Here were shops and warehouses of all kinds, and they formed a thriving business center that was the pride of the city.

The splendid cathedral of St. Paul's was the religious and social center of London in this period, and from it radiated streams of activity of many sorts. It was the official place of worship for the officers of the Corporation of London, and with them were joined numerous merchants. The monarch and the nobility on special occasions attended the services. Booksellers and stationers made a busy center of the region near St. Paul's, and in its aisles and in the near-by streets often congregated the literary men of the time for gossip and exchange of information.

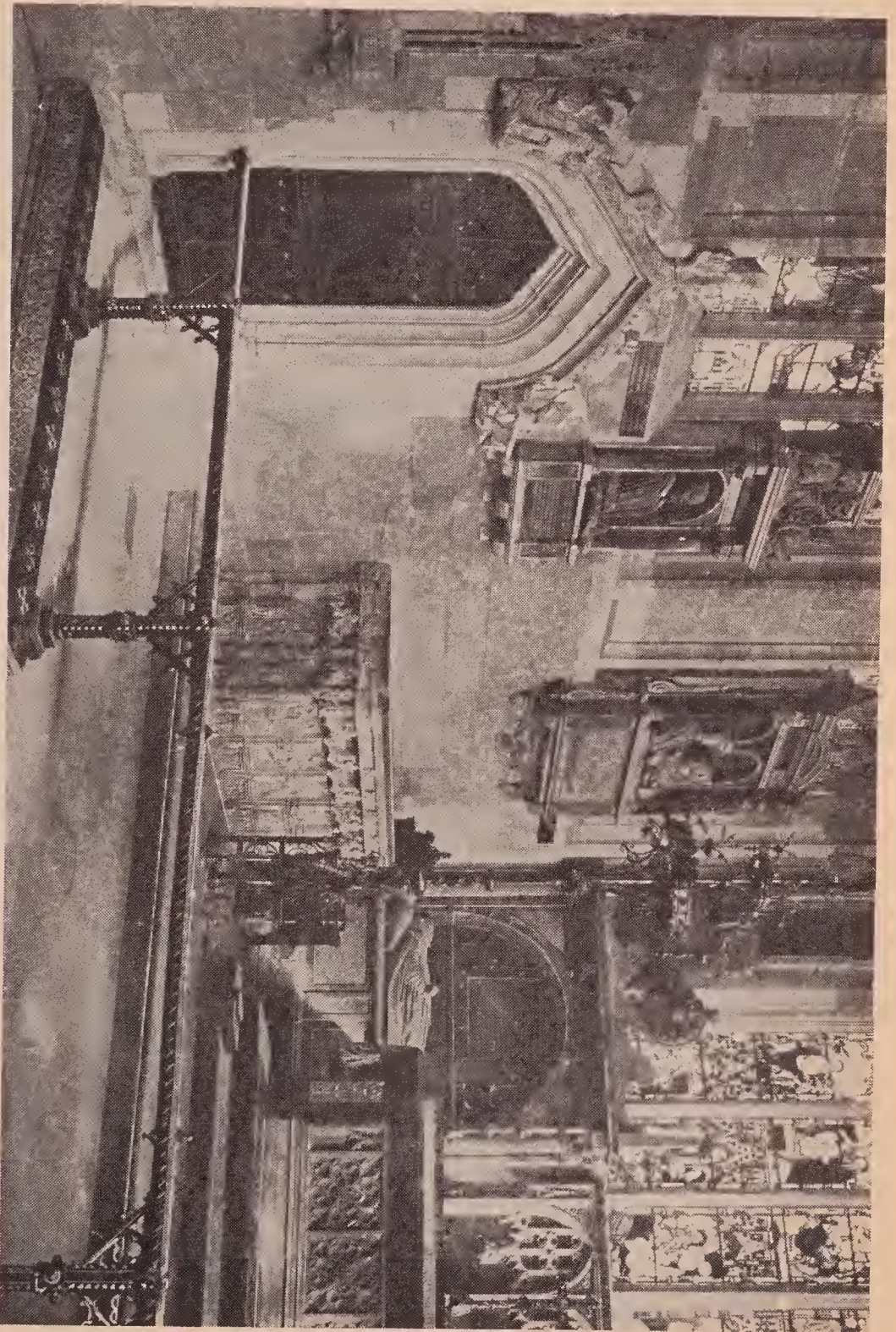
Dekker describes the strange crowd at St. Paul's composed of "the knight, the gallant, the upstart, the gentleman, the clown, the captain, the apple-squire,

the lawyer, the usurer, the citizen, the bankrupt, the scholar, the beggar, the doctor, the idiot, the ruffian, the cheat, the Puritan, the cutthroat, highwayman, and thief; of all trades and professions some; of all countries some. Thus while Devotion kneels at her prayers, doth Profanation walk under her nose in contempt of Religion."

Southwark in London was closely connected with Shakespeare, and here was situated his theater, the "Globe upon Bankside." Close to it was the Rose Theater, and not far off were two pits for bear-baiting and bull-baiting; and even up to the present time the region is often called the Bear Garden. From the landing place on the Thames one might see the towers and spires of London rising across the river and stretching to the hills at the horizon.

London as a whole presented a great contrast between the somewhat mean shops and residences of its lower and middle classes and the fine palaces and castles of the nobility along the river. The city to the modern eye and nose would seem unsanitary, on account of the unsightly and unfragrant open sewers, but the Thames itself was still uncontaminated and famous for its pure water and swarming fish. The plague visited the city again and again, and in three years — 1593, 1603, and 1625 — is said to have taken a hundred thousand lives. By the end of the reign of Elizabeth the population of London must have reached two hundred thousand, about double what it had been when she ascended the throne.

Life in Elizabethan London was gay and energetic. The growing prosperity of the Londoners, the success with which Elizabeth conducted affairs foreign and domestic, the outburst of literature and drama, the introduction of new means of comfort and luxury, the



TRINITY CHURCH, STRATFORD

Here lies the body of Shakespeare. Above it is a bust with the famous lines, enjoining all to leave his dust undisturbed.



QUEEN ELIZABETH CARRIED IN PROCESSION

Note the starched ruffs, the doublets, and other details of Elizabethan apparel.



influx of foreign merchants and foreign goods, these and other factors made for a growing spirit of enjoyment. Many traveled on the Continent or to Asia or America, and brought back strange tales and strange goods. Forks, toothpicks, potatoes, tobacco, and coaches were a few of the novelties that soon won their way with the fashionable Londoner.

One writer describes the sounds of Elizabethan London: "We hear the cries of the white-aproned cooks in East Chepe crying out, 'Hot ribs of beef,' 'Pies well baked.' Falstaff and others like him are calling to Dame Quickly, 'Come, give's some sack.' Riotous apprentices are calling 'Clubs.' Foreign faces and garb meet us in the streets, and savage tongues mingle with the English. Poor prisoners in Newgate, the Fleet, the Clink, the Compter, cry aloud to the passers-by for meat and bread. Ballad-singers chant the latest ballad. Autolycus is peddling his wares. Every one is in a hurry. Courtiers are returning from Whitehall, the crowds of people from the play or the bear-baiting; and as the evening shadows fall, the watchmen call out to the dwellers in the overhanging houses, 'Hang out your lights!' The rufflers and the criminals prowl about seeking whom they may devour. Down Wapping Way there are taverns and narrow streets and ropewalks, and there ear-ringed sailors in the inns in an atmosphere foul with tobacco tell of strange adventures in the Spanish Main and of their battles with the Spaniards."

There was, however, one group that was not pleased by the growing luxury and freedom of manners — the Puritans. They protested vigorously against these new-fangled ways, and so far as the drama was concerned, they managed to banish all theaters from the

City proper; and the players and their audiences were forced to cross the river, to the theaters on Bankside. Still it must be added that the city fathers objected to the playhouses not only because they thought them immoral, but because they carried with them constant danger of rioting, fire, and the plague.

Yet enough citizens of London approved plays to maintain six theaters. These were kept open winter and summer, at such times when the government did not interfere. One authority holds that a larger proportion of the population attended plays than at any other period in history, and the popularity of the spoken drama in those days resembled that of the movies in our own. The people of this audience for which Shakespeare wrote his plays must have been both appreciative and experienced. They liked strange and stirring sights on the stage; they enjoyed sentimental, poetical speeches and the picturing of personal adventures; they loved the play of wit and the music of words and of instruments; they wished tragedy to be mixed with comedy. They wanted their playwrights to show horrors, ghosts, revenge, manslayings; and such dramatists as Marlowe, Shakespeare himself, and Webster responded by giving them these things, but at the same time the deepest and most subtle thoughts, the most magical poetry, treasures of wit. All this they enjoyed and followed closely.

Originally plays had been performed, during the Middle Ages in Europe, in churches or in connection with religious festivals. They dealt with episodes in the Bible and later with happenings in the lives of saints. The actors in such plays were often the members of some guild; the shipwrights' guild, for example, would perform scenes from the story of Noah's Ark.

Later were developed companies of strolling players, who usually performed their dramas in the courtyard of an inn. These players as a rule were not persons of great respectability, and they were regarded as rogues and vagabonds. Such companies often appeared in Stratford, and we can be certain that their performances were attended by the youthful Shakespeare.

The first theater in London was built by James Burbage, and at the beginning the very form of this and other theaters preserved the idea of a performance in a courtyard. In the pit, or the main floor of the theater, stood the common crowd — the *groundlings*, as they were called, because they were on the ground. Above them a balcony (corresponding to the balcony in an inn) encircled the pit, and here might be found the better class of spectators, some of whom, however, sat on the stage itself and frequently made themselves a nuisance to the players and the audience. The stage projected out into the pit, and to it led two doors. Back of these doors were the dressing or tiring rooms of the players. At the rear of the outer stage was an inner stage, curtained off, wherein might be presented an arbor, a bedroom, a cave, or the like. This inner stage was provided with a balcony; and here took place the famous scene, for example, in which Juliet, above, addresses Romeo, below.

This stage imposed certain limitations on Shakespeare and his fellow dramatists, and these must be understood if his and their plays are to be read intelligently. The lack of a curtain before the outer stage made it impossible to close the scene on a death, for instance. Some means had to be provided for carrying off the body of a person who had been killed or had died. Thus Mark Antony and a servant carry the body of Cæsar off the stage.

There was, probably, very little scenery, and a great deal was therefore left to the imagination of the audience. It is by no means certain, however, that a sign was put up telling the audience that this was "An Island" or that "A Castle." An altar would suggest a whole church; a table with bottles on it, an inn; benches, a scene in a house. The theaters seem to have had "mossy banks" and "trees" to represent outdoor scenes. The costumes of the actors, on the other hand, seem often to have been very costly. In some instances they were discarded garments of noblemen, who had perhaps used them while acting in the popular masques, or amateur theatricals, of the day.

The actors in these plays were all men; and boys, with voices still unbroken, took the parts of women. Cleopatra, in *Antony and Cleopatra*, is scornful lest some "squeaking Cleopatra boy" her greatness on the stage. This is perhaps one reason why in any play of Shakespeare's the number of feminine rôles is small. Yet these boy actors must have been excellent, because often Shakespeare gives to the women characters important and difficult parts in the play. The actors' companies were often attached to some nobleman for protection, even to the monarch. Thus there were the Queen's Company, the Earl of Leicester's Players, and others.

The greatest actor of the age was Richard Burbage, and for him Shakespeare wrote his greatest plays. The son of an actor and theater owner, Burbage was born to the art and the business of the stage. He seems to have played the leading rôle in Shakespeare's plays from *Love's Labor's Lost*, at the very beginning of Shakespeare's career, to *Henry VIII*, at the very end. He is mentioned in the will of Shakespeare, and died three

years after his friend. An elegy says of him, "He's gone, and with him what a world is dead," referring to the large number of rôles that he had created.

The performances in the theater began between two and three o'clock. The price of admission was taken at the door, as there was nothing in the nature of tickets. The lowest class of playgoers paid a penny for the privilege of standing in the yard. For seats in boxes on each side of the stage the charge was often as much as twelve shillings. The performance generally lasted two hours. Through its course vendors of nuts and fruits moved about in the crowd. The gallants in the boxes smoked; the apprentice lads exchanged rude jokes. How the theaters were lighted is not known; possibly flaring torches lighted up the scene on the often dim and gloomy London afternoons. Music accompanied the performance, or was played in the intermissions.

### BRIEF QUIZ

1. In what ways was London important during the reign of Elizabeth?
2. Mention some landmarks in the City at that time.
3. How was passenger traffic chiefly handled?
4. Where was the business center?
5. What quarter was connected with Shakespeare?
6. What contrast did houses in London offer?
7. What was the population of the city?
8. What factors made London a gay and energetic city?
9. What group did not like the growing luxury? What action did they take against the theaters?
10. What was the attitude of the majority of the population to playhouses? What kinds of plays did they like?
11. How did the drama develop during the Middle Ages?
12. What was the model for the early theaters?
13. Describe an Elizabethan playhouse.
14. What limitations did the Elizabethan theater impose on Shakespeare?
15. Give some facts as to the actors, particularly as to Burbage.
16. Tell about the performances in an Elizabethan theater.

## EXERCISES AND PROJECTS

1. A young nobleman who is a friend of yours invites you to come up to London around Christmas time. You accept his invitation. On your return home you tell your younger brother and your older sister what you saw. Write a dialogue giving your conversation.

2. Strolling players still wander from place to place in many countries, and in the past numerous tales have been written about them. Perhaps the most famous is Rafael Sabatini's *Scaramouche*, which describes the experiences of a wandering actor at the time of the French Revolution. Read the section of the story (Part II) that tells of these adventures, and give a brief summary to your class.

3. *Everyman*, by an unknown author, is a typical play in the early development of the English drama. Read this, or part of it, and mention some of the ways in which it differs from modern plays.

4. English names are often pronounced differently from what one expects. Look up in Webster, for example, the words *Thames* and *Leicester*. Another interesting word is *Billingsgate*, which has come to mean "foul and abusive language" (Webster). See what the dictionary tells you as to the origin of this meaning. In connection with *Cheapside*, look up the word *cheapen*. What does *Puritan* mean?

## CHAPTER V

### SHAKESPEARE AS A PLAYWRIGHT

*When Burbage played, the stage was bare  
Of fount and temple, tower and stair;  
Two backwords eked a battle out;  
Two suppers made a rabble rout;  
The Throne of Denmark was a chair!*

*And yet, no less, the audience there  
Thrilled through all changes of Despair,  
Hope, Anger, Fear, Delight, and Doubt,  
When Burbage played!*

— AUSTIN DOBSON

Shakespeare is the greatest poet, the greatest master of language, one of the greatest story-tellers ever known, and an eminent thinker. But he was, in addition to these, the greatest dramatist the world has ever seen, and to understand him properly it is necessary to study his plays not merely as poetry, or language, or story, or thought, but, above all, as plays. He wrote *Julius Cæsar* for the stage — the stage of his own day.

It is, therefore, Shakespeare the Elizabethan playwright who demands first consideration in our efforts to comprehend the greatness of this play. Even if we do no more than act it out in the theater of our own imagination, we ought to do so with regard to the rules and restrictions which Shakespeare had to observe. Certainly we gain a new insight into *Julius Cæsar* if we can see a company of intelligent and trained actors perform it; and much is gained if we ourselves take the parts and stage the play as best we can.

On bare boards, with spectators cluttering up its sides, with no curtain and little scenery, with two doors

and a gallery above, *Julius Cæsar* was first performed. Our stage today is a *picture frame*. We sit out in front and watch a set of figures before us play out a series of shifting scenes. In Shakespeare's time the stage was a *platform*; it was surrounded on three sides by the audience, and the actors were in closer communion and communication with those who watched them than they are to-day.

The lack of scenery, which to us seems a great disadvantage, was not altogether without compensations. Inasmuch as there was no stage manager to provide mimic castles, lakes, fields of battle, buildings, or streets, it became necessary for each of the spectators to be his own stage manager in this respect. His imagination provided all of this scenery, and the dramatist appealed to each beholder of a play to let his fancy work vigorously, so that in his mind's eye he might see the places that the words of the play suggested to him.

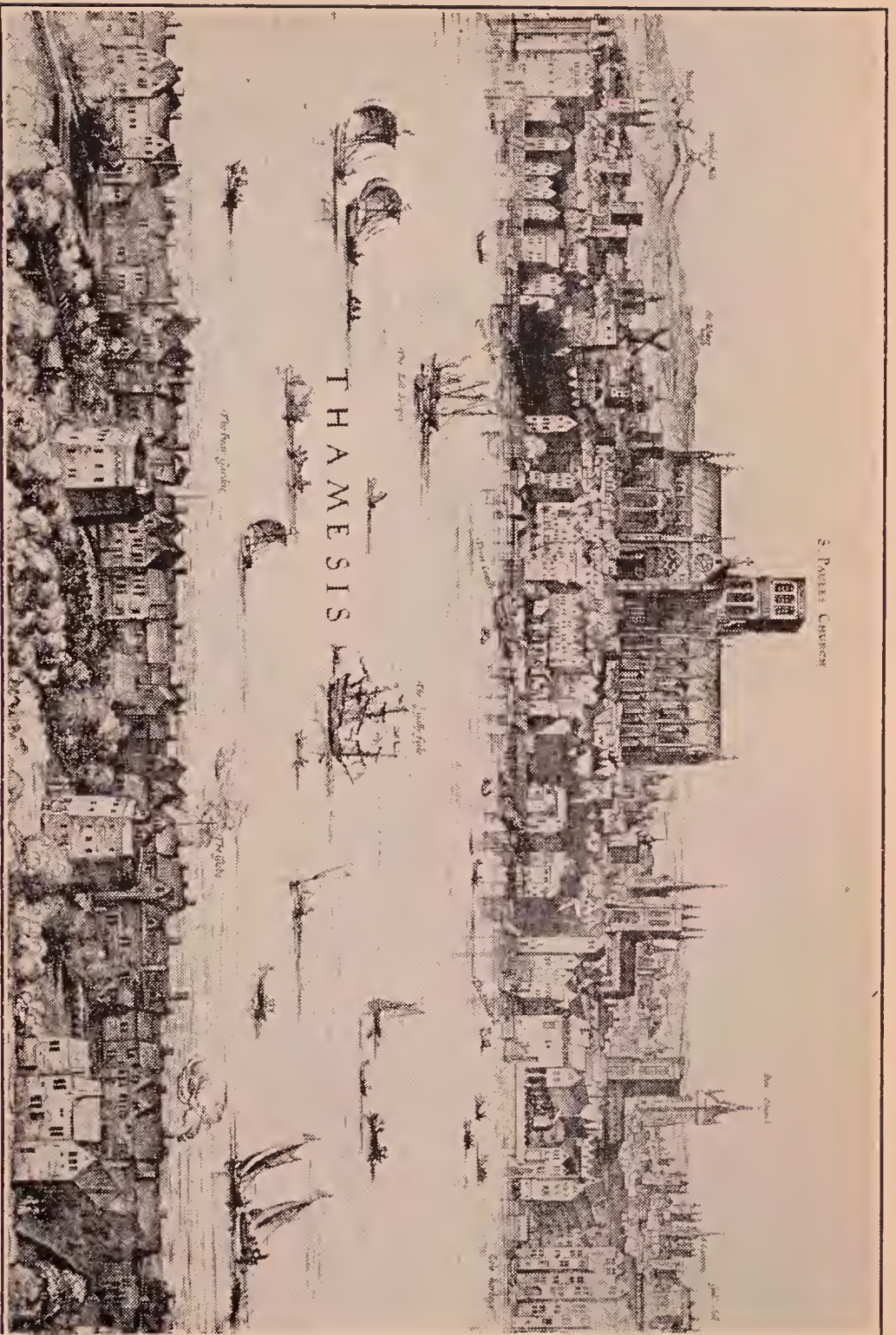
In the Prologue to *Henry V* Shakespeare asks pardon of his audience for having dared "on this unworthy scaffold [the stage] to bring forth so great an object" as warlike Harry and his deeds. He asks:

Can this cockpit hold  
The vasty fields of France? Or may we cram  
Within this wooden O the very casques  
That did affright the air at Agincourt?

No, the answer is. The helmets, the men, and the battlefield cannot be brought within the circle of the Globe Theater (this wooden O). But, he continues, "let us on your imaginary forces work," so that you will see two mighty kingdoms within the girdle of the theater walls.

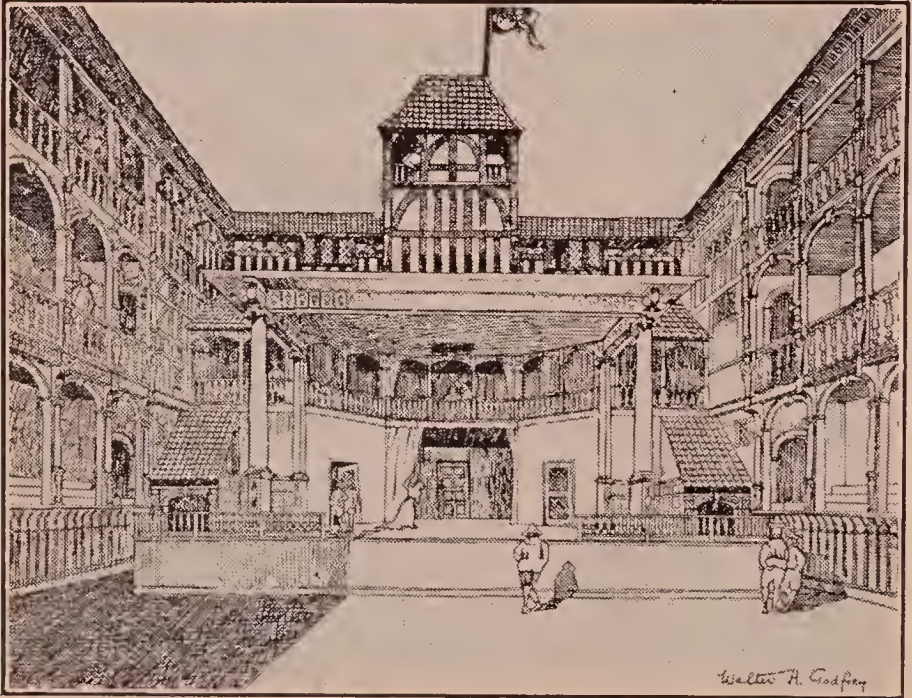
Think, when we talk of horses, that you see them  
Printing their proud hoofs i' the receiving earth.





VIEW OF LONDON

The Dutch artist, Visscher, drew this picture in 1616, the year of Shakespeare's death. Find the Globe Theater with the flag on top, announcing a performance.



TOP: COURTYARD OF AN INN. BELOW: THEATER  
FOLLOWING DESIGN OF AN INN YARD

To such appeals the Elizabethan audience responded eagerly, and the results were astonishing. The imagination of those for whom Shakespeare wrote his plays was not only able to create the scenery and background of the plays, but it became so vigorous and lively that it could grasp difficult thoughts with ease, understand rapid and witty byplay among the characters, appreciate beautiful poetry, and in general follow the course and plot of complicated plays, involving feelings and events of great variety. Most Elizabethan plays took two hours to perform, and the Elizabethan audience grasped all that was said and done on the stage in this space of time. Modern audiences sometimes find it hard to follow the same plays, even though parts are omitted and three hours are given to the performance.

Of such stage apparatus as his period afforded, Shakespeare made ready use. But in the light of modern performances the stage was bare and crude. Actors were not figures in a brilliant picture, as is the case to-day. They were rather orators directly addressing an audience and themselves part of that audience. Hence the large number of long and fine speeches in Shakespeare's plays, the greatest of which is Mark Antony's oration over the dead body of Cæsar.

Each scene was complete in itself, and the audience seems to have been less interested in the plot as a whole and in the connection of one part with another than in single effects — an exciting murder, a trial scene, a duel, a love scene, a debate. All was done rapidly; the action was swift, the speeches trippingly delivered. Revenge, love, ambition, these were some of the principal themes. The audience was patriotic, and many of Shakespeare's plays, therefore, deal with English history, and the love of England is expressed again and

again. Shakespeare likewise takes his audience to many brilliant and famous places — ancient Rome, strange Egypt, picturesque France and Italy, a desert island, war-encircled Troy.

As he wrote, moreover, Shakespeare had one fact constantly in mind: He must write rôles that would fit the actors of his company. As a practical man Shakespeare realized that there was no sense in his composing a drama with more parts in its list of characters than the members of his company could fill. Nor was it wise for him to create characters that it would be impossible to “cast” — find actors to assume properly. He was a workman to whom had been given certain materials, and out of these materials he must create his structure.

There was Richard Burbage, for example. In each play that he wrote Shakespeare had Burbage in mind as the leading character. We can follow Burbage in rôle after rôle, and some have even supposed that it is possible to see a development in these rôles corresponding to the development of Burbage, not only mental but physical. When Shakespeare wrote *Romeo and Juliet* and *The Merchant of Venice*, Burbage was young, handsome, and sprightly, fit for a lover's rôle. When he wrote *Julius Cæsar*, *Hamlet*, *Othello*, *Macbeth*, and *King Lear*, Burbage was more serious and sedate; and in physique, too, he had obviously aged a little and was perhaps (as Hamlet is described) “fat and scant of breath.” The fact that Shakespeare had so great an actor to fill the principal rôle must in itself have inspired and encouraged him; it must have been a delight for him to produce parts that Burbage could fill so well, particularly as Burbage was his intimate friend and boon companion.

Others in his company must have provided a similar stimulation to Shakespeare to produce the best that was in him for stage purposes. We know that Will Kemp performed admirably many comic rôles, and was succeeded in Shakespeare's company by Robert Armin. Another actor in this company, Jack Wilson, had an excellent voice, and it is likely that it was he for whom Shakespeare wrote many of the beautiful songs in his plays.

As a negative influence we may note the fewness of the women characters in Shakespeare's plays as undoubtedly due to the lack of women actors. His company had only one or two boys, it would seem, who were able to fill difficult feminine rôles. The doubling of rôles may also be noticed; that is, the giving of two parts, in different sections of the play, to the same actor. In *Julius Cæsar*, for example, we notice how most of the conspirators drop out of the play — without explanation. Unquestionably the actors who took their rôles appeared later under other names as soldiers in the armies of Brutus and Antony. Cæsar and Octavius probably were played by the same actor.

It is because Shakespeare had his actors constantly in mind that actors have always been eager to appear in his plays. These plays give actors an opportunity to show themselves at their best; in striking action, in effective speeches, and in attractive poses.

Before leaving the subject of Shakespeare as a dramatist it may be well to consider the nature of a play. A play is a way of telling a story. Instead of a single person's telling it all, a number of persons pretend to be the various characters in the story, and they *act* it out, performing the deeds and speaking the words that are supposed to occur in the story. A play when read

is a story entirely in dialogue; when acted it is a story in dialogue and action. There is something inside all of us that likes a play. Even children of two or three enjoy "pretending," and the best way for all of us to play is to take part in a play.

But a play is a form of art, and like all art it involves certain ways of doing things. We can call these ways "rules" or "laws" if we like, although no artist observes them in the sense in which an automobile driver obeys a traffic policeman's regulations.

It is better, perhaps, to call these ways "conventions." A convention means, literally, a coming together, an agreement. In art it implies an agreement between the artist and his audience. The story-telling artist says: "If you will allow me to do certain things that are, possibly, a little unplausible, even perhaps impossible, I'll tell you a good story." The audience must, in other words, forget for the time being that certain things are incredible; it must put itself in a "make-believe" mood, just as a child does when it listens to a fairy tale.

One of the greatest of English writers, Samuel Taylor Coleridge, summed up this attitude of the audience in a striking phrase, "the willing suspension of disbelief."

What are some of the conventions that appear in a drama? Most remarkable of them is the three-wall room. No room you have ever seen on the stage had more than three walls; and yet, because of your willing suspension of disbelief, you have probably never even noticed this fact.

Another important convention is found in the language of the stage. No characters in real life ever talked as they do on the stage. Necessarily the dialogue of plays is compressed; and it must be snappier, it must

crackle like fire. Even stage prose is, therefore, a convention; and much more so is verse, such as Shakespeare's characters use. But the convention of language is still more far-reaching. In *Julius Cæsar* the characters are all Romans, whose natural language is Latin. We listen to them talking English, and we never pay any attention to the fact. Very rarely does the language spoken on the stage really represent actual language. It is invariably a convention.

Still another convention can be found in the mere fact of acting. An Elizabethan audience would be content to suspend disbelief and see Burbage now as Othello the blackamoor, now as Macbeth the Scotch king, now as King Lear the old British monarch. It would always be the same man — whom it “made-believe” to accept in many rôles.

A whole group of conventions may be found in the stage scenery and properties. Now this little patch of boards is England, now it is Rome, now Greece, now modern Italy. Here is a piece of wood painted green. It is a tree. That inner stage is an island in this play; it is a cavern in the next play we see. The sword in that actor's hand is a real sword; and when he pierces the other actor through and through, the other actor really dies. The money passed from hand to hand seems genuine gold, even though, at the back of our minds, we call it “stage money.” Another convention is that of time. The scene closes, the curtain (in our own theaters) falls: ten minutes elapse: the play opens again, and, strangely enough, a day or a year or even ten years have passed. At any rate, we “make-believe” so.

With these conventions in mind, the dramatist proceeds to build his play. Alexandre Dumas, the famous

French novelist and playwright, once said that it was very easy to write a good play. All one had to do was to make the first act clear, the last act short, and all the acts interesting.

But, however excellent this recipe may be, most dramatists find it necessary to do a little more. In brief, the structure of a play may be summed up as follows: The dramatist explains the situation, he complicates the plot, he reaches a climax, he starts unwinding his plot, he hastens towards his catastrophe or conclusion. Sometimes the five acts of a play correspond to these five steps in the structure, which are called *exposition*, *complication*, *climax*, *resolution*, *catastrophe*.

In studying any play, we notice first of all the cast of characters (*dramatis personæ*, or persons of the drama). The page on which this cast is given tells us also in what places the action is laid. We study then the opening scenes, in which the dramatist makes clear what the play is all about. Generally quite early in any play a conflict is presented to the audience — between two parties, two characters, two ideas; and the play itself therefore becomes a battle of wills.

We analyze the way in which the characters are introduced, and how their traits are presented to the audience. We find the place where the playwright reaches his highest point, or climax, and we study his method of leading to a conclusion. Contrasts are frequently set forth — in language, for example, verse may be used in one place, prose in another; among characters, one may be noble, another mean; in subject matter, the audience may be moved to laughter by one scene, to tears by another.

In discussing the play as a whole, we may ask where the dramatist got his material; and in the case of



*Julius Cæsar* an interesting study may be made of Plutarch's *Lives* of a number of famous Romans, in order to see how much Shakespeare kept, what he changed, to what degree he invented things of his own.

We consider the stage settings, and discover whether they are many or few, and what effect they have on the action. Does the play try to teach a moral or enforce a truth, or is its purpose merely to entertain? Is the ending satisfactory? Do we remember any of the scenes especially, and if so why? Was the language in which the play was written such as to please us?

### BRIEF QUIZ

1. Why is it necessary to study Shakespeare as a dramatist? 2. What is the difference between our own stage and that of the Elizabethans? 3. Did the lack of scenery have any compensations? 4. What were some of the features of an Elizabethan play? 5. Did Shakespeare's company have any effect on the writing of his plays? 6. What is the nature of any play? 7. What are conventions? 8. What are some of the conventions of the drama? 9. What are the five parts of a play? 10. What are some of the points to be noticed and questions to be asked in studying a play?

### EXERCISES AND PROJECTS

1. Make out a list of conventions of the drama, including those that are given in this chapter.

2. Make out a similar list of conventions of motion-picture plays, noting those that are similar to the conventions of spoken drama and those that are different.

3. Write, in a paragraph, an answer to a person who tells you that it is unnecessary ever to see a play of Shakespeare's acted or to act it for oneself, in order to appreciate it.

4. Were other great dramatists actors or in other ways connected with the theater? Make an investigation of the following dramatists, and bring to class a report on what you discover: Sophocles, Molière, Ibsen, Goethe, Eugene O'Neill.

5. How many different kinds of plays, both spoken and silent, can you think of? Start with tragedy and comedy, and see how long a list you can make. (Did you think, for example, of Punch-and-Judy shows?)

6. If you have recently seen some play, apply to it the suggestions and questions on page cxx f., and give your class the results of your analysis, in a talk of two or three minutes.

7. Discuss the following statements, and tell what you think of them:

(1) The elder Booth acted Richard III [a villainous character] to such perfection that the audience would hiss.

(2) To please Charles II the endings of some of Shakespeare's tragedies were changed to happy endings.

(3) Landor asserted that a good tragedy shows us that greater men than ourselves have suffered more severely and more unjustly.

(4) A noted mathematician once saw the great actor Garrick in a performance of Shakespeare. Asked what he thought of it, he said: "I only saw a little man strut about the stage and repeat 5,956 words."

## CHAPTER VI

### SHAKESPEARE'S LANGUAGE AND VERSE

*He has a magic power over words: they come winged at his bidding, and seem to know their places.* — WILLIAM HAZLITT

Naturally the language that Shakespeare uses is somewhat different from that which we, in America, use to-day. The more energy a people has, the more their language responds to their changing needs and alters to fit new circumstances. In any section of the United States or Canada, the spoken English is likely to be a little different from that spoken in another section; and in England itself the man from Devon has some trouble in understanding the speech of the man from Yorkshire.

As you read *Julius Cæsar* your attention will be called to particular peculiarities and difficulties, but you will not find these very numerous, nor are they any real impediment in the understanding of the play. It is sufficient at this time to list some of the chief characteristics of Shakespeare's grammar.

He often interchanges parts of speech, making an adverb of an adjective, a noun of a verb and so on. As in older English is often the case, he likes the so-called *ethical dative*; for example, "He plucked me ope his doublet," where the *me* indicates that the person speaking was present and greatly interested. He uses *his* for *its*, since *its* had not yet entered the language. He uses *mine* where we should say *my* — "mine honest neighbors shouted," for example. He employs *hath* for *has* and the second person singular forms — *thou*, *thee*,

*thine*. He makes use of such forms as *an* meaning *if*; *what* for *why*, *whiles* for *when*, and similar older forms. He occasionally uses a singular verb with a plural subject. He has the double comparative and the double superlative — “That was the *most unkindest* cut of all.” He makes greater use of the subjunctive than is customary at present — “’*Twere* best he *speak* no harm of Brutus here.” He employs two negatives to mean one, the second being included merely for purposes of emphasis — “Nor for yours neither.”

The last characteristic mentioned reminds us that some of the peculiarities of Shakespeare’s grammar still survive to-day, in everyday speech, although they have gone out of use in written language. Many persons continue to use two negatives where one would do, and they would doubtless be astonished if they were told that they were talking Elizabethan and not twentieth-century English. This fact brings up a curious and interesting point. Although what is called standard English — that is, the English spoken by educated people in any part of the world where English is the native language, — no longer employs certain forms that were correct in Shakespeare’s time, they still continue to be used in the language of the uneducated in several sections.

We may take New England as an example. The so-called Yankee dialect goes back, of course, to the Puritans, who began coming to this continent in 1620 — only four years after the death of Shakespeare. The English that they brought with them was probably little, if at all, different from that which Shakespeare himself spoke. It has consequently happened that a number of the older English forms have survived in New England, whereas they have gone out of use in England

itself. It is thus quite possible that, if Shakespeare himself were to come to life again, he could understand a Yankee more readily than one of his own countrymen.

In his famous introduction to *The Biglow Papers*, which were written in the Yankee or "Down East" dialect, James Russell Lowell says:

"It remains to speak of the Yankee dialect. And, first, it may be premised, in a general way, that any one much read in the writings of the early colonists need not be told that the far greater share of the words and phrases now esteemed peculiar to New England, and local there, were brought from the mother country. A person familiar with the dialect of certain portions of Massachusetts will not fail to recognize, in ordinary discourse, many words now noted in English vocabularies as archaic,<sup>1</sup> the greater part of which were in common use about the time of the King James translation of the Bible (1611). Shakespeare stands less in need of a glossary to most New Englanders than to many a native of the Old Country.

"The English have long complained of us for coining new words. Many of those so stigmatized were old ones by them forgotten, and all make now an unquestioned part of the currency, wherever English is spoken. Undoubtedly, we have a right to make new words, as they are needed by the fresh aspects under which life presents itself here in the New World; and, indeed, wherever a language is alive, it grows. It might be questioned whether we could not establish a stronger title to the ownership of the English tongue than the mother-islanders themselves."

As to Shakespeare's language generally, it has a high degree of nervous energy. His mind swarms with

<sup>1</sup> Old-fashioned, out-of-date.

thoughts and pictures, and he bends the language to suit his purpose. His vocabulary is great — some counts place it at fifteen thousand words, others at twenty-four thousand. He uses poetry or prose as the occasion demands or to suit the character. Always he seeks contrasts. One moment we are listening to the rude speech of the common rabble; the next moment we are soaring on the wings of poetry with a great mind or a noble lover or a majestic king. It has been said of him that his phrases have at times the transparent delicacy of a cobweb and at other times the massiveness of a great stone wall. Now the words flow slowly like thick oil; now they take wings and mount like airy butterflies. He has the ability to express an immensity of meaning in a sentence. Gloster's eyes have been put out, in *King Lear*, and of him Regan says scornfully, "Let him smell his way to Dover." Antony and Cleopatra have "kissed away kingdoms." To express his love for his wife Portia, Brutus says that she is

As dear to me as are the ruddy drops  
That visit my sad heart.

Shakespeare constantly sees things in images. One object suggests another, and nothing in the world is single, but it is always joined in kinship of appearance or spirit to something else. The morning has feet and walks "o'er the dew of yon high eastern hill." The summers are filled with pride. The Romans may weep so much that there is a risk that their tears will cause the Tiber to overflow. The words of a stammerer come from his mouth "as wine out of a narrow-mouthed bottle: either too much at once, or none at all." Shakespeare himself (in *A Midsummer-Night's Dream*) describes the way the poet works:

The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name.

Shakespeare's poetry is, of course, his supreme glory. As we watch "the proud full sail of his great verse," we realize that no other poet, before or since his day, has been able to equal or surpass him. For most part he used, as the medium of his poetry, the metrical form known as *iambic pentameter unrhymed*; otherwise called *blank verse*. This verse had been imported into English from Italian literature not long before Shakespeare began to write. It was made more suitable for use on the stage by Shakespeare's great forerunner and master — Christopher Marlowe.

As we examine Shakespeare's blank verse, we can see how gradually it develops and becomes more and more flexible. Shakespearean scholars even use this development to *date* Shakespeare's plays. They can tell by the kind of blank verse whether the play was written in the earlier, the middle, or the later part of his career. At the beginning Shakespeare observed the rules of blank verse very carefully; the beats or accents were even, the verse regular, and the lines ended generally in such a way as to require some mark of punctuation. Later he wrote speeches as a whole, instead of paying attention to the separate lines. The verse is still careful, but the ticks of the accents do not come with the regularity of a grandfather's clock. Toward the end, Shakespeare allowed the thought to control the meter; often he is careless as to the beats, and he is rarely regular in the pattern of the line as a whole. Some one has compared his early blank verse to a five-stringed lute; his later

blank verse to an organ of the largest compass. One can almost hear him count the syllables in *Love's Labor's Lost*. In *The Tempest* he speaks blank verse as men talk.

### SOME DEFINITIONS

Among the important figures of speech are these:

A *simile* is a comparison of two objects which resemble each other in the point to which attention is called: *like* or *as* must be used. For example:

He doth bstride the narrow world like a Colossus.

A *metaphor* is a comparison with *like* or *as* omitted.

Cæsar was a Colossus.

*Personification* gives life and personality to inanimate objects or to abstract qualities. Example:

O Judgment! Thou art fled to brutish beasts.

*Synecdoche* expresses an idea or a thing by mentioning only part of it. Thus Cicero, speaking of bad weather, says:

“This disturbed sky is not to walk in,”

the disturbed sky being part of the bad weather.

*Hyperbole* is exaggeration not to deceive but for the sake of effect and to make a deeper impression. Thus one of the characters in *Julius Cæsar* tells a crowd of people to weep so profusely that their tears will raise the level of the Tiber River.

*Meter* means, literally, measure. As used in versification, it refers to the measuring of syllables and of accents. Every word of two or more syllables has an accent — that is, one of the syllables is stressed more than the others, as *la'dy*; long words may have more than one accent, and an important one-syllable word may be stressed. A poet arranges these accents in accordance with some plan. In blank verse he places the syllables so that an unaccented syllable is followed by an accented syllable until there are ten syllables to a line. This is shown as follows:

u' | u' | u' | u' | u' ||

Each of these five divisions is called a foot; the five feet are called *pentameter* (in Greek *penta* is five). A foot in which an



unaccented syllable is followed by an accented syllable is called *iambic*. Here is an iambic pentameter line:

And swím | to yón | der póint? | Upon | the wórd ||

But verse written throughout in this style would become very monotonous; one would be inclined to sing-song it. To get variety, therefore, certain changes are allowed.

1. For an iambic foot a *trochaic* foot ( ' ◡ ) may be substituted:

Únder | your tés | ty hú | mor? Bý | the góds ||

Here, you will notice, the first foot is trochaic.

2. For an iambic foot an *anapestic* foot ( ◡ ◡ ' ) may be substituted:

I had rá | ther bé | a dóg | and báy | the móon ||

Here, you will notice, the first foot is anapestic.

3. An extra unaccented syllable may be added at the end of the line, thus giving the line eleven syllables:

For cér | tain súms | of góld | which yóu | denied | me ||

Here you will notice an extra syllable at the end of the line.

### BRIEF QUIZ

1. Is all English alike at the present time? 2. What are some of the peculiarities of Shakespeare's grammar? 3. How is the Yankee dialect connected with Shakespeare's English? 4. What are some of the qualities of Shakespeare's style? 5. Does Shakespeare's mind deal in images? Give examples. 6. What verse form does Shakespeare use? 7. How does his verse help to settle the dates of his plays? 8. Define *simile*, *metaphor*, *personification*, *synecdoche*, *hyperbole*. 9. What is meter? 10. What variations are often found in blank verse?

### EXERCISES AND PROJECTS

1. Read any page of *Julius Cæsar*, and make a list of all the words you find on the page. How many are unfamiliar to you?

2. Read any ten lines of *Julius Cæsar* aloud, marking the accents by stressing them slightly with your voice.<sup>1</sup>

<sup>1</sup> Also see exercises on pages 133 f.

## CHAPTER VII

### JULIUS CÆSAR AS A PLAY<sup>1</sup>

*This therefore, is the praise of Shakespeare, that his drama is the mirror of life.* — DR. SAMUEL JOHNSON

*The stage is Shakespeare's home.* — CHARLES LAMB

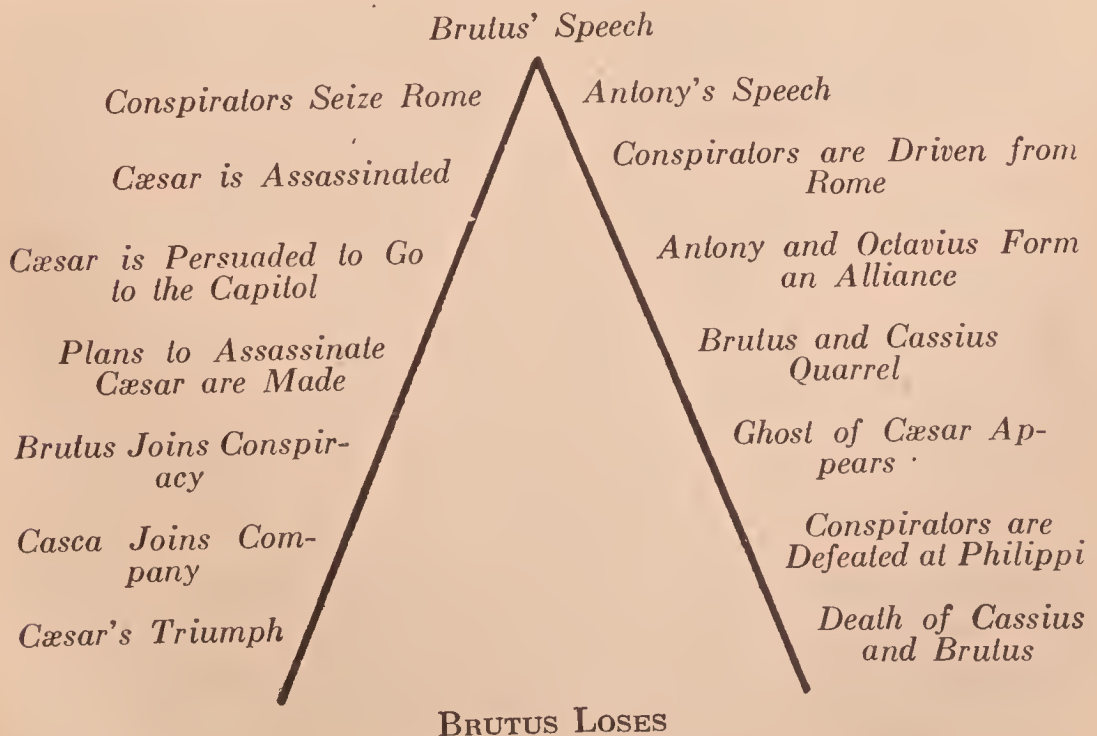
“It is afternoon, a little before three o'clock. Whole fleets of wherries are crossing the Thames, picking their way among the swans and the other boats, to land their passengers on the south bank of the river. Skiff after skiff puts forth from the Blackfriars stairs, full of theater-goers who have delayed a little too long over their dinner and are afraid of being too late; for the flag waving over the Globe Theater announces that there is a play to-day. The bills upon the street-posts have informed the public that Shakespeare's *Julius Cæsar* is to be presented, and the play draws a full house. People pay their sixpences and enter; the balconies and the pit are filled. Distinguished and specially favored spectators take their seats on the stage. Then sound the first, the second, and the third trumpet-blasts. Enter the tribunes Flavius and Marullus; they scold the rabble and drive them home because they are loafing about on a week-day without their working-clothes and tools — disobeying a London police regulation which the public finds so natural that they (and the poet) can conceive it in force in ancient Rome. At first the audience is somewhat restless. The groundlings talk in undertones as they light their pipes. But the Second Citizen speaks the name of Cæsar. There are cries of ‘Hush! Hush!’ and

<sup>1</sup> It is suggested that this chapter be read after the play itself has been studied.

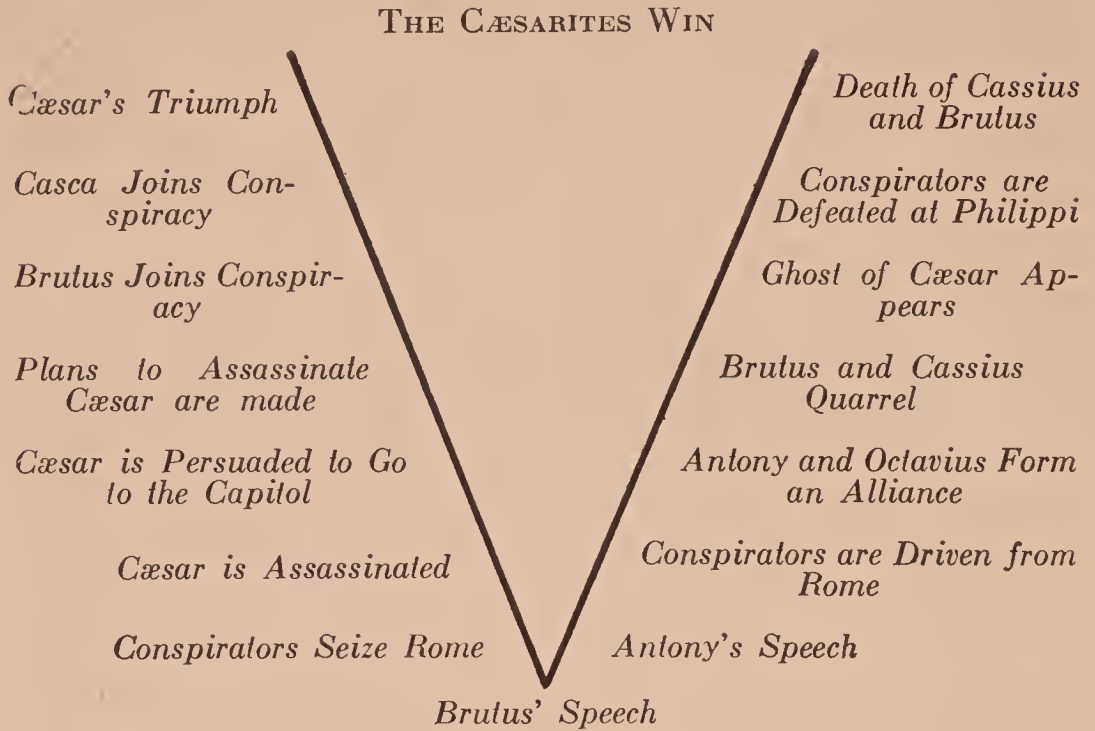
the progress of the play is followed with eager attention."

Thus the noted critic and biographer of Shakespeare, George Brandes, describes an early performance of Shakespeare's play. From the very beginning it was greatly applauded, and many scenes in it soon became famous. It was frequently performed, and after Shakespeare's death it was often revived. In it many great actors have appeared.

*Julius Cæsar* is a tragedy; that is, it ends unhappily. Undoubtedly Shakespeare intended Brutus to be the hero, and it is the flaws in his character that bring about the downfall of the conspirators. On the other hand, it is possible to turn the play upside down, as it were, and regard it from the point of view of Cæsar and his followers, and for them the play ends in a triumph. If, then, one were to represent the action of the play by means of two diagonal lines indicating the fortunes of the conspirators, it would look like this:



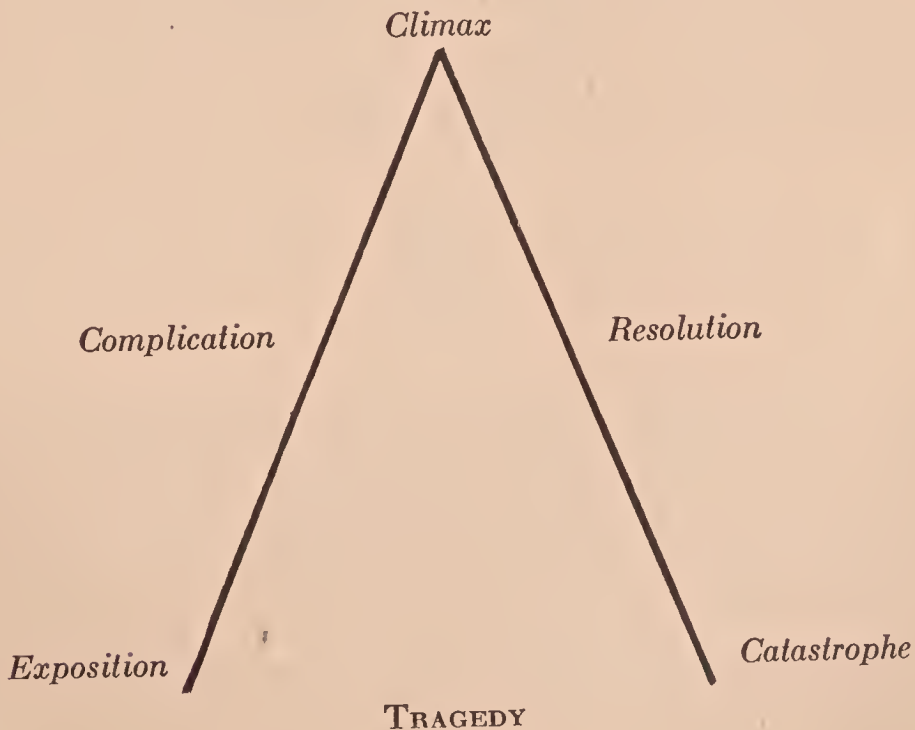
On the other hand, a similar diagram indicating the fortunes of the Cæsarites would look like this:



Perhaps it is because of the dual nature of the plot of the play that it offers so many rich parts to actors. Brutus is of course the chief rôle, but often other characters in the play have attracted great actors. Macready at times preferred the rôle of Cassius to that of Brutus. Barry and Beerbohm Tree took the part of Antony, as did Faversham and Forrest, and Edwin Booth alternated the rôles of Cassius and of Brutus. Even the part of Cæsar, despite the fact that it stops midway in the play, has proved attractive. Incidentally, it is likely that in Shakespeare's company (and perhaps in others as well) the actor who took the part of Cæsar also took the part of Octavius; that is, he "doubled" in these rôles, to save the money of the producer.

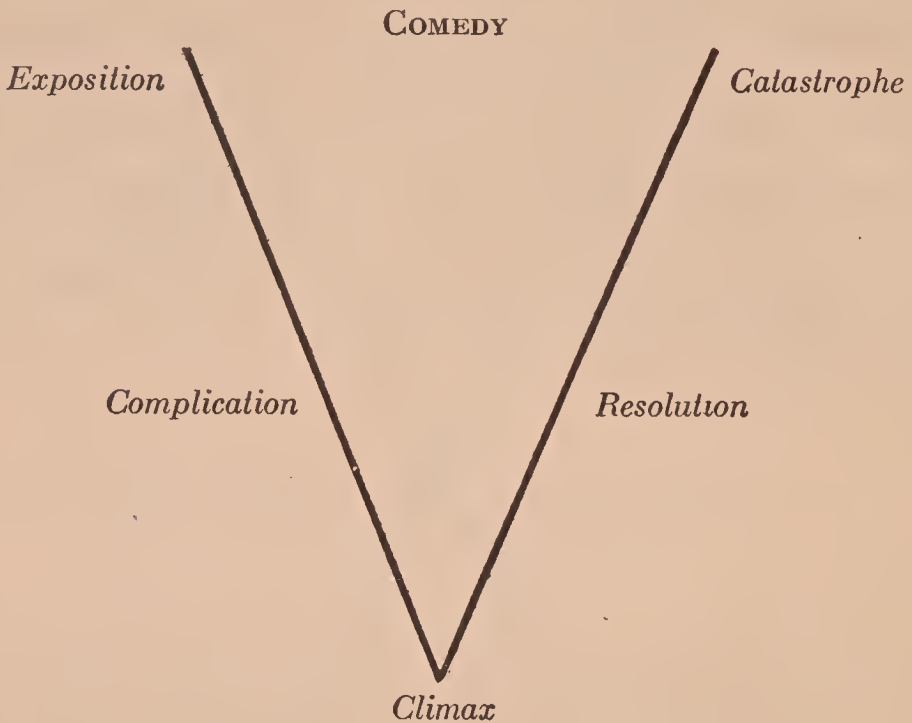
As has already been stated, a play always begins with

an explanation; thereafter, the plot is carefully complicated or wound up; a climax is reached; the plot is unwound; then comes the conclusion or catastrophe. In a tragedy the action in general follows a course opposite to that in a comedy. In a comedy the fortunes of the hero sink lower and lower up to the moment of the climax; thereafter they improve until, at the end, he is quite happy and successful. In a tragedy, on the contrary, the hero wins one success after another until the climax is reached; thereafter his fortunes begin to fall until, at the end, he dies. A large capital *V* shows the course of the plot of a comedy; a *V* inverted shows the course of the plot of a tragedy.



But to allow fortunes merely to rise and sink or sink and rise is a little too simple for both dramatist and audience. The playwright, therefore, generally introduces the element of *suspense*; that is, while the fortunes

of the hero are rising, something happens and for a little while they sink; or while they are falling, something happens and, for a time at least, they rise. In *Julius Cæsar*, for example, Brutus's fortunes rise steadily, and all seems going well with the conspiracy. Then Cæsar



makes up his mind that he will not go to the Capitol — and the success of the conspiracy is, for a time, in doubt. Similarly, in the latter part of the play, the quarrel of Brutus and Cassius seems disastrous to the conspiracy, but the reconciliation of the two men for a time makes it appear possible that perhaps Brutus may still be saved.

Why has *Julius Cæsar* so greatly attracted audiences? As Brander Matthews points out, the play has a vast theme and a world-wide background. The characters are strong-willed and know their own minds. There are many powerful speeches for the actors to declaim.

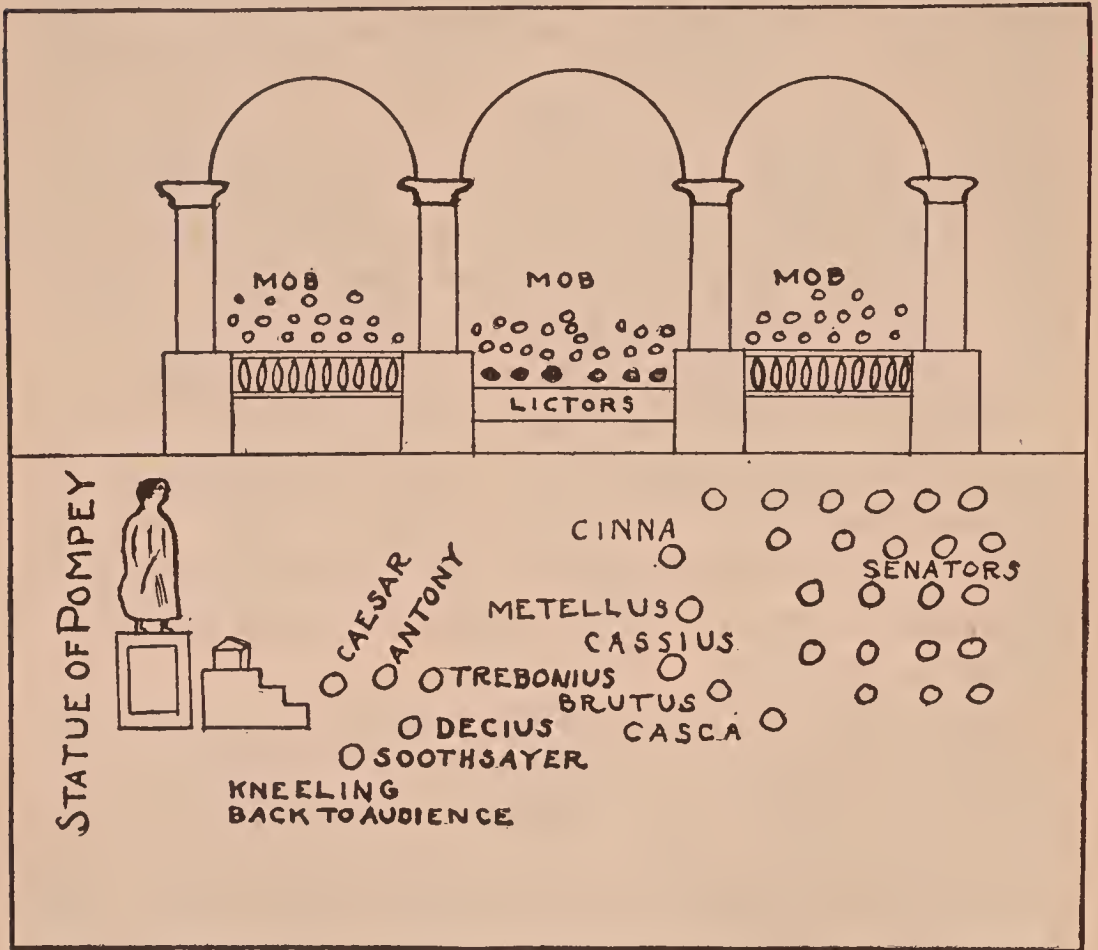
One striking episode succeeds another. The play is also impressive as spectacle, with its pictures of the games at Lupercal, the storm at night, the open assassination, the funeral, the riot, the appearance of the Ghost, the final battle. The play shows a dark conspiracy succeeding for a time and then overwhelmed by the consequences of its success. The plot has the elements of contrast, conflict, and suspense. The drama deals with the noble passion of ambition, and it takes its name from one of the greatest men that ever lived. The course of the action vividly teaches a lesson — the need of a strong hand in dealing with the unstable rabble.

Naturally, in the long stage history of *Julius Cæsar*, certain ways of presenting the scenes have become traditional, and the “business” (that is, the gestures, motions, intonations, and the like) associated with the rôles have been handed down from one generation of actors to the next.

Through the kindness of Mr. Robert B. Mantell, who devoted a long career largely to the intelligent interpretation of Shakespeare before innumerable audiences, the prompt-book of the great actor Edwin Booth has been made available for the readers of this book. Mr. Mantell himself, incidentally, used this prompt-book as his own stage guide, making here and there certain variations that seem likely to produce more striking results.

A page of this prompt-book, as here shown, reveals the minuteness with which professional actors study the production of *Julius Cæsar*. To save expense, the part of the tribunes was suppressed, and for them Casca and Trebonius were substituted. Moreover, Scenes 1 and 2 of Act I were merged (as was probably the case in Shakespeare’s time). Scene 3 of the same act was per-

formed with the same scenery as the preceding scenes. In the orchard scene of Act II there are constant vivid flashes of lightning until Brutus has read his letter.



FROM EDWIN BOOTH'S PROMPT-BOOK SHOWING SCENE BEFORE ASSASSINATION

In Mr. Mantell's production Portia was about to leave Brutus, but as she turned for a moment at the exit, he joined her again and spoke the lines:

O ye gods!  
Render me worthy of this noble wife!

The entire conversation with Ligarius in this scene was omitted.



In the powerful assassination scene the position of every actor is carefully defined beforehand, so that there may be no hitch in the action; the business of each actor — the dagger strokes of the conspirators against the body of Cæsar, for example — are planned in advance. The apparent confusion of the conspirators, as they stab Cæsar, is therefore not real; every move has been outlined by the director of the play. When Antony enters, the grouping is equally careful. Here is the direction in the Booth prompt-book for Antony's shaking hands with the conspirators:

“Antony advances to footlights, back to audience. He then advances to shake hands with Brutus, then makes a semicircular advance to Cassius, offering his hand. Cassius gives his slowly and coldly. Antony presses it and lets it drop. He turns round from him facing audience, then up to others.”

No scene in the play offers greater difficulties and greater opportunities to the stage manager than that in which the mob listens to the speeches of Brutus and Antony. Rarely can a company carry with it enough actors to furnish a mob that will move in unruly masses to and fro over the stage, howl and applaud vociferously, and give the impression of turbulent fickleness that Shakespeare desires to convey. Such a scene can only be presented by a number of specially hired supernumeraries (“supers”), led usually by the trained actors who take the parts of the First and Second Commoners in the opening scene of the play. A good mob makes the fortune of the Forum scene; a poor one ruins it.

Another danger in this same scene arises from the fact that members of the mob by their antics and too emphatic business may distract attention from Brutus

and Antony. To avoid this, Mr. Mantell, taking a hint from a French production, placed an ornamental balustrade along the front of the stage. Back of this was seen merely the heads and shoulders of the members of the mob; in the rear rose the rostrum, where Brutus and Antony spoke. This device largely minimized the possibility that the speeches of these two actors would not receive the attention they deserve.

The best productions speed the action up as much as possible. To complete the performance within a reasonable time, it is necessary often to make cuts in the text or to transpose parts from one place to another. But the conscientious manager makes as few changes in Shakespeare as he can.

### BRIEF QUIZ

1. Give some details of a production in Shakespeare's time.
2. Has *Julius Cæsar* proved popular?
3. Why may the play be called a tragedy?
4. In what two ways may the action of the play be represented?
5. Does the play offer good rôles for actors? Illustrate.
6. How does a tragedy differ from a comedy? What diagrams may represent each form of play?
7. Why is the element of suspense used in a play? How is it represented in a diagram?
8. Why has *Julius Cæsar* so greatly attracted audiences?
9. Do actors invent their own "business" for the play?
10. Give some examples of directions for the actors taken from the productions of Edwin Booth and Robert B. Mantell.

### EXERCISES AND PROJECTS

1. Write a theme describing a performance of *Julius Cæsar* that you attended. Discuss it from the standpoint of the theater; that is, tell about the scenery, the properties used on the stage, the business of the actors, the acting itself.

2. Imagine Shakespeare himself witnessing the first performance of *Julius Cæsar*, and write a little monologue that

he holds with a friend back of the scenes. He comments on things that he likes and things that he doesn't like. He speaks of his purpose in writing certain lines and scenes or in molding certain characters.

3. Bring to class material for a brief talk on one of the actors mentioned on page cxxii.

4. What actor of the present-time should you like to see enact one of the rôles in *Julius Cæsar*? Tell what rôle you would assign him, with reasons.

(For additional exercises on *Julius Cæsar* as a play, see pages 141 f.)

### A CATECHISM ON *Julius Cæsar*

1. Q. When was the play written? A. Probably around 1599–1601.

2. Q. Where did Shakespeare get the material for his plot? A. From Plutarch's *Lives* of Cæsar, of Brutus, and of Mark Antony, as given in Sir Thomas North's translation; possibly from an older play dealing with Cæsar.

3. Q. Who is the hero of the play? A. Brutus, according to the general judgment of critics and actors.

4. Q. What are the principal rôles, according to the lines assigned for speaking? A. Mark Antony, 327 lines; Brutus, 727 lines; Cæsar, 154 lines; and Cassius, 507 lines.

5. Q. What actor first created the rôle of Brutus? A. Richard Burbage.

6. Q. What is the historic period during which the action of the play takes place? A. The middle of February, 44 B.C., when the regal crown was offered Cæsar at the feast of the Lupercal, to the battle of Philippi, 42 B.C.

7. Q. When was Cæsar assassinated? A. March 15, 44 B.C.

8. Q. What are the most famous scenes in the play? A. The death of Cæsar, the speeches over Cæsar's body, the quarrel between Brutus and Cassius.

9. Q. What is the total number of lines in the play? How many are in prose? A. 2440 lines, of which 165 are in prose.

10. Q. What sequel to the play did Shakespeare write? A. *Antony and Cleopatra*.



THE TRAGEDY OF JULIUS CÆSAR

## DRAMATIS PERSONÆ

JULIUS CÆSAR		
OCTAVIUS CÆSAR	}	Triumvirs after the death of Julius Cæsar
MARCUS ANTONIUS		
M. ÆMILIUS LEPIDUS		
CICERO		
PUBLIUS		
POPILIUS LENA		
MARCUS BRUTUS	}	. . . . . Conspirators against Julius Cæsar
CASSIUS		
CASCA		
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	}	. . . . . Friends to Brutus and Cassius
TITINIUS		
MESSALA		
YOUNG CATO		
VOLUMNIUS		
VARRO	}	. . . . . Servants to Brutus
CLITUS		
CLAUDIUS		
STRATO		
LUCIUS		
DARDANIUS		
PINDARUS		. . . . . Servant to Cassius
CALPURNIA		. . . . . Wife to Cæsar
PORTIA		. . . . . Wife to Brutus

Senators, Citizens, Guards, Attendants, etc.

SCENE — ROME; the neighborhood of SARDIS; the neighborhood of PHILIPPI.

# JULIUS CÆSAR

## ACT I

### SCENE I — *Rome. A street*

*Enter FLAVIUS, MARULLUS, and certain Commoners*

*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 Com.* Why, sir, a carpenter.

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

*Sec. Com.* Truly, sir, in respect of a fine work- 10  
man, I am but, as you would say, a cobbler.

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

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

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

*Sec. Com.* Nay, I beseech you, sir, be not out  
with me: yet, if you be out, sir, I can mend you. 20

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

*Sec. Com.* Why, sir, cobble you.

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

*Sec. Com.* Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork. 30

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

*Sec. Com.* 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.

*Mar.* 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! 40

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:<sup>1</sup>  
And when you saw his chariot but appear,  
Have you not made an universal shout,  
That Tiber trembled underneath her banks, 50

<sup>1</sup> See passage, page 107 f.



To hear the replication of your sounds  
 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

*Flav.* 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 all the Commoners.]*

See, whether their basest metal be not moved;  
 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

*Mar.* May we do so?

You know it is the feast of Lupercal.

*Flav.* 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. *[Exeunt.]* 80

SCENE II — *A public place*

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

*Cæs.* Calpurnia!

*Casca.* Peace, ho! Cæsar speaks.

*Cæs.* Calpurnia!

*Cal.* Here, my lord.

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

*Ant.* Cæsar, my lord?

*Cæs.* 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.

*Ant.* I shall remember:  
When Cæsar says "do this," it is perform'd. 10

*Cæs.* Set on; and leave no ceremony out.

[*Flourish.*

*Sooth.* Cæsar!

*Cæs.* Ha! who calls?

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

*Cæs.* 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.

*Sooth.* Beware the ides of March.

*Cæs.* What man is that?

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

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

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

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

*Sooth.* Beware the ides of March.

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

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

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

*Bru.* Not I.

*Cas.* I pray you, do.

*Bru.* 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.

*Cas.* 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.

*Bru.* Cassius,  
Be not deceived: 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 grieved —  
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.

*Cas.* 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?

*Bru.* No, Cassius; for the eye sees not itself,  
But by reflection, by some other things.

*Cas.* 'T is 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?

*Cas.* Therefore, good Brutus, be prepared 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.

*Cas.* Ay, do you fear it? 80

Then must I think you would not have it so.

*Bru.* 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.

*Cas.* 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 "Darest 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 proposed, 116  
 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: 't is 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. [Shout. Flourish.

*Bru.* Another general shout!  
 I do believe that these applauses are  
 For some new honours that are heap'd on Cæsar.

*Cas.* Why, man, he doth bestride the narrow  
 world  
 Like a Colossus,<sup>1</sup> and we petty men

<sup>1</sup>See note, page 109.

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. [*Shout. Flourish.*  
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 shamed! 150  
Rome, thou hast lost the breed of noble bloods!  
When went there by an age, since the great flood,  
But it was famed 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.

*Bru.* 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 moved. 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.

*Cas.* I am glad that my weak words  
 Have struck but thus much show of fire from  
 Brutus.

*Bru.* The games are done and Cæsar is returning.

*Cas.* 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*

*Bru.* 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.

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

*Cæs.* Antonius!

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*Ant.* Cæsar?

*Cæs.* 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.

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



*Cæs.* 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 200  
 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 moved 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. 210  
 I rather tell thee what is to be fear'd  
 Than what I fear; for always I am Cæsar.  
 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, but Casca.*]

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

*Bru.* Ay, Casca; tell us what hath chanced  
 to-day,

That Cæsar looks so sad.

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

*Bru.* I should not then ask Casca what had  
 chanced.

*Casca.* Why, there was a crown offered him: 220  
 and being offered him, he put it by with the back of  
 his hand, thus; and then the people fell a-shouting.

*Bru.* What was the second noise for?

*Casca.* Why, for that too.

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

*Casca.* Why, for that too.

*Bru.* 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- 230 by mine honest neighbours shouted.

*Cas.* Who offered him the crown?

*Casca.* Why, Antony.

*Bru.* 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 't was not a crown neither, 't was 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 240 offered it to him again; then he put it by again: but, to my thinking, he was very loath 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 hooted and clapped their chapped hands and threw up their sweaty night-caps and uttered such a deal of stinking breath because Cæsar refused the crown that it had almost choked Cæsar; for he swounded and fell down at it: and for mine own part, I durst not laugh, for fear of 250 opening my lips and receiving the bad air.

*Cas.* But, soft, I pray you: what, did Cæsar swound?

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

*Bru.* 'T is very like: he hath the falling sickness.

*Cas.* 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 <sup>260</sup>  
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.

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

*Casca.* Marry, before he fell down, when he per-  
ceived 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 <sup>270</sup>  
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.

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

*Casca.* Ay.

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*Cas.* Did Cicero say any thing?

*Casca.* Ay, he spoke Greek.

*Cas.* 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 <sup>29c</sup> remember it.

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

*Casca.* No, I am promised forth.

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

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

*Cas.* Good: I will expect you.

*Casca.* Do so. Farewell, both. [Exit.

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

*Cas.* 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.

*Bru.* 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

*Cas.* 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 disposed: therefore it is meet  
That noble minds keep ever with their likes;  
For who so firm that cannot be seduced?  
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 — *The same. A street*

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

*Cic.* Good even, Casca: brought you Cæsar  
 home?

Why are you breathless? and why stare you so?

*Casca.* Are not you moved, when all the sway  
 of earth

Shakes like a thing unfirm? O Cicero,

I have seen tempests, when the scolding winds

Have rived 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.

*Cic.* 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, 26  
 Who glared 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 noon-day 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.

*Cic.* 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.

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

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

*Enter CASSIUS*

*Cas.* Who's there?

*Casca.* A Roman.

*Cas.* Casca, by your voice.

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

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

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

*Cas.* 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 bared 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.

*Cas.* 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 preformed faculties  
To monstrous quality, — why, you shall find  
That heaven hath infused 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?

*Cas.* 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.

*Cas.* 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.



*Cas.* 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.

*Cas.* There 's a bargain made. 120  
Now know you, Casca, I have moved already  
Some certain of the noble-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.

*Cas.* 'T is Cinna; I do know him by his gait;  
He is a friend.

*Enter CINNA*

Cinna, where haste you so?

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

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

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

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

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

*Cin.* Yes, you are.

O Cassius, if you could 140  
But win the noble Brutus to our party —

*Cas.* 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?

*Cin.* 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.

*Cas.* 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.

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*Cas.* 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' orchard*<sup>1</sup>

*Enter BRUTUS*

*Bru.* 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*

*Luc.* Call'd you, my lord?

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

*Luc.* I will, my lord. [Exit.]

*Bru.* It must be by his death: and for my part, 10  
I know no personal cause to spurn at him,  
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;

<sup>1</sup>Suggestions for the analysis of Brutus's Soliloquy (l. 10 f.) and of his speech, "No, not an oath" (l. 113 f.) will be found on page 137.

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 't is 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 mischiev-  
ous,  
And kill him in the shell.

*Re-enter LUCIUS*

*Luc.* 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.]*

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

*Luc.* I know not, sir.

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

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

*Bru.* 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*

*Luc.* Sir, March is wasted fourteen days.

*[Knocking within.*

*Bru.* ’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*

*Luc.* Sir, 't is your brother Cassius at the door, 70  
Who doth desire to see you.

*Bru.* Is he alone?

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

*Bru.* Do you know them?

*Luc.* 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.

*Bru.* Let 'em enter.

*[Exit Lucius.]*

They are the faction. O conspiracy,  
Shamest 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, con-  
spiracy;

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 the conspirators, CASSIUS, CASCA, DECIUS, CINNA,  
METELLUS CIMBER, and TREBONIUS*

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

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

*Cas.* Yes, every man of them, and no man here 90  
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.

*Bru.* He is welcome hither.

*Cas.* This, Decius Brutus.

*Bru.* He is welcome too.

*Cas.* This, Casca; this, Cinna; and this, Metel-  
lus Cimber.

*Bru.* They are all welcome.  
What watchful cares do interpose themselves  
Betwixt your eyes and night?

*Cas.* Shall I entreat a word? 100

[*Brutus and Cassius whisper.*]

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

*Casca.* No.

*Cin.* 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  
deceived.

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.

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

*Cas.* And let us swear our resolution.

*Bru.* 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 spokē the word,  
 And will not palter? and what other oath  
 Than honesty to honesty engaged,  
 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

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

*Casca.* Let us not leave him out.

*Cin.* No, by no means.



*Met.* 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 ruled our hands;  
Our youths and wildness shall no whit appear,  
But all be buried in his gravity.

*Bru.* O, name him not: let us not break with  
him;

150

For he will never follow any thing  
That other men begin.

*Cas.* Then leave him out.

*Casca.* Indeed he is not fit.

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

*Cas.* Decius, well urged: I think it is not meet,  
Mark Antony, so well beloved 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,  
Let Antony and Cæsar fall together.

160

*Bru.* 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,  
Cæsar must bleed for it! And, gentle friends,

170

Let 's kill him boldly, but not wrathfully;  
 Let 's carve him as a dish fit for the gods,  
 Not hew him as a carcass 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.

*Cas.* Yet I fear him;

For in the ingrafted love he bears to Cæsar —

*Bru.* 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.

*Treb.* There is no fear in him; let him not die; 190  
 For he will live, and laugh at this hereafter.

[*Clock strikes.*

*Bru.* Peace! count the clock.

*Cas.* The clock hath stricken three.

*Treb.* 'T is time to part.

*Cas.* 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,  
May hold him from the Capitol to-day. 200

*Dec.* Never fear that: if he be so resolved,  
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.

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

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

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

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

*Bru.* 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

*Cas.* 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.

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

[*Exeunt all but 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*

*Por.* Brutus, my lord!

*Bru.* 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 stared upon me with ungentle looks;  
 I urged 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.

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

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

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

*Por.* 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.

*Bru.* Kneel not, gentle Portia.

*Por.* 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' harlot, not his wife.

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

*Por.* 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?

*Bru.* 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*

*Luc.* Here is a sick man that would speak with  
you. 310

*Bru.* Caius Ligarius, that Metellus spake of.  
Boy, stand aside. Caius Ligarius! how?

*Lig.* Vouchsafe good morrow from a feeble  
tongue.

*Bru.* O, what a time have you chose out, brave  
Caius,

To wear a kerchief! Would you were not sick!

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

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

*Lig.* By all the gods that Romans bow before, 320  
I here discard my sickness! Soul of Rome!  
Brave son, derived from honourable loins!  
Thou, like an exorcist, hast conjured 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?

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

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

*Bru.* 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.

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

*Bru.* Follow me, then.

[*Exeunt.*]

SCENE II — *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*

*Serv.* My lord?

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

*Serv.* 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.

*Cæs.* Cæsar shall forth: the things that threat-  
en’d me 10

Ne’er look’d but on my back; when they shall see  
The face of Cæsar, they are vanished.

*Cal.* 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;





“ENTER CÆSAR IN HIS NIGHTGOWN”  
From a drawing by Gordon Stevenson.



PRECEDING THE ASSASSINATION OF CÆSAR

By the German historical painter, Piloty. Note the attitude and posture of the different conspirators.

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.

*Cæs.* What can be avoided  
 Whose end is purposed 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.

*Cæs.* 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?<sup>1</sup>

*Serv.* 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

*Cæs.* 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,

<sup>1</sup> See passage, page 110 f.

And I the elder and more terrible:  
And Cæsar shall go forth.

*Cal.* Alas, my lord,  
Your wisdom is consumed in confidence.  
Do not go forth to-day: call it my fear  
That keeps you in the house, and not your own. 50  
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.

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

*Enter DECIVS*

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

*Dec.* Cæsar, all hail! good morrow, worthy  
Cæsar:

I come to fetch you to the Senate-house.

*Cæs.* 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.

*Cal.* Say he is sick.

*Cæs.* Shall Cæsar send a lie?  
Have I in conquest stretch'd mine arm so far,  
To be afeard to tell graybeards the truth?  
Decius, go tell them Cæsar will not come.

*Dec.* Most mighty Cæsar, let me know some  
cause,

Lest I be laugh'd at when I tell them so. 70

*Cæs.* 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 statua,  
 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  
 Of evils imminent; and on her knee  
 Hath begg'd that I will stay at home to-day.

*Dec.* 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 bathed,  
 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

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

*Dec.* 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.

*Cæs.* 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.

*Pub.* Good morrow, Cæsar.

*Cæs.* 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?<sup>1</sup>

*Bru.* Cæsar, 't is strucken eight.

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

*Enter* ANTONY

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

*Ant.* So to most noble Cæsar.

*Cæs.* 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.

*Treb.* Cæsar, I will: [*Aside*] and so near will I  
be,

That your best friends shall wish I had been further.

<sup>1</sup> See passage, page 114-115.

*Cæs.* Good friends, go in, and taste some wine  
with me;

And we, like friends, will straightway go together.

*Bru.* [*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*

*Art.* “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.” 10  
Here will I stand till Cæsar pass along,  
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*

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

*Luc.* To know my errand, madam.

*Por.* I would have had thee there, and here  
again,

Ere I can tell thee what thou shouldst do there.

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?

*Luc.* Madam, what should I do? 10

Run to the Capitol, and nothing else?

And so return to you, and nothing else?

*Por.* 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?

*Luc.* I hear none, madam.

*Por.* Prithee, listen well;

I heard a bustling rumour, like a fray,

And the wind brings it from the Capitol.

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

*Enter the Soothsayer*

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

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

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

*Sooth.* About the ninth hour, lady.

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

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



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

*Sooth.* 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?

*Sooth.* 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. 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 — *Rome. Before the Capitol; the Senate sitting above*

*A crowd of people; among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others*

*Cæs.* [*To the Soothsayer*] The ides of March are come.

*Sooth.* Ay, Cæsar; but not gone.

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

*Dec.* 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.

*Cæs.* What touches us ourself shall be last served.

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

*Cæs.* What, is the fellow mad?

*Pub.* Sirrah, give place. 10

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

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

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

*Cas.* What enterprise, Popilius?

*Pop.* Fare you well.

[*Advances to Cæsar.*]

*Bru.* What said Popilius Lena?

*Cas.* He wish'd to-day our enterprize might thrive.

I fear our purpose is discovered.

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

*Cas.* 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.

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

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

*[Exeunt Antony and Trebonius.]*

*Dec.* Where is Metellus Cimber? Let him go,  
And presently prefer his suit to Cæsar.

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

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

*Cæs.* Are we all ready? What is now amiss  
That Cæsar and his senate must redress?

*Met.* Most high, most mighty, and most puis-  
sant Cæsar,  
Metellus Cimber throws before thy seat  
An humble heart, — *[Kneeling.]*

*Cæs.* 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  
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?

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

Desiring thee that Publius Cimber may

Have an immediate freedom of repeal.

*Cæs.* What, Brutus!

*Cas.* Pardon, Cæsar; Cæsar, pardon:

As low as to thy foot doth Cassius fall,

To beg enfranchisement for Publius Cimber.

*Cæs.* I could be well moved, 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; 't is 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,

Unshaked 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.

*Cin.* O Cæsar, —

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

*Dec.* Great Cæsar, —

*Cæs.* Doth not Brutus bootless kneel?

*Casca.* Speak, hands, for me!

[*Casca first, then the other Conspirators and Marcus Brutus stab Cæsar.*

*Cæs.* Et tu, Brute! Then fall, Cæsar! [*Dies.*

*Cin.* Liberty! Freedom! Tyranny is dead!

Run hence, proclaim, cry it about the streets.

*Cas.* Some to the common pulpits, and cry out 80  
 “Liberty, freedom, and enfranchisement!”

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

*Casca.* Go to the pulpit, Brutus.

*Dec.* And Cassius too.

*Bru.* Where's Publius?

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

*Met.* Stand fast together, lest some friend of  
 Cæsar's

Should chance —

*Bru.* 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.

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

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

*Re-enter* TREBONIUS

*Cas.* Where is Antony?

*Tre.* Fled to his house amazed:

Men, wives and children stare, cry out and run  
As it were doomsday.

*Bru.* Fates, we will know your pleasures:  
That we shall die, we know; 't is but the time  
And drawing days out, that men stand upon. 100

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

*Bru.* Grant that, and then is death a benefit:  
So are we Cæsar's friends, that have abridged  
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

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

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

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

*Dec.* What, shall we forth?

*Cas.* Ay, every man away:

Brutus shall lead; and we will grace his heels  
With the most boldest and best hearts of Rome. 120

*Enter a Servant*

*Bru.* Soft! who comes here? A friend of Antony's.

*Serv.* 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 loved him.  
If Brutus will vouchsafe that Antony 130  
May safely come to him, and be resolved  
How Cæsar hath deserved 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  
Through the hazards of this untrod state  
With all true faith. So says my master Antony.

*Bru.* 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.

*Serv.* I'll fetch him presently. [*Exit.*]

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

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

*Bru.* But here comes Antony.

*Re-enter ANTONY*

Welcome, Mark Antony.

*Ant.* 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.

*Bru.* 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.



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

*Bru.* Only be patient till we have appeased  
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.

*Ant.* 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; .  
Though 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, 't is 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

*Cas.* Mark Antony, —

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

*Cas.* 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?

*Ant.* 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

*Bru.* 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.

*Ant.* 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

*Bru.* You shall, Mark Antony.

*Cas.* 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 moved  
 By that which he will utter?

*Bru.* 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  
 Have all true rites and lawful ceremonies. 240  
 It shall advantage more than do us wrong.

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

*Bru.* 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.

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

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

[*Exeunt all but Antony.*]

*Ant.* 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 hand 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 choked with custom of fell deeds:  
 And Cæsar's spirit, ranging for revenge, 270  
 With Ate 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?

*Serv.* I do, Mark Antony.

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

*Serv.* He did receive his letters, and is coming;  
 And bid me say to you by word of mouth — 280

O Cæsar! — [*Seeing the body.*]

*Ant.* 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?

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

*Ant.* Post back with speed, and tell him what  
 hath chanced:

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 Cit.* 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 Cit.* The noble Brutus is ascended: silence!

*Bru.* 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 honour, and have respect to mine honour,  
that you may believe: 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 20  
 Cæsar was no less than his. If then that friend de-  
 mand 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 liv-  
 ing 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 30  
 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. 37

*All.* None, Brutus, none.

*Bru.* 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 40  
 glory not extenuated, wherein he was worthy, nor  
 his offences enforced, for which he suffered death. 44

*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 re-  
 ceive the benefit of his dying, a place in the common-  
 wealth; 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.

*All.* Live, Brutus! live, live!

50

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

*Sec. Cit.* Give him a statue with his ancestors.

*Third Cit.* Let him be Cæsar.

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

*First Cit.* We'll bring him to his house  
With shouts and clamours.

*Bru.* My countrymen, —

*Sec. Cit.* Peace, silence! Brutus speaks.

*First Cit.* Peace, ho!

*Bru.* 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 Cit.* Stay, ho! and let us hear Mark Antony.

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

*Ant.* For Brutus' sake, I am beholding to you. 70

[*Goes into the pulpit.*

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

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

*Fourth Cit.* 'T were best he speak no harm of  
Brutus here.

*First Cit.* This Cæsar was a tyrant.

*Third Cit.* Nay, that's certain:  
We are blest that Rome is rid of him.

*Sec. Cit.* Peace! let us hear what Antony can say.

*Ant.* 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

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 judgement! 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. Cit.* If thou consider rightly of the matter, Cæsar has had great wrong.

*Third Cit.* 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 't is 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. 120

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

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

*Ant.* 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 disposed 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, 't is 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,  
 Bequeathing it as a rich legacy  
 Unto their issue.

140

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

*All.* The will, the will! we will hear Cæsar's will.

*Ant.* Have patience, gentle friends, I must not  
 read it;

It is not meet you know how Cæsar loved you.  
 You are not wood, you are not stones, but men;  
 And, being men, hearing the will of Cæsar,  
 It will inflame you, it will make you mad:  
 'T is good you know not that you are his heirs;  
 For, if you should, O, what would come of it!

150

*Fourth Cit.* Read the will; we'll hear it, Antony;  
 You shall read us the will, Cæsar's will.

*Ant.* Will you be patient? will you stay awhile?  
 I have o'ershot myself to tell you of it:  
 I fear I wrong the honourable men  
 Whose daggers have stabb'd Cæsar; I do fear it.

*Fourth Cit.* They were traitors: honourable men!

*All.* The will! the testament!

*Sec. Cit.* They were villains, murderers: the  
 will! read the will.

160

*Ant.* You will compel me, then, to read the will?  
Then make a ring about the corpse of Cæsar,  
And let me show you him that made the will.  
Shall I descend? and will you give me leave?

*Several Cit.* Come down.

*Sec. Cit.* Descend.

*Third Cit.* You shall have leave.

[*Antony comes down.*]

*Fourth Cit.* A ring; stand round.

*First Cit.* Stand from the hearse, stand from  
the body.

*Sec. Cit.* Room for Antony, most noble Antony. 170

*Ant.* Nay, press not so upon me; stand far off.

*Several Cit.* Stand back; room; bear back.

*Ant.* If you have tears, prepare to shed them  
now.

You all do know this mantle: I remember  
The first time ever Cæsar put it on;  
'T was 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 resolved  
If Brutus so unkindly knock'd, or no;  
For Brutus, as you know, was Cæsar's angel:  
Judge, O you gods, how dearly Cæsar loved him!  
This was the most unkindest cut of all;  
For when the noble Cæsar saw him stab,  
Ingratitude, more strong than traitor's arms,

Quite vanquish'd him: then burst his mighty heart; 190  
 And, in his mantle muffling up his face,  
 Even at the base of Pompey's statua,  
 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 Cit.* O piteous spectacle!

*Sec. Cit.* O noble Cæsar!

*Third Cit.* O woful day!

*Fourth Cit.* O traitors, villains!

*First Cit.* O most bloody sight!

*Sec. Cit.* We will be revenged.

*All.* Revenge! About! Seek! Burn! Fire! Kill!  
 Slay! Let not a traitor live!

*Ant.* Stay, countrymen.

*First Cit.* Peace there! hear the noble Antony. 210

*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 it: they are wise and hon-  
 ourable,

And will, no doubt, with reasons answer you.



To every Roman citizen he gives,  
To every several man, seventy-five drachmas.

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

*Third Cit.* O royal Cæsar!

*Ant.* Hear me with patience. 250

*All.* Peace, ho!

*Ant.* 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 Cit.* 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.

*Sec. Cit.* Go fetch fire.

*Third Cit.* Pluck down benches.

*Fourth Cit.* Pluck down forms, windows, any  
thing. *[Exeunt Citizens with the body.]*

*Ant.* Now let it work. Mischief, thou art afoot,  
Take thou what course thou wilt!

*Enter a Servant*

How now, fellow!

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

*Ant.* Where is he?

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

*Ant.* 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.

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

*Ant.* Belike they had some notice of the people,  
How I had moved them. Bring me to Octavius.

[*Exeunt.*]

SCENE III — *A street*

*Enter CINNA the poet*

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

*Enter Citizens*

*First Cit.* What is your name?

*Sec. Cit.* Whither are you going?

*Third Cit.* Where do you dwell?

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

*Sec. Cit.* Answer every man directly. 10

*First Cit.* Ay, and briefly.

*Fourth Cit.* Ay, and wisely.

*Third Cit.* 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. 20  
Proceed; directly.

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

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

*Cin.* As a friend.

*Sec. Cit.* That matter is answered directly.

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

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

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

*Cin.* Truly, my name is Cinna.

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

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

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

*Cin.* 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.

*Third Cit.* Tear him, tear him! Come, brands, ho! firebrands: 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?

*Lep.* I do consent, —



*Oct.* Prick him down, Antony.

*Lep.* 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.

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

*Oct.* Or here, or at the Capitol. [*Exit Lepidus.*]

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

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

*Ant.* 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.

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

*Ant.* 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 objects, arts, and imitations,  
 Which, out of use and staled 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 combined,  
 Our best friends made, and our best means stretch'd out;  
 And let us presently go sit in council,  
 How covert matters may be best disclosed,  
 And open perils surest answered.

*Oct.* 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' tent*

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

*Bru.* Stand, ho!

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

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

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

*Bru.* He greets me well. Your master, Pindarus,  
 In his own change, or by ill officers,

<sup>1</sup> See passage on Roman arms, page 115 f.

Hath given me some worthy cause to wish  
Things done, undone: but, if he be at hand,  
I shall be satisfied.

*Pin.* I do not doubt

10

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

*Bru.* He is not doubted. [*Aside.*] A word, Lucilius;  
How he received you, let me be resolved.

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

*Bru.* Thou hast described  
A hot friend cooling: ever note, Lucilius,  
When love begins to sicken and decay,  
It useth an enforced ceremony.

20

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?

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

*Bru.* Hark! he is arrived.  
March gently on to meet him. [*Low march within.*

30

*Enter CASSIUS and his powers*

*Cas.* Stand, ho!

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

*First Sol.* Stand!

*Sec. Sol.* Stand!

*Third Sol.* Stand!

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

*Bru.* Judge me, you gods! wrong I mine enemies?

And, if not so, how should I wrong a brother?

*Cas.* Brutus, this sober form of yours hides wrongs;

40

And when you do them —

*Bru.* Cassius, be content;

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.

*Cas.* Pindarus,

Bid our commanders lead their charges off

A little from this ground.

*Bru.* Lucilius, do you the like; and let no man

50

Come to our tent till we have done our conference.  
Let Lucius and Titinius guard our door. [*Exeunt.*

SCENE III — *Brutus' tent*

*Enter BRUTUS and CASSIUS*

*Cas.* 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.

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

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

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

*Cas.* I an itching palm!  
You know that you are Brutus that speak this,  
Or, by the gods, this speech were else your last.

*Bru.* The name of Cassius honours this corrup-  
tion,  
And chastisement doth therefore hide his head.

*Cas.* Chastisement!

*Bru.* Remember March, the ides of March re-  
member:  
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.

*Cas.* Brutus, bait not me;  
I'll not endure it: you forget yourself,  
To hedge me in; I am a soldier, I, 20

Older in practice, abler than yourself  
To make conditions.

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

*Cas.* I am.

*Bru.* I say you are not.

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

*Bru.* Away, slight man!

*Cas.* Is't possible?

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

*Cas.* 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.

*Cas.* Is it come to this? 50

*Bru.* 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.

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

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

*Cas.* When Cæsar lived, he durst not thus have moved me.

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

*Cas.* I durst not!

*Bru.* No.

*Cas.* What, durst not tempt him!

*Bru.* For your life you durst not.

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

*Bru.* 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!

*Cas.* I denied you not.

*Bru.* You did.

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

*Bru.* I do not, till you practice them on me.

*Cas.* You love me not.

*Bru.* I do not like your faults.

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

*Bru.* A flatterer's would not, though they do  
appear .

As huge as high Olympus.

*Cas.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius,  
For Cassius is aweary of the world;  
Hated by one he loves; braved by his brother;  
Check'd like a bondman; all his faults observed,  
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 worse, thou lovedst him  
better

Than ever thou lovedst Cassius.

*Bru.* 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.

*Cas.* Hath Cassius lived  
To be but mirth and laughter to his Brutus,  
When grief, and blood ill-temper'd, vexeth him?

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

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

*Bru.* And my heart too.

*Cas.* O Brutus!

*Bru.* What's the matter?

*Cas.* Have not you love enough to bear with me,  
When that rash humour which my mother gave me 120  
Makes me forgetful?

*Bru.* 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, 't is not meet  
They be alone.

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

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

*Enter* POET, followed by LUCILIUS, TITINIUS, and LUCIUS

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

*Poet.* For shame, you generals! what do you  
mean?

Love, and be friends, as two such men should be;  
For I have seen more years, I'm sure, than ye.

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

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

*Cas.* Bear with him, Brutus; 't is his fashion.

*Bru.* I'll know his humour, when he knows his time:

What should the wars do with these jigging fools?  
Companion, hence!

*Cas.* Away, away, be gone!

[*Exit Poet.*

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

*Cas.* And come yourselves, and bring Messala  
with you

Immediately to us. [*Exeunt Lucilius and Titinius.*

*Bru.* Lucius, a bowl of wine! [*Exit Lucius.*

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

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

*Cas.* Of your philosophy<sup>1</sup> you make no use,  
If you give place to accidental evils.

*Bru.* No man bears sorrow better. Portia is dead.

*Cas.* Ha! Portia!

*Bru.* She is dead.

*Cas.* How 'scaped I killing when I cross'd you so? 150  
O insupportable and touching loss!

Upon what sickness?

*Bru.* 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.

*Cas.* And died so?

*Bru.* Even so.

*Cas.* O ye immortal gods!

<sup>1</sup> See passage on stoicism, page 117 f.

*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.

*Cas.* My heart is thirsty for that noble pledge. 160  
Fill, Lucius, till the wine o'erswell the cup;  
I cannot drink too much of Brutus' love.

*Bru.* 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.

*Cas.* Portia, art thou gone?

*Bru.* 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

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

*Bru.* With what addition?

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

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

*Cas.* Cicero one!

*Mes.* Cicero is dead,  
And by that order of proscription. 180  
Had you your letters from your wife, my lord?

*Bru.* No, Messala.

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

*Bru.* Nothing, Messala.

*Mes.* That, methinks, is strange,

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

*Mes.* No, my lord.

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

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

*Bru.* Why, farewell, Portia. We must die,  
Messala: 190

With meditating that she must die once,  
I have the patience to endure it now.

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

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

*Bru.* Well, to our work alive. What do you  
think

Of marching to Philippi presently?

*Cas.* I do not think it good.

*Bru.* Your reason?

*Cas.* This it is:

'T is 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 forced affection;

For they have grudged us contribution:  
The enemy, marching along by them,  
By them shall make a fuller number up,  
Come on refresh'd, new-added, and encouraged;  
From which advantage shall we cut him off, 210  
If at Philippi we do face him there,  
These people at our back.

*Cas.* Hear me, good brother.

*Bru.* 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 220  
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.

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

*Bru.* 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?

*Cas.* 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.

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

*Bru.* Every thing is well.

*Cas.* Good night, my lord.

*Bru.* Good night, good brother.

*Tit. Mes.* Good night, Lord Brutus.

*Bru.* Farewell, every one.

[*Exeunt all but Brutus.*

*Re-enter LUCIUS, with the gown*

Give me the gown. Where is thy instrument?

*Luc.* Here in the tent.

*Bru.* What, thou speak'st drowsily? 440

Poor knave, I blame thee not; thou art o'erwatch'd.

Call Claudius and some other of my men;

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

*Luc.* Varro and Claudius!

*Enter VARRO and CLAUDIUS*

*Var.* Calls my lord?

*Bru.* 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.

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

*Bru.* I will not have it so: lie down, good sirs; 450  
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.

[*Var. and Clau. lie down.*

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

*Bru.* 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?

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

*Bru.* It does, my boy:  
I trouble thee too much, but thou art willing.

*Luc.* It is my duty, sir.

260

*Bru.* I should not urge thy duty past thy might;  
I know young bloods look for a time of rest.

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

*Bru.* 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.*]

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 makest my blood cold and my hair to stare?

280

Speak to me what thou art.

*Ghost.* Thy evil spirit, Brutus.

*Bru.* Why comest thou?

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

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

*Ghost.* Ay, at Philippi.

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

[*Exit Ghost.*]

Now I have taken heart thou vanishest:

Ill spirit, I would hold more talk with thee.

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

290

Claudius!

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

*Bru.* He thinks he still is at his instrument.

Lucius, awake!

*Luc.* My lord?

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

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

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

*Luc.* Nothing, my lord.

*Bru.* Sleep again, Lucius. Sirrah Claudius! 300

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

*Var.* My lord?

*Clau.* My lord?

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

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

*Bru.* Ay: saw you any thing?

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

*Clau.* Nor I, my lord.



*Bru.* Go and commend me to my brother Cassius;  
Bid him set on his powers betimes before,  
And we will follow.

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

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## ACT V

SCENE I—*The plains of Philippi*

*Enter OCTAVIUS, ANTONY, and their army*

*Oct.* 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.

*Ant.* 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 't is not so.

*Enter a Messenger*

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

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

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

*Ant.* 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*

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

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

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

*Ant.* No, Cæsar, we will answer on their charge.

Make forth; the generals would have some words.

*Oct.* Stir not until the signal.

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

*Oct.* 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: 30

Witness the hole you made in Cæsar's heart,  
Crying "Long live! hail, Cæsar!"

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

*Ant.* Not stingless too?

*Bru.* 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!

*Cas.* Flatterers! Now, Brutus, thank yourself:

This tongue had not offended so to-day,

If Cassius might have ruled.

*Oct.* Come, come, the cause: if arguing make us  
sweat,

The proof of it will turn to redder drops.

Look;

50

I draw a sword against conspirators;

When think you that the sword goes up again?

Never, till Cæsar's three and thirty wounds

Be well avenged; or till another Cæsar

Have added slaughter to the sword of traitors.

*Bru.* Cæsar, thou canst not die by traitors' hands,

Unless thou bring'st them with thee.

*Oct.* So I hope;

I was not born to die on Brutus' sword.

*Bru.* O, if thou wert the noblest of thy strain,  
Young man, thou couldst not die more honourable. 60

*Cas.* A peevish schoolboy, worthless of such  
honour,

Join'd with a masker and a reveler!

*Ant.* Old Cassius still!

*Oct.* 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.*]

*Cas.* Why, now, blow wind, swell billow and swim bark!

The storm is up, and all is on the hazard.

*Bru.* Ho, Lucilius! hark, a word with you.

*Lucil.* [Standing forth] My lord?

[*Brutus and Lucilius converse apart.*]

*Cas.* Messala!

*Mes.* [Standing forth] What says my general? 70

*Cas.* 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  
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.

*Mes.* Believe not so.

*Cas.* I but believe it partly; 90  
For I am fresh of spirit and resolved  
To meet all perils very constantly.

*Bru.* Even so, Lucilius.

*Cas.* 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 determined to do? 100

*Bru.* 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.

*Cas.* Then, if we lose this battle,  
You are contented to be led in triumph  
Thorough the streets of Rome? 110

*Bru.* 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.

*Cas.* For ever, and for ever, farewell, Brutus! 120  
If we do meet again, we'll smile indeed;  
If not, 't is true this parting was well made.

*Bru.* 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*

*Alarum. Enter BRUTUS and MESSALA*

*Bru.* Ride, ride, Messala, ride, and give these bills  
Unto the legions on the other side. [*Loud alarum.*

Let them set on at once; for I perceive

But cold demeanour in Octavius' wing,

And sudden push gives them the overflow.

Ride, ride, Messala: let them all come down. [*Exeunt.*

SCENE III — *Another part of the field*

*Alarums. Enter CASSIUS and TITINIUS*

*Cas.* 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.

*Tit.* 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 enclosed.

*Enter PINDARUS*

*Pin.* Fly further off, my lord, fly further off;  
Mark Antony is in your tents, my lord:  
Fly, therefore, noble Cassius, fly far off.

*Cas.* This hill is far enough. Look, look, Titinius;  
Are those my tents where I perceive the fire?

*Tit.* They are, my lord.

*Cas.* Titinius, if thou lovest 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 assured  
Whether yond troops are friend or enemy.

*Tit.* I will be here again, even with a thought.

[*Exit.*

*Cas.* Go, Pindarus, get higher on that hill; 20  
My sight was ever thick; regard Titinius,  
And tell me what thou notest 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?

*Pin.* [*Above*] O my lord!

*Cas.* What news?

*Pin.* [*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.

*Cas.* 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; 40

Now be a freeman: and with this good sword,  
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 't is now,  
Guide thou the sword. [*Pindarus stabs him.*] Cæsar,  
thou art revenged,  
Even with the sword that kill'd thee. [Dies.]

*Pin.* 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 TITNIUS with MESSALA*

*Mes.* It is but change, Titinius; for Octavius  
Is overthrown by noble Brutus' power,  
As Cassius' legions are by Antony.

*Tit.* These tidings will well comfort Cassius.

*Mes.* Where did you leave him?

*Tit.* All disconsolate,  
With Pindarus his bondman, on this hill.

*Mes.* Is not that he that lies upon the ground?

*Tit.* He lies not like the living. O my heart!

*Mes.* Is not that he?

*Tit.* No, this was he, Messala,  
But Cassius is no more. O setting sun,  
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.

*Mes.* 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 conceived,  
Thou never comest unto a happy birth, 70  
But kill'st the mother that engender'd thee!

*Tit.* What, Pindarus! where art thou, Pindarus?

*Mes.* 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.

*Tit.* 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 misconstrued 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.}*

*Alarum.* Re-enter MESSALA, with BRUTUS, young CATO, STRATO, VOLUMNIUS, and LUCILIUS

*Bru.* Where, where, Messala, doth his body lie?

*Mes.* Lo, yonder, and Titinius mourning it.

*Bru.* Titinius' face is upward.

*Cato.* He is slain.

*Bru.* 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!

*Bru.* 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:

'T is 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

*Alarum.* Enter fighting. Soldiers of both armies; then BRUTUS, young CATO, LUCILIUS, and others

*Bru.* 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!

*Bru.* And I am Brutus, Marcus Brutus, I;  
 Brutus, my country's friend; know me for Brutus!  
[Exit.

*Lucil.* 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.

*Lucil.* 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 Sold.* 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.

*Ant.* Where is he?

*Lucil.* 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.

*Ant.* 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 chanced. [Exeunt.

SCENE V. — *Another part of the field*

*Enter* BRUTUS, DARDANIUS, CLITUS, STRATO, and  
 VOLUMNIUS

*Bru.* Come, poor remains of friends, rest on this  
 rock.

*Cli.* Statilius show'd the torch-light, but, my  
 lord,

He came not back: he is or ta'en or slain.

*Bru.* Sit thee down, Clitus: slaying is the  
 word;

It is a deed in fashion. Hark thee, Clitus.

[*Whispers.*

*Cli.* What, I, my lord? No, not for all the world.

*Bru.* Peace then! no words.

*Cli.* I'll rather kill myself.

*Bru.* Hark thee, Dardanius. [*Whispers.*

*Dar.* Shall I do such a deed?

*Cli.* O Dardanius!

*Dar.* O Clitus!

10

*Cli.* What ill request did Brutus make to thee?

*Dar.* To kill him, Clitus. Look, he meditates.

*Cli.* Now is that noble vessel full of grief,  
 That it runs over even at his eyes.

*Bru.* Come hither, good Volumnius; list a word.

*Vol.* What says my lord?

*Bru.* 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.

*Vol.* Not so, my lord.

20

*Bru.* 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.

*Vol.* That's not an office for a friend, my lord.

[*Alarum still.*

*Cli.* Fly, fly, my lord; there is no tarrying here. 30

*Bru.* Farewell to you; and you; and you, Vol-  
umnius.

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.

[*Alarum. Cry within, "Fly, fly, fly!"*

*Cli.* Fly, my lord, fly.

*Bru.* 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?

*Stra.* Give me your hand first. Fare you well,  
my lord.

*Bru.* Farewell, good Strato. [*Runs on his sword.*]

Cæsar, now be still:

50

I kill'd not thee with half so good a will. [*Dies.*

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MES-*  
*SALA, LUCILIUS, and the army*

*Oct.* What man is that?

*Mes.* My master's man. Strato, where is thy  
master?

*Stra.* Free 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.

*Oct.* All that served Brutus, I will entertain them. 60  
Fellow, wilt thou bestow thy time with me?

*Stra.* Ay, if Messala will prefer me to you.

*Oct.* Do so, good Messala.

*Mes.* How died my master, Strato?

*Stra.* I held the sword, and he did run on it.

*Mes.* Octavius, then take him to follow thee,  
That did the latest service to my master.

*Ant.* 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!"

*Oct.* 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.*]



CAPTIVES AND TROPHIES IN A ROMAN TRIUMPH

Mr. WILLIAM  
**SHAKESPEARES**

COMEDIES,  
HISTORIES, &  
TRAGEDIES.

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## I. ROME IN ITS GLORY AND EARLY DECAY <sup>1</sup>

1. *The Training of Roman Nobles in the Best Period of the Republic.* Amid austere surroundings the young Roman of good family grew up. Reared in the stern unchallenged discipline of home, he willingly attended his father as he went through the duties and occupations of the day. Thus he learned by actual observation at an impressionable age what things were enjoined or forbidden by ancestral custom. The exact formalities of sacrifices, the dates of festivals, the order of proceedings in the various assemblies, the competence of the various magistrates, the usages of the law courts, the forms of buying and selling and contracts, the episodes of the registration if a census was being held, or of the military levy if preparations were on foot for a campaign; these and many other matters would from time to time be present to his eager eyes and ears. He would ask questions and receive explanations; and by the time he was himself of age to begin his public career, he would have acquired a considerable store of experience and precedent.

As he laid aside the games of childhood, his chief sports were running and riding on horseback in the Campus Martius and swimming in the Tiber. With the completion of his sixteenth year he became a man of military age (*juvenis*), liable to be called out for service. From this time onward he remained a servant of the state, first as a soldier, later in a civil capacity. His

<sup>1</sup> Extracts from William Stearns Davis's *Rome and the West*, by kind permission of Allyn and Bacon.

ambition was to be a Roman of the Romans, to excel in representing a type of which he and his comrades were not unreasonably proud. And the nobles of this best period, judged from this point of view, were as a rule efficient and sturdy patriots, worthy of the support of the sound Roman people, the farmers of the country-side.

In short, the training of the men who led Rome was good and practical within its own narrow range. It served to build up the Roman power at home; it sufficed for the conquest of Italy; but it broke down when the complicated problems of a great world empire were thrust upon the republic.

2. *The Death Struggle with Carthage.* Almost no wars in history rise to the importance of the "Punic Wars" between Rome and Carthage. If Rome had been ruined soon after she united Italy under her sway; if the task of civilizing Spain, Gaul, Britain had been intrusted to the merchant princes and the priests of Baal of the great Semitic city of Africa, here again — as of the Persian Wars — one may say history would have been so altered that it is waste of time to conjecture what might have emerged. Not merely did Rome destroy Carthage, but in the tremendous military effort involved she developed an army system which made her subsequent conquest of the discordant Hellenistic kingdoms mere child's play. The victory of Zama carried with it by implication the victories of Cynoscephalæ, Magnesia, Pydna, Corinth, and the great battles won over Mithridates.

In the Punic Wars we see the Roman national genius at its best. Brilliant individual leaders are few or none. Even Scipio the Elder barely rises to the rank of genuine rival to Hannibal. But the spirit of the Roman people is superb. The courage and wisdom of the

Senate in the great crises marks the Roman nobility on the whole as the ablest aristocracy the world has ever seen. We know that Rome conquered because she deserved to conquer, and no admiration naturally evoked for the dauntless achievements of Hannibal can destroy our greater admiration for the race of hard-headed, hard-handed Italian farmers, who never quailed at any disaster, who never "despaired of the republic," who never counted treasure or effort or life too dear for the *patria*.

To one fact our study of merely military details must not make us blind. Rome was victorious, but at an exceedingly heavy price. Tens of thousands of her youth had perished. Industry, agriculture, and commerce had been nigh ruined throughout the peninsula. An undue accent had been laid upon the war virtues, so that it must have been exceedingly hard for very many Italians to settle down again to the quiet arts of peace. If the wars, however, had almost ruined the hardy country yeomanry, they had brought easily won riches to many of the aristocracy, who would be anxious for new wars, commands, and pillagings. The direct result of the Punic Wars was the conquests in the East and the extension of the Roman provincial system around the Mediterranean; but the period of civil war and of painful reconstruction which followed these conquests was likewise almost as truly the result of the great struggle with Carthage.

3. *The Agrarian Situation in Italy in 133 B.C.* The Romans, while they subdued one after another of the peoples of Italy, used to confiscate part of their lands, and build towns thereon, or established their own colonies in those already in existence, and used them in place of garrisons. Of the land acquired by war they

granted the cultivated part promptly to settlers, or leased it, or sold it outright. Since they had no leisure, as yet, to allot the part which then lay desolated by war, usually the major part, they would proclaim that in the interval those who wished to till it might do so for a share of the yearly crops — a tenth of the grain and a fifth of the fruit. Herdsmen had to give a share of their animals, both oxen and small cattle. This policy was followed to multiply the Italian race, which they reckoned the most laborious of the peoples, in order to have plenty of allies at home.

The very opposite thing, however, happened; for the wealthy, getting hold of the greater part of the undistributed lands, growing bold by lapse of time and thinking they would never be ousted, added to their original holdings the small farms of their poor neighbors. This they did partly by purchase, yet partly by force; and so they cultivated vast tracts of land in lieu of mere private estates. To work them, they used slaves as farm hands and herdsmen, lest free laborers should be forced to quit farm work for the army. The ownership of slaves brought huge profit from the multitude of the children of the slaves, who increased because they were exempt from army service. Thus the magnates became marvelously rich, and the race of slaves multiplied through the land, while the free folk of Italy dwindled alike in numbers and power, ground down as they were by poverty, taxation, and constant service in the army. If any relaxation from these evils came, they passed their time in sheer idleness; for the land was in the clutches of the rich, who employed slaves as farm hands, not freemen.

These were the reasons why the people became at last troubled, lest they should no longer have enough allies

of the Italian stock and lest the very government should be in danger by such a horde of slaves. They did not see any real remedy, for it was not easy, nay, it was hardly just, to deprive men of such large holdings which they had kept so long and which included the holder's own trees, buildings, and fixtures. Once, indeed, a law had been passed on the motion of the tribunes, forbidding any one to hold more than five hundred jugera (about three hundred thirty acres) of this public land, or pasture upon it more than one hundred cattle or five hundred sheep. To insure the observance of this law there must be a certain number of freemen kept upon the farms, whose business was to watch and report proceedings thereon. Persons holding public lands under the law were bound to swear to obey it, and penalties were laid for violation thereof. It was presumed that the rest of the public land would soon be divided in small lots among the poor. But not the least heed was paid to the law or the oaths. The few who seemed to respect them somewhat, conveyed their surplus lands to their relatives fraudulently; the majority disregarded them altogether. At last Tiberius Gracchus arose in protest.

## II. ANECDOTES OF JULIUS CÆSAR AS REPORTED BY HIS BIOGRAPHER PLUTARCH<sup>1</sup>

He then hastened to sea, and sailed to Bithynia, where he sought protection of Nicomedes the king. His stay, however, with him, was not long. He reëmbarked, and was taken, near the isle of Pharmacusa, by pirates, who were masters of that sea, and blocked up all the passages with a number of galleys and other vessels. They asked him only twenty talents for his ransom. He laughed at their demand, as the consequence of their not knowing him, and promised them fifty talents. To raise the money, he despatched his people to different cities, and in the mean time remained with only one friend and two attendants among these Cilicians, who considered murder as a trifle. Cæsar, however, held them in great contempt, and used to send, whenever he went to sleep, and order them to keep silence. Thus he lived among them thirty-eight days, as if they had been his guards, rather than his keepers. Perfectly fearless and secure, he joined in their diversions and took his exercises among them. He wrote poems and orations and rehearsed them to these pirates; and when they expressed no admiration, he called them dunces and barbarians; nay, he often threatened to crucify them. They were delighted with these freedoms, which they imputed to his frank and facetious vein. But as soon as the money was brought from Miletus and he recovered his liberty, he manned some vessels in the port of Miletus, in order to attack these corsairs.

<sup>1</sup> Langhorne translation.

He found them still lying at anchor by the island, took most of them, together with the money, and imprisoned them at Pergamus. After which he applied to Junius, who then commanded in Asia, because to him as prætor it belonged to punish them. Junius having an eye upon the money, which was a considerable sum, demurred about the matter; and Cæsar, perceiving his intention, returned to Pergamus and crucified all the prisoners, as he had often threatened to do at Pharmacusa, when they took him to be in jest.

Cicero seems to be the first who suspected something formidable from the flattering calm of Cæsar's political conduct, and saw deep and dangerous designs under the smiles of his benignity. "I perceive," said the orator, "an inclination for tyranny in all he projects and executes; but, on the other hand, when I see him adjusting his hair with so much exactness, and scratching his head with one finger, I can hardly think that such a man can conceive so vast and fatal a design as the destruction of the Roman commonwealth."

It is said that, when he came to a little town in passing the Alps, his friends by way of mirth took occasion to say, "Can there here be any disputes for offices, any contentions for precedency, or such envy and ambition as we see among the great?" To which Cæsar answered with great seriousness, "I assure you I had rather be the first man here than the second man in Rome."

He was a good horseman in his early years and brought that exercise to such perfection by practice that he could sit a horse at full speed with his hands behind him. In this expedition he also accustomed himself to dictate letters as he rode on horseback and found sufficient employment for two secretaries at once, or according to Oppius, for more.

Meantime, Cæsar, not having a sufficient force at Apollonia to make head against the enemy and seeing the troops at Brundisium delayed to join him, to relieve himself from the anxiety and perplexity he was in, undertook a most astonishing enterprise. Though the sea was covered with the enemy's fleets, he resolved to embark in a vessel of twelve oars, without acquainting any person with his intention, and sail to Brundisium. In the night, therefore, he took the habit of a slave and, throwing himself into the vessel like a man of no account, sat there in silence. They fell down the river Anias for the sea, where the entrance is generally easy, because the land wind, rising in the morning, used to beat off the waves of the sea and smooth the mouth of the river: but unluckily that night a strong sea wind sprung up which overpowered that from the land, so that, by the rage of the sea and the counteraction of the stream, the river became extremely rough; the waves dashed against each other with a tumultuous noise and formed such dangerous eddies that the pilot despaired of making good his passage and ordered the mariners to turn back. Cæsar, perceiving this, rose up and showing himself to the pilot, who was greatly astonished at the sight of him, said, "Go forward, my friend, and fear nothing; thou carriest Cæsar and his fortune." The mariners then forgot the storm and, plying their oars with the utmost vigor and alacrity, endeavored to overcome the resistance of the waves: but such was their violence at the mouth of the river, and the water flowed so fast into the vessel, that Cæsar at last, though with great reluctance, permitted the pilot to turn back. Upon his return to his camp, the soldiers met him in crowds, pouring out their complaints and expressing the greatest concern that he did not as-



sure himself of conquering with them only, but, in distrust of their support gave himself so much uneasiness and exposed his person to so much danger, on account of the absent.

Cæsar immediately marched against Pharnaces with three legions and defeated him in a great battle near Zela, which deprived him of the kingdom of Pontus, as well as ruined his whole army. In the account he gave Amintius, one of his friends in Rome, of the rapidity and despatch with which he gained his victory, he made use only of three words, "I came, I saw, I conquered" (*Veni, vidi, vici*). Their having all the same form and termination in the Roman language adds grace to their conciseness.

One day when Cæsar's cavalry had nothing else to do, they diverted themselves with an African who danced and played upon the flute with great perfection. They had left their horses to the care of boys and sat attending to the entertainment with great delight, when the enemy, coming upon them at once, killed part and entered the camp with others, who fled with great precipitation. Had not Cæsar himself and Asinius Pollio come to their assistance and stopped their flight, the war would have been at an end that hour. In another engagement, the enemy had the advantage again; on which occasion it was that Cæsar took an ensign, who was running away, by the neck, and making him face about, said, "Look on this side for the enemy."

His friends pressed him to have a guard, and many offered to serve in that capacity, but he would not suffer it; for he said, "It was better to die once, than to live always in fear of death." He esteemed the affection of the people the most honorable and the safest guard and therefore endeavored to gain them by feasts

and distributions of corn, as he did the soldiers by placing them in agreeable colonies.

Cæsar, too, had some suspicion of Cassius, and he even said one day to his friends, "What think you of Cassius? I do not like his pale looks." Another time, when Antony and Dolabella were accused of some designs against his person and government, he said, "I have no apprehensions from those fat and sleek men; I rather fear the pale and lean ones," meaning Cassius and Brutus.

Cæsar died at the age of fifty-six, and did not survive Pompey above four years. His object was sovereign power and authority, which he pursued through innumerable dangers, and by prodigious efforts gained it at last; but he reaped no other fruit from it than an empty and invidious title. It is true, the Divine Power which conducted him through life attended him after his death, as his avenger pursued and haunted out the assassins over sea and land, and rested not till there was not a man left, either of those who dipped their hands in his blood, or of those who gave their sanction to the deed.

### III. SOME MISCELLANIES

#### a. THE TRIUMPH OF POMPEY<sup>1</sup>

Pompey's great triumph, on his return from his numerous military victories, is thus pictured by the ancient writer Appian:

As he approached the city he was met by successive processions, first of youths, farthest from the city; then bands of men of different ages came out as far as they severally could walk; last of all came the Senate, which was lost in wonder at his exploits, for no one had ever before vanquished so powerful an enemy and at the same time brought so many great nations under subjection and extended the Roman rule to the Euphrates.

He was awarded a triumph exceeding in brilliancy any that had gone before. It occupied two successive days; and many nations were represented in the procession from Pontus, Armenia, Cappadocia, Cilicia, all the peoples of Syria, besides Albanians, Heniochi, Achæans, Scythians, and eastern Iberians; seven hundred complete ships were brought into the harbor. In the triumphal procession were two-horse carriages and litters laden with gold or with other ornaments of various kinds; also the couch of Darius, the son of Hystaspes; the throne and scepter of Mithridates Eupator himself, and his image, eight cubits high, made of solid gold, and 75,000,000 drachmæ of silver coin (about \$13,500,000). The number of wagons carrying arms was infinite; as was the number of prows of ships. After these came the multitude of captives and pirates,

<sup>1</sup> See the play, I, i, 47 f.

none of them bound, but all arrayed in their native costume.

Before Pompey himself were led the satraps, sons, and generals of the kings against whom he had fought, some having been captured, some given as hostages to the number of three hundred twenty-four. Among them were five sons of Mithridates, and two daughters; also Aristobulus, king of the Jews; the tyrants of the Cilicians, and other potentates.

There were carried in the procession images of those who were not present, of Tigranes, king of Armenia, and of Mithridates, representing them as fighting, as vanquished, and as fleeing. Even the besieging of Mithridates and his silent flight by night were represented. Finally, it was shown how he died, and the daughters who perished with him were pictured also; and there were figures of the sons and daughters who died before him, and images of the barbarian gods decked out in the fashion of their countries. A tablet was borne also, inscribed thus:

SHIPS WITH BRAZEN BEAKS CAPTURED  
DCCC :  
CITIES FOUNDED IN CAPPADOCIA VIII :  
IN CILICIA AND COELE-SYRIA XX :  
IN PALESTINE THE ONE NOW CALLED  
SELEUCIS

---

KINGS CONQUERED  
TIGRANES THE ARMENIAN: ARTOCES THE  
IBERIAN: OROEZES THE ALBANIAN:  
ARETAS THE NABATÆAN: DARIUS  
THE MEDE: ANTIOCHUS OF COMMAGENE.

Pompey himself was borne in a chariot studded with gems, wearing, it is said, the cloak of Alexander the Great, if any one can believe that. This was supposed

to have been found among the possessions of Mithridates. His chariot was followed by the officers who had shared the campaigns with him, some on horseback and others on foot. When he reached the Capitol, he did not put any prisoners to death, as had been customary at other triumphs, but sent them all home at the public expense, except the kings. Of these Aristobulus alone was shortly put to death, and Tigranes son of the king of Armenia some time later.

Such was Pompey's triumph!

#### b. THE COLOSSUS OF RHODES <sup>1</sup>

In the year 305 B.C., some enemies of the island of Rhodes in the Ægean Sea were compelled to retire from a siege of that city. In gratitude the Rhodians commanded the sculptor Chares to erect a gigantic statue of the god Apollo. Twenty-five years later his task was completed. "Section by section," says E. J. Banks in his book on *The Seven Wonders of the Ancient World*, "the brass had been cast in molds, and was ready to be raised on its foundations in the harbor. As the monstrous brass legs were erected, the great hollows within were filled with stone masonry, lest the body become top-heavy and fall over. The height of the Colossus is generally given as seventy cubits, or about one hundred five feet. Within was a spiral staircase leading to its head, where, if tradition were true, was a beacon light to guide the ships to the city. It was so immense in size and so beautiful in workmanship, that it won the admiration of the world." According to some accounts, it bestrode the entrance to the harbor, and ships in full sail passed between its legs, but this is highly doubtful. In 244 B.C., the Colossus was destroyed by an earthquake, and it was never rebuilt.

<sup>1</sup> See the play, I, ii, 136.

c. ROMAN AUGURS AND AUGURIES <sup>1</sup>

The Roman augurs, anciently called *auspices*, had as their office to foretell future events, chiefly from the flight, chirping, or feeding of birds, and also from other appearances. They were a body of priests of the greatest authority in the Roman state, because nothing of importance was done respecting the public, either at home or abroad, in peace or in war, without consulting them.

*Augur* is often put for any one who foretold futurity. So, "Augur Apollo," the god of augury. *Auspex* denoted a person who observed and interpreted omens, particularly the priest who officiated at marriages. In later times, when the custom of consulting the auspices was in a great measure dropped, those employed to witness the signing of the marriage contract, and to see that everything was rightly performed, were called *auspices nuptiarum*.

*Augurium* and *auspicium* are commonly used promiscuously; but they are sometimes distinguished. *Auspicium* was properly the foretelling of future events from the inspection of birds; *augurium*, from any omen or prodigies whatever; but each of these words is often put for the omen itself.

The Romans derived their knowledge of augury chiefly from the Tuscans; and anciently their youth used to be instructed as carefully in this art as afterward they were in the Greek literature. For this purpose, by a decree of the Senate, six of the sons of the leading men at Rome were sent to each of the twelve states of Etruria to be taught.

Before the city of Rome was founded, Romulus and

<sup>1</sup> See the play, II, ii, 37

Remus are said to have agreed to determine by augury who should give a name to the city, and who should govern it when built. Romulus chose the Palatine Hill, and Remus the Aventine, as places to make their observations. Six vultures first appeared as an omen or augury to Remus: and after this omen was announced or formally declared, twelve vultures appeared to Romulus. Whereupon each was saluted king by his own party. The partisans of Remus claimed the crown to him from his having seen the omen first; those of Romulus, from the number of birds. Through the keenness of the contest they came to blows, and in the scuffle Remus fell. The common report is that Remus was slain by Romulus for having, in derision, leapt over his walls.

After Romulus, it became customary that no one should enter upon an office without consulting the auspices. But Dionysius informs us that, in his time, this custom was observed merely for form's sake. In the morning of the day on which those elected were to enter on their magistracy, they rose about twilight and repeated certain prayers in the open air, attended by an augur, who told them that lightning had appeared on the left, which was esteemed a good omen, although no such thing had happened. This verbal declaration, although false, was reckoned sufficient.

The augurs are supposed to have been first instituted by Romulus, three in number, one to each tribe.

A fourth was added, probably by Servius Tullius, when he increased the number of tribes and divided the city into four tribes. The augurs were at first all patricians; later five plebeians were added. Sulla increased their number to fifteen. They were at first chosen, as the other priests, by the *Comitia Curiata*.

The chief of the augurs was called *magister collegii*. The augurs enjoyed this singular privilege: that, of whatever crime they were guilty, they could not be deprived of their office, because, as Plutarch says, they were intrusted with the secrets of the empire. The laws of friendship were anciently observed with great care among the augurs, and no one was admitted into their number who was known to be inimical to any of the college. In delivering their opinions about anything in the college, the precedency was always given to age.

As the priests prescribed solemn forms and ceremonies, so the augurs explained all omens. They derived tokens of futurity chiefly from five sources: (1) from appearances in the heavens, as thunder or lightning; (2) from the singing or flight of birds; (3) from the eating of chickens; (4) from quadrupeds; and (5) from uncommon accidents. The birds which gave omens by the manner of their singing were the raven, the crow, the owl, the cock; by the manner of their flight, the eagle, vulture, etc.; by the manner of their feeding, chickens, much attended to in war. Contempt of their intimations was supposed to occasion signal misfortunes, as in the case of P. Claudius in the First Punic War, who, when the person who had the charge of the chickens told him that they would not eat, which was esteemed a bad omen, ordered them to be thrown into the sea, saying, "Then let them drink." After this, engaging the enemy, he was defeated with the loss of his fleet.

The badges of the augurs were (1) a kind of robe, called *trabea*, striped with purple; (2) a cap of a conical shape, like that of the pontifices; (3) a crooked staff, which they carried in their right hand, to mark out the quarters of the heavens.



An augur made his observations on the heavens usually in the dead of the night, or about twilight. He took his station on an elevated place, called *arx* or *templum*, or *tabernaculum*, where the view was open on all sides; and to make it so, buildings were sometimes pulled down. Having first offered up sacrifices and uttered a solemn prayer, he sat down with his head covered and with his face turned to the east, so that the parts toward the south were on the right, and those toward the north on the left. Then he determined with his staff the regions of the heavens from the east to west and marked in his mind some objects straight forward, at as great a distance as his eyes could reach, within which boundaries he should make his observation. This space was also called *templum*. Thunder on the left was a good omen for everything else but holding the Comitia. The croaking of a raven on the right, and of a crow on the left, were reckoned fortunate, and vice versa. In short, the whole art of augury among the Romans was involved in uncertainty. It seems to have been at first contrived, and afterward cultivated, chiefly to increase the influence of the leading men over the multitude.

The Romans took omens also from quadrupeds crossing the way, or appearing in an unaccustomed place; from sneezing, spilling salt on the table, and other accidents of that kind. Many curious instances of Roman superstition, with respect to omens and other things, are enumerated by Pliny, as among the Greeks by Pausanias. Cæsar, in landing at Adrumetum in Africa with his army, happened to fall on his face, which was reckoned a bad omen; but he, with great presence of mind, turned it to the contrary; for, taking hold of the ground with his right hand and kissing it,

as if he had fallen on purpose, he exclaimed, "I take possession of thee, O Africa!"

—ADAPTED FROM JAMES BOYD'S *Roman Antiquities*

There was a book *De Analogia*, written by Cæsar after the conference at Lucca, during the passage of the Alps. This was a book on the *auspices*, which, coming from the head of the Roman religion, would have thrown a light much to be desired on this curious subject. In practice Cæsar treated the auguries with contempt. He carried his laws in open disregard of them. He fought his battles careless whether the sacred chickens would eat or the calves' livers were of the proper color.

—FROUDE, *Cæsar*

#### d. CLOCKS IN ROME<sup>1</sup>

Notwithstanding the magnificence of the domestic arrangements of the ancients and the refined care bestowed on everything that could make life agreeable, they still were without many ordinary conveniences. For instance, a clock to regulate the business of the day according to a fixed measure of time, to us an indispensable piece of furniture which the man of moderate means can command with facility, and even the poorest does not like to be without, was for nearly five hundred years a thing quite unknown in Rome, and even in later times only in a very imperfect state. Originally they did not divide the day into hours at all, but guessed at the time from the position of the sun. Afterward the division which followed was very inconvenient.

It is true, they reckoned twenty-four hours from midnight to midnight, but they divided the regular duration of the day, between the rising and setting of the sun, into twelve hours, and allotted the remainder of the

<sup>1</sup> See the play, II, ii, 114.

time to the night. After the Romans became acquainted with the use of sundials, the natural day was divided into twelve equal hours. Not so the night, in which the position of the stars and the increasing or decreasing darkness were the only means of distinguishing single portions of time; hence there was no division of it into hours at first. Afterward the use of water clocks became more general, but even then the former custom derived from the camp, by which the night was divided into four watches, still remained much in use. In civil life it became more subdivided; eight divisions were adopted.

— W. A. BECKER, *Gallus*

#### e. THE ROMAN ARMY<sup>1</sup>

In the early days of Rome, every able-bodied citizen had been expected to serve in the army to defend his home and the state, and this citizen army was commanded by the king. Every citizen had to provide his own armor and weapons; and as some ranks required more costly equipment than others, Servius Tullius, who made a number of reforms in the Roman army, divided the citizens of the state into five classes according to the kind of equipment each could best provide. But it was still a citizen army. It was not until the time of Marius that the army became a profession and that men enlisted in it for a definite term of years. In the main, the Roman army kept the character given it by the reforms of Marius, not only during the period of the later republic but also during the empire.

There were two main divisions of the Roman army: the legions and the auxiliaries. There were thirty legions which were known by numbers. Each legion consisted of about six thousand foot soldiers and a

<sup>1</sup> See the play, IV, ii.

hundred and twenty horsemen. The legion was subdivided into ten regiments known as *cohorts*, and these again into groups of a hundred men, called *centuries*, each of which was commanded by a centurion. In republican days the army had been commanded by the consul; under the empire the emperor became the commander-in-chief of the whole army.

A Roman soldier generally enlisted for a term of twenty years. He had to be a free Roman citizen, and on entering the army he took an oath of allegiance. He swore never to desert the standard, to be absolutely obedient to orders given him, and to be willing to give up his life for the safety of the emperor and the empire. These men were given a thorough military training; they were taught not only to handle weapons of all kinds and to fight, but to march, to face hardships, to grow steady, disciplined, stubborn, and determined. When not engaged in fighting, they were used to build roads, bridges, or walls in the provinces where they were stationed.

Attached to the legions were the auxiliaries. These were provincials and not necessarily Roman citizens. They were troops raised in the various provinces, though they were not as a rule allowed to serve there. The Briton and the Gaul would be found serving on the Euphrates; the African, Syrian, or Spaniard on the Rhine and Danube frontiers or in Gaul. These men enlisted for twenty-five years, and when discharged they became Roman citizens.

One important characteristic of the Roman army was its camp. The site was carefully chosen, and was always within easy reach of food supplies, wood, and water. The space determined on was marked out and a ditch dug all round it. Inside the ditch a rampart was

built of the earth thrown out of the ditch and of stakes. The camp was nearly always rectangular and was entered by four gates, one on each side. Two hundred yards were left clear on all sides between the rampart and the rows of tents, where the troops could exercise; and this served as an additional defence. The tents were set up in streets laid out in perfectly straight lines and crossing each other at right angles. Every part of the army had its own place and knew exactly where to set up the tents. The general's quarters were in the center, with a platform from which he could address the troops, and an open space for a soldiers' forum near it. These camps were not only speedily laid out, but when the trumpet gave the signal, they could be broken up at a moment's notice. Such a camp could only have been achieved by men accustomed to hard discipline and prompt obedience. It was such men that made up the armies of Rome.

The Roman legions were stationed on the frontiers of the empire, for it was there that danger was chiefly to be feared. Egypt, Africa, and Spain had one legion each; there were three in Britain, eight on the Euphrates, and sixteen on the Rhine and Danube. These armies were kept chiefly for purposes of defence, and for nearly five hundred years after the reign of Augustus they kept the frontiers safe and the empire at peace.

— DOROTHY MILLS, *The Book of the Ancient Romans*

#### f. THE STOICS <sup>1</sup>

Zeno, the founder of the Stoic school of philosophy (born *circa* 340 B.C.), was a native of Citium in Cyprus. The city was Greek, but with a large Phœnician ad-

<sup>1</sup> See the play, IV, iii, 145.

mixture. It is curious that in this last and sternest phase of Greek thought, not the founder only, but a large proportion of the successive leaders of the school, came from this and other places having Semitic elements in them. Among these places notable as nurseries of Stoicism was Tarsus of Cilicia, the birthplace of St. Paul. The times of preparation were drawing to a close; and through these men, with their eastern intensity and capacities of self-searching and self-abasement, the philosophy of Greece was linking itself on to the wisdom of the Hebrews.

Zeno came to Athens to study philosophy, and for twenty years he was a pupil first of Crates and then of other teachers. At length he set up a school of his own in the celebrated *Stoa Poecile*, "Painted Colonnade," so named because it was adorned with frescoes by Polygnotus. There he taught for nearly sixty years and voluntarily ended his life when close on a century old. His life, as Antigonus, king of Macedon, recorded on his tomb, was consistent with his doctrine — abstemious, frugal, laborious, dutiful.

— JOHN MARSHALL, *A Short History of Greek Philosophy*

The Stoic philosophy spread very soon to Rome, and it was one which was specially suited to the hard Roman temperament. It endeavored to answer the questions which were pressing for an answer: How was a man to live, and what was he to believe? To the first, the Stoic answered that the aim of man should be to live a life devoted to virtue, that he should cultivate an unbroken serenity of mind, that he was to hold in contempt both worldly goods and misfortune, that all men were equal and formed one brotherhood, and that life should be spent in the service of man.

To the second question the Stoic had a less definite answer. He was to believe that nothing was good in the world but goodness, that the world was ordered by a divine plan and was working toward some great end, but he stopped short there. He did not fill in the blank or strive much to gain any real perception of what that end was.

Stoicism lifted up ideals and standards at a time when they were sorely needed, and during the early Roman Empire it found many followers. Two of the greatest Stoic philosophers whose teachings and writings have greatly influenced the moral thought of thinking men were Epictetus, who lived in the first century after Christ, and the emperor, Marcus Aurelius.

— DOROTHY MILLS, *The Book of the Ancient Romans*

Yet the Stoics were not altogether alien to the ordinary interests and duties of life. They admitted a duty of coöperating in politics, at least in such states as showed some desire for, or approach to, virtue. They approved of the wise man's taking part in education, of his marrying and bringing up children, both for his own sake and his country's. He will be ready even to "withdraw himself" from life on behalf of his country or his friends. This "withdrawal," which was their word for suicide, came unhappily to be much in the mouths of later, and especially of the Roman, Stoics, who, in the sadness and restraint of prevailing despotism, came to thank God that no one was compelled to remain in life; he might "withdraw" when the burden of life, the hopelessness of useful activity, became too great.

— JOHN MARSHALL, *A Short History of Greek Philosophy*

# STUDY SUGGESTIONS

## I. WORD STUDY

**Dramatis Personæ.** — 1. The name of what month is derived from the name of the play's leading character? 2. What title was later given Octavius Cæsar? 3. Why should a newspaper be called the *Tribune*?

**I, i** — 1. What words and expressions in this scene are used in a way that seems odd to you? Was Shakespeare using incorrect English, or have the forms of the language changed? 2. What are the two meanings of *cobbler*? 3. Should *a* or *an* precede *universal*? 4. Is *Tiber* feminine or masculine? See what is said on page xxvii, and also note later on the gender given it by Cassius in Scene ii. 5. Give some interesting facts as to *the vulgar*. (See the glossary.)

**I, ii** — 1. Which character in this scene sometimes speaks of himself in the third person? 2. Where in this scene are the old *thou* and *thee* forms used? 3. What is meant by the expression, "It was Greek to me?" 4. Find as many synonyms as you can for *rabblement*.

**I, iii** — 1. Is *brought* (l. 1) used as we use it to-day? Does *unfirm* (l. 4) mean the same as our modern word *infirm*? 2. What *prodigies* have you seen at the circus? 3. Would line 76 be grammatical in our usage to-day? 4. Is *find out* in line 134 used in the modern sense? 5. What do we say instead of *on* in line 137?

**II, i** — 1. What words are to be inserted in line 3? What words are to be understood after *when* (l. 5)? 2. Look up *adder* (l. 14), and notice the odd change that has taken place in this word. 3. Explain the following words or expressions used in Shakespeare's time: *moe* (l. 72), *hath stricken* (l. 192), *nor no* (l. 231), *nor for yours neither* (l. 237), *you've stole* (l. 238), *dear my lord* (l. 255), *have you chose out* (l. 314). 4. What must we substitute to-day for *his* in line 251? 5. Name some phrases employed in this scene that you would like to store in



your memory for future use. 6. With the help of the glossary explain the following words: *Cato*, *cautelous*, *Erebus*, *genius*, *high-sighted*, *humor*, *palter*, *remorse*, *subtle masters*, *unicorns*.

II, ii — 1. What examples can you find in this scene of words or phrases no longer in common use? 2. What is there odd in the sound of line 24? 3. What is the meaning of the line, "Cowards die many times before their deaths?" 4. What figure of speech is illustrated in *Danger* (l. 44)? 5. How, apparently, did Shakespeare pronounce *hundred* (l. 77)?

II, iii — 1. What is the subject of all the verbs but one in the first sentence of Artemidorus's letter? 2. What is the meaning of *immortal*? 3. In what mood is the verb *pass*?

II, iv — 1. Find examples of the part of speech called "interjection" in this scene. 2. What figure of speech is there in line 6? 3. What words in line 8 alliterate? In line 9? 4. What does *beseech* (l. 30) mean? What is the meaning of *commend me* (l. 44)?

III, i — 1. What word should we change in line 35, to make it conform to modern usage? 2. Is it consistent that throughout the play the Roman Cæsar (like the other characters) should talk English, and then suddenly, in line 77, he should speak Latin? Can you justify the use of this phrase? 3. What is the difference between *liberty* and *freedom* (l. 78)? 4. What custom of language in Shakespeare's time is shown in line 91? In line 121? 5. Why is *knot* (l. 117) a good word for conspirators? 6. Examine carefully the four nouns in line 149, and tell what each one means. 7. In line 161 what word should we put in the plural? In line 172 what preposition should we change? 8. In the speech of Mark Antony beginning, "I doubt not of your wisdom," tell when Shakespeare uses *thy* and when *thine*. 9. What plays on words do you find in this scene? 10. Look up the following words in the glossary and give some interesting facts concerning them: *Até*, *bayed*, *bootless*, *Capitol*, *dogs of war*, *havoc*, *let blood*, *Lethe*, *presently*, *rebel blood*.

III, ii — 1. In line 8 what word should we substitute today for *of*? 2. Read carefully the speech of Brutus, and see whether there are peculiarities in the structure of the sentences. Note, for example, the use of contrast (*antithesis*) throughout. 3. In line 66 what is the case of *I* in "save I

alone"?) 4. What other words can you think of that mean *public chair* (l. 68)? 5. Read the word *grievous* (l. 84, etc.). How many syllables? 6. Is *Lupercal* (l. 100) a place or time? 7. Beginning with line 150, notice how many words are monosyllables. What is the effect? 8. Comment on *most unkindest* (l. 187) and *statua* (l. 192). 9. What is the effect of placing *great Cæsar fell* (l. 193) at the end of the sentence in which it occurs? Try placing it after *and* (l. 191). 10. What does *royal* (l. 249) mean? 11. What is the noun derived from *recreate* (l. 256)? 12. Look up in the glossary the following words and give some interesting facts concerning them: *action, ambition, angel, Cæsar, censure, drachmas, Nervii, and question of his death.*

III, iii — 1. What are some of the peculiarities of the sentences in this scene? 2. What is the meaning of *fantasy*?

IV, i — 1. What word should we substitute to-day for *what* in line 10? For the first *or* in line 11? 2. What is there odd in *these many* (l. 1)? We say to-day, *this many*: what number is *this*, and what number is *many*? 3. Pronounce *business* (l. 22) and *answered* (l. 47). 4. Give the meaning of the following words and phrases, as explained in the glossary: *barren-spirited fellow, commons, levying powers, mischiefs, proscription, stake.*

IV, ii — 1. Make a collection of all words in this scene that have to do with politeness or its opposite. 2. How should *enforced* (l. 21) be pronounced? 3. What does *word* (l. 2 and l. 33) mean? 4. Give the meaning of the following words and phrases, as explained in the glossary: *enforced ceremony, familiar instances, hollow, hot at hand, jades, mettle.*

IV, iii — 1. Give as many meanings as you can for *nice* (l. 8)? Do most people use the word *nicely*? 2. What word would be employed to-day in place of *his* (l. 8)? Read what is said on p. cxxiii. 3. What does Brutus mean by lines 15–16 ("The name of Cassius.")? 4. What is the mood of *break* (l. 42)? Of *come* (l. 235)? 5. Give the meaning of the following words and phrases, as explained in the glossary: *chastisement, cholera, conned by rote, counters, cynic, indirection, jiggling, knave, mace, niggard, noted, Plutus, spleen, testy humor, ventures, waspish.*

V, i — 1. Comment on the grammar of these lines: 33 (*are*), 60 (*honourable*), 114 (*begun*). 2. Explain what Octavius means by lines 54–55. 3. What does Antony mean by “Old Cassius still!” (l. 63)? 4. Explain Cassius’s remark in line 90. 5. What is the mood of *stand* (l. 95)? 6. Explain the meaning of the following words and phrases, as given in the glossary: *battles*, *bloody sign of battle*, *Cato*, *Epicurus*, *gorging*, *hazard*, *Hybla bees*, *presage*, *strain*.

V, ii — 1. What does *bills* mean? See the glossary.

V, iii — 1. What does Cassius mean by “a Roman’s part” (l. 89)? 2. What is odd about the sentences in which Pindarus describes the capture of Titinius? Are they effective? 3. Look up *Parthia* (l. 37) in Webster; also *Parthian*; and be able to explain the phrase, “a Parthian shot.” 4. Explain the meaning of the following words and phrases, as given in the glossary: *engendered*, *envenomed*, *fellow*, *second fight*, *with a thought*.

V, v — 1. For what purpose does Shakespeare employ rhyme in this scene? 2. Explain the meaning of the following words and phrases, as given in the glossary: *elements*, *entertain*, *prefer*, *vessel*.

## II. QUESTIONS ON CHARACTER ANALYSIS

**Dramatis Personæ.** — 1. Are the characters arranged in a definite order? If so, what is the nature of the arrangement?

I, i — 1. Does Shakespeare differentiate the characters of the various commoners, or is one just like the other? Are Marullus and Flavius exactly alike in character? If your answer is *yes* to the first and *no* to the second question, tell what means Shakespeare uses to make you feel that all his characters are distinct individuals.

I, ii — 1. How does the first speech by Casca throw a light on his character? 2. What is the idea in making Cæsar order people about as soon as he comes on the stage? 3. What is shown as to Cæsar by his disregard of the Soothsayer? 4. Was Cæsar himself ever a “dreamer”? 5. Was he a good judge of character, or did he despise danger? 6. Does Brutus despise Antony for liking a good time? 7. Does Cassius

handle Brutus skillfully? To what motives in Brutus does he appeal? 8. What conflict is going on in Brutus's mind — the "passions of some difference" to which he refers? 9. Are high-minded people like Brutus susceptible to flattery? 10. It was dangerous for any one in Rome at that time to speak against Cæsar or his ambitions. Which is it, Brutus or Cassius, who first speaks out against Cæsar? What does this show as to his character? 11. Are the arguments of Cassius sound? 12. How is he assisted by the shouts that come from offstage? 13. Why would Brutus, as a Stoic,<sup>1</sup> especially despise a person who gave in to physical weakness? 14. Does such physical weakness prove Cæsar's unfitness to rule? 15. Is what Cæsar says of Cassius true? 16. Why, after making him boast that he is afraid of nothing (ll. 211-212), does Shakespeare make Cæsar say that he is partially deaf? Would a god who feared nothing be deaf? 17. Do you agree with the view of Cassius as expressed in the final speech of the scene?

**I, iii** — 1. What is the great difference between the characters of Casca and Cicero? 2. Has Casca's character changed since you met him in Scene ii? Is there a good reason for the change in him? 3. Which, in your opinion, is more likely to have been Shakespeare's own view as to "prodigies," Casca's or Cicero's? 4. Contrast the methods which Cassius employs to win Brutus and those he uses to win over Casca. How in both instances does he show his own deep knowledge of human nature? 5. Does Cassius's defiance of the lightning really prove anything, except to a superstitious person? 6. Is Cassius honest in preparing papers in different handwritings for Brutus to find? Can you think of any similar methods employed by politicians of to-day? 7. Do the other conspirators respect Brutus? Why?

**II, i** — 1. What do you learn about Brutus from line 4? 2. What is the character of the boy Lucius? How does Brutus treat him? 3. Notice how Brutus starts with his conclusion — "It must be by his death" — and then goes on to find reasons for justifying himself. 4. Does this speech show fairness and justice of character on the part of Brutus? Is his reasoning good? 5. Discuss the attitude of Brutus toward

<sup>1</sup> See pages 117f.

Lucius and his wife as traits in his character. 6. What three important questions arise for the "faction" to settle? What is the view of the others until Brutus speaks? What is his judgment? Is he right? 7. Was Brutus right to be influenced by the "instigations" dropped where he could find them? Ought he not to have suspected a plot to sway his opinion? 8. Do you admire Brutus? Would you elect him mayor of your town?

II, ii — 1. What is the view of Cæsar presented in this scene? 2. Does he show any weakness of character? Does he at any point show strength of character? 3. In his greetings to the conspirators at the close of the scene does he seem to be the overbearing, stilted tyrant whom Brutus wishes to kill? 4. What is the character of Calpurnia? 5. Is Cæsar hen-pecked? 6. Contrast Calpurnia's character with that of Portia, and in particular compare the two women's kneeling. What is the plea of each one as she kneels? 7. What is Cæsar's attitude toward Mark Antony? Toward Decius Brutus? 8. Do you admire Decius Brutus? 9. You will note that Marcus Brutus says very little in this scene. What do the lines he speaks show as to his feelings now that the moment of the assassination is approaching?

II, iii — 1. What is the character of Artemidorus?

II, iv — 1. Was Brutus right to tell Portia the secret of the conspiracy? 2. Is Portia right in thinking that she can keep the secret as easily as she bore the pain of the wound she gave herself? 3. Does Lucius guess what the trouble is?

III, i — 1. As Popilius Lena advances toward Cæsar, which is the more excited, Cassius or Brutus? What does this show as to the character of each? 2. What does Cæsar's use of *his* in line 32 show? Was the Senate *his*? 3. Was Cæsar right in refusing the request of Metellus Cimber? 4. What does Cæsar mean when he says, "Know, Cæsar doth not wrong, nor without cause will he be satisfied"? 5. What sort of man is the Servant? Is he an ordinary menial? 6. Is Brutus flattered by the message Antony sends him? Is it true that, as he says, he always thought him "a wise and valiant Roman"? See what Brutus says in II, i, 181 f. 7. In the argument between Brutus and Cassius, lines 143 f., and again in lines 232 f., which is right? 8. Is Antony sincere in what he says

about Cæsar? In what he says to the conspirators? How does he convince the latter that he is an honest man? 9. Contrast the attitude of Brutus and of Cassius toward Antony. Which appeals to his patriotism, which to his selfishness? 10. Why does Antony shake hands with each of the conspirators? 11. Why does Antony say that the conspirators must think him "either a coward or a flatterer"? 12. Go over the speeches of Antony to the conspirators, and mention the places in which he really does flatter them. 13. Is Brutus conceited in lines 236 f.? 14. Is Antony sincere when he says, in line 252, "I do desire no more"?

III, ii — 1. Four of the Citizens take a leading part in responding to the speeches of Brutus and Antony. Assemble what each of them says, and see whether Shakespeare has given each man a distinct character. 2. Is Brutus emotional or cold-blooded in his speech? What characteristics does he reveal? 3. Is Antony really filled with deep feeling as he speaks, or does he pretend to be? Can an orator speak with art and yet with feeling? 4. Does Antony accept the profession of the conspirators that they have killed Cæsar because of pure patriotism? What does *private griefs* (l. 217) imply? 5. What is the nature of the Roman mob? Does it resemble modern political mobs? 6. Is Antony posing when he disclaims being an orator, and says he is only "a plain blunt man"? Is this an effective pose for an orator?

III, iii — 1. What sort of man was Cinna, to judge by his remarks in this scene? Did he deserve to be slain? 2. What does Shakespeare show as to the character of the mob? Do mobs really act in this unreasonable and cruel way?

IV, i — 1. What do you think of the character of Antony as revealed in this scene? 2. What traits of character does Octavius show? Is he likely to be dominated by Antony? 3. What did Octavius later become? Give some facts as to his career. (See p. lxxi f.) 4. Put into your own language the analysis of Lepidus that Antony gives (fifty words). Do you know any people like Lepidus?

IV, ii — 1. Are any new facets of the character of Brutus revealed in this scene? 2. Is Cassius shown in a new light? 3. Is it true, as Brutus says (l. 18 f.), that a cooling friend is likely to be more courteous than one who is full of warmth?

IV, iii — 1. In the quarrel between Brutus and Cassius, which is right, in your opinion? 2. In the argument whether the battle is to be fought at Sardis or Philippi, which is right? 3. When Brutus tells Cassius that he has been raising money by vile means, and then reproaches him because he failed to supply him with money when he asked for it, is he consistent? 4. Does Brutus give a true description of himself in lines 110 ff.? 5. What does Cassius mean by the reference to his mother (l. 120)? 6. Is it natural that, after the reconciliation, both men should turn on the Poet who comes in to pacify? 7. Why does Cassius fail to oppose Brutus strongly in their discussion of the place at which to give battle? 8. What do the references to the book and the music show as to Brutus's character? Is he courageous in his attitude to the Ghost?

V, i — 1. Who seems to be the more powerful of the two commanders of the Cæsarites? 2. What does the exchange of remarks between the commanders of the two armies show as to their characters? 3. Is the remark of Cassius as to Antony (see l. 62) just? 4. When Cassius asks Brutus what he will do in the event of defeat, is Brutus clear in his own mind?

V, iii — 1. What new light on the character of Cassius does this scene afford? 2. Is he really a prey to melancholy? 3. Does he deserve the eulogy which Brutus bestows on him?

V, iv — 1. What does the action of Lucilius show as to Brutus?

V, v — 1. Was Brutus justified in committing suicide? What was the Stoic creed on this point? (See page 119.) 2. Are the Cæsarites sincere in the tribute they pay him at the end?

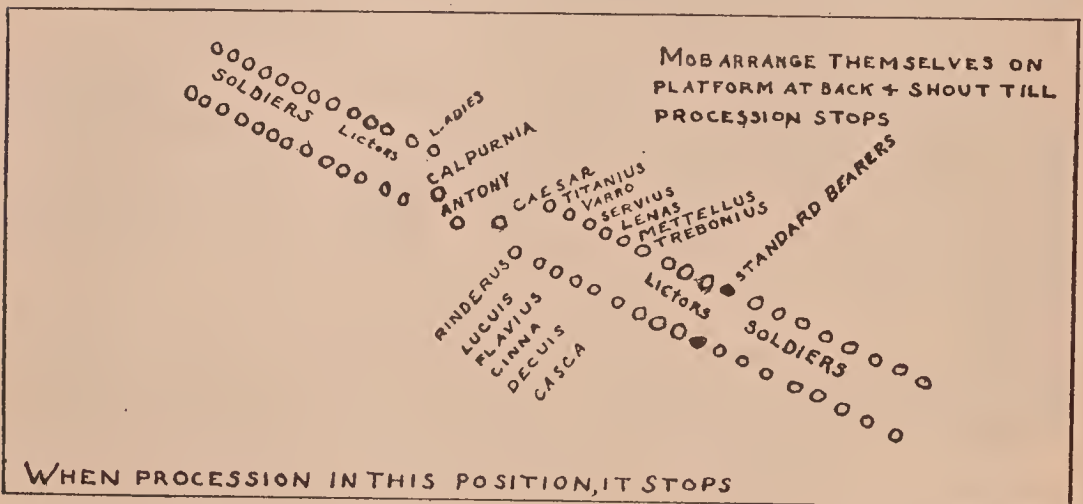
### III. QUESTIONS ON STAGECRAFT

*Dramatis Personæ.* — 1. What does *dramatis personæ* mean, and how is it pronounced? 2. Do many women appear in the play? Why not? 3. What do we know about the actors who took the rôles in Shakespeare's time? (See pages cx and cxvi f.)

I, i — 1. If any member of the audience comes in late, or if the audience takes a little time to settle down, would there be

much loss in missing the opening lines? 2. Why is part of the scene in prose and part in verse? 3. How is the keynote of the action of the play — opposition to Cæsar — struck in this scene? 4. Is it necessary to make a separate scene of this conversation between the commoners and the tribunes, or could this scene be merged in the next, with no break or curtain between them? 5. What happens to the actors who take the part of the commoners in this scene? Are they through, or is any other task assigned them?

I, ii — 1. How does the stage manager arrange the characters who appear on the stage at the beginning of this scene, so that there is no doubt in the minds of the audience which



ACT I, ii, AS PLACED IN EDWIN BOOTH'S PROMPT-BOOK

one is Cæsar? 2. How long are the people on the stage silent before Cæsar speaks? 3. Is there any advantage in having the Soothsayer announce to Cæsar and the audience that the Ides of March will be dangerous to him? 4. From your knowledge of what later happens to Cæsar, is there any point in making Brutus repeat the warning of the Soothsayer to beware the Ides of March? 5. In what tone does Cassius speak the words, "except immortal Cæsar"?

I, iii — 1. Why does Shakespeare make Casca speak prose in Scene ii and verse here? 2. What action accompanies line 19? Line 114? Line 120? 3. Which speech in this scene would an actor best like to give? Why? Which part in this



scene would be most difficult for an actor to play? 4. At which point in the scene is the feeling at the highest point? 5. Is anything actually accomplished in this scene? For what purpose or purposes does Shakespeare employ the scene?

II, i — 1. Why did Shakespeare write the first nine lines of this scene? Do they serve any useful purpose, or could one just as well begin with line 10? 2. Is it natural for a person to talk aloud to himself, as Brutus does? What is meant by a *convention of the drama*? (See page cxviii.) 3. How many days have elapsed since the previous scene? 4. It would seem natural that Brutus should know who the conspirators are; he has been associating with them all his lifetime. Why, then, does Shakespeare have Cassius name them over? 5. What is the reason for the whispered conversation of Brutus and Cassius (l. 99)? What does Brutus tell his brother-in-law? 6. Does the audience listen to the discussion of the East among the other men or watch Brutus? 7. How does Brutus show himself as the predominant person of the play in this scene? 8. How does Shakespeare keep up the interest in the scene? 9. Is an argument as interesting as a battle or a trial scene? 10. What is Shakespeare's purpose in introducing Portia after the conspirators go? 11. Does the conversation with her serve as contrast, or does it in any way advance the plot? 12. What action accompanies line 270? Line 301? Could the scene with Ligarius be omitted?

II, ii — 1. In what ways does this scene maintain suspense? 2. Where have the prodigies been mentioned before? 3. What anachronisms occur in this scene? (See page xciii.) 4. What would have happened at line 56 if Mark Antony had come in instead of Decius Brutus? 5. Of the two predictions regarding Cæsar (ll. 75–90) which comes true? Or do both come true? 6. What directions would you give the actor who performs the part of Decius Brutus regarding his manner and gestures as he speaks lines 69–70? 7. What directions would you give Marcus Brutus for acting his rôle in this scene? 8. How long should the actor playing Cæsar pause before speaking lines 55–56? Why is a pause necessary?

II, iii — 1. Why, in your judgment, did Shakespeare insert this scene? 2. In what way does it increase the suspense?

II, iv — 1. What is the purpose of this scene? Is its pur-

pose the same as that of the preceding scene? 2. Will Portia betray the secret? 3. Will the Soothsayer manage to give Cæsar his warning? 4. What ought to be the demeanor of Portia in this scene? If she acts in an excited way, will the audience likewise begin to feel excited?

III, i — 1. Some editors make a short, separate scene of some of the opening lines of this scene, Why? Where should you stop? 2. Why does Trebonius draw Mark Antony out of the way? 3. Tell how you would emphasize the repetition of *Cæsar* and *pardon* in line 55. 4. Tell how Cassius carries out the action of line 55 and Cæsar of line 75. 5. What happens when Casca says, "Speak, hands, for me!" 6. Does the speech of Brutus, lines 103 f., fulfill Calpurnia's dream? 7. Has time carried out the prophecy of Cassius, (ll. 111 f.)? 8. Why may the entrance of the Servant, after line 121, be regarded as the turning point of the action? What does he do as he comes in? 9. What does Antony do immediately on his entrance? What do the conspirators do, or how do they look as he speaks his opening lines? 10. Describe Antony as he speaks the passage beginning, "I doubt not of your wisdom." 11. Why may the conspirators be said to doom themselves in the four words of Brutus, "You shall, Mark Antony"? 12. What four conditions does Brutus impose on Mark Antony, as to the making of the latter's speech over Cæsar's body? 13. As the conspirators exeunt, tell how each of the following goes out: Brutus, Cassius, Casca. 14. Why, in Shakespeare's theater, was it necessary for him to have Antony and the Servant carry out the body of Cæsar?

III, ii — 1. Tell in a sentence for each break what the members of the mob say every time there is a pause in the speech of either Brutus or Antony. 2. Why does Shakespeare show the mob completely won over by Brutus and ready to do violence to Antony at his first entrance? 3. What would be the effect on Brutus when a member of the mob calls out, "Let him be Cæsar"? Would it reveal his failure to him? Also note the word *crowned* (l. 54). 4. Was it a mistake for Brutus to urge the mob to stay and hear Antony? 5. Does Antony carry out in his speech the conditions laid down for him by Brutus? Is he hindered or helped by so doing? 6. How many points of contrast can you think of between the

speeches of Brutus and Antony? Which is the greater oration? Why? 7. Analyze Antony's speech under two heads: appeals to reason, appeals to feeling. Which are more effective? Does he answer the charges of Brutus? 8. Tell in what tones of voice the successive lines containing "honorable man" are spoken. 9. Do lines 135 f. of Antony's speech also fulfill the dream of Calpurnia, II, ii, 76 f.? 10. Picture the scene when Antony steps down to the bier of Cæsar. 11. Why does Antony insist on the commoners' hearing the will? 12. Why are the references to Octavius and Lepidus introduced at the end of this scene?

III, iii — 1. Tell in how many different ways this scene is a contrast to the preceding scene. 2. Why does Shakespeare show us the mob murdering Cinna?

IV, i — 1. What does this scene show as to the success of the conspirators in their movement to abolish tyranny? Are the new triumvirs better for Rome than Cæsar was? 2. What actual facts as to the progress of the plot are given in this scene? What do you hear as to Brutus and Cassius?

IV, ii — 1. Does this scene show that the conspirators are united? Compare it with the preceding scene showing the state of affairs among the Cæsarites. 2. Give directions for the actors taking the rôles of Brutus and Cassius: how should each act? 3. What do the others do as Brutus and Cassius clash?

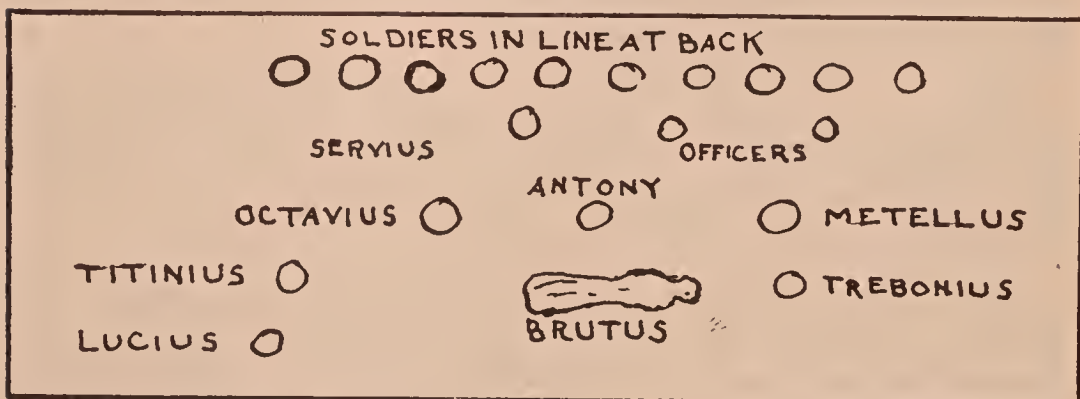
IV, iii — 1. Show in what ways this scene renews the interest of the play. What new emotions does it appeal to? 2. What is the gesture of Brutus after line 26? How does he speak the words, "For your life you durst not" (l. 62)? 3. When Shakespeare in this scene has Brutus learn from Messala that Portia is dead, as if he did not already know, is it because the dramatist has forgotten that Brutus himself has told Cassius about it? Or has he some other purpose? 4. Of what speech by Antony does the appearance of Cæsar's Ghost remind you? 5. How does this scene carry forward the plot toward the threatening catastrophe?

V, i — 1. In the contest of words between the commanders, which gets the better of it? What does Shakespeare intend to show? 2. Does Mark Antony give an accurate picture of Cæsar's assassination (l. 39 f.)? 3. What does Cassius mean

by his remark to Brutus (l. 45 f.)? 4. What does Brutus do while Cassius is talking to Messala? 5. What is the general mood of this scene?

V, iii — 1. Whom does Cassius mean by the “villains”? 2. Was his mistake as to the capture of Titinius natural, or is it part of the bad luck that is overwhelming him? 3. What is the setting on the stage as Titinius finds the body of Cassius? 4. Does Shakespeare remember this setting in the final lines of the scene?

V, v — 1. What is it that Brutus whispers to his friends? 2. Why does Shakespeare show the Ghost of Cæsar only once? 3. In what ways is the ending an appropriate and striking one?



ACT V, v, IN BOOTH'S PROMPT-BOOK, WITH SOME CHARACTERS NOT IN SHAKESPEARE

#### IV. THE PLAY AS A WHOLE

1. Where does the conspiracy against Cæsar definitely begin? 2. Where is there a period of suspense as to the success of the plot? 3. Where is the climax of the play? 4. Where does the action turn against the conspirators? 5. Where is there a period of suspense that the conspirators may still remain unified enough to defeat the Cæsarites? 6. What brings about the final catastrophe? 7. What are the three most striking scenes in the play? 8. Which rôle would be most difficult for an actor to perform? 9. Should the play be given in an accurate Roman setting, or could it be effectively performed in modern costume, on a simple background? 10. What has made *Julius Cæsar* so popular on the stage since it was first performed?

## V. QUESTIONS AND EXERCISES ON THE METER OF THE PLAY

### A

1. When does Shakespeare use prose in this play?
2. Why is I, i, 57 so short?
3. What question of meter, apparently, made Shakespeare use "Antonius" and not "Antony" in I, ii, 3, 4, 6?
4. Look carefully over the speeches of Brutus, Cassius, and Casca in I, ii, 215 f. Most of these speeches are prose. Are any of them so written that they can be scanned as verse?
5. Count the number of syllables in this line:

Incenses them to send destruction. — I, iii, 13.

How must *destruction* be pronounced to give the line ten syllables? What other lines can you find where a word ending in *-tion* gains an extra syllable in the same way — by pronouncing this suffix as "she-own"?

6. In what way does the incompleteness of the last line of Brutus's soliloquy (II, i, 34) add to the effect? Does it fit the sense? Compare also the short line 60 in the same scene and discuss it.

7. In what two different ways is *statue* pronounced in II, ii, 76 and 86? How is it pronounced in III, ii, 192?

8. How must *portents* be accented in II, ii, 80?

9. Comment on *Look* as the whole of V, i, 50.

10. Which, in your opinion, are the most melodious lines of the play?

### B

To avoid monotony Shakespeare employs a number of variations in the iambic pentameter line. For example, he will sometimes substitute a trochee for an iamb. Show where this is done in the following lines:

- a. 1. I hear a tongue, shriller than all the music. — I, ii.  
 2. Thoughts of great value, worthy cogitations. — I, ii.  
 3. Choose Cæsar for their king. Ay, do you fear it? — I, ii.

4. Think of this life, but for my single self. — I, ii.
  5. Mark him, and write his speeches in their books. — I, ii.
  6. Men at some time are masters of their fates. — I, ii.
  7. When went there by an age, since the great flood. — I, ii.
  8. Shakes like a thing unfirm! O Cicero! — I, iii.
  9. But never till to-night, never till now. — I, iii.
  10. Either there is a civil strife in heaven. — I, iii.
- b. Find five other examples of the same variation.

## C

As another means of avoiding monotony, Shakespeare occasionally introduces an extra, unaccented syllable into one of his iambic feet; in other words, the iamb (∪ ' ) becomes an anapest (∪∪ ' ). Here are some examples:

- a. 1. Submitting me unto the *perilous night*. — I, iii.
  2. The breast of heaven, *I did* present myself. — I, iii.
  3. In *personal* action, yet prodigious grown. — I, iii.
  4. Our yoke and *sufferance* show us womanish. — I, iii.
  5. The power to *cancel* his captivity. — I, iii.
  6. And so good morrow to you *every one*. — II, i.
  7. Are to the world in *general* as to Cæsar. — II, ii.
  8. We'll send Mark Antony *to* the senate-house. — II, ii.
  9. They are all fire, and *every one* doth shine. — III, i.
  10. Let me a little show it, *even in this*. — III, i.
- b. Find three other examples of the same device.

## D

As still another means of avoiding monotony, Shakespeare often varies the iambic pentameter line by adding an extra unaccented syllable after the fifth foot. Count the number of syllables in the following lines:

- a. 1. What means this shouting? I do fear the people. — I, ii.
  2. I know that virtue to be in you, Brutus. — I, ii.
  3. Well, honor is the subject of my story. — I, ii.
  4. And stemming it with hearts of controversy. — I, ii.
  5. The games are done and Cæsar is returning. — I, ii.
  6. Upon a heap a hundred ghastly women. — I, iii.
  7. Send word to you he would be there to-morrow. — I, iii.
  8. And when the cross-blue lightning seem'd to open. — I, iii.
  9. But wherefore did you so much tempt the heavens? — I, iii.
  10. It is the part of men to fear and tremble. — I, iii.
- b. Find other examples of the use of this device.

## E

In each of the following lines it is necessary, if the sound of the line is to be harmonious and to conform to the model of iambic pentameter verse, that a syllable usually silent shall be pronounced. Read the lines correctly, sounding the silent letter lightly:

- a. 1. The barren, touched in this holy chace. — I, ii.  
 2. Accoutered as I was, I plunged in. — I, ii.  
 3. Cæsar's ambition shall be glanced at. — I, ii.  
 4. Transformed with their fear, who swore they saw. — I, iii.  
 5. Indeed, it is a strange-disposed time. — I, iii.  
 6. Good night then, Casca, this disturbed sky. — I, iii.  
 7. And thus unbraced, Casca, as you see. — I, iii.  
 8. And tempt the rheumy and unpurged air. — II, i.  
 9. The face of Cæsar, they are vanished. — II, ii.  
 10. A lioness hath whelped in the street. — II, ii.
- b. Find in *Julius Cæsar* five other examples of this sounding of a silent syllable.

## F

Occasionally, in order to lend special emphasis to a thought or to indicate a pause for effect, Shakespeare fails to write an entire pentameter line. How much of the line is missing in the following examples?

- a. 1. Be gone! — I, i.  
 2. May we do so? — I, i.  
 3. 'Tis just. — I, ii.  
 4. As easily as a king. — I, ii.  
 5. And kill him in the shell. — II, i.  
 6. Let me work. — II, i.  
 7. Will he be satisfied. — III, i.  
 8. Lend me your hand. — III, i.  
 9. Unto their issue. — III, ii.  
 10. Come hither, sirrah. — V, iii.
- b. Find three other examples of incomplete lines in the play.

## VI. EXERCISES AND PROJECTS

## NARRATION

1. In I, ii, 100 f., Cassius tells Brutus how he challenged Cæsar to a swimming match and defeated him. Can you think of any other famous swimming feats in history and

legend? Look up the story of Hero and Leander, for example; or in a life of Lord Byron learn how he swam the Hellespont. Tell about some modern swimmers — those who conquered the English Channel, or who have made speed records in the water. Arrange your material in compact form, and give a talk on “Famous Swimmers.” Conclude your talk by reading aloud the lines about Cassius and Cæsar.

2. Write a series of extracts for the diary of Portia, in which she tells how she first became convinced that her husband was engaged in some dangerous enterprise, how she approached him and sought to win his confidence, how terrified she was during the time when Cæsar was being assassinated, how she worried about Brutus while he was off fighting (two hundred words).

3. Many years later Lucius tells a friend some interesting episodes that occurred while he was in the service of Brutus. Put what he says in the form of a dialogue, with the friend occasionally interrupting with a question or a comment.

4. Imagine yourself listening to the speeches of both Brutus and Antony. Tell what happened. Were you more influenced by Brutus or Antony?

5. Put into your own words an account of the Battle of Philippi. Write the account as if you were a historian, and if necessary accompany your narration with a diagram.

6. Sum up each scene of the play in a sentence, laying your stress on the development of the plot. Arrange the sentences in paragraphs corresponding to the acts. Now read what you have written, and notice whether the story of the play is clearly narrated in your sentences.

### EXPOSITION

1. Write an essay to be called “The Character of Cæsar.” Divide this into two main sections, in the former of which you give material gathered from the play by Shakespeare. In the latter give facts or ideas gathered from other sources, so as to show the Cæsar of history.

2. Compare the Cæsar shown in Shakespeare’s play with the Cæsar shown in Bernard Shaw’s *Cæsar and Cleopatra*. Which is truer to history?



3. What can we tell about Shakespeare from *Julius Cæsar*? Make a list of conclusions. For example, was he a careful scholar? Was he interested in politics? Did he appreciate the greatness of Cæsar?

4. As we read Brutus's soliloquy, II, i, 10 f., it is obvious that his conscience troubles him sorely at the thought of killing Cæsar, who has been kind to him personally, and whose nature is such that Brutus himself is bound to admit that "the quarrel will bear no color [pretext] for the thing he is." How, then, can the killing of Cæsar be justified? Brutus finds an argument in the possibility that Cæsar, if he be "augmented" — that is, if greater power be given him, — will be changed in nature. He says that often a man pretends to be lowly and humble until he has attained the top of the ladder of his ambition, but that thereafter he becomes conceited and dangerous. It is necessary, therefore, to think of Cæsar as one who holds in himself the possibility of great mischief; and he compares Cæsar now to a snake that lies dormant until the bright sunlight of power awakens him, and now to a serpent's egg which would prove mischievous if one allowed it to hatch. It is best to avoid these possible dangers by killing Cæsar.

Now read the soliloquy again, close your book, and put the thought into your own words.

5. Is there any difference in the relationship of Portia to Brutus as compared with that of Calpurnia to Cæsar? Which of the two men regards his wife as an equal? Which humors her like a child? Which of the two women comes closer to the ideal woman of to-day (one hundred words)?

6. Explain why it was that the assassination of Cæsar failed to restore freedom to Rome (one hundred words).

7. What was Shakespeare's opinion of mobs? To answer this question, so far as *Julius Cæsar* permits a reply, consult Casca's account of how the "rabblement" acted when Cæsar refused the crown (I, ii, 220 f.); analyze the reaction of the crowd to the speeches of Brutus and Antony (III, ii); and consider the humor of the citizens in connection with the tribunes (I, i) and Cinna the poet (III, iii). Does Shakespeare show the mob as really wanting to be free, or did they in their hearts yearn for a dictator? Prepare an essay (one

hundred fifty to two hundred words), called "Shakespeare's Opinion of Mobs."

8. Is Brutus rightly called "the last of all the Romans"? Explain in what way he deserves the title (seventy-five words).

9. What lesson in civics can we draw from *Julius Cæsar*? Does the play mean anything to us as Americans? Does it warn us as to any dangers in our own democracy? Write an essay (one hundred words) on "*Julius Cæsar* and America."

10. Prepare a talk or a paragraph on one of the following topics:

- a. The character of Cassius.
- b. The character of Brutus.
- c. The character of Casca.
- d. The character of Mark Antony.
- e. The character of Portia.
- f. Supernatural events in *Julius Cæsar*.
- g. A comparison of Cæsar and King David.
- h. A comparison of Cæsar and Napoleon.
- i. A comparison of Cæsar and Washington.
- j. A comparison of Brutus and Robespierre.
- k. A comparison of Brutus and Lincoln.
- l. The character in *Julius Cæsar* whom I like best.

### DESCRIPTION

1. Poets and dramatists, often novelists too, are inclined to make use of a device that Ruskin called the "pathetic fallacy." This device is one by which nature is made to sympathize with the moods of a particular person; as if the sun always shone when you were happy or hid behind a cloud when you were not. Shakespeare makes use of this device. Find examples of his use of it in *Julius Cæsar*, and write a paragraph on the subject, with this title, "When Nature Sympathizes." Be sure to examine, among others, I, iii, and V, iv (one hundred fifty words).

2. How would you distinguish the appearance of the various characters in the play? Imagine yourself selecting actors for parts in a performance. How ought the actor to look who plays Cassius? Casca? Mark Antony? Octavius? In what ways does Calpurnia differ in appearance from Portia? Which character in the play ought to be the most dignified? Give your ideas in about one hundred fifty words.

3. Which is the most striking scene in the play? Picture the setting of this scene in about seventy-five words.

4. Describe the setting for II, i, as you think it ought to be (seventy-five words).

5. In your opinion, which adjective or group of adjectives that Shakespeare uses gives you the most vivid idea of some physical feature, either of a person or a thing? Would you select, for example, Cæsar's description of Cassius as having "a lean and hungry look" (fifty words)?

### ARGUMENTATION AND DISCUSSION

1. Thomas Wentworth Higginson once said: "Strictly speaking, there is no *literary* fame worth envying save Shakespeare's; and Shakespeare's amounted to this: that, of the people one meets in the streets of any city, the majority will not even have heard of him." Is the latter part of this statement true, in your opinion? Make a little investigation among your acquaintances, and see how much they know about Shakespeare. Discuss the whole matter in an essay (one hundred fifty words).

2. Has Cassius a good knowledge of human nature? Prove your answer by means of I, ii and iii; II, i; and IV, iii (seventy-five words).

3. Divide your composition paper into two equal sections by ruling a vertical line down the center. At the top of the paper write "To Kill or Not to Kill." At the head of one column put "For," and "Against" at the head of the other column. In the former column state the various reasons that Brutus might have for joining the conspiracy to assassinate Cæsar, numbering the reasons as you go along. In the other column state his reasons for not joining the conspiracy, numbering these too. At the top of the paper, underneath the title, place as a motto this line, taken from Brutus's own speech to Cassius in I, ii:

*I would not, Cassius; yet I love him well.*

4. Look up the word *honour* in Webster, and note how many meanings the word has. In how many of these meanings is *honour* the keynote of the character of Brutus? Prove your points by referring to incidents or by quoting lines of the play (one hundred words).

5. G. B. Harrison says of Shakespeare's Brutus that "he has the highest ideals for *humanity* and complete ignorance of *men*." Prove or disprove this statement (one hundred words).

7. Just what task did Brutus set himself? Was it too great for him? Was he a practical man? What mistakes in judgment did he make? Could any man have carried through the task Brutus assumed? Explain your answers by references to the play and to the condition of Rome in those days (one hundred fifty words).

8. Was the death of Cæsar a benefit to the Roman state? Did the conspirators accomplish any good (one hundred words)?

9. Mark Antony's speech has been described as a typical "stump speech." What does this phrase mean? Is it justified (seventy-five words)?

10. Was Antony sincere? Read all his speeches carefully before you answer this question (one hundred words).

11. Did Shakespeare believe in ghosts? Can you mention any other plays of his in which ghosts appear (fifty words)?

12. Is Mark Antony right when he says of Brutus:

All the conspirators, save only he,  
Did that they did in envy of great Cæsar;  
He only, in a general honest thought  
And common good to all, made one of them.

13. Did Brutus deserve his fate? Justify your answer (one hundred words).

14. What, in your opinion, was the chief idea that Shakespeare wanted to bring out in *Julius Cæsar* (one hundred words)?

15. Do people to-day resemble those in the play? Are business men in important positions ever like Cæsar? Are modern reformers like Brutus? Are there jealous mischief-makers like Cassius? Skillful orators and politicians like Mark Antony? Capable young men like Octavius? Give your opinion in about one hundred fifty words.

## ANALYSIS OF DRAMATIC TECHNIQUE

1. The hero of every tragedy is said to have a fault in his character — called “the tragic flaw” — which brings about his downfall. What, in your opinion, is the tragic flaw of Brutus? Why do you think so (one hundred fifty words)?

2. Which is more important in *Julius Cæsar* — the plot or the characters? Justify your answer (one hundred words).

3. Why did Shakespeare call the play *Julius Cæsar* and not *Marcus Brutus*? Which title attracts you personally more (seventy-five words)?

4. In view of the fact that the Elizabethan theater lacked a curtain to shut off the front stage from the view of the audience, examine the close of each scene, and tell how Shakespeare gets his characters off the stage. What does he do, for example, when some one has been killed (seventy-five words)?

5. Why is it, do you think, that Cæsar’s Ghost appears only once to Brutus *on the stage*, although it actually appears to Brutus several times (See V, v, 17 f.) (seventy-five words)?

6. Is *Julius Cæsar* easy or difficult to perform, in your judgment? Why (one hundred words)?

7. Make a list of the eighteen scenes of the play, and give for each scene the following facts: *time, place, plot point*. For example:

Act I, Scene 1: *Time*, February 15, 44 B.C.; *Place*, Rome; *Plot Point*, First Move against Cæsar.

## MATTERS OF STYLE

1. What makes a speech a good one? Give some characteristics of an effective oration, basing your remarks on a comparison of the speeches of Brutus and Mark Antony in III, ii.

2. One finds in Shakespeare numerous words or forms that have gone out of use or that are employed to-day only in poetry. Comment on the examples given below:

a. (1) And that same eye whose bend *doth* awe the world  
Did lose *his* luster. — I, ii.

(2) What *hath* proceeded worthy note to-day. — I, ii.

- (3) *Whiles* they behold a greater than themselves. — I, ii.
- (4) And tell me truly what *thou think'st* of him. — I, ii.
- (5) At every putting-by *mine* honest neighbors shouted. — I, ii.
- (6) For he *sounded* and fell down at it. — I, ii.
- (7) He *plucked me ope* his doublet. — I, ii.
- (8) *An* I had been a man of any occupation. — I, ii.
- (9) *Is* Decius Brutus and Trebonius there? — I, iii.
- (10) Where I have *took* them up. — II, i.

b. Find five other examples of constructions in *Julius Cæsar* that are no longer used at the present time.

3. Shakespeare, like every poet, loves *alliteration* — the device by which several words in proximity or the accented syllables of such words begin with the same letter or sound.

What words alliterate in the following lines?

- a. (1) To see great Pompey pass the streets of Rome. — I, i.
- (2) You bear too stubborn and too strange a hand. — I, ii.
- (3) For some new honors that are heap'd on Cæsar. — I, ii.
- (4) Men at some time are masters of their fates. — I, ii.
- (5) Have bar'd my bosom to the thunder-stone. — I, iii.
- (6) That lowliness is young ambition's ladder. — II, i.
- (7) Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds. — II, i.
- (8) Enjoy the honey-heavy dew of slumber. — II, i.
- (9) And ghosts did shriek and squeal about the streets. — II, ii.
- (10) Be near me that I may remember you. — II, ii.

b. Find five other examples of alliteration in the play.

4. a. Shakespeare is very fond of the device called *pun*, or play upon words. With the sound of what words does he juggle in the following lines?

- (1) Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler. — I, i.
- (2) Be not out with me; yet, if you be out, I can mend you. — I, i.
- (3) I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. — I, i.
- (4) I had as lief not be as live to be  
In awe of such a thing as I myself. — I, ii.
- (5) Now is it Rome indeed and room enough. — I, ii.
- (6) He spoke Greek. . . . Those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me. — I, ii.

- (7) O let us have him, for his silver hairs  
Will purchase us a good opinion  
And buy men's voices to commend our deeds. — II, i.
- (8) O world, thou wast the forest to this hart;  
And this indeed, O world, the heart of thee. — III, i.
- (9) Here is a mourning Rome, a dangerous Rome,  
No Rome of safety for Octavius yet. — III, i.
- b. Find examples of puns elsewhere: in the funny column of your newspaper, in books of humor, or the like.

### MISCELLANEOUS

1. Arrange this program for Shakespeare's Birthday, April 23:

- a. An account of Shakespeare's life (five minutes).
- b. Tributes to Shakespeare (passages recited by ten pupils).
- c. A famous poem on Shakespeare (use that by Ben Jonson or that by Milton; or repeat the stanzas from Longfellow, page lxxxiii).
- d. A scene from Shakespeare's *Julius Cæsar* (the quarrel scene, IV, iii, is suggested).
- e. A brief talk by some member of the community, by a visiting actor, or by some scholar.

2. Prepare an *interest diagram*. This is a graph, which shows by the waves in a line where one's interest was greater, where it was less in the reading of *Julius Cæsar*. The jokes of the commoners might produce an upward trend; during the scoldings of the tribunes it might fall; when Cæsar entered, it would probably go up.

3. If you are a stamp collector, can you find — and bring to class — any stamps of interest in connection with Julius Cæsar or Shakespeare? Or has Greece any stamps that commemorate the ancient gods?

4. See if you can produce a model, in cardboard, clay, or other material, of the theater as it existed in Shakespeare's time. Possibly some students of special manual skill may be able to make dolls or puppets to represent the characters in *Julius Cæsar*. (The teacher may wish to consult, for an interesting account of an experiment with "A Miniature Elizabethan Theater," *English Journal*, March, 1925.)

5. Have you any pictures of Italy, of England, of Shakespeare and his times, of Cæsar and the ancient Romans, to show an audience? Bring them to class, and prepare a talk on them.

## VII. TALKS ON ROMAN MANNERS AND CUSTOMS

(Material for these talks may be obtained in many places, but particularly useful sources are the following books. Consult in each volume the table of contents and the index.)

- BAILEY, CYRIL, EDITOR. *The Legacy of Rome*  
 BECKER, W. A. *Gallus, or Roman Scenes in the Time of Augustus*  
 DAVIS, WILLIAM STEARNS. *A Day in Old Rome*  
 FOWLER, W. WARDE. *Social Life at Rome in the Age of Cicero*  
 MILLS, DOROTHY. *The Book of the Ancient Romans*  
 PETRIE, A. *An Introduction to Roman History, Literature, and Antiquities*  
 POLAND, F., REISINGER, E., AND WAGNER, R. *The Culture of Ancient Greece and Rome*

### SUBJECTS FOR TALKS

- Dress of Roman Men (Becker, Mills, Davis, Poland)  
 Dress of Roman Women (Becker, Mills, Davis, Poland)  
 Forums in Rome (Davis, Fowler)  
 Gladiatorial Contests in Rome (Davis, Fowler)  
 Latin Literature (Mills, Petrie, Bailey, Poland)  
 Position of Roman Women (Davis, Fowler, Petrie, Bailey, 219 f., Poland)  
 Roman Architecture (Mills, Bailey, Poland)  
 Roman Army (Davis, Petrie, Poland)  
 Roman Banks, Bankers, and Money (Davis, Fowler, Petrie)  
 Roman Books and Booksellers (Becker, Davis, Poland)  
 Roman Clients (Becker, Davis)  
 Roman Clocks and Calendars (Becker, Petrie)  
 Roman Commerce, Shops, and Shipping (Davis, Mills, Fowler, Bailey, Poland)  
 Roman Education (Becker, Mills, Davis, Fowler, Petrie, Poland)  
 Roman Funerals (Becker, Davis, Petrie, Poland)  
 Roman Games (Becker, Mills, Davis, Fowler)  
 Roman Gymnasiums and Baths (Becker, Davis)  
 Roman Household Utensils (Becker, Poland)  
 Roman Inns (Becker, Davis)  
 Roman Law and Law Courts (Petrie; Poland, page 306 f.)  
 Roman Meals (Becker, Mills, Davis, Fowler, Poland)  
 Roman Oratory (Davis)  
 Roman Physicians (Davis)  
 Roman Religion (Becker, Mills, Davis, Fowler, Petrie, Poland)  
 Roman Roads (Mills, Bailey)



- Roman Streets (Davis)  
 Slaves among the Romans (Becker, Mills, Davis, Fowler, Petrie)  
 The Latin Language (Mills, Petrie, Poland)  
 The Roman House (Becker, Mills, Davis, Fowler, Petrie, Poland)  
 The Roman Villa and Gardens (Becker, Davis, Fowler)

## VIII. TALKS ON ELIZABETHAN MANNERS AND CUSTOMS

(Material for these talks may be obtained in many places, but particularly useful sources are the following books. *Consult in each volume the table of contents and the index.*)

- DITCHFIELD, P. H. *The England of Shakespeare*  
 STEPHENSON, H. T. *The Elizabethan People*  
 SYNGE, M. B. *A Short History of Social Life in England*, Chaps. XIII–XV  
 TRAILL, H. D., EDITOR. *Social England*, Vols. III and IV  
 VARIOUS AUTHORS. *Shakespeare's England: An Account of the Life and Manners of His Age* (referred to as *England*, Vol. I or II)  
 WARD, H. S. AND C. W. *Shakespeare's Town and Times*

## SUBJECTS FOR TALKS

- Agriculture under the Tudors (Traill, Ditchfield, *England*, I)  
 Alchemy and Astrology (Traill, Ditchfield, *England*, I)  
 Architecture and Art under Elizabeth (Traill, *England*, II, Synge, Ditchfield)  
 Beginnings of Science in Elizabeth's Reign (Traill, *England*, I)  
 Coins of Shakespeare's Times (*England*, I)  
 Commerce and Industry in Elizabeth's Reign (Traill, Synge, Ditchfield, *England*, I)  
 Country Life (Stephenson, *England*, I, 346 f.)  
 Court of James I. (Traill, Synge, *England*, I)  
 Court of Queen Elizabeth (*England*, I)  
 Dancing in Elizabethan England (*England*, II, Ditchfield)  
 Defeat of the Great Armada and Its Results (Traill, Ditchfield)  
 Dress under the Stuarts (Traill)  
 Elizabethan Actors and Acting (*England*, II, Ditchfield)  
 Elizabethan Christenings, Weddings, and Funerals (*England*, II, Synge, Stephenson)  
 Elizabethan Costumes (Traill, *England*, II, Synge, Ditchfield)  
 Elizabethan Furniture (*England*, II)  
 Elizabethan Literature (Traill, Ditchfield)  
 Elizabethan Sports (Traill, III, 535 f.; *England*, II; Stephenson, Ditchfield)

- Exploration under Elizabeth (Traill, *England*, I)  
 Exploration and Colonization under the Stuarts (Traill, *England*, I)  
 Food, Drink, and Manners in Elizabethan England (Traill, III, 528 f.; *England*, II, Ditchfield)  
 Grades of Society in Elizabethan England (Traill, III, 516 f.; *England*, I, 8 f.)  
 London in Elizabeth's Reign (*England*, II, Ditchfield)  
 Music in the Tudor Period (Traill, *England*, II)  
 Public Health under the Tudors (Traill, *England*, I, 413 f.)  
 Queen Elizabeth (*England*, I)  
 Rogues and Vagabonds in Shakespeare's Day (*England*, II, Ditchfield)  
 Schools in Shakespeare's Times (*England*, I)  
 Shakespeare's Ancestors and Family (Ward, Ditchfield)  
 Shakespeare's Childhood and Boyhood (Ward)  
 Shakespeare's English (*England*, II)  
 Stratford-on-Avon (Ward, Ditchfield)  
 The Belief in Ghosts (Stephenson, *England*, I, 534 f.)  
 The Early Elizabethan Drama (Traill, Ditchfield)  
 The Elizabethan Army (Traill, Ditchfield, *England*, I)  
 The Elizabethan Navy (Ditchfield *England*, I)  
 The Elizabethan Theater (Traill, *England*, II, Ditchfield)  
 Town Life in Elizabeth's Reign (Traill, *England*, II, Stephenson, Ditchfield)  
 Witchcraft (Traill, Stephenson, Ditchfield, *England*, I, 540 f.)

## IX. SUGGESTIONS FOR FURTHER READING

(Bring in a report, oral or written, on one or more of the following books. Give a brief summary of the book; and if it has anything to do with either Cæsar or Shakespeare, mention some facts that it gives. Tell whether you like the book.)

### TALES OF ANCIENT ROME

- ALLINSON, ANNE C. E. *Roads from Rome*  
 CHURCH, A. J. *Lords of the World*  
 CHURCH, A. J. *Two Thousand Years Ago*  
 CLEMENS, SAMUEL LANGHORNE (Mark Twain)  
 "The Killing of Julius Cæsar Localized" (in *Editorial Wild Oats*)  
 DAVIS, WILLIAM STEARNS. *A Friend of Cæsar*  
 FENN, G. M. *Marcus the Young Centurion*

- LYTTON, LORD BULWER. *The Last Days of Pompeii*  
 MITCHSON, NAOMI. *The Conquered*  
 OSBORNE, DUFFIELD. *The Lion's Brood*  
 WELLS, R. F. *With Cæsar's Legions*  
 WHYTE-MELVILLE, J. G. *The Gladiators*

## STORIES OF SHAKESPEARE'S DAYS

- BAILEY, H. C. *The Sea Captain*  
 BARNES, JAMES. *Drake and His Yeomen*  
 BENNETT, JOHN. *Master Skylark*  
 COMSTOCK, HARRIET T. *The Queen's Hostage*  
 QUILLER-COUCH, SIR ARTHUR T. *Shakespeare's Christmas*  
 JOHNSTON, MARY. *Sir Mortimer*  
 KINGSLEY, CHARLES. *Westward Ho!*  
 LEIGHTON, ROBERT. *The Golden Galleon*  
 MAJOR, CHARLES. *Dorothy Vernon of Haddon Hall*  
 SABATINI, RAFAEL. *The Sea-Hawk*  
 SCOTT, SIR WALTER. *Kenilworth*  
 STEPHENS, ROBERT N. *A Gentleman Player*

OTHER PLAYS BY SHAKESPEARE THAT YOUNG  
PEOPLE LIKE

- A Comedy of Errors* (disguises and confusion)  
*A Midsummer-Night's Dream* (fairies and clowns)  
*As You Like It* (adventures in a wilderness)  
*Coriolanus* (also about Rome)  
*Henry V* (about a great hero)  
*Romeo and Juliet* (the world's greatest love story)  
*The Tempest* (on a desert island)

## MORE ABOUT SHAKESPEARE

- ADAMS, J. Q. *A Life of William Shakespeare*  
 ALDEN, RAYMOND MACDONALD. *Shakespeare*  
 BOAS, F. S. *Shakespeare and His Predecessors*  
 BRANDES, GEORGE. *William Shakespeare*  
 QUILLER-COUCH, SIR A. T. *The Warwickshire Avon*  
 DOWDEN, EDWARD. *A Shakespeare Primer*  
 HARRISON, G. B. *The Genius of Shakespeare*  
 KAUFMAN, PAUL. *Outline Guide to Shakespeare*  
 MATTHEWS, BRANDER. *Shakespeare as a Playwright*  
 ROLFE, WILLIAM J. *Shakespeare the Boy*  
 SHAW, GEORGE BERNARD. *The "Dark Lady" of the Sonnets*  
 TIMMINS, SAMUEL. *A History of Warwickshire*

OTHER PLAYS IN WHICH CHARACTERS IN  
" JULIUS CÆSAR " APPEAR

- DRYDEN, JOHN. *All for Love*  
MASEFIELD, JOHN. *The Tragedy of Pompey the Great*  
SHAKESPEARE, WILLIAM. *Antony and Cleopatra*  
SHAW, GEORGE BERNARD. *Cæsar and Cleopatra*

ROMAN MANNERS AND ANNALS

- BAILEY, CYRIL, EDITOR. *The Legacy of Rome*  
BECKER, W. A. *Gallus, or Roman Scenes in the Time of Augustus*  
BRYANT, E. E. *Short History of Rome*  
DAVIS, WILLIAM STEARNS. *A Day in Old Rome*  
DAVIS, WILLIAM STEARNS. *Rome and the West*  
FERRERO, GUGLIELMO. *Characters and Events from Roman History*  
FERRERO, GUGLIELMO. *The Greatness and Decline of Rome* (Vols. I and II)  
FOWLER, W. WARDE. *Cæsar*  
FOWLER, W. WARDE. *Social Life at Rome in the Age of Cicero*  
FROUDE, J. A. *Cæsar*  
HALL, JENNIE. *Buried Cities*  
HERZBERG, MAX J. *Myths and Their Meaning*  
MATHESON, P. E. *The Growth of Rome*  
MILLS, DOROTHY. *The Book of the Ancient Romans*  
MOMMSEN, THEODOR. *The History of Rome* (Vols. III and IV)  
PETRIE, A. *An Introduction to Roman History, Literature, and Antiquities*  
PLUTARCH, *Life of Cæsar, Life of Antony*  
POLAND, F., REISINGER, E., and WAGNER, R. *The Culture of Ancient Greece and Rome*  
SHUMWAY, EDGAR S. *A Day in Ancient Rome*  
TROLLOPE, ANTHONY. *The Commentaries of Cæsar*

ELIZABETHAN WAYS OF LIVING

- DITCHFIELD, P. H. *The England of Shakespeare*  
STEPHENSON, H. T. *The Elizabethan People*  
SYNGE, M. B. *A Short History of Social Life in England*, Chaps. xiii-xv  
TRAILL, H. D., EDITOR. *Social England*, Vols. III and IV  
VARIOUS AUTHORS. *Shakespeare's England: An Account of the Life and Manners of His Age*  
WARD, H. S. and C. W. *Shakespeare's Town and Times*  
WARNER, CHARLES DUDLEY. *The People for Whom Shakespeare Wrote*

## TRAVELING IN ITALY

- FORMAN, HENRY J. *The Ideal Italian Tour*  
 HOWELLS, WILLIAM DEAN. *Italian Journeys*  
 LAUGHLIN, CLARA. *So You're Going to Italy!*  
 SMITH, F. HOPKINSON. *Gondola Days*  
 WILLIAMS, EGERTON. *Hill Towns of Italy*  
 WILLIAMS, EGERTON. *Plain Towns of Italy*

## TRAVELING IN ENGLAND

- CHANCELLOR, E. B. *Pleasure Haunts of London During Four Centuries*  
 HAWTHORNE, NATHANIEL. *English Note Books*  
 IRVING, WASHINGTON. *The Sketch-Book*  
 JAMES, HENRY. *English Hours*  
 LAUGHLIN, CLARA. *So You're Going to England!*  
 MORTON, H. V. *When You Go to London*

## X. MISCELLANEOUS SUGGESTIONS

SHORTENING THE PLAY FOR STUDY OR FOR  
PRESENTATION

If for any reason the play needs to be shortened, the following suggestions may be useful. They are based in large part on the prompt-book used by the noted actor, Fritz Leiber, in his production of *Julius Cæsar*. Mr. Leiber, as a matter of convenience, somewhat changed the numbering of the scenes and at points here and there made combinations: Scenes 1 and 2 of Act I, for example, are played as a single scene.

- Omit I, iii.
- Omit conversation with Ligarius, II, i, last thirty-five lines.
- Omit II, iii and iv.
- Omit conversation with Servant, III, i, last twenty-three lines.
- Omit conversation with Servant, III, ii, last eleven lines.
- Omit III, iii.
- Omit IV, i.
- Omit interruption by the Poet, IV, iii, 129–131.
- Omit V, i, up to the entrance of Brutus.
- Omit V, ii.
- Omit V, iv.

## SUGGESTIONS FOR MEMORY PASSAGES

The following passages in *Julius Cæsar* are especially suitable for memorization:

*Short* —

1. I, ii, 139–141 (Men at some time).
2. II, i, 229–233 (Boy! Lucius! Fast asleep?).
3. II, i, 288–303 (You are my true).
4. II, ii, 26–27 (What can be avoided).
5. II, ii, 32–37 (Cowards die many times).
6. III, i, 58–73 (I could be well moved).
7. III, i, 148–150 (O mighty Cæsar!).
8. IV, ii, 18–27 (Thou hast described).
9. IV, iii, 218–224 (There is a tide).
10. V, v, 33–42 (Countrymen).
11. V, v, 68–75 (This was the noblest Roman).

*Long* —

1. I, ii, 135–161 (Why, man, he doth bestride).
2. I, ii, 197–213 (Would he were fatter!)
3. III, i, 254–275 (O, pardon me).
4. III, ii, 78–112, 123–142, 173–201, 212–232 (Friends, Romans, countrymen).

## A BRIEF TRUE-FALSE TEST

Copy the *number* of each of the following statements; then place alongside the number of the statement of the word “true,” if you think it true; the word “false,” if you think it false.

1. The Tribunes remained unpunished for disrobing Cæsar’s images.
2. Cæsar was overcome by Cassius in a swimming match.
3. Casca sneered at the stupidity of the Roman mob.
4. Cæsar was not anxious to become king of Rome.
5. Calpurnia did not want Cæsar to go to the senate house.
6. Marcus Brutus persuaded Cæsar to attend the session of the Senate.
7. Brutus wished to have Mark Antony killed at the same time that Cæsar was killed.
8. Cassius was opposed to letting Antony speak at Cæsar’s funeral.
9. Mark Antony is much more important after the death of Cæsar than he was before the death of Cæsar.
10. Brutus was present while Mark Antony delivered his oration over the body of Cæsar.

11. The mob was friendly to Mark Antony from the very start.
12. Antony, Octavius, and Lepidus formed the Second Triumvirate.
13. Cicero was killed after the death of Cæsar.
14. Brutus quarreled with Cassius over a question of money.
15. Brutus was kind to his servant Lucius.
16. Brutus saw Cæsar's Ghost a single time.
17. When Portia heard that Brutus was dead, she committed suicide.
18. In the Battle of Philippi, Cassius was successful; Brutus was defeated.
19. Both Antony and Octavius spoke well of Brutus after his death.
20. The entire play is enacted in Rome.

### A LOCATION TEST IN "JULIUS CÆSAR"

Where in the play are the following lines located? That is, tell (1) who spoke them, (2) on what occasion, (3) to whom.

1. These growing feathers plucked from Cæsar's wing,  
Will make him fly an ordinary pitch.
2. Beware the ides of March!
3. Men at some time are masters of their fate.  
The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings.
4. Yond Cassius has a lean and hungry look;  
He thinks too much: such men are dangerous.
5. It was Greek to me.
6. A dish fit for the gods.
7. Cowards die many times before their deaths,  
The valiant never taste of death but once.
8. When beggars die there are no comets seen;  
The heavens themselves blaze forth the death of princes.
9. *Et tu, Brute?*
10. The evil that men do lives after them;  
The good is oft interred with their bones.
11. Friends, Romans, countrymen, lend me your ears.
12. So are they all, all honorable men.
13. Ambition should be made of sterner stuff.
14. If you have tears, prepare to shed them now.
15. This was the most unkindest cut of all.
16. O, what a fall was there, my countrymen!
17. An itching palm.
18. There is a tide in the affairs of men,  
Which, taken at its flood, leads on to fortune.





## GLOSSARY

*Construe my speeches better, if you may.* — LOVE'S LABOR'S LOST

(The first, or Roman, numeral after each explanation indicates the *act*; the second, or small Roman, numeral indicates the *scene*. *Dr. Per.* refers to the *dramatis personæ*.)

**abide** (III, i; III, ii), pay the penalty for.

**accidental evils** (IV, iii), evils beyond one's control.

**according to the which** (III, i); according to the way the people take it.

**accoutered** †(I, ii), with the full equipment of a soldier, such as belt, hanger, trappings, and the like.

**action** (III, ii), the gestures which accompany the words of a speech. There is a maxim often given to pupils of oratory: "Action, action; not too much action."

**acting . . . motion** (II, i). Shakespeare here has inverted the natural order, to show how intent the mind of Brutus now is upon carrying out the deed he has planned. "The first motion" is the beginning of the plan of the dreadful deed — the killing of Cæsar; and Brutus says the interval has been like a hideous nightmare.

**adder** (II, i). The only poisonous snake to be found in England is the adder, which sometimes reaches a length of two feet. The American snakes by this name are harmless.

**addressed** (III, i), ready.

**Æneas** (I, ii). See page xxxf.

**affability** (II, i), courtesy, amiability.

**affections swayed** (II, i), passions swayed him or influenced him.

**against** (I, iii), across the way from.

**ague** (II, ii), a fever alternating chill and fever. Rome in ancient times was especially susceptible to malaria, producing these symptoms.

**alchemy** (I, iii). Alchemy, the forerunner of our chemistry of to-day, devoted itself chiefly to finding the *elixir vitæ*, or fountain of eternal youth, and the *philosopher's stone*, a compound for changing base metals, like lead and iron, into gold. Casca says that Brutus's support (*countenance*) will act like the philosopher's stone; it will change those things which appear base (*offensive*) in us to virtue and worthiness.

**alive** (IV, iii), in a lively, brisk way or, perhaps, in a way which concerns the living, not the dead.

**ambition** (III, ii), a desire for rank and honors beyond what was fitting. Note that the word as Shakespeare has both Brutus and Antony use it does not mean quite what it means to-day. It implies a certain greediness or lack of restraint.

**an** (I, ii), if.

**angel** (III, ii; IV, iii). The idea of an angel (or "messenger") is a Jewish or Christian, not a Roman, idea. Here it stands for the *dæmon*, or *genius*, or guardian spirit.

- answered (IV, i), encountered, met with a defense; (V, i), granted.  
 apparition (IV, iii), ghost.  
 apprehensive (III, i), quick to learn, intelligent.  
 apt (III, i), fit, ready.  
 apt thoughts (V, iii), easily impressed thoughts.  
 are rid (III, ii), have ridden.  
 arms across (II, i), arms crossed, folded.  
 as his kind (II, i), in accordance with the nature of his species.  
 as (I, ii, l. 34), such as or that.  
 Até (pronounced as two syllables) (III, i), the goddess of discord.  
 See page xxix for Até in the Trojan War.  
 augmented (II, i), increased, grown to maturity.  
 augurers (II, ii), priests who interpreted signs and omens of all kinds. See *present sacrifice* in the glossary and the account of augurers, page 110. If an animal offered for sacrifice was in any way out of the ordinary, it was regarded as an ill omen. But here Cæsar, who was himself *pontifex maximus*, or high priest of the Roman religion, gives his own interpretation of the fact that a beast had been found without a heart.  
 augurers (II, i). See preceding entry.  
 awl (I, i), a pointed instrument for piercing small holes in leather or wood.  
 ay me (II, iv), alas.
- bait (IV, iii), to worry or harass, as in bear-baiting.  
 barren (I, ii), childless. Cæsar at this time was childless, his daughter Julia, who had married Pompey, having died.  
 barren-spirited fellow (IV, i), a fellow without originality or initiative.  
 base (III, i), contemptible.  
 base degrees (II, i), the lower steps or rungs in the ladder of ambition.  
 basest metal (I, i). Lead, copper, iron, and zinc are called "base metals." Gold, silver, and platinum, which do not readily tarnish or oxidize in the open air, are "noble metals." Shakespeare also uses *metal* as equivalent to *mettle*, "spirit."  
 bastard (V, iv), person of ignoble birth.  
 battles (V, i), battalions.  
 bay (IV, iii), bark at, assail with barking. In IV, i, the term is applied to the barking of dogs as they attack a bear at the stake.  
 bayed (III, i), brought to bay, or to a standstill. The figure is taken from the hunting of deer or other animals, and refers to the moment when the hounds at last force the creature to turn and face its foes.  
 bear me a bang (III, iii), I'll see to it that you receive a bang.  
 bear hard (I, ii; II, i; III, i), has a grudge against.  
 be content (IV, ii), say no more, restrain yourself for the present.  
 behaviors (I, ii), my conduct on various occasions. We use this word only in the singular to-day.  
 beholding to you (III, ii), under obligations to you.  
 belike (III, ii), most likely.  
 bend (I, ii), look.  
 bending their expedition (IV, iii), directing their line of march,

- bestow thy time with me** (V, v), become my servant or follower.
- best respect** (I, ii), highest respectability, people most highly regarded.
- bethink me** (IV, iii), think or decide.
- betimes** (II, i; IV, iii), early, soon.
- bills** (V, ii), billets or letters, containing the directions for the battle.
- bills of outlawry** (IV, iii), proclamations that certain persons had been outlawed and their property condemned.
- bird of night** (I, iii), the owl.
- blood ill-tempered** (IV, iii), disposition not properly tempered or regulated.
- bloody sign of battle** (V, i). "The next morning, by break of day, the signal of battle was set out in Brutus's and Cassius's camps, which was a scarlet cloak." — Plutarch.
- bondman** (I, iii; III, ii), slave.
- bootless** (III, i), in vain. *Boot* here has no connection with the word *boot*, meaning a "foot covering"; it is derived rather from an old English word, *bot*, meaning "advantage." We still use the expression to "pay something to boot," meaning "as an additional compensation or advantage."
- braved** (IV, iii), defied, challenged.
- break with him** (II, i), break the news to him, broach the conspiracy to him.
- brother** (II, i), brother-in-law, since Cassius had married Junia, the sister of Brutus.
- brook'd** (I, ii), put up with, tolerated.
- budge** (IV, iii), give way resistingly, walk away.
- bustling rumor** (II, iv), a confused, prolonged noise.
- by Cæsar** (III, i), beside Cæsar.
- by means whereof** (I, ii), as a result of which.
- by this** (I, iii), by this time.
- by this face** (V, i), by putting on this face or appearance.
- Cæsar** (III, ii). Originally the cognomen of Caius Julius Cæsar, this word after his death became part of the title of every Roman emperor; we speak, for example, of the "lives of the twelve Cæsars." Later it came to mean a ruler or emperor; and from it was derived the German *kaiser* and the Russian *czar*. When the Third Citizen says of Brutus, "Let him be Cæsar," he is using the word as it came to be used for centuries after Cæsar's death.
- call in question** (IV, iii), consider, examine.
- capitol** (III, i), the seat of the government of Rome. See page xx. Many books and writings on the subject previous to Shakespeare stated that it was here that Cæsar was killed, although the assassination really took place in Pompey's portico.
- captives** (III, ii), prisoners of war, whose ransoms were paid into the state treasury.
- carrion men** (III, i). The number of dead would be so great that there would be no time to bury them.
- carrions** (II, i), dead, putrefying flesh; here applied to persons so old that they are practically dead.
- cast yourself in wonder** (I, iii), throw yourself into a state of astonishment.

**Cato** (II, i; V, i). Marcus Porcius Cato (96–46 B.C.) was one of the last to display the old Roman virtues of self-restraint, love of the republic, and incorruptible honesty. In the war between Pompey and Cæsar he supported the former; and when Cæsar proved victorious, he committed suicide in despair of the republic. Joseph Addison wrote a play called *Cato*, dealing with this noble patriot.

**cautelous** (II, i), too cautious and suspicious; possibly, crafty, full of deceit.

**censure** (III, ii), pass judgment. Only in later times did this word come to mean “judge unfavorably.”

**ceremonies** (I, i; I, ii), Objects in connection with a ceremony — here, flowers, wreaths, crowns. See *images*. Superstitious omens (II, ii).

**change** (V, iii), an exchange; that is, in return for the defeat of Cassius by Antony, Octavius has been defeated by Brutus.

**charactery of my sad brows** (II, i), what it is that the sadness of my face expresses or implies.

**charge in legacies** (IV, i), charge against us in the legacies.

**charge my fantasy** (III, iii), weigh on my imagination.

**charges** (IV, ii), the troops under each command.

**charm** (II, i), entreat.

**chastisement** (IV, iii), punishment. The name of Cassius protects him from the punishment he deserves.

**checked** (IV, iii), held in check or servitude.

**cheer** (III, i), mood, disposition.

**chidden** (I, ii), scolded, reproved.

**chides** (IV, iii) scolds.

**chimney-tops** (I, i). The Romans had no chimneys, although the Elizabethans did. What is this mistake called?

**choler** (IV, iii), hot temper.

**civil strife** (I, iii), civil war.

**clamours** (III, ii), great outcries, cheering.

**clean from** (I, iii), quite or wholly away from.

**climate** (I, iii), region in which a certain climate prevails.

**close** (III, i), close an agreement, come to terms.

**cobbler** (I, i). “1. A mender of shoes. 2. A clumsy or coarse workman; a botcher.” — Webster. Which meaning does Marullus give the word?

**cognizance** (II, ii), signs or badges to show on which side a person’s sympathies and support are enrolled.

**cold demeanor** (V, ii), lack of ardor or spirit.

**color** (II, i), excuse or pretext.

**color fly** (I, ii). White is the conventional color for cowardice; for example, we call a coward “a white-livered person.” In the present instance, Cæsar’s lips became white; and Cassius thinks of his lips as cowards, deserting their colors like a soldier who deserts his flag.

**come by** (II, i), get at, attain.

**comets** (II, ii). These wayfarers of the sky, with their blazing tails, have always excited wonder and sometimes fear. In ancient days it was believed that the appearance of a comet in the sky portended some great and disastrous event, like the death of a king.

**comment** (IV, iii), note of criticism.

**common proof** (II, i), a matter of common experience.

**commons** (III, ii), the common people, as distinguished from the nobility. Compare "the House of Commons."

**commons** (IV, i), a common land, some tract belonging to a community as a whole and used for common purposes. Frequently the commons was waste land employed for grazing, and many American towns, in their early days, had such a commons. In Boston the old commons is a park to-day.

**companion** (IV, iii), fellow, used in contempt.

**complexion of the element** (I, iii), the appearance of the heavens, the condition of the weather. See exercise on the *pathetic fallacy*, page 138.

**concave** (I, i), hollow.

**conceit me** (III, i), conceive me, judge me.

**conceited** (I, iii), conceited, conceived, estimated.

**condemned to have** (IV, iii), condemned for having.

**condition** (II, i), disposition.

**confidence** (II, ii), overconfidence, foolhardiness.

**confounded** (III, i), confused, struck with amazement.

**conjointly** (I, iii), at the same time, in a way that shows there is some union or connection among them.

**conjure** (I, ii), perform magic tricks; in particular, summons up devils or the spirits of the dead. Some in Shakespeare's time believed it was possible to call up spirits by invoking them with certain powerful names. Cassius says that the name of Brutus would be just as potent in conjuring as would be that of Cæsar.

**conned by rote** (IV, iii), studied like a lesson, learned by heart.

**consorted** (V, i), accompanied.

**constancy** (II, iv), firmness of mind and resolution.

**constant** (III, i), fixed, unmoving; (V, i), constantly, unyieldingly.

**construe** (I, iii; II, i), interpret.

**contribution** (IV, iii), of men and supplies, support generally.

**coronet** (I, ii), a small and inferior crown.

**corporal motion** (IV, i), the movements of his body.

**could be content** (V, i), they would be glad enough not to do this but to go elsewhere, and they make this attempt with a bravery that is, in reality, full of fear.

**counsel** (II, iv), secrets, matters told in confidence.

**counters** (IV, iii). These were pieces of metal, wood, ivory, or the like, used in keeping accounts. Brutus uses the word as a synonym for money.

**course** (I, ii), as in a race. This race was one participated in as a religious ceremony. At the Feast of the Lupercal (see page xxvi), it was the custom for Roman youths to run around the city striking every one they met with leathern thongs made of goat skin — just as to-day, at a carnival or Mardi Gras, the revelers will strike passers-by with inflated bladders or shower them with confetti. Among the Romans, however, it was believed that barren women, so struck by the thongs, would be thereafter blessed by the gods with children.

**courtesy** (III, i). This word is used here not as a synonym for *politeness*, but to mean "a bow." We still speak of "making a curt'sey." A "lowly courtesy" would be a very low bow.

**covert** (IV, i), hidden, secret. The word is the same, of course, as *covered*.

covetous (IV, iii), miserly.

craves (II, i), demands, requires.

credit (III, i), reputation.

cross'd in conference (I, ii), opposed in a debate, prevented from carrying out his wishes.

call out (I, i), select, pick this occasion for.

cumber (III, i), encumber — burden, harass, oppress.

custom of fell deeds (III, i), because people will have become so accustomed to cruel deeds that all pity will be choked; mothers will disregard even the slaying of their infants.

cynic (IV, iii). The cynics (from the Greek word meaning "dog-like" or "snarling") were a sect of philosophers who attributed all human actions to selfish motives or the love of pleasure.

damn (IV, i), condemn.

dank (II, i), damp, humid.

dearer (III, i), more keenly, deeply.

dear my lord (II, i), my dear lord.

Decius Brutus (Dr. Per.). The real name of this character was Decimus Brutus. Shakespeare made the mistake because the translation of Plutarch which he used had made it.

decree (III, i), a regulation handed down by some high authority, like the ruler of a state. A "first decree" would be one coming down from ancient times.

deliver Cassius (I, iii). The Romans, as they adopted the Stoic creed (see page 117), assumed as part of this creed the notion that it was manly to commit suicide rather than endure ills and misfortune. Note, later in the play, how this notion is put into practice.

demand of them (V, i), challenge them.

devil (IV, iii). The Greeks and Romans alike believed in good and evil *daimons* (or demons) and in good and evil genii. But they knew nothing of angels and devils. See *angel* in this glossary.

dint (III, ii), the indentation, the mark or impression made by a blow.

discomfort (V, iii), embarrass.

dishonor (IV, iii), that is, if you commit an act of dishonor, it shall be regarded as the result of a momentary whim.

disjoins (II, i), separates.

disposed (I, ii), inclined toward, set toward. Cassius thinks of Brutus as metal which can be melted into a form other than that for which it seems intended.

disposing of new dignities (III, i), that is, in appointing people to new offices.

divers (IV, i), various.

distract (IV, iii), distracted — crazed, mentally deranged.

dogs of war (III, i). Mars, the god of war, was often represented with dogs and vultures at his side. In *Henry V* Shakespeare speaks of that monarch's assuming the part of Mars, and at his heels crouch Famine, Sword, and Fire, leashed in like hounds.

domestic fury (III, i), violence within the borders of a country, at home.

doomsday (III, i), the Day of Judgment. Would the Romans use this expression, or is it one that came in with Christianity?

**doublet** (I, ii), a close-fitting garment for men, with or without sleeves, reaching usually from the neck to the waist. It was worn not in Cæsar's time, but from the fifteenth to the seventeenth century.

**do you salutation** (IV, ii), give you greetings.

**drachmas** (III, ii; IV, iii), a drachma was worth about twenty cents.

**dramatis personæ** (Dr. Per.), characters in the play.

**durst** (I, ii), dared. Still used at times as the past tense of *dare*.

**elements** (V, v), the original components of anything. For many centuries the elements were believed to be four in number: earth, air, fire, and water.

**emulation** (II, iii), envy.

**enforced** (III, ii), exaggerated, emphasized unduly; (IV, iii), placed under compulsion or violence.

**enforced ceremony** (IV, ii), a politeness that does not come from the heart, but is shown from a sense of duty.

**enfranchisement** (III, i), Publius Cimber's rights of citizenship had been taken away. Cassius requests that they be restored.

**engendered** (V, iii), gave birth to.

**engaged** (II, i), pledged.

**enlarge** (IV, ii), speak at length concerning.

**enterprise** (III, i), undertaking.

**entertain them** (V, v), take them into my service.

**envenomed** (V, iii), poisoned.

**envious** (II, i; III, ii), spiteful, malignant, malicious.

**envy** (II, i), hatred.

**Epicurus** (V, i), founder of the sect of philosophers called "Epicureans." He taught that peace of mind was the highest good, that the gods do not interfere in the government of the world, and that they exercise no influence directly on mankind. Such doctrines would, of course, exclude belief in the supernatural.

**Erebus** (II, i). One of the regions of Hades, according to the ancient Greeks and Romans. Shakespeare thinks of it as a dark, dreary place.

**et tu, Brute!** (III, i), thou too, Brutus!

**even virtue** (II, i), the calm, temperate, reasonable character of our enterprise.

**exalted** (I, iii), made as high as.

**exeunt** (I, i), Latin for "they go out." See the singular *exit*.

**exhalations** (II, i), meteors. In I, iii, the speakers have already called attention to the fact that the period near the death of Cæsar was marked by many strange phenomena. One was the frequent shooting of meteors across the sky.

**exigent** (V, i), decisive moment, pressing necessity.

**exit** (I, ii). Latin for "he goes out." See also *exeunt*.

**exorcist** (II, i), one who pretends to call up the spirits of the dead by magical rites. See note to *conjure*.

**extenuated** (III, ii), lessened, diminished.

**face of men** (II, i), either the reliance which we may place in a man's faith because of what we see in his face, or the dejected look of the people because of the evils from which they are suffering.

- faction (II, i), conspirators.  
 factious (I, iii), active, energetic.  
 fain (I, ii), gladly.  
 fall (III, i), befall, happen.  
 falling sickness (I, ii), epilepsy.  
 fall their crests (IV, ii), let fall or droop the plumes worn as a decoration on the head.  
 falls to the purpose (III, i), hits the bull's-eye.  
 familiar instances (IV, ii). One meaning of *instance* is "sign, token, mark." This phrase would therefore mean, "signs or marks of his familiarity or familiar friendship."  
 fashion him (II, i), mold him, make his opinions take the proper form.  
 fatal (V, i), foreboding a fatality or evil.  
 favor (I, ii), appearance, countenance, face. We still say, "That boy *favours* his father"; that is, looks like his father.  
 fawn (I, ii), flatter, court favor in a cringing fashion.  
 fell to spoil (V, iii), started plundering the enemy.  
 fellow (III, i; V, iii), an equal.  
 ferret (I, ii), an animal of the weasel family. It is white or yellow in color, and is noted for its small, red eyes.  
 field (V, v), the army on the field of battle.  
 figures (II, i), imaginary forms, phantasms.  
 fire (V, v). It was the Roman custom to burn the dead.  
 fire drives out fire (III, i). Just as fire is used to fight fire, so the pity which the conspirators felt for the evil state of Rome drove out in their hearts the pity they felt on killing Cæsar.  
 fleering (I, iii), grinning, scornful.  
 flint (II, i). Obviously in Shakespeare's time the window ledge was often regarded as a convenient place for storing the flints used (with tinder) for striking lights.  
 flood (I, ii). See page xxiii.  
 flourish (I, ii), a fanfare of the trumpets: a short and lively air announcing the coming of some important personage.  
 fond (III, i), foolish.  
 forced affection (IV, iii), forced loyalty, compulsory adherence.  
 formal (II, i), solemn.  
 former (V, i), to the fore, in front.  
 forms (III, ii), benches.  
 forth of doors (III, iii), out of doors.  
 fray (II, iv), battle.  
 free and friendly conference (IV, ii). To admit a man freely to conference is in itself a sign of friendship. To hold him off and insist on a formal approach and on ceremony indicates coldness.  
 fret (II, i), ornament.  
 full of regard and honor (IV, ii), rich in qualities which must win him regard and honor.  
 funerals (V, iii), funeral ceremonies.  
  
 gamesome (I, ii), fond of sports.  
 general (II, i). Brutus says that he has no personal reason for opposing Cæsar, aside from considerations of the general good.  
 general coffers (III, ii), the common or state treasury.



**general wrong of Rome** (III, i), the general wrong that has been done to Rome.

**genius** (II, i). According to the old Roman idea, each person had as an attendant a presiding *genius*, a beneficent spirit that guarded him and guided him; he might have, too, an *evil genius*, which led him astray. The Romans believed likewise that each family, each home, and the state itself had such a genius, or guardian.

**glanced at** (I, ii), hinted at, suggested.

**go along by him** (II, i), go home by way of his house.

**goes up** (V, i), is sheathed.

**good regard** (III, i), good value or worth.

**good respect** (V, v), good reputation, one whom people respect.

**gorging** (V, i), feeding greedily.

**grace** (III, ii), respect.

**grief** (I, iii; III, ii; IV, ii). The word here means, not sorrow, but *grievance* — a cause for complaint.

**grievous** (III, ii), serious, grave.

**grudge** (IV, iii), cause of quarrel.

**guilty** (II, i). To break a promise proves that the person who does so is not really a true-born Roman.

**hands** (I, ii), handwritings.

**harlot** (II, i), mistress.

**hart** (III, i), a kind of deer.

**havoc** (III, i). In the wars of old, *havoc* was the signal which meant that no quarter would be given, and it was spoken by the person in command, usually a monarch. Hence Antony refers to Até's crying "Havoc!" "with a monarch's voice."

**hazard** (V, i). The word goes back to an Arabic term for dice. *On the hazard* means "on the throw of the dice."

**hazards** (III, i), dangers.

**health** (IV, iii), safety, welfare.

**heart** (II, ii). The heart, from ancient times, has been regarded as the seat of courage. The word *courage* goes back to the Latin word *cor*, "heart."

**hearts of controversy** (I, ii), hearts filled with a spirit of contest.

**heavy** (II, i), heavy-hearted, grave (Latin: *gravis*, "heavy").

**hedge me in** (IV, iii), to set restrictions upon me.

**hie** (I, iii), hasten.

**high-sighted tyranny** (II, i). Brutus compares tyranny to a hawk or falcon ranging the air at a great height in search of prey.

**hilts** (V, iii), the handle of the sword; hilt.

**hinds** (I, iii). This word has two meanings, both of which apply here. A *hind* is the female of the red deer and notoriously timid. A *hind* is also a peasant, a rustic, an ignorant fellow.

**his luster** (I, ii), its shine or gloss. In Shakespeare's day the form *its* had not yet come into general use; *his* or *it* was used instead.

**holds on his rank** (III, i), holds on to his place, remains unmoved by any pleas or prayers.

**hollow** (IV, ii), false, deceitful, not sincere or faithful.

**honor in one eye** (I, ii), let one of my eyes see honor before me, and the other see death.

**honorable-dangerous consequence** (I, iii), the consequences, or

results, of this enterprise will be dangerous, but they will bring honor with them.

**hooted** (I, ii), raised a cry, shouted applause.

**hot at hand** (IV, ii), full of spirit when they are starting out.

**How! How is it that you are here?** (II, i) or, **Why is it that you are in this sad condition?**

**humor** (II, i; II, ii), whim. During the Middle Ages it was believed that the body contained four *humors*: blood, phlegm, black bile, yellow bile; and that a man's "humor" at any particular moment depended on which one of these happened to predominate. Blood made a man optimistic or sanguine (Latin: *sanguis*, "blood"); phlegm made him stolid or phlegmatic; black bile made him melancholy (Greek: *melan*, "black"; *chole*, "bile"); and yellow bile made him hot-tempered or choleric (Greek: *chole*, "bile"). The word might also mean vapors or moistures outside the body — "the *humors* of the dank morning."

**humor me** (I, ii), play upon my moods.

**humor the true bent** (II, i), I can bend his inclination or mood into the direction we wish.

**hurtled** (II, ii), clashed. There was a noise as if one side had hurled itself against the other.

**Hybla bees** (V, i). Hybla was a town in Sicily, famous for its honey.

**Ides of March** (I, ii). March 15. See page lxvi.

**ill officers** (IV, ii), officers who have committed evils.

**images** (I, i), statues or busts of Cæsar. These had been decorated with flowers and wreaths, possibly with crowns of laurel, in honor of his triumph.

**imminent** (II, ii), threatening to take place immediately, hanging over me.

**in art** (IV, iii), in theory.

**incorporate** (I, iii). The Latin *corpus* means "body." *Incorporate* implies that Casca has joined the body of the conspiracy.

**indirection** (IV, iii), malpractice, any way which is not honest.

**ingrafted love** (II, i). His love for Cæsar has made him practically a part of Cæsar. Just as Brutus thought of Antony as a limb of Cæsar's body, so Cassius thinks of him as a bud or scion which has been grafted on the tree of Cæsar.

**in his own change** (IV, ii), because of some change which has taken place in his character.

**in some taste** (IV, i), in some measure or degree.

**in sort or limitation** (II, i), in a certain manner and with restrictions.

**instigations** (II, i), goads, spurrings, strong urgings.

**instrument** (IV, iii), musical instrument.

**instruments of fear and warning** (I, iii), means whereby a fearful warning is given that something dreadful is about to happen.

**insuppressive mettle** (II, i), the irrepressible quality or courage. *Mettle* refers originally perhaps to the temper or quality of a piece of metal, like a sword.

**interim** (II, i), interval.

**intermit** (I, i), stop before it reaches you. Cause to cease temporarily.

interred (III, ii), buried (Latin: *in terra*, "in the earth").  
 in their bosoms (V, i). I understand their inmost thoughts.  
 issue (III, i), action, deed. (III, ii), a legal term for "children."  
 I swore thee (V, iii), I made thee take an oath.

jades (IV, ii), tired or worn out horses.  
 jealous (I, ii), suspicious, doubtful. The word was usually followed  
 by *on*, and not by *of*, as it is to-day.  
 jiggling (IV, iii), vile rhyming, as in a bit of doggerel.

kerchief (II, i), a handkerchief used as a bandage.  
 knave (I, i), a sly, deceitful person. (IV, iii). Sometimes used in  
 an older sense as "boy" (German: *Knabe*, "boy").  
 knot of us (III, i), we conspirators, our band or group.

laughter (I, ii), jester, one who scoffs at serious things.  
 law of children (III, i). Young children change their minds readily.  
 The "law of children" would therefore be no law at all, but whim and  
 caprice.

leaden points (III, i). Because lead is soft, a leaden point would  
 not penetrate.

leaf (IV, iii). Roman books had, of course, no leaves to turn down.  
 See page xciii.

leagues (III, i), three miles.

let blood (III, i). For many centuries the idea prevailed that ail-  
 ments could be cured by removing blood from the patient, as by  
 opening a vein, through the use of leeches, and in other ways. This  
 device was resorted to in all conditions of ill-health, and even well  
 persons were bled to prevent the accumulation of supposed harmful  
 fluids.

Lethe (III, i). Death. Ordinarily this word in Shakespeare means  
 "forgetfulness," in accordance with its derivation from the River  
 Lethe, the river of forgetfulness in Hades. Perhaps Shakespeare  
 thinks of it as the river of death; or he is using it by mistake for  
 another stream of the underworld, Cocytus, a river of blood.

let's reason with (V, i), let us discuss and analyze concerning the  
 worst possible thing that can happen to us, and decide what we shall  
 do in that event.

levying powers (IV, i), raising or collecting troops, usually by com-  
 pulsion or conscription.

live a thousand years (III, i), if I should live, etc.

low-crooked (III, i). In making a court'sy, one *crooks* or bends  
 the knee.

liable (II, ii), subject. Decius Brutus tells Cæsar that his whole  
 reasoning faculties are commanded by his love for him.

liable to fear (I, ii), subject to sensations of fear. If, in other words,  
 a man like Cæsar could possibly be afraid of anything.

lief (I, ii), gladly.

light (V, iii), alight, dismount.

like friends (II, ii). Brutus reflects that to be "like a friend" is  
 not exactly the same as really being a friend.

littered (II, ii), born.

lottery (II, i), a scheme, forbidden by law in the United States, by

which prizes are awarded through the casting of lots. Here Brutus uses the word as synonymous with chance or whim.

lovers (III, ii; V, i), friends, well-wishers.

Lupercal (I, i). See page xxvi.

lusty (II, ii), vigorous.

mace (IV, iii). The mace was an instrument of authority carried by a bailiff or sheriff's officer. It was a heavy staff wholly or partly of metal. The bailiff touched a person on the shoulder with this, as a sign that he was arrested. So slumber touches Lucius.

main opinion (II, i), strong or decided opinion.

make conditions (IV, iii), know the terms on which offices are to be given out.

make forth (V, i), go forward. The *generals* of this line refers to Brutus and Cassius.

make head (IV, i), make headway, oppose by a forward movement, progress.

makes to (III, i), makes his way toward.

man of any occupation (I, ii), a commoner, a mechanic, not a gentleman.

mark of favor (II, i), distinguishing feature of their faces.

Marry (I, ii), indeed, in truth. An anachronism, since this interjection is derived from the name of the Virgin Mary.

mart (IV, iii), market.

means (II, i), power; the men, money, influence he can control.

mechanical (I, ii), followers of a trade.

meet (I, ii; III, ii), fitting, proper.

merry (II, iv; III, ii), cheerful, in good spirits, not necessarily boisterous, as in the modern sense.

mettle (IV, ii), ardor, eagerness, enthusiasm.

mischiefs (IV, i). The word in Shakespeare's time differed in two ways from our modern word *mischiefs*. In the first place, it might be used in the plural. In the second place, it had a stronger meaning: *harm, injuries, calamities*.

misgiving (III, i), my presentiment, or anticipation of some evil, always turns out very much to the purpose; in other words, I am usually right when I have a foreboding of some ill to happen.

mistook (I, ii), a form used in Shakespeare's time. We say *mis-taken*.

mistrust (V, iii), suspicion or doubt.

moe (II, i; V, iii). Elizabethan for *more*.

modesty (III, i), moderation.

monstrous quality (I, iii), the condition of being a monster — that is, a creature that is different in form or structure or nature from its fellows: a five-legged pig, an owl that hoots at noonday, men all on fire walking up and down the streets.

more wonderful (I, iii), more wonderful than usual, especially remarkable.

mortal instruments (II, i), the physical means by which a deed is to be executed. The genius or soul takes council with the body, as to how the "dreadful thing" is to be performed; and the hideous nature of the proposed deed throws the whole mind into disorder, as if it were a little kingdom suffering from an insurrection, or rebellion.

**mortified** (II, i), deadened, insensible, sick to death.

**most free** (II, i), least restrained, least observed.

**murther** (II, ii), an old form of *murder*.

**mutiny** (III, i), violent commotion, tumult.

**napkins** (III, ii), handkerchiefs.

**naughty** (I, i), used to mean wicked or worthless, not merely mischievous.

**neat's leather** (I, i). Neat are cattle of the ox kind, as distinguished from horses, sheep, and goats.

**Nervii** (III, ii), a tribe in Belgic Gaul which occupied the country between the Sambre and the Scheldt. They formed part of a confederacy, against which in 57 B.C., the second year of Cæsar's command in Gaul, he led his legions. The Nervii rallied their forces for a struggle to the death. They surprised the Romans while the latter were preparing their camp and very nearly swept Cæsar and his veterans off their feet by their furious charge. But the steady discipline of the Romans prevailed, and later the Nervii were not only defeated but annihilated. Cæsar treated the few who survived with compassion. The victory was regarded as one of the greatest in Roman history.

**new-added** (IV, iii), with new numbers, reinforced.

**nice** (IV, iii), insignificant, unimportant.

**niggard** (IV, iii), supply sparingly.

**night-gown** (II, ii), an anachronism. Probably a dressing gown or an elaborate bath robe.

**none so poor** (III, ii). The *and* preceding this expression is equivalent to *with*. The meanest man is now too high to do reverence to the fallen Cæsar.

**nor . . . nor** (II, ii). We should say *neither . . . nor*.

**noted** (IV, iii), branded with a mark or indication showing that he is in disgrace.

**objects** (IV, i), sights, spectacles, something which excites feeling.

**obscurely** (I, ii), indirectly, not clearly.

**observe you** (IV, iii), pay respect to you.

**o'er-read** (III, i), to read or look over.

**o'ershot myself** (III, ii), gone beyond the mark, told more than I intended to tell.

**o'ersway him** (II, i), make him change his mind by my influence.

**o'erwatched** (IV, iii), worn out with too much watching.

**of force** (IV, iii), perforce, necessarily.

**of repeal** (III, i), as a result of his banishment's being repealed.

**old Brutus** (I, iii), the Brutus who had driven the Tarquin out, Marcus Brutus's revered ancestor, to whom he looked back for guidance and inspiration.

**Olympus** (III, i; IV, iii), the mountain in Thessaly, Greece, where the gods were supposed to dwell. See page xxiii.

**once** (IV, iii), some day.

**only I yield to die** (V, iv), I yield only in order to die.

**on their charge** (V, i), whenever they attack.

**orchard** (II, i; III, ii), garden or arbor.

**ordered honorably** (V, v), with all ceremonies arranged in a way to show him honor.

**order of his funeral** (III, i), the prescribed arrangement or service for his funeral.

**ordinance** (I, iii), that which has been ordained. See explanation of *quality and kind*.

**orts** (IV, i), fragments, scraps, refuse.

**our yoke and sufferance** (I, iii), our sufferance of a yoke — that is, our endurance of tyranny; show that we have become effeminate.

**out** (I, i). Used first by the Second Citizen to mean “out of temper”; then to mean “out at heels.”

**own proper** (V, iii), own individual. The two words mean practically the same thing; one intensifies the other.

**painted** (III, i), decorated.

**palm** (I, ii), often awarded and carried as a symbol of success and rejoicing.

**palter** (II, i), fail to live up to their pledges, play fast and loose, use trickery.

**part the glories** (V, v), share the glories.

**Parthia** (V, iii), a country to the southeast of the Caspian Sea. The inhabitants were probably of Turkoman stock.

**passion** (III, i), compassion, pity, sorrow.

**path** (II, i), walk. If you go forth in the light of day with your natural appearance undisguised by means of deceiving smiles, nothing can prevent you from being discovered.

**part the numbers** (III, ii), divide the crowd.

**passions of some difference** (I, ii). “Passions” are strong feelings. The phrase is explained later in the line, “poor Brutus, with himself at war.”

**phantasma** (II, i), the product of fantasy: an illusion, vision, or dream.

**Philippi** (Fī-līp’-pī) (Dr. Per.) a city in Macedonia, Greece, about ten miles from the Ægean Sea.

**philosophy** (IV, iii). Brutus was a Stoic, one of a sect of philosophers who held that no evil could really befall a good man, inasmuch as he would bear all misfortune and pain with patience and fortitude. See page 117.

**physical** (II, i), according to physic, or the art of medicine; wholesome, conducive to good health.

**pit** (V, v), the edge of the trap — as if of an animal hunted to the edge of a pitfall.

**pitch** (I, i). Height, altitude.

**plucked me ope his doublet** (I, ii), he plucked open his doublet while I was looking on. The *me* implies merely Casca’s deep interest in the matter; it is to be explained grammatically as a dative.

**Plutus** (IV, iii), the god of the underworld and of the treasures of the earth. See page xxv.

**Pompey** (V, i). Pompey, it is said, was compelled to fight the battle of Pharsalia against his better judgment, because of the impatience of his followers.

**Pompey’s basis** (III, i), the base of Pompey’s statue.

**Pompey’s Porch** (Recall I, i, iii), a portico of Pompey’s theater,

near the Campus Martius. Here stood a splendid statue of Pompey. Was it appropriate that the conspirators should meet here?

**portentous things** (I, iii), things that carry with them a portent — a prophecy that something evil is about to occur.

**portents** (II, ii), signs portending or prophesying evil things to come.

**posture** (V, i), probably position or nature is meant.

**powers** (IV, iii), forces.

**prætor** (I, iii). See page liii.

**praying on his side** (IV, iii), interceding in his behalf, pleading for him.

**prefer** (III, i), proffer, present; (V, v) recommend.

**preformed faculties** (I, iii), those faculties or functions with which they had been endowed prior to their creation. See explanation of *quality and kind*.

**pre-ordinance** (III, i), laws or regulations handed down from the beginning, those ordained from ancient times.

**presage** (V, i), foretell. The Epicureans did not believe in signs and omens, as did the Stoics and others. Now Cassius is ready to believe that the gods are foretelling the ruin of his cause.

**presently** (III, i; IV, iii), at once. Note that this older meaning differs entirely from the modern sense, "in a little while." To express the latter idea, the Elizabethan said "Anon."

**present sacrifice** (II, ii). *Present* here is an adjective meaning "immediate." In ancient times, among many peoples, offerings of animals, fruits, flowers, adornments, and other objects were made to the gods. In the case of an animal, the priests would examine the body after it had been slain, and they would deduce from the condition of the parts within what thoughts the gods were supposed to have with reference to the person who had made the offering. See, on page 110, the account of *auguries*.

**prevent** (II, i; V, i), anticipate, forestall.

**prevention** (III, i), we fear that our enterprise may be prevented or forestalled.

**pricked in number** (III, i; IV, i), nominated among the number, as if by placing a puncture opposite the name in a list. Perhaps Cassius is thinking of a piece of parchment containing such a list, on which the use of a sharp instrument would be appropriate.

**prithæe** (II, iv; V, v), pray thee.

**proceeding** (II, ii), progress, advancement.

**prodigies** (I, iii), events contrary to the regular course of nature, something one cannot explain by saying, "These are their reasons; they are natural."

**produce his body** (III, i), carry and show his body.

**profess myself** (I, ii), call myself everybody's friend; or, perhaps, provide public banquets for the common rabble instead of confining myself to a few choice friends.

**proof** (V, i). A person offers an argument and then follows it up with proof. Similarly the "sweat" of argument will be followed by the "redder drops" of proof.

**proper** (I, i), handsome, fine.

**property** (IV, i), a mere means to an end, an instrument, a cat's paw.

**proscription** (IV, i), a list of persons proscribed: that is, of those

whose property is forfeited, or who have been condemned to death or outlawed. In Rome, during the decline of the republic, such proscriptions, made by one party against another, were common, and were among the causes which led to the overthrow of the commonwealth.

**puissant** (III, i), powerful. The word is applied only to princes and potentates.

**pulpits** (III, i) an elevated place or rostrum for speakers.

**purgers** (II, i), purifiers, those who cleanse of guilt.

**put on** (II, i), betray, show. Plutarch says of Brutus that he followed his own counsel. "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."

**put to silence** (I, ii), removed from their offices, possibly killed.

**quality and kind** (I, iii), "change" is understood here — it is expressed two lines below. Cassius says that, if Casca would consider the real reason why it is that animals (like the owl and the lion) change from the qualities natural to them, why old men act like fools and children show themselves able to do things beyond their years, why all these things change from the laws laid down for them, he would understand that a warning is being conveyed of some dreadful event about to happen.

**quarrel** (II, i), the complaint, the accusation against Cæsar.

**quartered** (III, i), cut to pieces by the hands of marauding soldiers.

**question** (II, i). One of the most famous soliloquies in Shakespeare — that in which Hamlet tries to decide whether or not he shall commit suicide — begins with the line, "To be or not to be, that is the question."

**question of his death** (III, ii). It was the custom in the Roman Senate to write important decrees and decisions on tablets, for future preservation. Brutus states that the reason of Cæsar's death has thus been made a matter of official public record in the Senate and that it has been shown there that his killing was an act for the public good.

**quick mettle** (I, ii), of high and lively spirit.

**quick spirit** (I, ii), liveliness, love of a good time.

**rabblement** (I, ii), rabble.

**rank** (III, i), having an excessive amount of blood. See *let blood* in this glossary.

**rascal** (IV, iii), wretched, mean, paltry.

**rash humor** (IV, iii), humor or disposition tending to rashness, or anger.

**rated** (II, i), scolded severely.

**rebel blood** (III, i). A person of rebellious mood is thought of by Cæsar as "hot-blooded." He prides himself on his coldness, and says that sweet words cannot melt him into doing an unlawful act.

**redress** (II, i), the setting right of the injuries we have suffered.

**relics** (II, ii), from the Latin *relinquere*, "to leave behind." The remains of important or sacred persons have always been regarded with reverence and awe. The bone of a martyr, a lock of a poet's hair, a book or a walking-stick owned by Lincoln, objects like these are carefully preserved by the institutions or persons who own them.



- remorse (II, i), conscience or a sense of mercy.
- rendered (II, ii). According to the Oxford English Dictionary, one obsolete meaning of this word is "repeated" or "recited."
- repealing (III, i), recalling a person from exile.
- replication (I, i), repetition, echo.
- resolved (III, i; IV, ii), informed, made certain, convinced. (III, ii). The blood of Cæsar rushed out, when the blow was struck, in order to make clear that it was Brutus who knocked, whether unkindly or not.
- respect not (IV, iii), pay no heed to.
- retentive (I, iii), can retain, or hold back, a man's spirit if it be strong enough. No prison or captivity, that is, can prevent a person from committing suicide.
- rheumy and unpurged air (II, i). Night air was believed to cause rheumatism and other ailments, because it had not been purged, or purified, by the sunlight.
- right form of war (II, ii), in battle formation.
- rived (I, iii; IV, iii), split.
- Sardis** (Dr. Per.), a city in Asia Minor.
- savage spectacle (III, i), such a sight as one might expect among savage, not civilized people.
- saving of (V, iii), when I saved.
- saucy (I, iii), impudent.
- scandal them (I, ii), talk scandal or run down the character of persons whom, a short while before, I had been seen talking to as close friends.
- schedule (III, i), originally, in the Greek, a tablet or leaf; hence, a writing or a document. Later the word came to mean a printed list or inventory.
- second him (III, i), endorse what he says, as one who seconds a motion in a meeting.
- scope (IV, iii), full play, room to work in.
- search (V, iii), probe until you find my heart; possibly, pierce.
- second fight (V, iii). According to history, the two battles were twenty days apart. Shakespeare compresses the time for dramatic effect.
- secret (II, i), secretive, secret-keeping.
- security (II, iii), self-confidence.
- sennet (I, ii), a signal call on the trumpet, used on the Elizabethan stage to indicate an exit or an entrance.
- servile (I, i), slavish.
- sensible of (I, iii), sensitive to.
- set honor (I, ii), let honor and death appear before me at the same time, and I will look on both with complete lack of fear.
- set on your foot (II, i), go ahead.
- set our battles on (V, iii), move our battalions forward.
- severally (III, ii), separately.
- shadow (I, ii), reflection in a mirror.
- shape (II, i), outward appearance.
- shrewdly (III, i), keenly, aptly, cleverly.
- signed in thy spoil (III, i), bearing the sign that they have taken you as spoil. Antony employs figures of speech taken from the hunting field.

**sirrah** (III, i), fellow, as a term of contempt.

**sky** (I, iii). The disturbed sky is connected with the idea of bad weather. This is not the kind of weather, says Cicero, in which one wants to go out walking.

**slanderous loads** (IV, i), dishonorable burdens or tasks.

**slight** (IV, iii), foolish, silly.

**slight** (IV, i), unimportant, weak.

**slighted off** (IV, iii), dismissed slightly, in a way that showed contempt.

**smatch** (V, v), smack, tincture.

**sober form** (IV, ii), solemn, serious appearance.

**softly** (V, i), quietly.

**so in use** (III, i), in such common use, so common.

**sooth** (II, iv), in sooth, in truth.

**soothsayer** (I, ii). Literally the word means "truth-teller." But *sooth* also means an augury or prophecy, and it is in this sense that the word is used. The soothsayer was supposed to be able to predict future events.

**so please him come** (III, i), if it may so please him to come.

**speed me** (I, ii), prosper me, favor me.

**spleen** (IV, iii), the organ called the "spleen" was in Shakespeare's time considered to be the seat of the passions and of laughter. Here Brutus tells Cassius he will have to digest the poison of his fit of passion.

**split** (IV, iii), burst, tear asunder.

**spurn** (II, i), to reject Cæsar contemptuously.

**stains** (II, ii). See *tinctures* and *relics* in this Glossary.

**stake** (IV, i). In the cruel sport of bear-baiting, popular for many centuries, a bear was tied to a stake, and dogs barked at him and worried him. A full description of the sport may be found in Scott's *Kenilworth*.

**stale with ordinary oaths** (I, ii), to cheapen my friendship by professing great affection for every new person who comes along.

**staled** (IV, i), made stale by constant use. Lepidus, says Antony, never takes on a fashion until it is quite out of date.

**stand upon** (III, i), regard as important.

**stare** (IV, iii), stand on end.

**stars** (I, ii). Many people still believe that a person's destiny in life is controlled by the *star* which happens to be in the ascendant at the time of his birth. The so-called science of predicting the future in accordance with this belief is called *astrology*, and from it have come such terms as *jovial* (the planet Jupiter), *mercurial* (the planet Mercury), and others, as applied to people's characters. So, too, the word *disaster* signifies by derivation "a baleful or unfavorable star."

**start** (I, ii), as in a foot race.

**Statilius** (V, v). Sent out as a scout by Brutus to count the number of slain among the enemy, Statilius showed a torchlight as a signal that he was on the enemy's ground. On his return, however, he was taken and slain.

**stay** (I, iii; III, ii; V, i), wait, await.

**stays me** (II, ii), keeps me.

**sterile curse** (I, ii), affliction of childlessness.

**stomachs** (V, i), inclination.

**store of provender** (IV, i), plenty of hay and grain.

**strain** (V, i), family, lineage.

**straight** (IV, i; IV, iii), straightway, at once.

**strange-disposed time** (I, iii), a time in which there is a tendency for strange things to occur.

**strength of malice** (III, i). No satisfactory explanation of this phrase has ever been offered. Possibly Brutus means to emphasize the contrast between the strength of the arms and the brotherliness of the hearts of the conspirators, and he states that they will receive Antony with good will despite the deed of ill their arms have just performed.

**stretched out** (IV, i), made to extend or accomplish as much as possible.

**struck fire** (I, ii). In Shakespeare's time fire was produced by striking steel against flint, until a spark, caught in some inflammable material (called *tinder*), was generated.

**submitting me** (I, iii), exposing myself.

**subtle masters** (II, i). Brutus here imagines some sly person who gets his followers, by hints that he wants it done, to commit some crime, and afterward pretends to chide or scold them. In the same way, let our hearts suggest to our hands that they kill Cæsar, but later let us scold our hands for having done as we wanted them to do. Similarly, in *King John*, the monarch who is hero of that play blames Hubert for his too hasty obedience in putting Arthur to death; and it is said that Queen Elizabeth, who was anxious to have Mary Queen of Scots out of the way, censured those who secured her death.

**suburbs** (II, i), outskirts.

**success** (II, ii). Their opinions as to whether the enterprise on which Cæsar was about to engage (the obtaining of the title of king) would be successful. See the note on *present sacrifice*.

**such . . . that** (III, i). In modern usage this would be "such . . . as."

**sudden push** (V, ii), a sudden attack.

**sufferance** (II, i), suffering.

**suit** (III, i), request, petition.

**suitor** (II, iii), one asking a favor.

**swallowed fire** (IV, iii), committed suicide by swallowing blazing bits of charcoal.

**swayed from the point** (III, i), turned aside from the question under discussion.

**sway of earth** (I, iii), the whole weight of this globe, the whole order of nature, the rule of natural law.

**swounded** (I, ii), swooned, fainted.

**tag-rag** (I, ii), a hanging rag or tatter. Vagabonds would be dressed in such rags or tatters; hence *tag-rag people* would mean "the vagabond crowd," "the rascally mob."

**taper** (II, i), a small wax candle.

**taper** (IV, iii). The flickering or lowering of a candle was believed in Shakespeare's time to indicate that a ghost hovered near.

**tardy form** (I, ii), sluggish, slow manner, appearance of laziness.

**tending to** (III, ii), directed toward an account of Cæsar's glories.

**tenor** (IV, iii), purport, effect.

- testy humor** (IV, iii), snappish, peevish temper.
- Thasos** (V, iii), a little island close to the scene of the battle.
- the cause** (V, i), let us get to the point.
- the sign of your profession** (I, i). It was a law in Shakespeare's time that except on holidays workmen must carry with them the signs or badges of their calling. Of course Shakespeare is here transferring to ancient Rome a custom of his own time.
- thews** (I, iii), muscles.
- thorough** (III, i; V, i), through.
- threefold world** (IV, i), Europe, Asia, Africa.
- thunder-stone** (I, iii). In olden days certain stones, tapering or cylindrical in form, were supposed to be the result of a streak of lightning. Those struck by lightning were believed to have been hit by these stones from heaven.
- time of life** (V, i), the time at which life ends.
- tinctures** (II, ii). Possibly a handkerchief dipped in the blood of a saint, as is said to have been a custom during the Middle Ages. Once more Shakespeare applies a custom of his own time to that of Cæsar. See *relics* in this glossary.
- to be done**. Insert "ought" before "to."
- toils** (II, i), nets or snares.
- took it too eagerly** (V, iii), followed up his advantage recklessly and was outflanked.
- tribunes**, (Dr. Per.), representatives of the common people. See page xlv.
- tributaries** (I, i), those who pay tributes, prisoners of war. How does the word apply to rivers?
- triumph** (I, i), a great parade, in which the conquering hero, with his legions, exhibited the spoils and captives they had taken. See page 107.
- triumvirs** (Dr. Per.), members of a triumvirate, members of a group of three that ruled Rome without legal sanction. See page lvii.
- trophies** (I, i), memorials or signs of a victory.
- true quality** (III, i), the temperature it ought to have. See *rebel blood* in this glossary.
- turn him going** (III, iii), let him go.
- two several times** (V, v), on two distinct occasions.
- unbraced** (I, iii), with my doublet open and my breast exposed.
- unicorns** (II, i), a fabled monster with a single horn in the center of its forehead and otherwise resembling a horse. It was an ancient belief that unicorns could be captured by running behind a tree, into which the beast drove its horn; it was believed, too, that beasts could be so fascinated with mirrors that the hunter had opportunity to take surer aim.
- unmeritable** (IV, i), not meritorious, without merit.
- unshak'd of motion** (III, i), unshaken in his motions, with perfectly steady movement.
- untrod state** (III, i), the unknown future, the untried condition of affairs.
- upon a heap** (I, iii), in the form of a heap, in a group closely huddled together.

upon a wish (III, ii), just when I wanted him, at the moment of my wish.

upon one battle (V, i), on the stake of a single battle.

urge (IV, iii), provoke, exasperate.

utterance (III, i), distinct utterance or articulation.

valor (II, i), courage.

vaunting (IV, iii), boasting.

veil'd my look (I, ii), prevented my feelings from appearing in my eyes.

ventures (IV, iii), merchandise risked in an enterprise at sea. Companies of traders were often called "merchant adventurers."

vessel (V, v), used here to refer to a person. The Bible often uses the word in this sense.

vile means (IV, iii), means beneath my honor.

villain (IV, iii). The question asked by Brutus is a strong way of stating that every one who killed Cæsar did so for the sake of justice; otherwise he would have been a villain.

void (II, iv), empty.

vouchsafe (II, i), deign to receive, be good enough to accept, (III, i), give a safe-conduct to.

vulgar, the (I, i). There is a Latin expression *mobile vulgus*, "the fickle crowd." From this has come our English word *mob*. *The vulgar* means "the rabble," "the common people."

wafture (II, i), waving.

warn (V, i), summon.

wary (II, i), watchful, careful. As you walk, you must *beware*.

waspish (IV, iii), irritable, peevish.

watch your pleasure (IV, iii), stay awake as long as you wish.

watch (II, ii). The watch was an institution of Shakespeare's, not Cæsar's time. They corresponded to our modern policemen. Shakespeare makes fun of a typical watchman of his day in the character Dogberry, *Much Ado About Nothing*.

weak straws (I, iii), Cæsar is starting the fire by which he hopes to illuminate the world with his glory by using Rome as kindling wood or shavings.

weighing the youthful season (II, i), considering the fact that the year is not yet far advanced.

well given (I, ii), well disposed, friendly.

well to friend (III, i), for a good friend.

well urged (II, i), a good suggestion.

what night (I, iii), what a night.

whelped (II, ii), borne young.

whet (II, i), sharpen, as of a knife.

wind (IV, i), to turn the course of, to wheel, to manage and control.

Pronounce the *i* as in *bite*.

windows (III, ii), shutters for the windows.

wit (III, ii), intelligence, understanding.

with a thought (V, iii), quick as thought, in the twinkling of an eye.

withholds you (III, ii), prevents you. Hinders you.

withal (II, i), nevertheless.

with your will (IV, iii), in accordance with your will.

woe the while! (I, iii), alas!

wont (I, ii), accustomed. Perhaps Cassius is thinking of the fact that some time before this he and Brutus had been rivals in an intense political campaign, in which Brutus had got the better of him.

worth (III, ii), eminence.

worthy cogitations (I, ii), thoughts worth listening to.

yearns (II, ii), grieves.









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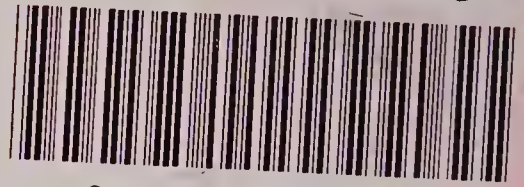
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