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Gill's Literary Series.

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SHAKESPEARE'S  
JULIUS CÆSAR,  
FOR  
SCHOOLS.



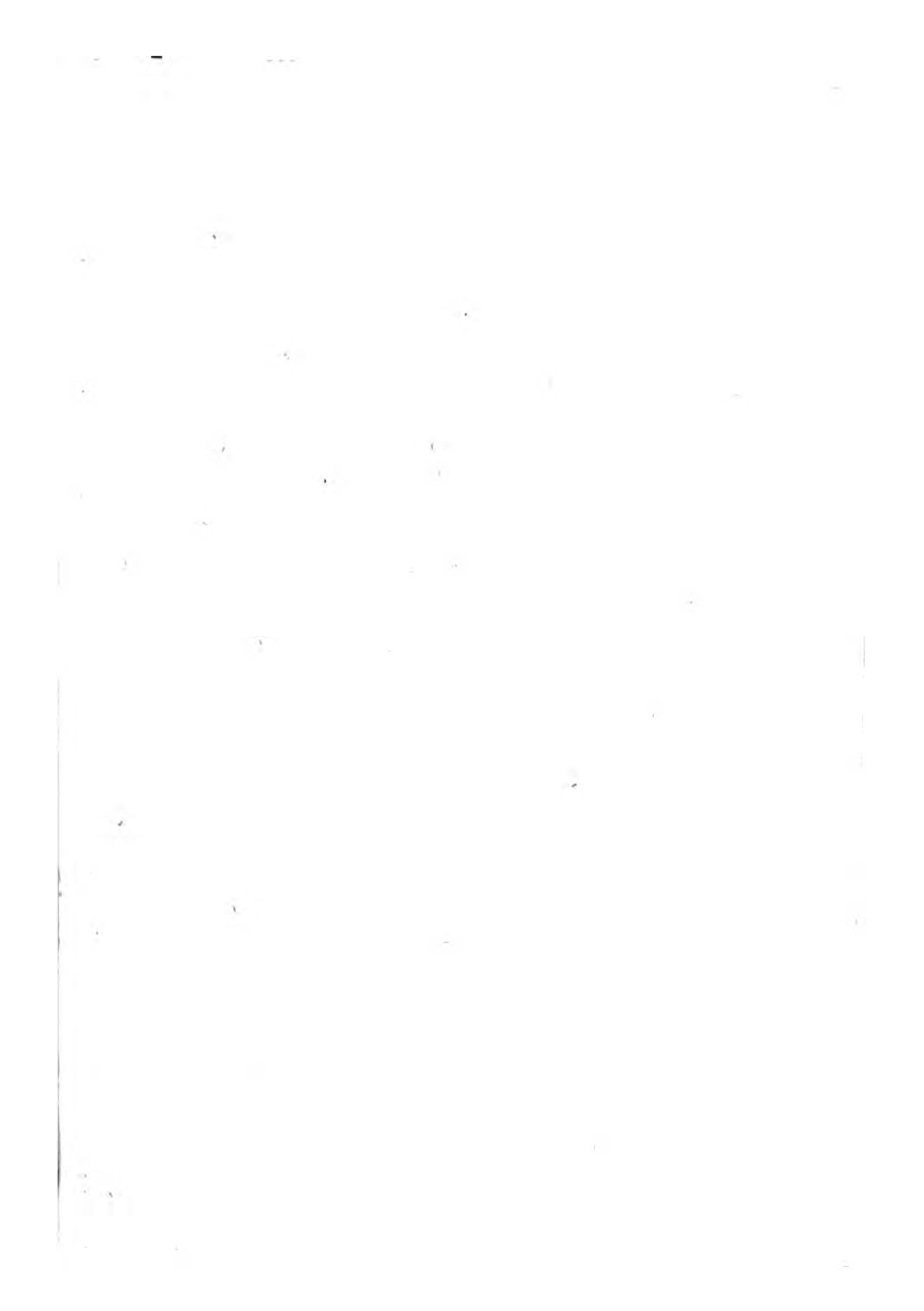
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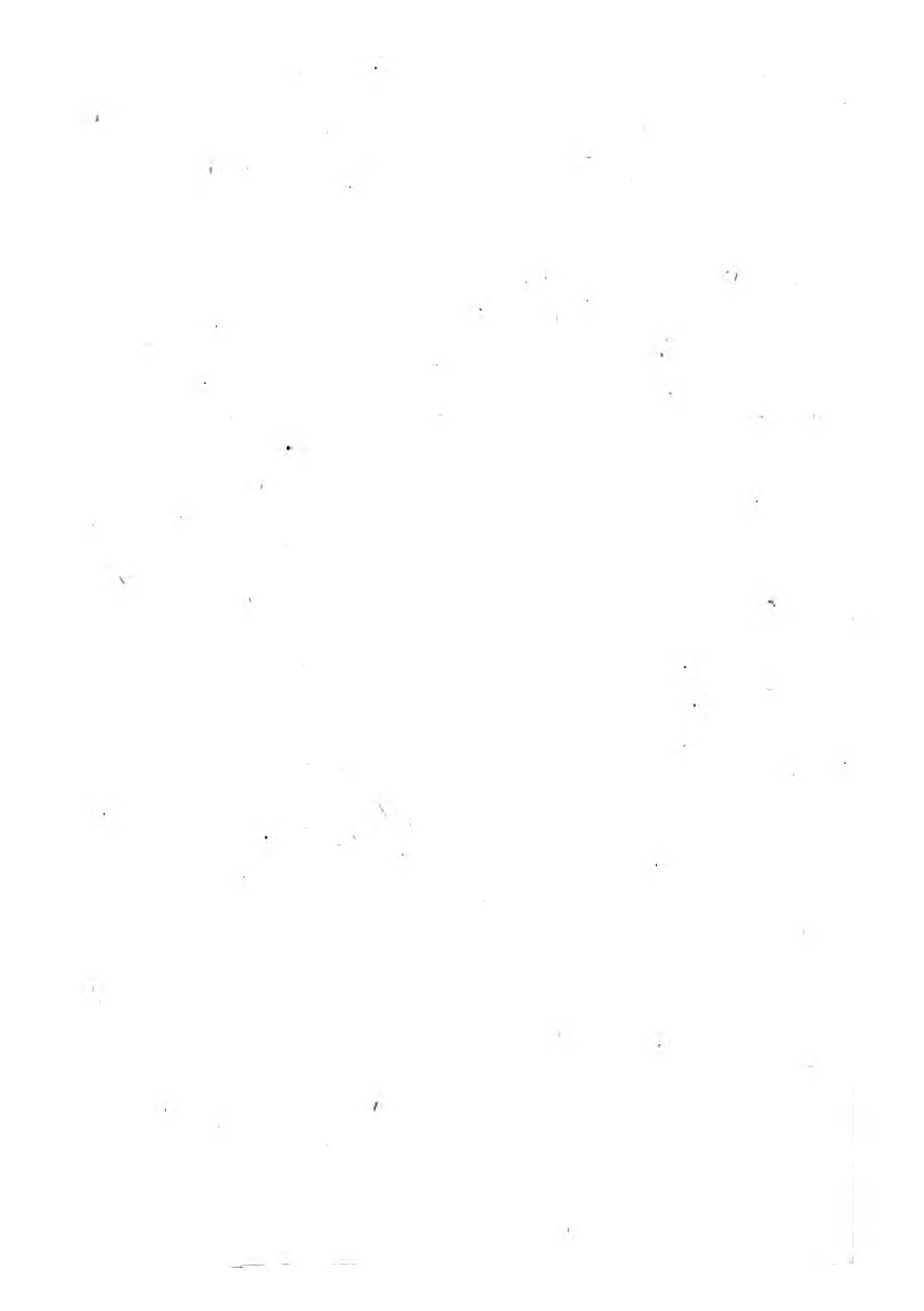
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London:  
GEORGE GILL & SONS,  
MILNER HOUSE, WARWICK LANE, E.C.







THE  
WHITEHALL  
READING SERIES.

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SHAKESPEARE'S  
JULIUS CÆSAR

(ABBREVIATED FOR SCHOOL USE),  
WITH  
*INTRODUCTION, NOTES, AND TABLES OF  
PREFIXES AND SUFFIXES.*



London:  
GEORGE GILL & SONS,  
MINERVA HOUSE, WARWICK LANE, E.C.

*M. 11 : 2.2.07*



SHAKESPEARE (CHANDOS PORTRAIT).

“TRIUMPH, MY BRITAIN, THOU HAST ONE TO SHOW,  
TO WHOM ALL SCENES OF EUROPE HOMAGE OWE.  
*HE WAS NOT OF AN AGE, BUT FOR ALL TIME!*  
NATURE HERSELF WAS PROUD OF HIS DESIGNS,  
AND JOYED TO WEAR THE DRESSING OF HIS LINES!”

BEN JONSON.



## P R E F A C E .

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THE Education Code, Schedule I., provides for *Reading* in Standard VI. as follows :—

“ To read *a passage from one of Shakespeare’s historical plays*, or from some other standard author, or from a history of England.” It also prescribes “ *a passage from Shakespeare or Milton*, or some other standard author, or from a history of England ” for reading in Standard VII., while the Circular No. 228, issued to Her Majesty’s Inspectors, states that “ a year’s reading in Standard VI. may be reduced to 1,500 lines, if a long play of Shakespeare is selected.”

This little book has been carefully prepared to meet the above Code requirements. The *Play* selected is one especially suited for boys’ reading for several reasons. It deals with an important historical event, and one well calculated to arrest their attention and secure their interest. Of all Shakespeare’s plays it seems to us the one that contains, as here abbreviated, no single phrase that offends against the nicer distinctions of the language of modern times. It is not coarse to our ears, as some plays of the great poet undoubtedly are.

The Editor has not hesitated to remove all objectionable words and phrases, or even to cut out whole scenes when he considered that they were unsuitable for the purpose for which the book has been prepared.

With respect to the *arrangement* of the text and notes, a few



words may be needed. It was felt that to the usual system of printing the notes at the end of the book many objections could be urged. Much of the valuable time, both of teachers and pupils, is thus sacrificed to turning over pages and finding places, which, however well indicated in the text, consume time that can be better employed.

The alternative plan of printing text and notes at the same opening of the book was also discarded, because it affords no incentives either to teachers or children to think for themselves.

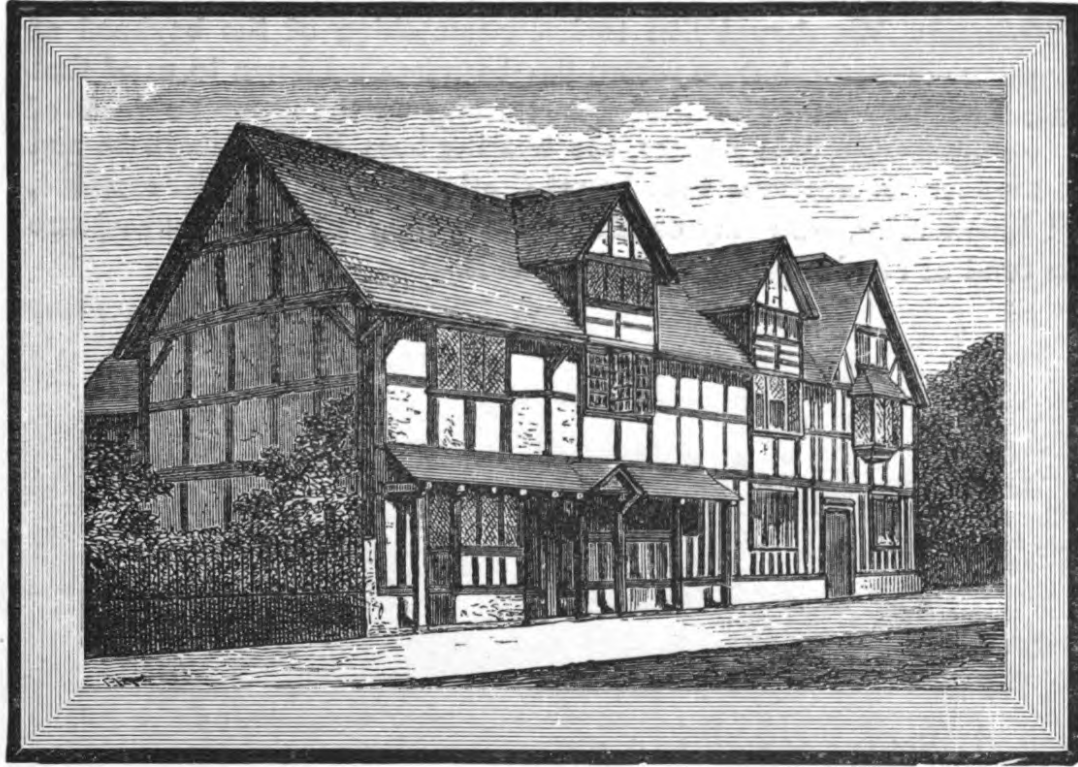
The Notes to any page will be readily found by turning over one leaf of the book; for example, the notes to page 28 appear on page 30, those to page 29 on page 31, and so on. This plan enables the book to be used for examination purposes as well as for those of teaching.

With regard to the *Notes* themselves, it is believed that they will be found plain and simple, and yet of such a nature as to supply every need. Copious examples of *Analysis* are interspersed throughout the book.

*Tables of Prefixes and Terminations* will be found arranged in Lessons to be committed to memory; it will hence be seen that the book provides for the Code subjects known as Reading and English.

LONDON, *May* 1885.

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SHAKESPEARE'S HOUSE.

A SHORT INTRODUCTION  
TO THE STUDY OF SHAKESPEARE'S  
**JULIUS CÆSAR.**

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**A.—A BRIEF MEMOIR OF SHAKESPEARE.**

**Birthplace.** *William Shakespeare* was born in the quiet village of Stratford-on-Avon on Sunday, April 23rd, 1564. The house in which he first saw the light of day now belongs to the nation. It is a large dwelling of what was called "the dab and wattle sort"; that is to say, an oak-frame residence of the Elizabethan age. His father, John Shakespeare, was a general dealer and farmer, who had settled in Stratford fourteen years before the birth of his son William.

**Boyhood.** We should like to know something of the boyhood of our prince of poets, but no record has been handed down to us of that time. As his poetry is full of apt allusions to the natural objects of the country,—the field flowers, the buzzing bees, the flitting bats, and the numberless creatures that haunt the lanes, fields, woods, coppices, and brook sides,—we may conclude that young William Shakespeare was fond of rural sights and rustic sounds.



THE FREE SCHOOL, STRATFORD.

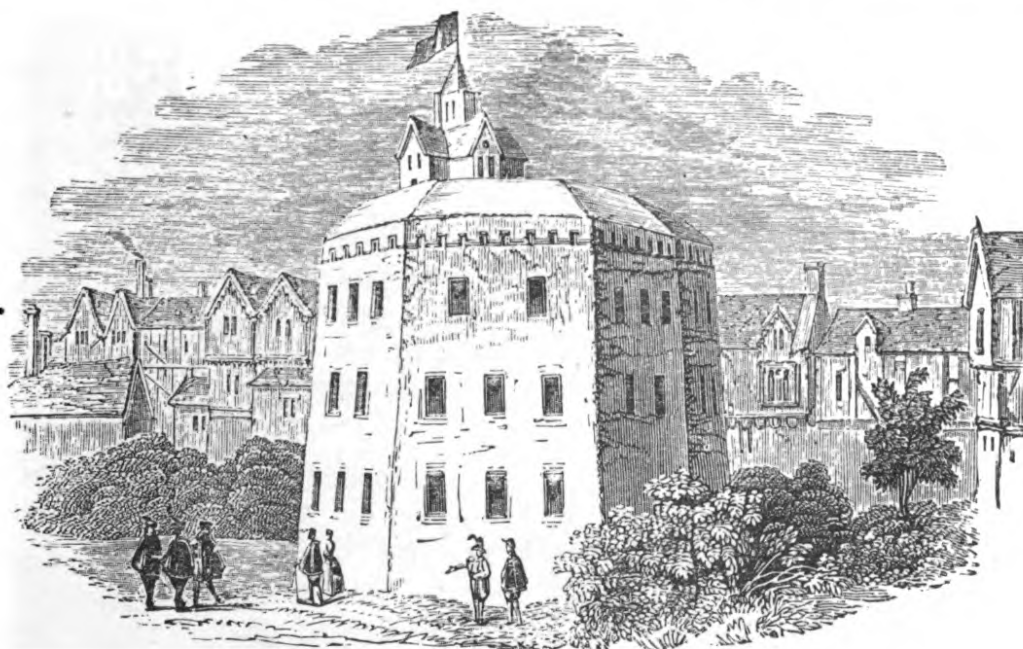
In addition to a knowledge of nature and an intimate acquaintance with a country life, young Shakespeare must have stored his mind with the ballads then sung all over “merrie England.” He treasured up the stories of King Arthur, Hereward, Robin Hood, and many another hero of ballad poetry with which he enriched his lays.

**School Life.** Like a good boy, he attended the Free School of his native town, where, perhaps, he obtained more than the “small Latin

and less Greek" with which his scholarly friend Ben Jonson credits him.

**Manhood.** When only eighteen, our hero married Anne, the daughter of Richard Hathaway, of Shottery, who was eight years older than her husband. Before Shakespeare was twenty-one he was the father of three children—Susannah, Hamnet, and Judith.

In 1585 the poet repaired to London, and became an actor; then from an actor of plays he became a composer. As actor, author, and shareholder, first in the Blackfriars and then in the Globe Theatre,



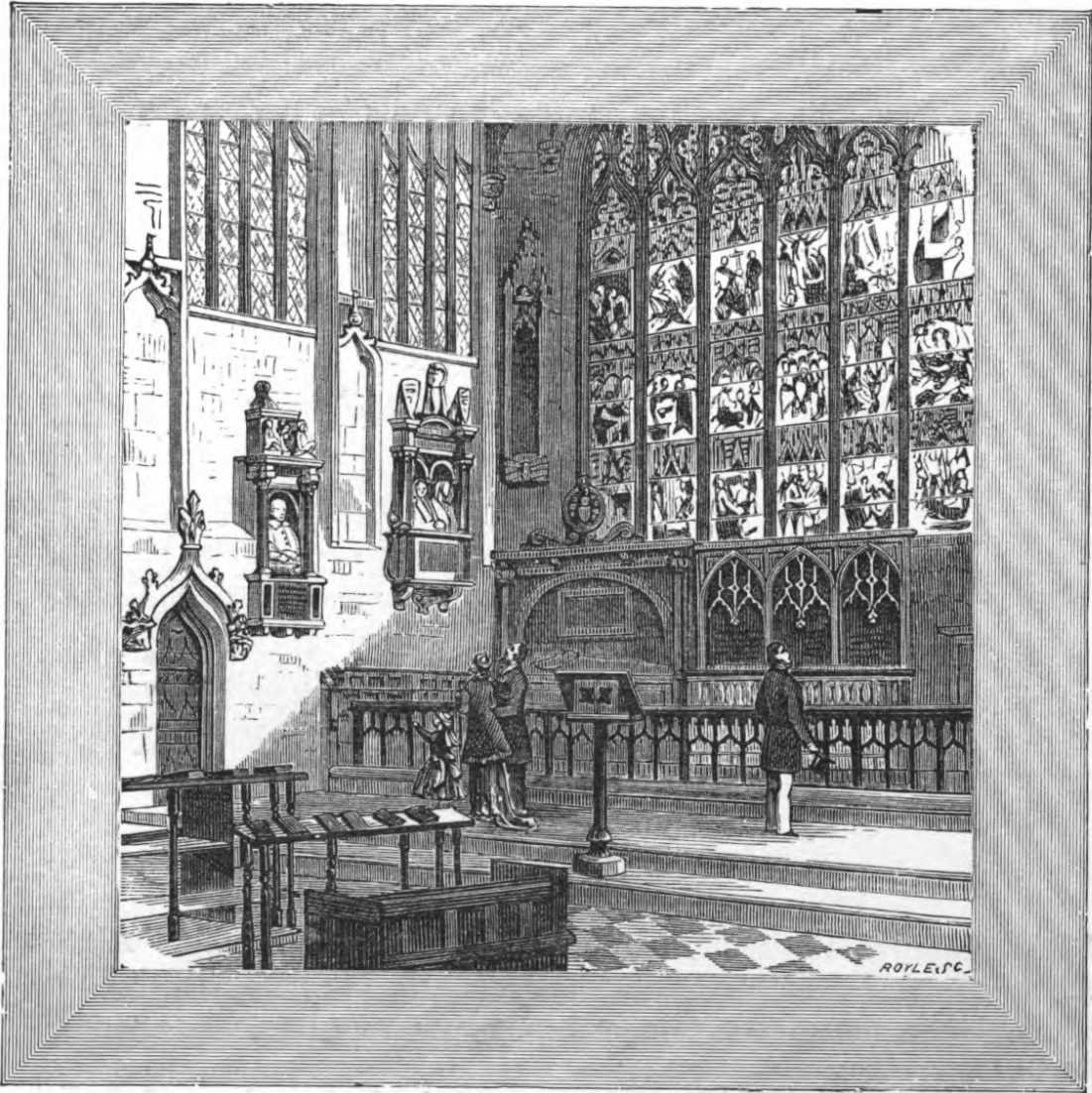
GLOBE THEATRE.

Shakespeare led a busy life, but his gains were considerable. Almost all the remainder of his life is filled up with the production of play after play, a list of the principal of which we give you in another part of this book.

**Death.** On the 10th of February, 1616, the marriage of Judith Shakespeare took place. To celebrate the event there was then a "merrie meetinge," with Drayton and Ben Jonson among the guests. This was the last of many such that these old friends ever held, for he, who was the life and joy of them, was soon stricken down on the bed of death.

On Tuesday, 23rd of April, the great poet breathed his last, and departed to

*“The undiscovered country, from whose bourn  
No traveller returns.”*



CHANCEL OF STRATFORD CHURCH.

On Thursday, 25th of April, he was buried in the chancel of Stratford Church. He had survived his son Hamnet by some years. The last descendant of Shakespeare, Elizabeth Hall, died in 1669, and with her death the family became extinct. His works can never die till the English language is forgotten.

**B.—SHAKESPEARE'S WORKS.**

Shakespeare is said to have given us thirty-seven plays and a number of lesser poems, in which he employs his enormous vocabulary of twenty-one thousand words.

**THE FINEST PLAYS ARE**

<b>Tragedies.</b>	<b>Comedies.</b>	<b>Histories.</b>
<i>Romeo and Juliet.</i>	<i>A Midsummer Night's Dream.</i>	<i>Richard II.</i>
<i>Hamlet, Prince of Denmark.</i>	<i>The Merchant of Venice.</i>	<i>Richard III.</i>
<i>Othello, the Moor of Venice.</i>	<i>Much Ado About Nothing.</i>	<i>King John.</i>
<i>Macbeth.</i>	<i>As You Like It.</i>	<i>Henry V.</i>
<i>King Lear</i>	<i>Twelfth Night.</i>	<i>Julius Cæsar (1601).</i>
	<i>The Tempest.</i>	<i>Coriolanus.</i>

**C.—SHAKESPEARE'S VERSE.**

An ordinary line of *Blank Verse* consists of five iambs,<sup>1</sup> as—

We both' | have fed' | as well,' | and we' | can both'  
Endure' | the win' | ter's cold' | as well' | as he'.

*Julius Cæsar, Act I., Sc. 2.*

Shakespeare's plays are written chiefly in Blank Verse, but most of them, especially the earlier ones, contain a number of *rhyming* and some *prose* lines. *Julius Cæsar*, one of his later plays, has only twenty-four rhyming lines.

If all the lines were written with the five accents of blank verse, we should find them very monotonous to read; so to produce a pleasing variety, Shakespeare sometimes adds one or two accented syllables after the tenth, or he introduces a *Trochee*<sup>2</sup> in the midst of the Iambics, or inserts more than the normal number of syllables. Your attention will be drawn to examples of such irregularities in the notes on the Play.

<sup>1</sup> See *Sixth Reader*, p. 7.

<sup>2</sup> *Ibid.*, p. 7.



JULIUS CÆSAR.

**D.—JULIUS CÆSAR.**

**W**E find on studying the history of Rome that *Julius Cæsar*, who was born in 98 B.C., became, in 58 B.C., one of the most powerful men in that city. We are told that scarcely any man in Rome was more remarkable for liberality than he. He was also a great scholar and a skilful elocutionist, and hardly any labour seemed impossible for his great genius to undertake and master.

As governor of Spain, Cæsar, instead of spending his time in the bare administration of justice, penetrated, with his army, further into the country, subdued several nations, and collected so vast a treasure to himself in the name of the Commonwealth, that it enabled him, subsequently, to imitate Alexander the Great, whom he so much admired.

On Cæsar's return to Rome, in the year 58 B.C., he procured the

Consulship ; and Pompey, Crassus, and Cæsar constituted themselves the first great triumvirate that ruled the city. From this time Cæsar laboured to gain the love of the common people by acts of generosity and kindness ; so successful was he in this that he was soon looked upon as the supreme head of the city.

After some time, Cæsar obtained the government of Gaul for five years. Here he subdued the Helvetians and Germans in the first year of his governorship, 56 B.C. In the second campaign he conquered the Belgæ, and defeated the warlike Nervians. The effect of these glorious victories was such, that Cæsar was master of Western Europe from the Bay of Biscay to the Rhine. The third year was employed in strengthening and consolidating the western empire he had won by his sword.

In the fourth and fifth years of his Gallic government, Cæsar quelled the rebellions in Gaul, and twice invaded Britain. After eight years of almost continual warfare he had completed his conquests in Gaul. Meanwhile it must be remembered that he had never allowed his interests in Rome to flag ; for while he conquered Gaul with the Roman steel, he secured the friendship of Rome with Gallic gold. Pompey, however, and his party, held the reins of power in Rome, and, by their advice, Cæsar was declared an enemy to the Commonwealth.

The victorious general appealed to his soldiers, who were devoted to his person and his interests, telling them that the Senate had dealt basely and ungratefully by him, who had done them so many eminent services, as well as unjustly and inhumanely by his friends, who were now forced to conceal themselves in order to shun the fury of his enemies, and all for maintaining rights which had never before been violated. Then, tearing his robes and bursting into tears, he conjured all his soldiers that they should defend his honour and reputation after their serving nine years under him with so much glory and renown.

The soldiers, with loud acclamations, answered that they were ready to revenge all injuries done to their general, and thus began the famous civil war between Cæsar and Pompey, which ended in the total destruction of Pompey's power.

On returning to Rome, Cæsar was made Dictator for life, Consul for ten years, and Imperator ; in fact, he was virtually king of the



Roman Empire. The short remainder of Cæsar's life is vividly described in the play.

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### E.—AN OUTLINE STORY OF THE PLAY.

**J**ULIUS CÆSAR had risen by courage, genius, and effort, to the highest position in the State, and was, in fact, lord of the civilized world. Faction, which had been awed awhile by the glory of the favourite of fate, was now looking sharply to seek and see defects in Rome's ruler. Ambition, or envy, or self-interest, or, in at least one case, a true zeal for the welfare of Rome, united Brutus, Cassius, Cinna, Casca, and many others in a plot to bring about the fall of Cæsar.

All these conspirators, except Brutus, led more by personal enmity than political policy, joined themselves in a league which had really for its object the destruction of Cæsar's power, although it was supposed to be a society to uphold those republican institutions so dear to many Romans.

Cæsar, now that he possessed supreme power in Rome, was eager to convert the Republic into an Empire, over which he should rule. His friends offered him the crown, which he refused, because he saw that the people did not all wish for an Emperor.

A second endeavour to crown him was made at the Festival of the Lupercalia, when Mark Antony "thrice presented him a kingly crown which he did thrice refuse." This excited the rage of the conspirators, and they, without delay, made up their minds to assassinate the "one man" who kept them all in awe.

Cæsar had many hints and warnings of the danger which menaced him, such as the disrobing of his statues, but notwithstanding all, he went and took his seat in the Senate.

Under pretence of presenting a petition, Metellus Cimber engaged the attention of the dictator. At a given signal, the conspirators surrounded their victim; Casca, at his back, dealt the first blow, and Brutus struck the last "unkindest cut of all." He fell at the foot of Pompey's statue and died.

A proclamation of Cæsar's death was made at once, and a free republic was instituted without delay. The conspirators formed themselves into a committee of public safety; but a period of misrule and bloodshed followed, until Antony, Octavius, and Lepidus seized the

reins of government as triumvirs. Brutus was made governor of Macedonia, and Cassius of Syria. Against them, Octavius and Antony led an army to avenge the death of Cæsar. A battle was fought near Philippi, which ended in the defeat of Brutus and Cassius, who both killed themselves upon the field of battle rather than fall into the hands of Antony and Octavius. Afterwards Octavius overcame first Lepidus and then Antony, and, at last, as Augustus Cæsar, ruled over the entire Empire of Rome.

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#### F.—SOURCES OF SHAKESPEARE'S PLAY.

“IT was through Sir Thomas North's translation that the rich treasure house of Plutarch's lives was accessible to Shakespeare,” says Archbishop Trench. However this may be, we may affirm with him that “Shakespeare's three great Roman plays, *Coriolanus*, *Julius Cæsar*, and *Antony and Cleopatra*, which reproduce the ancient Roman world as no other poetry has ever done, would never have existed, or would have existed in forms altogether different from those in which they now appear, if Plutarch had not written, and Sir Thomas North, or some other in his place, had not translated the Lives of the great Roman heroes.

“It is scarcely an exaggeration to say that the whole story of the play of *Julius Cæsar* is to be found in Plutarch. Shakespeare, indeed, has thrown a rich mantle of poetry over all, which is often wholly his own; but of the incident there is almost nothing which he does not owe to Plutarch, even as continually as he owes the very wording to Sir Thomas North.

“Nowhere, as is abundantly clear, does our English poet make any pretence of concealing these obligations to Plutarch, but adopts all, even to the very words of Sir Thomas North, with only such transpositions and slight alterations as may be necessary to give them a rhythmical cadence and flow. He is too rich, and too conscious that he is rich, to fear the charge of endeavouring to pass himself off for such, by laying hands upon the riches of others.”<sup>1</sup>

In the Notes to the Play we shall often quote from Sir Thomas North's “Plutarch,” the very work which Shakespeare studied, in order to show you how closely the great poet has adhered to the original.

<sup>1</sup> *Trench's Lectures on Plutarch.*



RUINS OF ANCIENT ROME.

### G.—NOTES ON THE GOVERNMENT OF ROME.

**I**N order clearly to understand the Play of *Julius Caesar*, it is necessary to have some knowledge of the government of Rome. This knowledge we shall endeavour to set forth here.

At first the Romans were ruled by kings, a state of things which

lasted from the building of the city for a space of two hundred and forty-five years. Then a great alteration took place ; as the power of Rome increased, the kings became more and more tyrannic, till *Junius Brutus*, the ancestor of Marcus Brutus, the hero of Shakespeare's play of *Julius Cæsar*, and the Brutus

*“that would have brook'd  
The eternal devil to keep his state in Rome,  
As easily as a king,”*

obtained the upper hand, and established a new form of government. The kingdom was converted into a Commonwealth, and the chief power was vested in two *Consuls*, who were elected annually. The Consuls were the heads of the people and of the Senate, and, in fact, had all the power of kings.

The *Senators* were originally chosen by Romulus, the first king of Rome, who elected one hundred men to assist him in the government. Subsequently the number of senators was increased to three hundred. Afterwards they were chosen by the people, and not by the consuls. They were consulted on all the affairs of state.

The *Tribunes* were elected by the people (*tribes*) ; originally there were five of them, but subsequently the number was increased to ten. They had the power of interposing, and the design of that power was to relieve the oppressed, and to be a shield to keep off all evil and mischief. They annulled all such decrees and commands of the Senate as they considered unjust, and their doors stood open, night and day, to hear complaints.

The first *Triumvirate* was formed in the year 58 B.C., and consisted of Pompey, Julius Cæsar, and his friend Crassus. These three made a firm combination that nothing should be done in the Commonwealth against any of their interests or without their approbation. This combination of three of the greatest men in Rome proved the overthrow of the Consular state. Thus Rome lost her liberty after she had enjoyed it for four hundred and forty-nine years. Crassus died soon after this, and then Pompey and Cæsar contended for absolute power. For some little time Cæsar ruled alone, but after his death Octavius, Antony, and Lepidus formed the Second Triumvirate, till the banishment of Lepidus and the death of Antony made way for Octavius to be proclaimed Emperor, with the title of Augustus Cæsar.

## H.—EXERCISES.

Learn six of the following Latin prefixes every day, until you know them all :—

<b>A, ab, abs</b> . . .	<i>from or away, as a-vert, ab-solve, abs-tract.</i>
<b>*Ad</b> . . . . .	<i>to, as ad-here, ac-cess, af-firm; ag-gregate; al-lure, an-nex, ap-ply, ar-rive, as-sign, at-tract.</i>
<b>Am, amb, ambi</b> . . .	<i>round about, as am-putate, amb-ition, ambi-ent.</i>
<b>Ante</b> . . . . .	<i>before, as ante-cedent, anti-cipate.</i>
<b>Bene</b> . . . . .	<i>well, as bene-volent.</i>
<b>Bi, bis</b> . . . . .	<i>twice, as bi-lateral, bi-sect, bis-cuit.</i>
<b>Circum, circu</b> . . .	<i>about or around, as circum-navigate, circu-lation.</i>
<b>*Com</b> . . . . .	<i>with or together, as com-mingle, co-ordinate, cog-nate, col-lection, con-nect, cor-rect.</i>
<b>Contra, counter</b>	<i>against, as contra-dict, counter-mand.</i>
<b>De</b> . . . . .	<i>down, as de-scend.</i>
<b>*Dis</b> . . . . .	<i>asunder, as dis-pute, di-vide, dif-fer.</i>
<b>Equi</b> . . . . .	<i>equal, as equi-valent.</i>
<b>*Ex</b> . . . . .	<i>out of, as ex-port, e-ject, ef-face.</i>
<b>Extra</b> . . . . .	<i>beyond, as extra-ordinary.</i>
<b>*In</b> . . . . .	<i>into, with a verb, as in-sert, im-port, il-lumine, in-ruption, en-dure, em-brace.</i>
	<i>not, with an adjective, as in-correct, im-proper.</i>
<b>Inter</b> . . . . .	<i>between, as inter-preter, inter-rupt.</i>
<b>Intro</b> . . . . .	<i>within, as intro-duce.</i>
<b>*Ob</b> . . . . .	<i>against, as ob-ject, oc-cur, of-fer, op-pose.</i>
<b>Per</b> . . . . .	<i>through, as per-mit.</i>
<b>Post</b> . . . . .	<i>after, as post-script.</i>
<b>Pre</b> . . . . .	<i>before, as pre-face.</i>
<b>Preter</b> . . . . .	<i>beyond, as preter-natural.</i>
<b>Pro</b> . . . . .	<i>forth, as pro-duce.</i>
<b>Re</b> . . . . .	<i>back, as re-turn.</i>
<b>Retro</b> . . . . .	<i>backwards, as retro-gression.</i>
<b>Se</b> . . . . .	<i>aside, as se-parate.</i>
<b>*Sub</b> . . . . .	<i>under, as sub-marine, suc-ceed, suf-fuse, sup-plicate, sus-pend.</i>
<b>Subter</b> . . . . .	<i>underneath, as subter-fuge.</i>
<b>Super, sur</b> . . . . .	<i>upon, above, or over, as super-fine, sur-pass.</i>
<b>Trans, tra</b> . . . . .	<i>across, as trans-port, tra-dition.</i>
<b>Ultra</b> . . . . .	<i>beyond, as ultra-marine.</i>

\* The last consonant in this prefix *assimilates*—that is, accommodates itself to the first letter of the root.

JULIUS CÆSAR,  
A HISTORICAL PLAY IN FIVE ACTS.

BY

WILLIAM SHAKESPEARE.

ABBREVIATED FOR SCHOOL USE.

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*PERSONS REPRESENTED.*

JULIUS CÆSAR.

OCTAVIUS CÆSAR, ) *Triumvirs after the death of*  
MARK ANTONY, ) *Julius Cæsar.*

CICERO, *A Senator.*

MARCUS BRUTUS,

CASSIUS,

CASCA,

TREBONIUS,

DECIUS BRUTUS,

METELLUS CIMBER,

CINNA,

FLAVIUS and MARULLUS, *Tribunes.*

LUCILIUS,

TITINIUS,

MESSALA,

*Young* CATO,

VOLUMNIUS,

VARRO,

CLITUS,

CLAUDIUS,

STRATO,

LUCIUS,

DARDANIUS,

PINDARUS, *Servant to Cassius.*

} *Conspirators against Julius  
Cæsar.*

} *Friends to Brutus and Cassius.*

} *Servants to Brutus.*

*Senators, Citizens, Guards, Attendants, etc.*

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

## I.—A BRIEF ABSTRACT OF ACT I.

**T**HE Play of *Julius Cæsar* opens with a picture of a Street in Rome on a gala day. The citizens, laying aside their ordinary garb, throng the streets in all directions to welcome home the victorious general, who has subdued in a great battle the sons of Pompey.

The common people loved Cæsar; he was their idol; he had done much for them, and had ever endeavoured to retain their favour. But, among the rich and the nobles of Rome, Cæsar had many enemies. Some of these, like Flavius and Marullus, were satisfied, for the present, to do all in their power to sully his triumph by driving the common people out of the streets, and by stripping the decorations from his statues. These were the less dangerous of Cæsar's enemies.

He had much more to fear from the personal enmity which Cassius bore him. Cassius was at the head of a faction which had determined on Cæsar's downfall; and, while the sports at the Feast of Lupercalia were in progress, he held a long conversation with the republican Brutus, whom he tried to embitter against Cæsar.

Meanwhile, Cæsar's admirers, led by Mark Antony, had offered to crown him, which he wisely refused. This news was carried to Brutus and Cassius by Casca.

That night strange scenes were witnessed in the streets of Rome. Thunders, lightnings, men enveloped in fire, lions walking about, and other wonderful events were said to have taken place. While the storm was at its height mysterious letters were thrown in to Brutus, the nature of which we shall learn in the Second Act.

**Rabble**, a disorderly, noisy crowd; probably this is an imitative word, like '*gabble*,' etc.

**Mechanical**, we should now say workmen, or mechanics. Shakespeare often uses an adjective for a plural noun.

**You ought not walk**, used for you ought not *to* walk. The preposition is often omitted by Shakespeare.

**A labouring day**, a working day.

'*Labouring*,' Professor Craik says, is a verbal noun. '*A labouring day*' means a day for labour. We regard it as a verbal adjective.

**The sign of your profession**. Shakespeare here had in mind a custom of his own time and country, and was not thinking of any laws of the Romans on this subject.

[Julius Cæsar, 1-6.



ROMAN CITIZENS.

## JULIUS CÆSAR.

### ACT I.

SCENE I.—*A Street in Rome.*

*Enter FLAVIUS, MARULLUS, and a Rabble of Citizens.*

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

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



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

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

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

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

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

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

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

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

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

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

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

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

*Marullus.* Wherefore rejoice ? What conquest brings he  
home ?  
What tributaries follow him to Rome,

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

*Flavius.* Go, go, good countrymen, and, for this fault,  
Assemble all the poor men of your sort ;  
Draw them to Tiber banks, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all.

[*Exeunt Citizens.*

See, whe'r their basest metal be not moved ;  
They vanish, tongue-tied in their guiltiness.  
Go you down that way towards the capitol ;

**In respect of**, etc., compared to.

The citizen means to say that, compared with a fine workman, I am but a bungling one.

**Directly**, truly and at once. This form of expression is still employed.

**Conscience**, our inner knowledge.

L. *con*, with ; and *scio*, I know.

**Soles**. There is a pun implied here.

A similar one occurs in the *Merchant of Venice*, Act IV., Sc. 1 :—

“*Not on thy sole, but on thy soul, harsh Jew,  
Thou mak'st thy knife keen.*”

**Knave**, a boy or youth ; O.E. *knafa*, Ger. *knabe*. This word, like many others, has, in time, lost its original meaning, and acquired a worse one. It has, in fact, gone down in the world. At first it meant merely a boy or youth ; then, as in the play, a common fellow ; next, a deceitful fellow ; now a rogue.

**Be not out with me**, etc. We still say, ‘Do not fall out with me,’ for ‘Do not quarrel with me.’ The citizen’s speech may be thus paraphrased, ‘Nay, I beseech you, sir, do not quarrel with me ; yet if you be out at heels, I can mend you.’

**Truly, sir, . . . recover them**. A succession of puns upon ‘awl’ and ‘all’ ; and ‘recover,’ to cover again ; the original meaning of the word, and ‘recover’ in its more modern sense of to restore to health.

**Surgeon**. The word originally meant a handiworker, and was

written *chirurgion* ; afterwards its meaning was restricted to one who cured injuries and diseases by passes of his hand, in other words, a quack-doctor ; now, it indicates the member of a noble profession. The earlier meaning is preserved to us in the play. The histories of the words knave and surgeon show us two different phases in the changes which words undergo in the course of time.

**Proper**, fine, handsome.

**Neat’s leather**. The O.E. *neat*, referred to kine. Thus in the *Winter’s Tale*, Act. I., Sc. 2, we read :—

“*And yet the steer, the heifer, and the calf,  
Are all call’d neat.*”

In Suffolk a *cow-house* is even now commonly called a *neat-house*, and we still speak of *neat’s-foot oil*.

**But wherefore art not**. Shakespeare often omits the pronoun, especially in questions. In parsing this line, therefore, ‘*thou*’ must be supplied as nominative to ‘*art*.’

**Holiday**, originally ‘*holy-day*,’ a religious festival, or a day set apart in memory of some remarkable person or event.

**Triumph**. A triumph in ancient Rome was a *solemn procession* in honour of a victorious general ; in this case, Cæsar. Earlier still the word meant a *hymn to the gods*.

**Conquest**, now means the act of conquering. In the play it clearly means the spoils of battle.

**Tributaries** here means slaves ; its old meaning from ‘*tribes*.’

**Pompey** was the only Roman general who could be compared with Cæsar ; you have read of him in the life of Cæsar.

**Many a time and oft**, an emphatic idiomatic expression, also used by Shakespeare in the *Merchant of Venice*, Act I., Sc. 3 :—

“Signoir Antonio, *many a time and oft*,  
In the Rialto you have rated me  
About my moneys and my usances.”

**Infants**, nominative absolute.

**Pass the streets of Rome.** In modern English we should write ‘pass *through* the streets of Rome.’ In parsing you must understand ‘through’ to govern ‘streets.’

**But** = only ; here, therefore, ‘but’ is an adverb.

**An universal shout.** This form of expression has given place to ‘a universal shout,’ because universal, though beginning with a vowel, does not commence with a pure vowel sound.

**Her banks.** The Tiber is here personified, and hence made feminine. In the *Fairie Queene*, Spenser, in describing the marriage of the Thames and Medway, makes the Medway the bride.

**Replication**, the echo or reverberation ; in law, an answer ; from the L. *re, plico*, I fold, and the suffix *tion*.

**Concave**, curved ; L. *con*, and *cavus*, a hollow.

**Attire**, clothes ; O.E. *at*, ad, and *tire*, adornment.

**Cull out**, select or choose.

**Pompey’s blood**, Pompey’s offspring.

You must bear in mind that Shakespeare, who cared little for dates, makes it appear that Cæsar’s triumph was to celebrate his victory over Pompey’s sons. This triumph took place in October B.C. 45, six months before the play opens.

**That comes in triumph.** ‘That’ is here a relative pronoun. Its antecedent ‘his’ is in the preceding line.

**Intermit**, interrupt ; literally to cease awhile.

**Needs** = of necessity.

**Must light on** = must descend on.

**Of your sort**, of your rank. Compare ‘Prayer for all *sorts* and conditions of men’ (Church of England Book of Common Prayer).

**Tiber banks.** Shakespeare often uses proper names as adjectives. We have ‘*Philippi* fields’ in Act V., Sc. 5 ; ‘*Pisa* walls’ in the *Taming of the Shrew* ; and ‘*Cyprus* wars’ in *Othello*. It must not be forgotten that we still say ‘*Turkey* carpet,’ ‘*Stilton* cheese,’ and ‘*London* stout.’

**Weep your tears** affords us an example of an intransitive verb used transitively. We should say ‘shed your tears.’

**Till . . . all.** Till your tears raise the waters from their lowest ebb to their highest limits.

**Whe’r** = whether ; a monosyllable.

**Metal**, same as mettle.

**Capitol**, the castle of Rome in which was the Temple of Jupiter, where thanks for victories were offered.

This way will I : Disrobe the images,  
If you find them deck'd with ceremonies.

*Marullus.* May we do so ?

You know it is the feast of Lupercal.

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

SCENE II.—*A Public Place in Rome.*

*Enter BRUTUS and CASSIUS.*

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

*Brutus.* Not I.

*Cassius.* I pray you, do.

*Brutus.* I am not gamesome : I do lack some part  
Of that quick spirit that is in Antony.  
Let me not hinder, Cassius, your desires.  
I'll leave you.

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

*Brutus.* Cassius,  
Be not 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,

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 farther my neglect,  
Than that poor Brutus, with himself at war,  
Forgets the shows of love to other men.

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

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

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

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

*Cassius.* Therefore, good Brutus, be 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.  
And be not jealous on me, gentle Brutus :

It stood on the summit of a hill ; hence the name Capitolium, from the L. *caput* (*capitis*), the head.

**This way will I.** *Go* must be understood in parsing or analysing this sentence.

**Disrobe the images . . . ceremonies.**

These were images of Cæsar, one of which was decorated with a laurel crown tied with a white fillet. Others were decked with scarves. By ceremonies, marks of ceremonious respect are meant.

**Feast of Lupercal.** The feast of Lupercal, or the Lupercalia, was one of the most popular, as well as one of the most ancient of the Roman festivals. It was held on the 15th of February on the very spot, according to tradition, where Remus and Romulus, the twin founders of Rome, were suckled by their savage foster-mother—the she-wolf. A body of well-born Romans officiated as the Luperci, or priests, and sacrificed goats and young dogs to Lupercus, the god of fertility, after which they partook of a rich banquet.

**I'll about,** for 'I will *go* about.' The verb of motion is often omitted by Shakespeare when it is followed by a preposition or adverb of direction, as:—

'I'll to him,' for 'I will *go* to him.'—Act III., Sc. 2.

'Shall we on?' for 'Shall we *go* on?'—Act III., Sc. 1.

'I will myself into the pulpit first,' for 'I will myself *go* into the pulpit first.'—Act III., Sc. 1.

**The vulgar.** Here we have an instance in which an adjective is used instead of a noun. You will find a similar case in *Henry V.*, Act IV., Sc. 7:—

"So do our *vulgar* drench their peasant limbs

In blood of Princes."

**These growing feathers . . . pitch.**

The allusion in these two lines is taken from the old sport of hawking. Feathers were often plucked from the hawk's wing to prevent his escape. The term '*pitch*' was used in this sport to mean the highest flight of the hawk or falcon. In *Henry VI.*, Part I., Act II., Sc. 4, we read:—

"*Somerset.* Judge you, my lord of Warwick, then between us.

*Warwick.* Between two hawks, which flies the higher *pitch*," etc.

**Servile,** slavish ; L. *servus*, a slave.

**Exeunt,** from the L. *exeo*, I go out, which is a compound of *ex*, out, and *eo*, I go. *Exit*, he or she goes out, indicative mood, present tense, singular number, 3rd person, of *exeo*. *Exeunt*, they go out, is the plural.

## SCENE II.

**Will you go see,** for 'Will you go to see?' So in *Midsummer Night's Dream*, Act I., Sc. 1, we have:—

"I will go tell him of fair Hermia's flight."

**The order of the course.** After the banquet of the feast at Lupercal, the Luperci cut off the skins of the goats which had been sacrificed, and arraying themselves in

them, they ran about the streets touching or striking all they met. Mark Antony, who was this year the chief of the Luperci, 'ran his course.'

**Gamesome**, fond of sports.

**Lack**, want.

**Quick spirit**. Quick, lively. The rhythm requires that 'spirit' in this line must be read as a monosyllable, scanned thus :—

"Of that' | quick spirit' | that is' | in An'- | to-ny'."

**Cassius**, nominative of address.

**As** (*Line 85*) = which, pronoun, relative, singular number, neuter gender, 3rd person, objective case after the transitive verb 'to have,' and agreeing with its antecedent 'shor.'

**Wont**, accustomed. Past participle of the O.E. *wone*, to dwell.

### Page 25.

**Conceptions . . . behaviours**, thoughts and ideas concerning myself alone, which somewhat sully or tarnish my conduct to my friends.

**Construe**, to explain; L. *con*, and *struo*, I build up.

**Mistook**. Shakespeare uses both forms, 'mistook' and 'mistaken.' The Elizabethan writers were often inclined to drop the 'en' and to use the shortened forms of past participles which are common in Early English works, and which are still used by rustics in their ordinary conversation, such as 'spoke,' 'forgot,' 'writ,' for 'spoken,' 'forgotten,' 'written.'

**Then, Brutus . . . cogitations**. I have been mistaken in the feelings from which you are suffering, and, through mistaking your feelings, I have been led to conceal my thoughts from you.

**But by reflection . . . things**. 'But by reflection by *means* of some other things.'

**Tis just**, 'tis true, exactly so.

**As will turn . . . your eye**, that will enable you to see your own worth. 'As' is a relative pronoun here.

**Where** is often used very loosely by Shakespeare; here it stands for that. In the *Merchant of Venice*, Act V., Sc. 1, *where* is used for *when*.

"Why, this is like the mendings of highways  
In summer, *where* the ways are fair  
enough."

**The best respect**, means the most esteemed.

**Had his eyes**, means could see himself as they see him.

**Glass**. Noun, com., sing. num., neuter gender, 1st person, nominative case in apposition with 'I.'

**That**, pronoun, demonstrative, singular number, neuter gender, 3rd person, objective case after the verb 'will discover.' (*Line 120*).

**Be not jealous on me**. Be not suspicious of me. 'On' is often used in Shakespeare for 'of,' 'in,' 'at,' 'for,' etc. In this same scene we have 'on' used instead of at.

"If Cæsar carelessly but nod *on* him."

A similar loose usage of this word is common in rural districts.



Were I a common laughèr, or did use  
To stale with ordinary oaths my love  
To every new protestor ; 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.

*(They hear shouting without.)*

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

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

*Brutus.* I would not, Cassius ; yet I love him well :—  
But wherefore do you hold me here so long ?  
What is it that you would impart to me ?  
If it be aught toward the general good,  
Set honour in one eye, and death i' the other,  
And I will look on both indifferently :  
For, let the gods so speed me, as I love  
The name of honour more than I fear death.

*Cassius.* I know that virtue to be in you, Brutus,  
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,

The troubled Tiber chafing with her shores,  
Cæsar said to me, "*Dar'st thou, Cassius, now  
Leap in with me into this angry flood,  
And swim to yonder point?*"—Upon the word,  
Accoutre'd as I was, I plungèd 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,  
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  
How he did shake: 'tis true, this god did shake:  
His coward lips did from their colour fly;  
And that same eye, whose bend doth awe the world,  
Did lose his lustre: I did hear him groan:  
Ay, and that tongue of his, that bade the Romans  
Mark him, and write his speeches in their books,  
Alas! it cried, "*Give me some drink, Titinius,*"  
As a sick girl. Ye gods, it doth amaze me,  
A man of such a feeble temper should  
So get the start of the majestic world,  
And bear the palm alone. (Shouting without.)

**Were I . . . protestor.** Were I a common jester, or buffoon, or were I accustomed to make my friendship common by swearing to love every new-comer who professed to care for my friendship.

**That I profess . . . all the rout.** That I declare my friendship to all the company. A rout is a mixed, and often a disorderly, assembly.

**Hold me dangerous.** Consider me a dangerous person.

**Aught,** anything ; O.E. *awiht*,—a an abbreviation of *an*, on, and *wiht*, a thing.

**Toward** in this line is a dissyllable. Shakespeare makes the word of one or two syllables, according as his verse requires it.

**Set honour . . . indifferently.** Show me the path of honour, and if it be the path to death, I will tread it. Indifferently means impartially, as in the Church of England

Prayer for the Church Militant, 'that they may truly and indifferently minister justice.'

**Speed,** prosper, not haste. The old proverb, 'More haste, worse speed,' shows that haste and speed did not mean the same.

**Outward favour,** features, likeness. This word is still used in Essex in a similar, though not an identical manner. 'He favours you,' there means, not 'he does you a favour,' but 'he is like you in features.'

**I had as lief not be.** 'I would as willingly'; we now says 'I would as soon.' '*Lief*' was doubtless pronounced, as it still is in the Eastern counties, '*liv*'; if not, there is no point in the pun:—

"I had as *lief* not be as *live* to be."

**In awe of such a thing as I myself.**

'In fear of one no better than I am.'

**If it be aught . . . death.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	If it be aught toward the general good	Adverbial sentence of condition to B.	[If] it	be aught toward the general good.		
B	Set honour in one eye, and death in the other,	Principal sentence to A co-ordinate with C ( <i>contracted in Subject and Pred.</i> ).	(You)	set	honour and death	in one eye ( <i>and</i> ) in the other.
C	And I will look on both indifferently.	Principal sentence co-ordinate with B (Copulative).	[And] I	will look		on both ( <i>place</i> ) indifferently? ( <i>manner</i> ).
D	For, Let the gods so speed me,	Principal sentence co-ordinate with C and E (Illative).	[For] (You)	let	the gods speed me	so ( <i>degree</i> ).
E	As I love the name of honour more	Adverbial sentence of degree to D.	[As] I	love	the name of honour	more ( <i>degree</i> ).
F	Than I fear death.	Adverbial sentence to E (Comparison).	[Than] I	fear	death.	

**Tiber**, noun, proper, singular number, neuter gender, 3rd person, nominative absolute. (A good example.)

**Accoutre'd**, equipped in military harness.

**Hearts of controversy**, courage in opposing the violence of the elements.

**Arrive the point**, arrive at the point, reach the point. Stories of Cæsar's swimming powers are told, but none are such acts of useless bravado as this. Suetonius tells us that 'At Alexandria, being busy about the assault and winning of a bridge, where, by a sudden sally of the enemies, he was driven to take a boat, and many besides made haste to get into the same, he leapt into the sea, and by swimming almost a quarter of a mile reached the next ship, bearing up his left hand all the while, for fear the writings which he held therein should take wet, and drawing his rich coat of armour after him by his teeth, so that the enemy should not have it for a spoil.'

**Æneas** was a Trojan prince, son of Anchises and Venus, the ancient hero from whom the Romans claimed descent, and as such he is the hero of Virgil's *Æneid*. When Troy was burnt Æneas saved his father by carrying him out on his shoulders. Shakespeare makes the same allusion in *Henry VI.*, Part 2, Act. V., Sc. 2 :—

"As did Æneas old Anchises bear,  
So bear I thee upon my manly shoulders."

**The old Anchises . . . Tiber**, an im-

perfect Alexandrine.

"The old' | An-chi' | ses bear' | so from' |  
the waves' | of Ti'ber."

**Bend his body**, bow to him.

**If Cæsar carelessly but nod on him.**

See note to '*Be not jealous on me*,' p. 27.

**But** = only, adverb modifying '*carelessly*.'

**He had a fever when he was in Spain.**

Plutarch says: 'For, concerning the constitution of his body, he was lean, white, and soft-skinned, and often subject to headache, and at other times to the falling sickness—the which took him the first time, as it is reported, in Corduba, (Cordova) a city of Spain.'

**His coward lips did from their colour fly.** His lips lost their colour, like coward soldiers who desert their standard. This allusion is a very pretty one.

**Whose bend**, whose look.

**His lustre**, its lustre. *Its* was not used originally in the Authorized Version of the Bible, and is said to have been but rarely used in Shakespeare's time. His was the possessive form both for *he* and *it*. *Its* has displaced *his* as the neuter possessive since the middle of the seventeenth century (1650).

**Alas!** Cassius uses the interjection ironically; he is making game of Cæsar.

**Titinius.** Plutarch says that 'Titinius was one of Cassius' chiefest friends.' See Act V.

**Ay, and that tongue . . . girl.** Ay, and that tongue of his, that bade

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

*Cassius.* Why, man, he doth bstride the narrow world,  
Like a Colossus ; and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonourable graves.  
Men at some time are masters of their fates :  
The fault, dear Brutus, is not in our stars,  
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 them,  
Brutus will start a spirit as soon as Cæsar.  
Now in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,  
That he is grown so great ? Age, thou art shamed !  
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 walks 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,  
As easily as a king.

*Brutus.* That you do love me, I am nothing jealous ;

What you would work me to, I have some aim :  
 How I have thought of this, and of these times,  
 I shall recount hereafter ; for this present,  
 I would not, so with love I might entreat you,  
 Be any farther 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.  
 Till then, my noble friend, chew upon this ;  
 Brutus had rather be a villager,  
 Than to repute himself a son of Rome  
 Under these hard conditions as this time  
 Is like to lay upon us.

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

*CÆSAR, ANTONY, and his Train pass by.*

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

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

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

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

*Cæsar.* Antony.

*Antony.* Cæsar.

*Cæsar.* Let me have men about me that are fat ;

the Romans mark him, and write his speeches in their books. Alas ! it (*that tongue*) cried, 'Give me some drink, Titinius,' as a sick girl *might cry*.

**Temper**, constitution.

**Get the start**, is taken from the phraseology of racing, and means to have the advantage of.

**Palm**, the prize of the victor in the race.

**Why, man**. It is interesting to notice that as Brutus gets more and more angry with Cæsar, Cassius becomes more and more familiar with Brutus. At first he addressed him as 'Brutus' simply, next we have 'Tell me, *good* Brutus,' then he speaks of him as '*noble* Brutus,' and addresses him as '*gentle* Brutus,' and at last '*why, man*,' and '*dear* Brutus.'

**Colossus**. The Colossus was a gigantic brass statue of Apollo, which stood at the entrance of the harbour at Rhodes, an island in the Archipelago, with one foot on either side of the entrance, so that ships sailed into the harbour between its legs. Pliny tells us that it was seventy cubits high.

**Men at some time are masters of their fates**. Compare with this :—

"There is a tide in the affairs of men  
Which, taken at the flood, leads on to  
fortune."—Act IV., Sc. 3.

**Our stars**, the planets. The ancient astrologers taught their disciples that they were bound to be lucky or unlucky, as they were born under the influence of one or other

planet. Cassius did not believe this. On the other hand, Kent, in *King Lear*, Act IV., Sc. 3, says :—

"It is the stars,  
The stars above us, govern our conditions."

**Underlings**, serfs. The suffix *-ling* forms diminutives; sometimes these are contemptuous ones, as *hire-ling*, *wit-ling*, *world-ling*; in other cases they are diminutives simply, as *duck-ling*, *dar-ling* (*dear-ling*), *year-ling*, *found-ling*, *gos-ling*, etc.

**Conjure with them**, employ them to raise spirits.

**Start**, raise.

**The great flood**. Of Deucalion, son of Prometheus, who, with his wife, Pyrrha, were the only survivors of this deluge.

**Famed with**, we should say 'made famous.'

**Now is it Rome indeed, and room enough**. This play upon the words shows us how 'Rome' was pronounced in Shakespeare's time. The old pronunciation still survives in Norfolk.

**There was a Brutus once**. 'Marcus Brutus,' says Plutarch, 'came of that Junius Brutus, for whom the ancient Romans made a statue of brass to be set up in the Capitol with the images of the kings, holding a naked sword in his hand, because he had valiantly put down the Tarquins from the kingdom of Rome.' This Junius Brutus abolished the kingly office, established a republic, and is even said to have condemned to death his

own sons for attempting to restore the monarchy.

**Brook'd**, endured; O.E. *brucan*, to enjoy or use.

**The eternal devil**, used for infernal, as in *Othello*, Act IV., Sc. 2, where 'some eternal villain' is spoken of.

**That you do love me I am nothing jealous.** I am in no way suspicious of your love. '*Nothing*,' adverb, modifying '*jealous*.'

**What you would work me to, I have some aim.** I can guess what you would prevail upon me to do.

**This**, adjective, demonstrative, limiting '*time*' understood. (Line 242.)

**Present**, adjective, qualifying '*time*' understood.

**So with love I might entreat you.** If with love I might entreat you.

**That you do love me . . . moved.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	That you do love me,	Noun sentence to B (complement).	[That] you	do love	me.	
B	I am nothing jealous.	Principal sentence to A co-ordinate with D, F, and G.	I	am jealous		nothing.
C	What you would work me to	Noun sentence to D (Indirect object).	you	would work	me ( <i>direct</i> ). to what ( <i>ind.</i> ).	
D	I have some aim.	Principal sentence to C co-ordinate with B, F, and G.	I	have	some aim.	
E	How I have thought of this and of these times	Noun sentence to F (object).	I	have thought		of this and of these times <i>prep. phrase</i> Iow ( <i>manner</i> )
F	I shall recount hereafter,	Principal sentence to E co-ordinate with B, D, and G.	I	shall recount		hereafter ( <i>time</i> ).
G	For this present, I would not be any farther moved,	Principal sentence to H co-ordinate with B, D, and F.	I	would be moved		not; any farther; for this present ( <i>time</i> ).
H	So with love I might entreat you.	Adverbial sentence of condition to G.	[If] I	might entreat	you	So with love ( <i>manner</i> ).

**Chew upon this.** Think on this.

**Like**, used for 'likely.' Shakespeare here employs an adjective for an adverb.

**Proceeded**, taken place.

**Worthy note**, for worthy of note.

Shakespeare often omits the preposition.

**As**, is sometimes loosely used for 'which,' and then it is a relative pronoun. It is the case here (line 236), and see note to '*as*,' on p. 27.



Sleek-headed men, and such as sleep o' nights :  
Yond' Cassius has a lean and hungry look ;  
He thinks too much : such men are dangerous.

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

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

[*Cæsar and his Train pass out. Casca stays behind.*]

*Casca.* You pull'd me by the cloak : Would you speak  
with me ?

*Brutus.* Ay, Casca ; tell us what hath chanced to-day,  
That Cæsar looks so sad ?

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

*Brutus.* I should not then ask Casca what hath chanced.

*Casca.* Why, there was a crown offered him : and being  
offered him, he put it back with the back of his hand thus ;

and then the people fell a shouting.

*Brutus.* What was the second noise for ?

*Casca.* Why, for that too.

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

*Casca.* Why, for that too.

*Brutus.* Was the crown offer'd him thrice ?

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

*Cassius.* Who offered him the crown ?

*Casca.* Why, Antony.

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

*Casca.* I can as well be hanged, as tell the manner of it : it was mere foolery, I did not mark it. I saw Mark Antony offer him a crown ;—yet 'twas not a crown neither, 'twas one of these coronets ;—and, as I told you, he put it by once : but, for all that, to my thinking, he would fain have had it. Then he offered it to him again ; then he put it by again ; but, to my thinking, he was very 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 shouted, 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 swooned, and fell down at it : And for mine own part, I durst not laugh, for fear of opening my lips, and receiving the bad air.

*Cassius.* But, soft, I pray you : What ? Did Cæsar swoon ?

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

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

**Calphurnia**, was Cæsar's wife.

**Looks with such ferret and such fiery eyes.** Ferret's eyes are red.

**Being crossed in conference by some senators.** When he was opposed in debate by some senators.

**Sleek-headed men**, men with smoothly-combed hair.

**O' nights** or '*a' nights*,' means at nights or of nights. Compare '*Now-a-days*.'

**Yond**, properly an adverb from the O.E. *geond*, is often used instead of the demonstrative pronoun 'that.'

**Well given**, means well disposed.

**Would he were fatter.** *I* would (wish) *that* he were fatter.

**Spare**, lean.

**He hears no music.** The best comment on this line to be obtained from the *Merchant of Venice*, Act V., Sc. 1.

"The man that hath no music in himself,  
Nor is not moved with concord of sweet  
sounds,  
Is fit for treasons, stratagems, and spoils:  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted."

**Seldom he smiles.** The adverb '*seldom*' is transposed for the sake of emphasis, as in the phrase '*for always I am Cæsar*,' seven lines lower down, on the same page.

**In such a sort**, in such a manner.

**Such men as he be never at heart's ease.** *Be* is here used for '*are*,' as is often the case in Shakespeare, and many other old writers. It seems likely that '*be*' was preferred to '*are*' in order to avoid

the disagreeable assonance of 'Such men as he *are* never at *heart's* ease.'

**Whiles.** The word '*while*' was originally a noun meaning 'time,' and '*whiles*' was an inflection of *while*, meaning 'of the time,' or 'during the time.'

**Chanced**, happened.

**There was a crown offered him.**

Plutarch gives the following account of this event:—'Antony ran to the tribune where Cæsar sat, carrying a laurel crown in his hand, having a royal band or diadem wreathed about it, which in old time was the mark or token of a king. When (in the course of his running) he came to Cæsar, he made his fellow-runners lift him up so that he placed the laurel crown upon Cæsar's head, signifying thereby that he deserved to be king. But Cæsar, making as though he refused it, turned away his head. The people so rejoiced at it, that they all clapped their hands for joy. Antony again put it on Cæsar's head; Cæsar again refused it; and thus they were striving off and on a great while together. As often as Antony put this laurel crown on Cæsar's head, a few of his followers rejoiced at it; and as often also as Cæsar refused it, all the people clapped their hands. . . . Cæsar, in a rage, arose out of his seat, and plucking down the collar of his gown from his neck, he showed it naked, bidding any man strike off his head that would.'

**A shouting**, to shouting. 'A hath also the force of governing before a noun.'—Ben Jonson's 'Grammar.'

**Ay, marry, was't**, meaning 'Yea, by Mary, it was.' Marry was a form of appeal to the Virgin Mary.

**Other**, used here without the article. Other is here used as a pronoun, as was usual in olden times.

**Yet 'twas not a crown neither**. 'Neither' is here used for emphasis after 'not.'

**Fain**, gladly; the word was also used as an adjective.

**To lay his fingers off it**. 'To take his fingers off it' would be the modern expression, although Shakespeare saw no reason why he should not say 'Lay your fingers off,' as well as 'Lay your fingers on.'

**Rabblement**, the mob.

**Uttered** is here used in its original and literal meaning of 'sent out.'

**Market-place**, the Forum.

**At mouth**. 'The' is frequently omitted by Shakespeare, especially in prepositional and adverbial phrases, as:—

"*In number of our friends.*"—Act III., Sc. 1.

**The falling sickness**, or epilepsy. Plutarch says that before one of his battles in Africa he was taken with it and had to leave the field: 'As he did get his men in battle array, the falling sickness took him, and feeling it coming, he was carried into a castle not far from where the battle was fought, and there he took his rest till the extremity of his disease had left him.'

## EXERCISES ON ACT I., SCENES I. AND II.

1. Write a short account of Pompey, Æneas, The Colossus, Calphurnia.

2. Explain the meaning of the following phrases:—

'A labouring day'; 'Cull out a holiday'; 'The order of the course'; 'Be not jealous on me'; 'Bear the palm alone'; 'I did not mark it'; 'He would fain have had it'; 'The tag-rag people'; 'It was Greek to me.'

3. Parse fully the italicised words, and analyse the lines:—

"But let not therefore my good friends be grieved,

Nor construe any farther my neglect [war,  
Than that poor Brutus, with himself at  
Forgets the shows of love to other men."

4. Pick out all the old-fashioned words and phrases in these two scenes, and explain their meaning.

5. What persons or events are alluded to in these phrases?—

'The great flood'; 'There was a Brutus once'; 'Feast of Lupercal.'

6. Write out the two punning passages in these scenes, and comment on them.



“THERE WAS A CROWN OFFERED HIM.”

**EXERCISES.**

1. Learn six of the following Old English prefixes every day, until you know them all :—

<b>A</b> . . . . .	<i>at, on, or in, as a-bed, a-baft, a-board, a-field.</i> The meaning of the prefix 'a' has become very vague in many other instances.
<b>Be</b> . . . . .	<i>intensifies, as be-speak, be-troth, be-quest.</i>
<b>En, em</b> . . . . .	<i>to make. as en-dear, em-bark, en-slave, em-bolden.</i>
<b>For</b> . . . . .	<i>away, against, as for-bid, for-swear, for-sake.</i>
<b>Fore</b> . . . . .	<i>before, as fore-tell, fore-father, fore-sail, fore-arm.</i>
<b>Forth</b> . . . . .	<i>forwards, as forth-coming, forth-with.</i>
<b>Mis</b> . . . . .	<i>wrong, ill, as mis-take, mis-deed, mis-lead.</i>
<b>N</b> . . . . .	<i>not, as never, neither, nay, none.</i> <i>N. represents the O.E. negative ne.</i>
<b>Off</b> . . . . .	<i>off or from, as off-shoot, off-set, off-spring.</i>
<b>On</b> . . . . .	<i>on, as on-set, on-ward.</i>
<b>Out</b> . . . . .	<i>beyond, as out-bid, out-burst, out-break.</i>
<b>Over</b> . . . . .	<i>above, as over-arch, over-seer, over-coat.</i>
<b>Thorough</b> . . . . .	<i>through, as thorough-fare, thorough-going.</i>
<b>To</b> . . . . .	<i>this, as to-day, to-morrow, to-gether (gathered to).</i>
<b>Un</b> . . . . .	<i>not before Adjectives, as un-happy, un-clean.</i> Reverses the action before Verbs, as un-tie, un-bind.
<b>Under</b> . . . . .	<i>beneath, as under-ground, under let, under-growth.</i>
<b>Up</b> . . . . .	<i>upwards, as up-heave, up-root, up-set.</i>
<b>Ut</b> . . . . .	<i>out, ut-most, ut-ter.</i>
<b>With</b> . . . . .	<i>against or away, as with-stand, with-hold.</i>

2. Explain the force of the Prefix in each of the following words :—

Upland, misuse, betray, overdone, underdone, unable, untold, besmear, forget, nor, unwrap, enrol, weary, withdraw, forehead, outrun.

3. Modify the meaning of the following roots by as many Prefixes as you can :—

Start, stand, ward, do, take, done, spoke, told, side, go, get.

4. Write down the Latin prefixes which have a similar meaning to the English A, Be, En, Fore, Over, Out, With, Un.

5. Add roots to the following prefixes and explain the meaning of the words you form :—

For, fore, off, over, under.

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

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

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

*Casca.* Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet, and offered them his throat to cut—and so he fell. When he came to himself, again, he said, If he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, “*Alas, good soul!*”—and forgave him with all their hearts : But there’s no heed to be taken of them ; if Cæsar had stabbed their mothers, they would have done no less.

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

*Casca.* Ay.

*Cassius.* Did Cicero say anything ?

*Casca.* Ay, he spoke Greek.

*Cassius.* To what effect ?

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

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

*Casca.* No, I am promised forth.

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

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

*Cassius.* Good; I will expect you.

*Casca.* Do so: Farewell, both.

[*Exit.*

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

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

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

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

[*Exit Brutus.*

Well, Brutus, thou art noble; yet I see,  
Thy honourable metal may be wrought  
From that it is disposed: Therefore 'tis 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,  
As if they came from several citizens,  
Writings, all tending to the great opinion



**No, Cæsar hath it not . . . falling sickness.** Cassius misses no opportunity, not even a punning one, to urge Brutus against Cæsar.

**Tag-rag.** The language was once very rich in these alliterative words, but many of them, as 'hurly-burly,' 'kicksy-wicksy,' which are used by Shakespeare, have dropped out. We still retain 'willy-nilly,' 'hocus - pocus,' 'helter - skelter,' 'namby-pamby,' 'pell-mell,' etc.

**No true man, no truthful man.**

**He plucked me ope.** The pronoun 'me' is redundant here, but may be parsed thus :—

*me* . . . Pronoun personal, singular number, common gender, 1st person, objective case, governed by the preposition 'for' understood.

'Ope,' used for 'open.'

**Doublet.** Most likely Julius Cæsar appeared on the stage, in Shake-

speares time, dressed in doublet and hose like an Englishman. Historical accuracy in dress is a modern theatrical improvement.

**Wenches.** The word '*wench*,' from the O.E. *wencle*, a maid, is still used in its original meaning in some of the Midland Counties. Generally, however, it has acquired a bad sense.

**Sad** means '*serious*,' not sorrowful.

**Ay, he spoke Greek.** Cicero often spoke in this language on great occasions.

**Nay, an I tell you that.** The O.E. '*an*' meant if.

**It was Greek to me.** This expression is still used for anything that is unintelligible.

**Put to silence.** We are told by Plutarch, that Cæsar deprived Flavius and Marullus of their tribuneships for removing the crowns from the images.

**Marry, before he fell down . . . fell.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Marry, before he fell down,	Adverbial sentence of time to E.	He	fell		before ( <i>time</i> ). down ( <i>manner</i> ).
B	When he perceived	Adverbial sentence of time to E.	He	perceived		when ( <i>time</i> ).
C	The common herd was glad	Noun sentence to B ( <i>object</i> ).	The common herd	was glad		
D	( <i>That</i> ) he refused the crown,	Noun sentence to C (complement).	[ <i>That</i> ] He	refused	the crown	
E	He plucked me ope his doublet,	Principal sentence co-ordinate with F and G.	He	plucked	his doublet	ope ( <i>for</i> ) me.
F	And offered them his throat to cut—	Principal sentence co-ordinate with E and G.	[And] ( <i>He</i> )	offered	his throat ( <i>direct</i> ) to them } ( <i>indirect</i> ) to cut }	
G	And so he fell.	Principal sentence co-ordinate with E and F.	[And] He	fell		so ( <i>manner</i> ).

**I am promised forth.** The adverb forth is sometimes used by Shakespeare without the verb of motion, as in this case. Compare *Merchant of Venice*, Act II., Sc. 5:—

“ I am bid forth to supper.”

**Ay, if I be alive, . . . eating.** Ay, if I be alive, if you still wish it, and if your dinner be worth eat'ng.

**Good,** an interjectional expression meaning ‘ that is good.’

**Farewell,** from the O.E. *faran*, to go, and ‘ *well*.’

**Blunt,** slow of understanding ; the opposite of ‘ *a sharp fellow*.’

**Quick mettle,** lively fellow. ‘ *Blunt fellow*’ and ‘ *quick mettle*’ are contrasted as we, nowadays, should contrast ‘ *a dull boy*’ and ‘ *a sharp lad*.’

**However,** notwithstanding.

**Tardy,** sluggish ; from the L. *tardus*, slow.

**This rudeness . . . appetite.** It is well to notice how thoroughly the metaphor is carried out in this speech, in which Casca's wit is compared to food ; his rudeness is the sauce which makes the food agreeable to the taste, and also helps the unwilling stomach to digest it.

**Think of the world.** The state of public affairs.

**Well, Brutus, thou art noble . . . seduced.** It must be remembered that Brutus was not to be led from the path of honour by hatred of Cæsar, as Cassius was. He loved Cæsar, but was so staunch a republican, that he hated the very name of King. Cassius tries to lead Brutus to believe that Cæsar desired to be King of the Romans, and hence persuades him to act.

**From that it is disposed,** from that *to which* it is disposed.

**Meet,** fitting ; O.E. *metan*, to measure.

**Seduced,** drawn aside from the path of duty. L. *se*, and *duco*, I lead, or draw.

**Cæsar doth bear me hard.** Cæsar dislikes me.

**Humour me,** win me to his side. Bear in mind that Brutus hated *royalty*, but Cassius hated *Cæsar*.

**I will this night, . . . writings in prose order.** I will this night throw writings, in several hands, in at his window, as if they came from several citizens. *Hands* = hand-writings.

**I will this night . . . name.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	I will this night, in several hands, in at his windows throw writings, all tending to the great opinion,	Principal sentence to B and C	I	will throw	writings in several hands, all tending to the great opinion,	(on) this night (time) in at his window (place).
B	As if they came from several citizens,	Adverbial sentence to A (manner).	they	came		as if (manner) from several citizens (place).
C	That Rome holds of his name.	Adjective sentence to A (opinions).	Rome	holds	that (great opinion) of his name.	

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 shall shake him, or worse days endure. [*Exit.*

SCENE III.—*A Street in Rome.*

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

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

*Casca.* Are not you 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 threat'ning clouds :  
 But never till to-night, never till now,  
 Did I go through a tempest dropping fire.  
 Either there is a civil strife in heaven ;  
 Or else the world, too saucy with the gods,  
 Incenses them to send destruction.

*Cicero.* Why, saw you anything 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 have not since put up my sword,)  
 Against the Capitol I met a lion,  
 Who glared upon me, and went surly by,  
 Without annoying me : and there were drawn

Upon a heap a hundred ghastly women,  
 Transformèd 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 ;* ”  
 For, I believe, they are portentous things  
 Unto the climate that they point upon.

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

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

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

*Casca.* Farewell, Cicero.

[*Exit Cicero.*

*Enter CASSIUS.*

*Cassius.* Who’s there ?

*Casca.* A Roman.

*Cassius.* Casca, by your voice.

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

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

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

*Cassius.* 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 unbracèd, Casca, as you see,  
 Have bared my bosom to the thunder-stone :

**The great opinion that Rome holds of his name.** Plutarch says: 'Now when Cassius felt his friends, and did stir them up against Cæsar; they all agreed, and promised to take part with him if Brutus were the chief of their conspiracy. For they told him that so high an enterprise and attempt as that, did not so much require men of manhood and courage to draw their swords, as a man of such estimation as Brutus, to make every man boldly think, that by his presence the deed were holy and just.'

**Glanced at,** hinted at.

**And, after this . . . endure.** Shakespeare often uses a rhyming couplet as an effective ending to a scene. When the scenery was not changed, as was the case in the old theatres, it was desirable to mark the end of a scene in some way.

### SCENE III.

**Brought you Cæsar home?** Did you accompany Cæsar to his house?

**Sway,** regular movement.

**Unfirm,** unsteady; '*unfirm*' implies a stronger negative than '*infirm*.'

**Cicero,** Noun, proper, singular number, masculine gender, 2nd person, nominative case of address.

**Rived.** The modern participle is 'riven,' a word which Shakespeare never uses.

**Tempest dropping fire.** Parsing:—  
*dropping,* . . . Participle, present, of the verb '*to drop*,' here used adjectively, qualifying

'*tempest*,' and governing '*fire*' in the objective case.

*fire,* . . . Noun, common, singular number, neuter gender, 3rd person, objective case, governed by the participle '*dropping*.'

**Civil strife in heaven,** a civil war among the gods.

**Incenses,** inflames with anger; L. *incendo* (*incensus*), I kindle.

**Capitol;** see note, p. 23.

Shakespeare derived his knowledge of these portents from Plutarch, who says: 'Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the night, and also the solitary birds to be seen at noon-days sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened?' But Strabo the philosopher writeth, that divers men were seen going up and down in fire, and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt.

In *Hamlet*. Act I., Sc. 1, Shakespeare again alludes to these portents:—

"In the most high and palmy state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless, and the sheeted  
dead

Did squeak and gibber in the Roman streets :  
As, stars with trains of fire, and dews of blood,  
Disasters in the sun ; and the moist star,  
Upon whose influence Neptune's empire  
stands,  
Was sick almost to doomsday with eclipse."

**Upon a heap**, crowded together.

**Ghastly**, death-like ; perhaps allied to ghost.

**Bird of night.** The screech owl, known also as the barn owl and the white owl. White owls seldom hoot, but they "often scream horribly as they fly along; from this screaming probably arose the common people's imaginary species of screech-owl, which they superstitiously think attends the windows of dying persons."—*White's 'Natural History of Selborne.'*

"The screech owl betokeneth always some heavy news. . . . In summer, he is the very monster of the night."—*Holland's 'Translation of Pliny.'*

**Hooting**, an imitative (onomatopoeic) word.

**Prodigies**, wonders, signs.

**Portentous things**, events foreshadowing evil.

**Climate**, used for region or country.

**Upon**, at or towards.

**Strange-disposed**, for strangely-disposed. Shakespeare and other early writers used adjectives as adverbs freely. We have another example in :—

"Some will *dear* abide it."—Act III., Sc. 2.

**Men may construe things . . . themselves.** In *King John*, Act III., Sc. 4, we have, as it were, a comment on this passage :—

"No natural exhalation in the sky,  
No scope of nature, no distemper'd day,  
No common wind, no customèd event,  
But they will pick away his natural cause,  
And call them meteors, prodigies, and signs,  
Abortives, presages and tongues of heaven,  
Plainly denouncing vengeance upon John."

**Clean**, completely, and so in Psalm lxxvii. 8 : 'Is His mercy clean gone for ever?'

**This disturbed sky is not to walk in.** This disturbed sky is not *fit* to walk in.

*To walk in*, . . . Verb, intransitive, weak, infinitive mood describing 'sky,' and forming with 'is fit' the predicate of the sentence.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Good-night then, Casca :	Principal sentence co-ordinate with B.	I	bid	you ( <i>ind.</i> ), Casca ( <i>ind.</i> ), good-night( <i>dir.</i> )	
B	This disturbed sky is not to walk in.	Principal sentence co-ordinate with A.	This dis- turbed sky	is not ( <i>fit</i> ) to walk in.		

**What night is this**, for 'what a night is this.'

**Menace**, threaten.

**Unbrac'd.** Here, as in Scene 2, Shakespeare speaks of the Roman

*Julius Cæsar.*

heroes as if they were clothed in the fashion of his own time.

**The thunder-stone.** The Romans believed that dart-shaped stones were discharged by Jupiter with

And, when the cross blue lightning seem'd to open  
The breast of heaven, I did present myself  
Even to the aim and very flash of it.

*Casca.* But wherefore did you so much tempt the heavens?  
It is the part of men to fear and tremble,  
When the most mighty gods, by tokens, send  
Such dreadful heralds to astonish us.

*Cassius.* You are dull, Casca; and those sparks of life  
That should be in a Roman, you do want,  
Or else you use not: You look pale, and gaze,  
And put on fear, and cast yourself in wonder,  
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, fools, and children calculate;  
Why all these things change, from their ordinance,  
Their natures, and pre-formèd faculties,  
To monstrous quality; why, you shall find,  
That heaven hath infused them with these spirits,  
To make them instruments of fear and warning  
Unto some monstrous state. Now could I, Casca,  
Name to thee a man most like this dreadful night,  
That thunders, lightens, opens graves, and roars  
As doth the lion in the Capitol:  
A man no mightier than thyself, or me,  
In personal action; yet prodigious grown,  
And fearful, as these strange eruptions are.

*Casca.* 'Tis Cæsar that you mean: Is it not, Cassius?

*Cassius.* Let it be who it is: for Romans now  
Have thews and limbs like to their ancestors;

But, woe the while! our fathers' minds are dead,  
And we are govern'd with our mothers' spirits;  
Our yoke and sufferance show us womanish.

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

*Cassius.* I know where I will wear this dagger then,  
Cassius from bondage will deliver Cassius:  
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.

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

*Cassius.* And why should Cæsar be a tyrant then?  
Poor man! I know he would not be a wolf,  
But that he sees the Romans are but sheep:  
He were no lion, were not Romans hinds.  
Those that with haste will make a mighty fire,  
Begin it with weak straws: What trash is Rome,  
What rubbish, and what offal, when it serves  
For the base matter to illuminate  
So vile a thing as Cæsar? But, O grief!



the thunder. Probably Shakespeare knew nothing of this, but alludes to the 'thunder-bolts' or thunder-stones, as the natives of our rural districts call the fossil cuttle-bones so common in chalk. These thunder-bolts are known to geologists as *belemnites*.

**And, when the cross blue lightning seem'd to open.** The verse requires that open should be pronounced as a monosyllable :—

“And when' | the cross' | blue light'- | ning seem'd' | to open'.”

The word 'cross' is used to describe the zig-zag path of the lightning.

**Heralds**, messengers ; the lightnings and other signs.

**Roman.** Cassius alludes to Casca's answer when appealed to.

**Put on fear**, put on fear as one puts on a dress.

**Cast yourself in wonder.** Compare *Much Ado about Nothing*, Act IV., Sc. 1 :—

“I am so attired in wonder.”

Now could I, Casca . . . are.

**To see**, Verb, transitive, strong, infinitive mood depending on 'cast,' and governing 'impatience' in the objective case.

**All these fires**, the 'tempest dropping fire,' 'the slave's hand which did flame,' and 'the cross blue lightning.'

**Fires, ghosts, birds, beasts**, Noun, common, plural number, neuter gender, 3rd person, nominative case to 'appear understood.'

**Birds and beasts**, the owl and the lion.

**Kind**, here means *nature*.

**Why old men, fools, and children calculate.** There seems to be some doubt as to the correct reading of this line. Some authorities read :—

“Why old men fool, and children calculate.”

That is :—

“Why old men *play the fool*, and children calculate.”

It may mean why *not only* old men, but *even* fools and children, *try to assign a reason for these strange occurrences*.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Now could I, Casca, name to thee a man most like this dreadful night, a man no mightier than thyself or me in personal action, yet prodigious grown and fearful.	Principal sentence to B and D.	I	could name	a man ( <i>dir.</i> ) to thee, Casca ( <i>ind.</i> ), most like this dreadful night, a man no mightier than thyself or me in personal action, yet prodigious grown and fearful.	now ( <i>time</i> ).
B	That thunders, lightens, opens graves, and roars	Adjective sentence to A ( <i>man</i> ).	That	thunders, lightens, opens, and roars	graves ( <i>obj. to opens only</i> ).	
C	As doth the lion in the capitol,	Adverbial sentence to B ( <i>manner</i> ).	The lion in the capitol	doth ( <i>roar</i> )		as ( <i>manner</i> ).
D	As these strange eruptions are.	Adverbial sentence to A ( <i>degree</i> ), <i>prodigious</i> .	These strange eruptions	are ( <i>prodigious grown and fearful</i> ).		as ( <i>manner</i> ).

**Change from the ordinance . . . quality.** Change from a natural to an unnatural state.

**Infused,** poured into; L. *in*, and *fundo* (*fusus*), I pour.

**Monstrous state,** alluding to the corrupt commonwealth of Rome.

**The lion in the Capitol.** Shakespeare was thinking about the lions which, in his time, were kept in the Tower of London.

**Than** is here used as a preposition, governing *thysself* and *me*. To have been strictly grammatical *me* should have been *I*, but this would not have sounded so well.

**Page 50.**

**Woe the while!** Alas! for the present time. The same phrase occurs in *Henry V.*, Act IV., Sc. 7:—

“For many of our princes—woe the while! Lie drown'd, and soak'd in mercenary blood.”

**If I know this . . . pleasure.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	If I know this,	Adverbial sentence to B ( <i>condition</i> )	I	know	this	If ( <i>condition</i> )
B	Know all the world besides,	Principal sentence to A and C.	all the world besides	( <i>doth</i> ) know		
C	That part of tyranny I can shake off at pleasure	Noun sentence to B ( <i>object</i> ).	I	can shake off	that part of tyranny	at pleasure ( <i>manner</i> ).
D	That I do bear.	Adjective sentence to C ( <i>tyranny</i> ).	I	do bear	that	

**Poor man:—**

*Man* . . . Noun, common, singular number, masculine gender, 3rd person, nominative case in apposition with ‘*Cæsar*.’

**Sufferance,** patience or endurance. Compare *Merchant of Venice*, Act I., Sc. 3:—

“For sufferance is the badge of a’l our tribe.”

**Save** = except, a preposition.

**I know where I will wear this dagger then.** Compare this with *Romeo and Juliet*, Act V., Sc. 3:—

“O happy dagger!

This is thy sheath [*stabs herself*]; there rust, and let me die.”

Cassius, too, sooner than endure Cæsar a king, would sheathe his dagger in his own heart.

**Tower, walls, dungeon, links,** are all in the nominative case to ‘*can be*.’

**Can be retentive to the strength of spirit.** Can retain the strength of mind.

**Dismiss itself,** free itself.

**Trash,** worthless stuff.

**Illuminate,** make splendid.

**But that,** Conjunction, compound, coupling ‘*he sees the Romans are but sheep*’ to ‘*I know he would not be a wolf*.’

**Were not Romans hinds,** if Romans were not hinds.

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 goest farthest.

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

*Enter CINNA.*

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

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

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

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

*Cinna.* I am glad on't. What a fearful night is this ?  
 There's two or three of us have seen strange sights.

*Cassius.* Am I not stay'd for, Cinna ? Tell me.

*Cinna.* Yes,

You are. O Cassius, if you could but win  
The noble Brutus to our party—

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

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

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

[*Exit Cinna.*]

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

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

*Cassius.* 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.*]



**Fleering**, grinning, sneering, or mocking; 'to *fleer*' means to mock. The word is doubtless an imitative one like '*sneer*,' being in imitation of the inarticulate sounds made in tittering, sneering, or mocking.

**Hold my hand.** We should say '*take my hand*,' as a pledge of my sincerity.

**Be factions.** Let us form a faction or party. Dr. Johnson says, 'Factions seems here to mean *active*.'

**Redress**, relief or righting. Fr. *re*, and *dresser*, to make straight.

**Griefs**, grievances. The word is used twice in the same way in *Henry IV.*, Part I., Act IV., Sc. 3 :—

"The king hath sent to know  
The nature of your griefs";

and :—

"He bids you name your griefs."

**I will set . . . farthest.** In prose, I will set this foot of mine as far as *he* who goes farthest *will set his foot*.

**To undergo**, to undertake.

**Some certain.** One of these adjectives is redundant. The phrase, however, is not uncommon in Shakespeare's works. In *Coriolanus* we have—

"Some certain of your brethren roar'd and ran."

And in *Henry V.*, Act I., Sc. 1 :—

"Of his true titles to some certain dukedoms."

**Honourable-dangerous.** Shakespeare frequently combines two adjectives, the first being a kind of

adverb, modifying the second, as *sudden-bold*, *fertile-fresh*, *daring-hardy*, *crafty-sick*, *childish-foolish*, etc.

**I do know, by this** = I do know by this *time*.

**Pompey's Porch.** "It was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in, where also was set up the image of Pompey, which the city had made and consecrated in honour of him, when he did beautify that part of the city with the theatre he built, with divers porches about it."—*North's 'Plutarch.'*

**For now, this fearful night.** *This fearful night* seems to be a kind of parenthetical statement in enlargement of *now*. In parsing it will be best to use a preposition, thus :—

*Night*, Noun, common, singular number, neuter gender, 3rd person, objective case governed by the preposition '*upon*' understood.

**No stir or walking** = no *stirring* or walking. Compare *Midsummer Night's Dream*, Act IV., Sc. 1 :—

"Half sleep, half waking."

**Element**, the sky.

**In favour's like**, in appearance, is like. See note on '*outward favour*,' p. 38.

**Incorporate**, closely united, as one part of the body (*corpus*) is to another.

**There's two or three of us**, for there are two or three of us.

**And look you lay it.** Parsing.

*look* . . . Verb, intransitive, weak, imperative mood, singular number, 2nd person, agreeing with its nominative 'you.'

*lay* . . . is parsed like look.

**Prætor's chair.** The prætor was a magistrate of extraordinary note, whose power and authority was very great, for he executed the office of the Consuls in their absence. But the principal business of the prætors was to administer justice in the cities or provinces to which the consuls could not so easily attend. They judged all causes, both civil and criminal. In civil causes they were clothed in purple; but when they passed sentence upon criminals they were dressed in mourning. At first there was but one prætor, but as the business and dominions of Rome increased their number was augmented, till in the reign of Augustus they numbered sixteen. Brutus was a prætor. L. *præ*, and *eo* (*itum*), I go.

**Where Brutus may but find it.** Where *only* Brutus may find it. *But* does not modify the verb 'may find,' but is used adjectively to Brutus. Compare with this—

"And when you saw his chariot *but* appear."  
Act I., Sc. 1.

"If Cæsar carelessly *but* nod on him."  
Act I., Sc. 2.

"I *but* believe it partly."—Act V., Sc. 1.

**Old Brutus' statue.** The statue of Junius Brutus, who abolished royalty. See note on page 34.

**All this done.** All this *being* done.

*All* . . . Adjective, numeral, definite, limiting 'this.'

*this* . . . Pronoun, demonstrative, singular number, neuter gender, 3rd person, nom. absolute.

*done* = being done, participial phrase, qualifying 'this.'

**Is Decius Brutus and Trebonius there?** Another example of Shakespeare's use of 'is' as a plural verb.

**Hie,** hasten; O.E. *higian*, to hasten.

**Bade,** pronounced *bad*, and so spelt in the early copies.

**Pompey's Theatre.** See note on p. 56.

**Three parts of him is ours already.**

*Three parts* is here regarded by Shakespeare as a collective noun in the singular number, and thus he uses the singular verb.

*Ours* in this line is used in the nominative cases after the verb 'is,' and at the end of the next line is employed as an objective in apposition with 'him.'

**And that which would appear.** *That* is objective case after the verb 'will change.' (*Countenance* is Nom. to 'will change.')

**Alchemy** was the infant stage of chemistry, as astrology was that of astronomy. The alchemists of old had two ends in view; the first was to change the other metals into gold, and the second was to discover the 'elixir of life':—

"To solemnize this day the glorious sun  
Stays in his course and plays the alchemist,  
Turning with splendour of his precious eye,  
The meagre cloddy earth to glittering  
gold."—*King John*, Act III., Sc. 1.

**Conceited,** imagined. The word is here used in its literal meaning.

## EXERCISES ON ACT I., SCENE 3.

1. Write a short account of the signs and wonders seen in the streets of Rome prior to the death of Cæsar.

2. Write a short description of the Capitol, Pompey's Porch, the Senators.

3. Explain the meaning of the following phrases :—

'All the sway of earth'; 'A civil strife in heaven'; 'The bird of night'; 'Your ear is good'; 'The thunderstone'; 'Fleering tell-tale'; 'Why o'd men, fools, and children calculate'; 'I know where I will wear this dagger then'; 'Be factious for redress of all these griefs.'

4. What persons, places, or events are alluded to in these phrases?—

'Old Brutus' statue'; 'Pompey's theatre'; 'O, he sits high in all the people's hearts.'

5. When does Shakespeare use *rhyming couplets*? Illustrate your answer by examples from the play.

6. Parse the italicised words, and analyse :—

"For my part, I have walked about the streets,  
Submitting me, unto the perilous night;  
And thus unbraced, *Casca*, as you see,  
Have bared my bosom to the thunderstone;  
And, *when the cross blue lightning seem'd to open*  
The breast of heaven, I did present myself  
Even to the aim and very flash of it."

## A BRIEF ACCOUNT OF ACT II.

This Act opens with a view of Brutus' orchard, where we find him in great trouble; he cannot sleep, for Cassius has so stirred up his feelings, that, whether he will or not, he must 'think of the world.' His love for Cæsar, on the one hand, and his hatred of even the name of king, on the other, contend in his mind for the mastery. Meanwhile, the letters dropped about by the conspirators where Brutus shall find them, all urging him to strike, and, like his great ancestor, to drive the kingly power and name from Rome, come to hand; and while

Brutus is still fighting with himself, the conspirators arrive.

Cassius proposes that they shall take an oath binding them together to effect their purpose; but the noble Brutus, well knowing that his mere word will bind a truthful man, while no oaths can hold a liar or a traitor, insists that not an oath shall be taken.

Cæsar's death is at once decided upon, and then the conspirators, led by Brutus, fall into their first error. They resolve to spare Mark Antony; and with this resolve, they part at daybreak.



BRUTUS AND THE CONSPIRATORS.



## ACT II.

SCENE I.—*Rome. Brutus' Orchard.*

*Enter BRUTUS.*

*Brutus.* It must be by his death : and, for my part,  
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 ;  
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  
More than his reason. But 'tis a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber upward turns his face :  
But when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend : So Cæsar may.  
Then, lest he may, prevent. And, since the quarrel  
Will bear no colour for the thing he is,  
Fashion it thus : that what he is, augmented  
Would run to these, and these extremities :  
And therefore think him as a serpent's egg,  
Which, hatch'd, would, as his kind, grow mischievous ;  
And kill him in the shell.  
The exhalations, whizzing in the air,

Give me so much light, that I may read by them.

*(Opens a letter and reads.)*

*“ Brutus, thou sleep’st ; awake, and see thyself.*

*Shall Rome, etc. Speak, strike, redress !*

*Brutus, thou sleep’st ; awake” —*

Such instigations have been often dropp’d

Where I have took them up.

*“ Shall Rome, etc.”* 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 then

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 !

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 phastasma, 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.

*Enter* LUCIUS.

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

*Brutus.*

Is he alone ?

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

*Brutus.*

Do you know them ?

*Lucius.* No, sir ; their hats are pluck’d about their ears,

**It must be.** Brutus enters, thinking deeply how the delivery of Rome from Cæsar's tyranny can be accomplished, and, as he can see no other way, he says to himself, '*It must be by his death.*'

**But for the general,** but for the sake of the public.

**Wary,** cautious, careful ; O.E. *war*, cautious.

**Crown him ?—That.** In full should read *To crown him ?—that being done ;* and then, I grant, we put a sting in him.

**Crown,** Verb, transitive, weak, infinitive mood of exclamation.

**That,** Pronoun, demonstrative, singular number, neuter gender, 3rd, person nominative case, absolute.

**Danger,** mischief.

**Remorse,** pity or mercy.

**And, to speak truth of Cæsar . . . reason.** Brutus cannot but admit that up to the present Cæsar had

**And since the quarrel . . . extremities.**

never abused his power, but he fears for the future. If we make a king of him, why should he be different from other kings? He will then be a tyrant without pity.

**A common proof,** a matter of common experience.

**Lowliness,** modest behaviour.

**Base degrees,** lowest steps ; *degrees* is used in its literal sense. L. *de*, and *gradus*, a step.

**Lest,** for fear that ; a conjunction.

**Prevent,** for *We must prevent him.*

**And since the quarrel . . . extremities.** And since our cause of complaint against him cannot be justified by that which actually is, let us say that if Cæsar's power be allowed to increase, it will grow mischievous, and so to prevent this we destroy it betimes.

**That what,** is a compound relative pronoun.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Since the quarrel will bear no colour for the thing	Adverbial sentence to C ( <i>cause</i> ).	[since] the quarrel	will bear	no colour for the thing.	
B	( <i>That</i> ) he is	Adjective sentence to A.	He	is that		
C	And fashion it thus	Principal sentence to D.	[And] ( <i>We</i> )	( <i>must</i> ) fashion	it	thus ( <i>manner</i> ).
D	That what would run to these and these extremities	Noun sentence to C in apposition with the object.	That what	would run		to these and these extremities ( <i>place</i> ).
E	He is augmented	Adjective sentence to D, attribute of the subject.	He	is augmented		

**Brutus, thou sleep'st.** Brutus reads the letter over twice : first, as a

whole ; and secondly, piece by piece, as he meditates upon it.

**Instigations,** promptings.

**Took**, see note on 'mistook,' page 27.  
**piece it out**, complete its meaning.

The word is used in the same sense in the Chorus to *Henry V.*, Act I. :—

"Piece out our imperfections with your thoughts."

**Speak, strike, redress**, are all verbs in the imperative mood.

**O Rome!** . . . Interjection.

*Rome* . . . Noun, proper, singular number, neuter gender, 2nd person, nominative case of address.

**I make thee promise**, I make a promise *to* thee.

**Whet**, excite, sharpen; O.E. *hwæt*, sharp; *hwettan*, to sharpen.

**The first motion**, the first impulse or intention.

**Interim**, meantime; L. *inter*, between.

**Phantasma**, a ghost; Italian *fan-*

*tasma*, a ghost, a hag, a spirit, a hob-goblin, a Robin Goodfellow; also the nightmare. (*Florio's "Italian Dictionary."*) Gr. *Phantazo* (*phantasma*), I make visible.

**The Genius**. The guardian angel which was supposed to attend each man and guide all his doings. It might be a good spirit, or a demon.

**Mortal instruments**, the bodily powers.

**Your brother Cassius**. Cassius had married Junia, Brutus' sister.

**Their hats are plucked about their ears**. The head-gear worn by the Romans (*pileus*) was a close-fitting cap of felt without a brim. Shakespeare has represented his Romans clad in doublets and hose, and decked in the slouched hats of his own time.

**Am I entreated then . . . slept.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Am I entreated then to speak and strike?	Principal sentence ( <i>interrogative</i> ).	I	am entreated to speak and strike		then ( <i>time</i> ).
B	O Rome! I make thee promise	Principal sentence to C and D.	I	make	(a) promise ( <i>dir.</i> ) (to) thee ( <i>indir.</i> )	
C	If the redress will follow,	Adverbial sentence to B ( <i>condition</i> ).	[if] the redress	will follow		
D	Thou receivest thy full petition at the hand of Brutus,	Noun sentence to B ( <i>promise</i> ), ( <i>appositional</i> ).	Thou	receivest	thy full petition	at the hand of Brutus ( <i>prep. ph.</i> )
E	Since Cassius first did whet me against Cæsar	Adverbial sentence to F ( <i>time</i> ).	Cassius	did whet	me, against Cæsar	since, first ( <i>time</i> ).
F	I have not slept.	Principal sentence to E.	I	have slept		not ( <i>negation</i> ).

And half their faces buried in their cloaks,  
That by no means I may discover them  
By any mark of favour.

*Brutus.* Let them enter. [*Exit Lucius.*

They are the faction. O conspiracy!  
Sham'st thou to show thy dangerous brow by night,  
When evils are most free? O, then, by day,  
Where wilt thou find a cavern dark enough  
To mask thy monstrous visage? Seek none, conspiracy;  
Hide it in smiles and affability:  
For if thou path thy native semblance on,  
Not Erebus itself were dim enough  
To hide thee from prevention.

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

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

*Cassius.* And let us swear our resolution.

*Brutus.* No, not an oath: If not the face of men,  
The sufferance of our souls, the time's abuse,—  
If these be motives weak, break off betimes,  
And every man hence to his idle bed;  
So let high-sighted tyranny range on,  
Till each man drop by lottery. But if these,  
As I am sure they do, bear fire enough  
To kindle cowards, and to steel with valour  
The melting spirits of women; then, countrymen,  
What need we any spur, but our own cause,  
To prick us to redress? what other bond  
Than secret Romans, that have spoke the word,  
And will not palter? and what other oath,  
Than honesty to honesty 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  
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.

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

*Cassius.* 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.

*Brutus.* Our course will seem too cruel, 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,

**That** = so that ; adverbial phrase used also conjunctively.

**May** = can.

**Favour**, see note on page 38.

**Sham'st**, used in the intransitive sense, Art thou ashamed? No doubt an old idiom. In *Macbeth*, Act II., Sc. 2, we have :—

“ My hands are of your colour ; but I *shame* To wear a heart so white.”

The O.E. verb of which ‘ *to shame* ’ is the modern form was only used intransitively.

**Evils** = evil things. In the plural the word is not abstract. Shakespeare often uses it as a noun. *Measure for Measure*, Act II., Sc. 2 :—

“ Shall we desire to raze the sanctuary, And pitch our evils there? ”

**None**, the noun form of no ; O.E. *nan* = *ne*, not + *an*, one.

**Path**, to walk or march. Compare Drayton's “ *Polyolbion* ” :—

“ Where from the neighbouring hills her passage Wey doth *path* ” ;

his “ *England's Heroic Epistles* ” :—

“ Pathing young Henry's unadvised ways ” ;

and his “ *Barons' Wars* ” :

“ *Path* out another milky way.”

**Semblance**, likeness ; F. *sembler*, to seem, from the L. *similis*, like.

**Erebus** was the third of the five divisions of the infernal regions. The following lines from the *Merchant of Venice* are a good comment on this :—

“ The motions of his spirit are dull as night, And his affections dark as Erebus.”

**Prevention**, detection.

**All over, one by one.**

*All* . . . adverb, modifying ‘ *over*.’

*Over* . . . adverb, modifying ‘ *give*.’

*One by one* . . . adverbial phrase, modifying ‘ *give*.’

**And let us swear our resolution.**

Resolution in five syllables :—

“ And let' | us swear' | our re'- | so-lu'- | ti-on'.”

**Not an oath.** The *an* used here must be the O.E. word meaning *one*, for *not* is an adverb, modifying ‘ *an*.’

**Face of men.** To Brutus the faces of his fellow-countrymen were like books, in which he could read their troubled minds.

**Sufferance**, sufferings.

**If not the face of men . . . weak.** ‘ If not the face of men,’ ‘ *If not* the sufferance of our souls,’ ‘ *If not* the time's abuse,’ ‘ If these be motives weak.’ The phrases ‘ If not the face of men,’ ‘ the sufferance of our souls,’ ‘ the time's abuse,’ are all in apposition with these.

**And every man hence.** The verb ‘ go ’ is omitted here ; in full, the sentence should be, ‘ And *let* every man *go* hence to his idle bed.’

**By lottery**, by chance.

**What need we?** used for ‘ *why* need we?’ and so in the Authorized Version of the Bible, Mark xiv. 63 :—‘ *What* need we any further witness?’

**Palter**, trifle, or equivocate.

**Cautelous**, deceitful.

**Carrions**, carcasses ; a term of contempt.

**Such suffering souls that welcome wrongs.** Such in early English was the natural antecedent to which, and hence such is used with other relatives, as—

“To *such* a man

*That is no fleeing tell-tale.*—Act I., Sc. 3.

In the present day *such* is only used with *as*.

**Even virtue,** impartial virtue; denoting the steadiness or unalterable course of right.

**Insuppressible,** that which cannot be put down.

**To think** = by thinking.

**Or our cause, or our performance.**

The first or is used instead of *either*; *cause* and *performance* are both nominatives to *did need*.

**When every drop of blood . . . bastardy,** means when every drop of blood that every Roman has inherited from some great ancestor is guilty of disowning its noble source.

**Shall no man else be touched . . . Cæsar.** Shall only Cæsar and no man else be touched.

SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
Shall no man else be touched, but only Cæsar?	No man else but only Cæsar	shall be touched.		

**Of him,** in him.

**Shrewd contriver,** a clever schemer.

Cassius was afraid that Mark Antony would mar their plot.

**Envy,** is here used in its old sense of hatred.

**Let us be sacrificers, and not butchers, Caius.** A line in which some of the syllables are ignored:—

“Let’ us | be sac’-ri-ft- | cers, and’ | not but’ | chers, Cai-us.”

This line affords a good example of Shakespeare’s irregularity in order to break the monotony of blank verse. The first foot is a trochee, and the line contains three redundant syllables. On page 29 we have:—

“Our pur’ | pose ne’- | cessary and’ | not en’ | vi-ous’.”

**Come by,** obtain. And so often used by Shakespeare, and a common expression, even now, in some

districts. Brutus’ gentle nature comes out strongly in this speech.

#### Page 68.

**Let our hearts, as subtle masters do . . . chide them.** Let our hearts do, as subtle masters *sometimes* do, when they first stir up their servants to an act of rage, and after the act has been committed pretend to chide them.

**Envious** = malicious.

**Which,** Pronoun, relative, singular number, neuter gender, third person, agreeing with its antecedent ‘*purpose*,’ and nominative case absolute.

**Appearing,** Participle, present, of the verb ‘*to appear*,’ here used adjectively to ‘*which*.’

**So,** Adverb, modifying ‘*appearing*.’



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

*Cassius.* Yet I do fear him :  
 For in the ingrafted love he bears to Cæsar—

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

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

(*Clock strikes.*)

*Cassius.* The morning comes upon us : We'll leave you,  
*Brutus* :—

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

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

[*Exeunt all.*]



A ROMAN SENATOR.

ACT III.

SCENE I.—*The same. The Capitol: the Senate sitting.*

*The Capitol.* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS METELLUS, TREBONIUS, CINNA, ANTONY, and others; CÆSAR and the Senators seated, the others standing.

*Cæsar.* Are we all ready? What is now amiss,  
That Cæsar and his senate must redress?

**Purgers**, purifiers; *L. purus*, pure, and *ago*, I do, or make.

**For Mark Antony** = as for Mark Antony; a parenthetical adverbial phrase.

**Yet I do fear him . . . Cæsar.**

Cassius was not permitted to complete the sentence, for he was impatiently interrupted by Brutus with '*Alas, good Cassius!*' etc.

**All that he can do is to himself.** All that he can do *in the way of revenge* is confined to himself.

**Take thought**, give way to sorrow.

**And that were much he should.** And that were a hard thing for him to do. Much is sometimes used by Shakespeare as an adjective, sometimes as an adverb, and at others as a noun.

**He is given** = he is accustomed.

**There is no fear in him.** There is no *cause* of fear in him.

**Fresh and merrily.** When we find

two adverbs joined by a conjunction it is not uncommon to find only one with the adverbial termination '*-ly*,' as 'true and faithfully,' 'sprightly and bold,' 'apt and willingly,' 'cheerfully and smooth,' 'bitterly strange,' etc.

**Let not our looks put on our purposes, but rather disguise them.** '*Put on*' is used in the same metaphorical sense in—

"He *puts on* this tardy form."—Act I., Sc. 2.

"You look pale and gaze,  
And *put on* fear, and cast yourself in wonder."  
Act I., Sc. 3.

**Formal constancy**, dignified bearing as usual.

**Morrow.** Morrow and morn, although they now bear different meanings, were formerly two forms of the same word, the O.E. *morgen*. Good-morrow here simply means good-morning.

## EXERCISES ON ACT II.

1. *Comment* on the following phrases:—

'It is the bright day that brings forth the adder'; 'Since Cassius first did whet me against Cæsar I have not slept'; 'Like a phantasma'; 'Their hats are pluck'd about their ears'; 'Thus must I piece it out.'

2. What *persons*, *places*, and *events* are alluded to in the following phrases?—

'The exhalations whizzing in the

air'; 'My ancestors did from the streets of Rome the Tarquin drive when he was call'd a king'; Erebus; 'A shrewd contriver.'

3. *Parse* the words in Italics and *analyse*:—

"Crown him?—*That*,  
And *then*, I grant, we put a sting in him,  
*That* at his will he may do danger with."

"And, *since* the quarrel  
Will bear no colour for the thing he is,  
*Fashion* it thus: *that* what he is, *augmented*  
Would run to these, and these extremities."

## ACT III.

In the first two acts of *Julius Cæsar* we have presented to us life-like pictures of the origin and rise of the conspiracy against that great general. The Third Act commences with his assassination. In order to show you how nearly Shakespeare's representation of this tragic event agrees with the account given by Roman historians, we give you here 'a plain, unvarnished' account of Cæsar's death.

As soon as he had taken his place in the Senate, the conspirators moved towards him under pretence of saluting him, and Metellus Cimber approached to ask pardon for his brother, who was then in exile. Cæsar deferred the matter, and put back Cimber, who pressed upon him so far as to lay hold on both sides of his robes; and when Cæsar cried out that this was violence, Casca, who stood behind him, gave him the first stab with a poniard on the shoulder. But, as the weapon glanced off, the wound was not mortal. Cæsar struck Casca through the arm with his dagger, crying out, 'Vile traitor, what do you mean?' Casca, on the other side, called his brother, and Cæsar would have raised himself, but he received a mortal wound in his breast; and all the conspirators

charged him with so much fury, that many of them were themselves wounded.

He, nevertheless, made great resistance, rushing and leaping among them like a lion, till perceiving Brutus, with his dagger in his hand, he struggled no more, but cried, 'What, my son Brutus, and thou too?' Then, covering his face with his robe, he sank down at the foot of Pompey's statue, having received twenty-three wounds.

After the death of Cæsar, Shakespeare goes on to show us how Antony, in order to gain his own end, made friends with the conspirators; he then conducts us to the Forum, where the orations over Cæsar's body are to be delivered. Brutus first attempts to defend the assassination of Cæsar, and then Mark Antony, conducting the bleeding corpse, ascends the rostrum to utter his praise of Cæsar. In his remarkable speech he first endeavours to show that Cæsar was not ambitious; next, that he was a great benefactor to the Roman citizens; and then, exhibiting his wounds to the people, the wily orator works them up to such a pitch of passion, that they depart vowing vengeance against the authors of Cæsar's death.

*Metellus.* Most high, most mighty, and most puissant  
Cæsar,  
Metellus Cimber throws before thy seat  
An humble heart :— (*Kneeling.*)

*Cæsar.* I must prevent thee, Cimber.  
These couchings, and these lowly courtesies,  
Might fire the blood of ordinary men ;  
And turn pre-ordinance, and first decree,  
Into the law of children. Be not fond,  
To think that Cæsar bears such rebel blood,  
That will be thaw'd from the true quality  
With that which melteth fools ; I mean, sweet words,  
Low-crooked curt'sies, and base spaniel fawning.  
Thy brother by decree is banishèd ;  
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.

*Metellus.* Is there no voice more worthy than my own,  
To sound more sweetly in great Cæsar's ear,  
For the repealing of my banish'd brother ?

*Brutus.* I kiss thy hand, but not in flattery, Cæsar ;  
Desiring thee, that Publius Cimber may  
Have an immediate freedom of repeal.

*Cæsar.* What, Brutus !

*Cassius.* Pardon, Cæsar ; Cæsar, pardon  
As low as to thy foot doth Cassius fall,  
To beg enfranchisement for Publius Cimber.

*Cæsar.* I could be well moved, if I were as you ;  
If I could pray to move, prayers would move me :  
But I am constant as the northern star,

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

*Cinna.* O Cæsar,—

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

*Decius.* Great Cæsar,—

*Cæsar.* Doth not Brutus bootless kneel ?

*Casca.* Speak, hands, for me.

*(Casca stabs Cæsar in the neck. Cæsar catches hold of his arm. He is then stabbed by several other Conspirators, and at last by Marcus Brutus.)*

*Cæsar.* *Et tu, Brute!*—Then fall, Cæsar. *(Dies.)*

*The Senators and People retire in confusion.*

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

Run hence, proclaim, cry it about the streets.

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

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

*Casca.* Go to the pulpit, Brutus.

**Puissant**, powerful.

**Prevent**, anticipate; literally to come before. L. *pre*, and *venio*, I come. The word is used in its original and not in its modern meaning of to stay. Compare the Collect of the Church of England commencing 'Prevent us, O Lord, in all our doings with Thy most gracious favour.'

**Couchings**, cringing prostrations. Sometimes Shakespeare used the word couchings and at others crouchings.

**Courtesies**, gestures of respect, sometimes written '*curtsies*' (see below).

**Might fire the blood**, stir the heart.

**And turn pre-ordinance and first decree . . . children**. And make what has been decreed as uncertain as the wills of children.

**Be not fond to think**, that is, 'be not so fond as to think.'

**The true quality**. '*Its true quality*' is the phrase we expected to find here; but Bacon and other old writers use the definite article in exactly the same way.

**With**, meaning *by* and so in many passages, *e.g.*:—

"He was torn to pieces *with* a bear."

*Winter's Tale*, Act V., Sc. 5.

**Low-crooked**. To crook is to bend the knee.

**Repealing** is here used in its original sense of recalling. L. *re*, and *apello*, I call upon.

We speak of *repealing* a law but of *recalling* a person.

**I kiss thy hand . . . repeal**. Compare the manly appeal of Brutus with the cringing, servile pleading of Metellus Cimber.

**What, Brutus!** An exclamation of surprise.

**Pardon, Cæsar; Cæsar, pardon**. O Cæsar, pardon *me*.

**Enfranchisement**, freedom; F. *en* = L. *in*, and F. *franc* (*franche*), free.

**I could be well moved . . . move me**. I could be easily persuaded if I were like you; for if I could pray others to change their purpose, the prayers of others would lead me to change mine.

**Constant** is here used in its original meaning of fixed. L. *constans*, from *consto*, I stand firm.

**The Northern Star**. The *pole star*, around which all the others seem to revolve.

**I could be well moved . . . me.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	I could be well moved	Principal sentence to B.	I	could be moved.		well (manner).
B	If I were as you,	Adverbial sentence to A (condition).	[If] I	were as you.		
C	If I could pray to move,	Adverbial sentence to D (condition).	[If] I	could pray to move.		
D	Prayers would move me.	Principal sentence to C.	Prayers	would move	me.	

**Apprehensive**, capable of understanding.

**Holds on his rank**, stands firm. Compare this with 'holds his place' (above).

**Unshaked**. Shakespeare uses both 'shaked' and 'shaken' for the participle of the verb 'to shake.'

*Unshaked* . . . Participial adjective, qualifying 'rank.'

**Olympus**, a high hill in Greece, on the borders of Thessaly and Macedonia, supposed by the ancients to be the abode of gods. It is used by the poets for heaven.

**Wilt thou lift up Olympus?** Wilt thou raise the heavens? Wilt thou do that which is impossible?

**Doth not Brutus bootless kneel?**

Doth not Brutus plead in vain?  
How can you expect to succeed  
when he hath failed?

**Bootless**, without profit. O.E. *bót*, profit.

**Speak, hands, for me**. If Brutus' tongue cannot prevail, let my hands speak instead.

**Et tu, Brute!** L. and thou, Brutus! Shakespeare most likely borrowed this expression from some old play, as there is no authority in ancient history for it. Suetonius, however, tells us that Cæsar exclaimed, '*Thou, too, my son!*' on being stabbed by Brutus, and fell.

**The common pulpits**, the rostra, in the Forum, from which orators addressed the people.

**The skies are painted . . . apprehensive.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	The skies are painted with unnumbered sparks.	Principal sentence to B.	The skies	are painted		with unnumbered sparks.
B	They are all fire,	Principal sentence co-ordinate with A ( <i>copulative</i> ).	They	are all fire.		
C	And every one doth shine,	Principal sentence co-ordinate with A and B ( <i>copulative</i> ).	[And] Every one	doth shine		
D	But there's but one in all	Principal sentence co-ordinate with A ( <i>adversative</i> ).	[But] but one in all	is there		
E	Doth hold his place,	Adjective sentence to D ( <i>complement</i> ).	( <i>That</i> )	doth hold	his place.	
F	So in the world.	Principal sentence co-ordinate with G.	( <i>I</i> )	( <i>is</i> ) so in the world.		
G	'Tis furnished well with men,	Principal sentence co-ordinate with F.	It	is furnished		well ( <i>manner</i> ) with n.e.s.
H	And men are flesh and blood and apprehensive.	Principal sentence co-ordinate with F and G.	[And] men	are flesh and blood and apprehensive.		



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

*Brutus.* Talk not of standing ;  
And let no man abide this deed,  
But we the doers.

*Re-enter* TREBONIUS.

*Cassius.* Where is Antony ?

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



AMBITION'S DEBT IS PAID.

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

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

*Brutus.* Grant that, and then is death a benefit :  
So are we Cæsar's friends, that have 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!*"

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

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

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

*Decius.* What, shall we forth ?

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

*Enter a Servant.*

*Brutus.* Soft, who comes here ? A friend of Antony's.

*Servant.* Thus, Brutus, did my master bid me kneel :  
Thus did Mark Antony bid me fall down :  
And, being prostrate, thus he bade me say,  
Brutus is noble, wise, valiant, and honest ;  
Cæsar was mighty, bold, royal, and loving :  
Say, I love Brutus, and I honour him ;  
Say, I fear'd Cæsar, honour'd him, and loved him.  
If Brutus will vouchsafe, that Antony  
May safely come to him, and be resolved  
How Cæsar hath deserved to lie in death,  
Mark Anton shall not love Cæsar dead,

**Abide this deed.** Meaning abide by the consequences of this deed.

**But we.** As *but* means 'except,' it must be a preposition; but it is followed by a pronoun in the nominative case. The truth is that in Shakespeare's time the personal pronouns were used very loosely.

**Men, wives, and children . . . run.** Perhaps a sentence having three subjects and three predicates; or, it may be, 'men stare, wives cry, and children run, as it were doomsday.'

**Doomsday.** Judgment day; O.E. *dom*, judgment, and *dæg*, day.

**Fates.** The three goddesses—Clotho, Lachesis, and Atropos—who determined the birth, life, and death of a man.

*Fates* . . . Noun, proper, plural number, feminine gender, first person, nominative case of '*address*.'

**Grant that.** Grant that he that cuts off twenty years of life cuts off so many days of fearing death, and then is death a benefit.

*That* . . . stands for '*he that cuts off twenty years of life cuts off so many days of fearing death*,' and is in the objective case governed by the transitive verb '*grant*.'

**We will know your pleasures . . . benefit.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	We will know your pleasures :—	Principal sentence co-ordinate with C.	We	will know	your pleasures.	
B	That we shall die,	Noun sentence object of C.	[That] we	shall die.		
C	We know.	Principal sentence co-ordinate with A.	We	know		
D	'Tis but the time and drawing days out	Principal sentence to E.	It	is the time and drawing days out,		but.
E	That men stand upon,	Adjective sentence to D.	men	(do) stand		upon that (place).
F	Why, he cuts off so many days of fearing death	Principal sentence to G.	(Why) he	cuts off	so many days of fearing death.	
G	That cuts off twenty years of life.	Adjective sentence to F (subject).	That	cuts off	twenty years of life.	
H	Grant that,	Adverbial sentence to K (conditional).	[(If)] (You)	grant	that	
K	And then is death a benefit.	Principal sentence to H.	[And] death	is a benefit.		then (time).

**Stoop, Romans . . . Liberty!** Pope assigns this speech to Casca, regarding them as doing violence to the mildness of Brutus, but this ceremony was carried out in order to show what the conspirators had done for the cause of freedom.

*Stoop* . . . Verb, intransitive, weak, imperative mood, present tense, plural number, 2nd person, agreeing with its nominative '*you Romans.*'

**Scene,** Noun, common, singular number, neuter gender, 3rd person, nominative case in apposition with '*this.*'

**Pompey's basis.** The base upon which Pompey's statue stood.

**So tof = As oft.**

**Shall we forth?** Another example of the omission of the verb of motion. See note, page 26.

**The most boldest.** In the earlier life of our language every adjective admitted of a regular comparison. Thus Wicklif uses *grievouser* and *famousest*; Tyndale employs *excellenter* and *miserablest*; while Shakespeare has *violentest*. But in his time, although the inflexions *-er* and *-est* were still used, they had lost some of their force, and so he often prefixes *more* and *most* to the proper comparative and superlative forms to give greater emphasis. We have in his works 'more larger,' 'more elder,' 'more better,' 'more nearer,' 'most worst,' 'most unkindest,' and many others.

**A friend of Antony's.** Plutarch says

that Antony sent his son to the conspirators with his message. We have here a double possessive in '*of Antony's*'; either the '*of*' or the '*'s*' is redundant. In parsing you must understand the sentence to read, 'A friend of Antony's comes.'

**Being prostrate,** Participial phrase, used adjectively, qualifying '*me.*'

**Brutus is noble, wise, valiant . . . loving.** These two very irregular lines afford a good example of the way in which Shakespeare prevents his blank verse becoming monotonous:—

"Bru'-tus | is no'- | ble, wise', | val'-iant, |  
and honest'.

Cæ'-sar | was migh' | ty, bold', | roy'-al, |  
and loving'.

'*Honest*' and '*loving*' must be pronounced as one syllable.

**Say, I love Brutus = *He bade me say, I love Brutus.***

**Say, I feared Cæsar = *He bade me say, I feared Cæsar.***

*Say* . . . Verb transitive, weak, infinitive mood, depending on '*bade,*' and governing '*I love Brutus*' in the first case, and '*I feared Cæsar*' in the second.

**Vouchsafe** is used in its original sense—to warrant safe—and not in its secondary meaning—to condescend.

**Resolved,** informed; *L. re,* and *solvo,* I loose.

**The fortunes and affairs of noble Brutus.** When a proper name occurs at the end of a line it is

So well as Brutus living ; but will follow  
 The fortunes and affairs of noble Brutus,  
 Thorough the hazards of this untrod state,  
 With all true faith. So says my master Antony.

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

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

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

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

*Enter ANTONY.*

*Brutus.* But here comes Antony.—Welcome, Mark  
 Antony.

*Antony.* O mighty Cæsar ! Dost thou lie so low ?  
 Are all thy conquests, glories, triumphs, spoils,  
 Shrunk to this little measure ?—Fare thee well.—  
 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 you, if ye bear me hard,  
 Now, whilst your purple hands do reek and smoke,  
 Fulfil your pleasure. Live a thousand years,  
 I shall not find myself so apt to die :  
 No place will please me so, no mean of death,

As here by Cæsar, and by you cut off,  
The choice and master spirits of this age.

*Brutus.* O Antony! beg not your death of us.  
Though now we must appear wicked 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,  
(As fire drives out fire, so pity, pity,)  
Hath done this deed on Cæsar. For your part,  
To you our swords have leaden points, Mark Antony:  
Our arms, in strength of malice, and our hearts,  
Of brothers' temper, do receive you in  
With all kind love, good thoughts, and reverence.

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

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

*Antony.* I doubt not of your wisdom.  
Let each man render me his blood-stain'd 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?  
My credit now stands on such slippery ground,

*Julius Cæsar.*

6.

often shortened. This line furnishes an example :—

“The for' | tunes and' | af-fairs' | of no'- | ble Brutus'.”

**Thorough.** Shakespeare uses this form for ‘*through*’ when the line requires it to be pronounced as a dissyllable :—

“Tho'-rough | the haz'- | ards of' | this un'- | trod state'.”

**This untrod state.** This new and untried state of things upon which we have entered is like an unknown country with no tracks to guide us.

**So please him come** = *If it so please him to come.*

*So* . . . Adverb of manner, modifying ‘*please*.’

*please* . . . Verb, transitive, weak, subjunctive mood, present tense, singular number, 3rd person, agreeing with its nominative ‘*it*.’

*him* . . . Pronoun, personal, singular number, masculine gender, 3rd person, objective case after the verb ‘*please*.’

*come* . . . Verb, intransitive, strong, infinitive mood, depending on ‘*please*.’ The old phrase, ‘*If it please him*,’ has been altered to the meaningless one, ‘*If he please*.’

**Satisfied,** convinced.

**To friend.** The preposition ‘*to*’ was used very loosely by the earlier English writers; here it means ‘*as our*.’

**A mind.** An inward feeling or presentiment. The phrase is simi-

larly employed in the *Merchant of Venice*, Act I., Sc. 1 :—

“I have a mind presages me such thrift.”

**Welcome, Mark Antony** = *You are welcome, Mark Antony.*

*Mark Antony* . . . Noun, proper, singular number, masculine gender, 2nd person, nominative case, in apposition with ‘*you*,’ understood.

**O mighty Cæsar,** etc. Mark Antony avoids an awkward meeting with the conspirators by kneeling down over Cæsar’s body and uttering this address. At the words, ‘*I know not, gentlemen, what you intend*,’ he rises, and turns especially to Brutus as leader of the faction.

**Gentlemen,** Noun, common, plural number, masculine gender, 3rd person, nominative case of *address*.

**Who else must be let blood.** An old form meaning must be bled.

*Must be let* . . . Verb, transitive, defective, passive voice, potential mood, present tense, singular number, 3rd person, agreeing with its nominative ‘*who*.’

*blood* . . . Noun, common, singular number, neuter gender, 3rd person, objective case, after the verb ‘*must be let*.’

**Live** = If I live.

**Apt to die** = ready, or disposed to die.

**Mean** = means.

**By Cæsar,** the place of death. } See ‘*place*’ and ‘*mean*’ on the last line of page 80.

**By you,** the means of death. }

**This the bleeding business.** A reference to Cæsar's dead body lying near. We can picture Brutus making this remark and pointing to the corpse of Cæsar.

**As fire drives out fire, so pity, pity.**  
'As fire drives out fire, so pity drives out pity.'

The line is a very peculiar one ; we have '*fire*' regarded first as a dissyllable, and secondly, as a monosyllable. Fire was often spelt *fi-er*, and doubtless so pronounced when a dissyllable.

"As fi' | re drives' | out fire' | so pi' | ty pity'."

*Pity* has received exactly the opposite treatment, for it appears first as a dissyllable, and secondly, as a monosyllable.

**Our arms in strength of malice . . . temper.** Our arms as strong as if nerved by malice against you, are yet full of brotherly love towards you.

**Voice.** We should say 'vote.'

**Only be patient . . . proceeded.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Only be patient	Principal sentence to B.	( <i>Thou</i> )	be patient		only
B	Till we have appeased the multitude, beside themselves with fear,	Adverbial sentence of time to A.	We	have appeased	the multitude beside themselves with fear.	till ( <i>time</i> ).
C	And then we will deliver you the cause	Adverbial sentence of time to A.	[And] we	will deliver	the cause ( <i>dir.</i> ) to you ( <i>indir.</i> )	then ( <i>time</i> ).
D	Why I have thus proceeded,	Adverbial sentence to C ( <i>cause</i> ).	[Why] I	have proceeded		thus ( <i>manner</i> ).
E	That did love Cæsar	Adjective sentence to D ( <i>subject</i> ).	That	did love	Cæsar.	
F	When I struck him.	Adverbial sentence of time to E.	[When] I	struck	him.	

**Beside themselves.** Out of themselves, out of their wits. Hamlet (Act V., Sc. 2) says: "If Hamlet from himself be ta'en away, and when he's not himself, does wrong, Laertes, then Hamlet does it not."

**Deliver,** relate.

**Have thus proceeded,** have so acted.

**Render,** to give simply, although its real meaning is to give in return.

**Now, Decius Brutus, yours.** In full, Now, Decius Brutus, *do I take yours*, and so in the next two lines.

**Though last, not least in love.** This was evidently a favourite phrase of Shakespeare, for in *King Lear*, Act I., Sc. 1, we read:—

"Although the last, not least in our dear love."

As it appears here, it has become one of those well-known phrases from Shakespeare's plays that have obtained a place in nearly every Englishman's memory.



That one of two bad ways you must conceit me,  
Either a coward or a flatterer.—  
That I did love thee, Cæsar, O, 'tis true :  
If then thy spirit look upon us now,  
Shall it not grieve thee, dearer than thy death,  
To see thy Antony making his peace,  
Shaking the blood-stain'd fingers of thy foes,  
Most noble ! in the presence of thy corse ?  
Had I as many eyes as thou hast wounds,  
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 !

*Cassius.* Mark Antony,—

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

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

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

Why, and wherein, Cæsar was dangerous.

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

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

*Brutus.* You shall, Mark Antony.

*Cassius.* Brutus, a word with you.—  
You know not what you do : Do not consent, (Aside.)  
That Antony speak in his funeral :  
Know you how much the people may be moved  
By that which he will utter ?

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

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

*Brutus.* Mark Antony, here, take you Cæsar's body.  
You shall not in your funeral speech blame us,  
But speak all good you can devise of Cæsar ;  
And say, you do't by our permission ;  
Else shall you not have any hand at all

**Conceit me**, think of me. See note on page 57.

**Dearer**, more acutely. Shakespeare uses dear in an emphatic sense in many passages. Thus we have 'dear groans,' 'dear exiles,' 'dear offences,' 'dear absence,' etc.

**To close**, to agree; the term is still used of making a bargain.

**Pardon me, Julius!**

*Pardon* . . . Verb, transitive, weak, imperative mood, present tense, singular number, 2nd person, agreeing with its nominative '*Julius*.'

*me* . . . Pronoun, personal, singular number, masculine<sup>1</sup> gender, 1st person, objective case, after the verb '*pardon*.'

*Julius* . . . Noun, proper, singular number, masculine gender, 2nd person, nominative case to the verb '*pardon*.'

**Bay'd**, close beset, as a hart by the hounds. Literally, barked at.

**Hart**, Noun, common, singular number, masculine gender, 3rd person, nominative case in apposition with '*thou*.'

**Sign'd in thy spoil**, stain'd with thy blood. We have seen that the hands of the conspirators were stained with Cæsar's blood.

**Lethe** in heathen mythology was one of the rivers of the infernal regions. All those who drank of its waters forgot the past. It often means oblivion, as in *Henry IV.*, Part II., Act V., Sc. 2:—

"May this be washed in Lethe, and forgotten."

As Shakespeare elsewhere uses Lethe for the river of the infernal regions, he may, as some have supposed, have applied it to the blood as the stream of death. Others think that the word used here is coined from the L. *lethum*, death or destruction. Pope altered it to death, which may possibly have been the original word.

**O world! thou wast the forest . . . thee**. Notice the play on the words '*hart*' and '*heart*.'

**Mark Antony**. Cassius says this in a tone of reproof, and to recall Antony from thinking of Cæsar.

**Cold modesty**, cool moderation.

**But what compact mean you to have with us?** The word compact, as you will see by the scanning, is accented on the last syllable—

"But what' | compact' | mean you' | to have' | with us'?"

This is always the case in Shakespeare. We, on the contrary, throw the accent on the first syllable.

**Pricked**, marked.

**Shall we on?** See note on page 26.

**Upon this hope**, relying upon this hope.

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Page 85.

**Antony**, nominative of '*address*.'

**And am moreover suitor**. And *I* am moreover suitor; *suitor*, a petitioner.

**Produce**, to bring out. L. *pro*, and *duco*, I lead.

**Speak in the order of his funeral**. It was the custom in Rome for

<sup>1</sup> Grammatically common gender.

some dear friend of the dead person to pronounce an oration over his body.

**Order of his funeral.** Shakespeare was thinking of the Prayer Book of the Church of England, with its 'Order for the Burial of the Dead.'

**Brutus, a word with you . . . I like it not.** As indicated by the word '*aside*,' this was a private conversation between Brutus and Cassius. For the second time, however, Cassius was overruled.

**By your pardon.** With your permission; a prepositional phrase modifying '*will*.'

**I will myself into the pulpit first.** Another of the many examples of the omission of the verb of motion.

**He speaks by leave and by permission.** The suffixes *sion*, *tion* are

**I will myself . . . permission.**

often pronounced in two syllables at the end of a line :—

"He speaks' | by leave' | and by' | per-mis'-  
| si-on'."

**True rites, just observances.**

**Advantage** is used as a verb in the New Testament, 1 Cor. xv. 32 : "What advantageth it me, if the dead rise not?"

**Fall,** happen; and so it is used in Act V., Sc. 1 :—

"For fear of what might *fall*."

**Mark Antony, here, etc.** Brutus now addresses himself to Antony, so that all the conspirators may hear what is the decision of their leaders.

'Mark Antony, *come here*.' Verb of motion omitted.

**Devise,** imagine.

**Permission,** see note previous to '*He speaks by leave*,' etc.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	I will myself into the pulpit first,	Principal sentence co-ordinate with B ( <i>copulative</i> ).	I myself	will ( <i>go</i> )		into the pulpit ( <i>place</i> ) first ( <i>time</i> ).
B	And show the reason of our Cæsar's death:	Principal sentence co-ordinate with A.	[And] ( <i>I</i> )	( <i>will</i> ) show	the reason of our Cæsar's death.	
C	What Antony shall speak,	Noun sentence to D ( <i>object</i> ).	Antony	shall speak	what	
D	I will protest	Principal sentence to C and E.	I	will protest		
E	He speaks by leave and by permission.	Noun sentence to D ( <i>object</i> ).	He	speaks		by leave and by permission ( <i>manner</i> ).

## EXERCISES.

1. Learn six of the following Greek prefixes every day until you know them all:—

<b>A, an</b> . . . .	<i>not</i> , as <i>a</i> -pathy, <i>an</i> archy.
<b>Amphi</b> . . . .	<i>both</i> , or <i>around</i> , as <i>amphi</i> -bious, <i>amphi</i> -theatre.
<b>Ana</b> . . . .	<i>through</i> , as <i>ana</i> -lysis, <i>ana</i> -logy.
<b>Anti</b> . . . .	<i>against</i> , as <i>anti</i> -dote, <i>ant</i> -arctic.
<b>Apo</b> . . . .	<i>from</i> , as <i>apo</i> -stle, <i>apo</i> -logy.
<b>Arch</b> . . . .	<i>chief</i> , as <i>arch</i> -bishop, <i>arch</i> -duke.
<b>Cata</b> . . . .	<i>down</i> , as <i>cata</i> -ract, <i>cata</i> -strophe.
<b>Dia</b> . . . .	<i>through</i> , as <i>dia</i> -meter, <i>dia</i> -logue.
<b>En, em</b> . . . .	<i>in</i> , as <i>en</i> -thusiast, <i>em</i> -phasis.
<b>Epi</b> . . . .	<i>upon</i> , as <i>epi</i> -taph, <i>epi</i> -dermis.
<b>Ex, ec</b> . . . .	<i>out of</i> , as <i>Ex</i> -odus, <i>ec</i> -centric, <i>ec</i> -stasy.
<b>Eu</b> . . . .	<i>well</i> , as <i>eu</i> -phony, <i>eu</i> -logy.
<b>Hyper</b> . . . .	<i>above</i> , as <i>hyper</i> -critical.
<b>Hypo</b> . . . .	<i>under</i> , as <i>hypo</i> -crite, <i>hypo</i> -thesis.
<b>Meta</b> . . . .	<i>change</i> , as <i>meta</i> -morphosis, <i>meta</i> -phor.
<b>Para</b> . . . .	<i>beside</i> , as <i>para</i> -dox, <i>para</i> -phrase.
<b>Peri</b> . . . .	<i>round</i> , as <i>peri</i> -meter.
<b>Syn, syl, sym</b> . . . .	<i>with</i> , as <i>syn</i> -tax, <i>syl</i> -lable, <i>sym</i> -pathy.

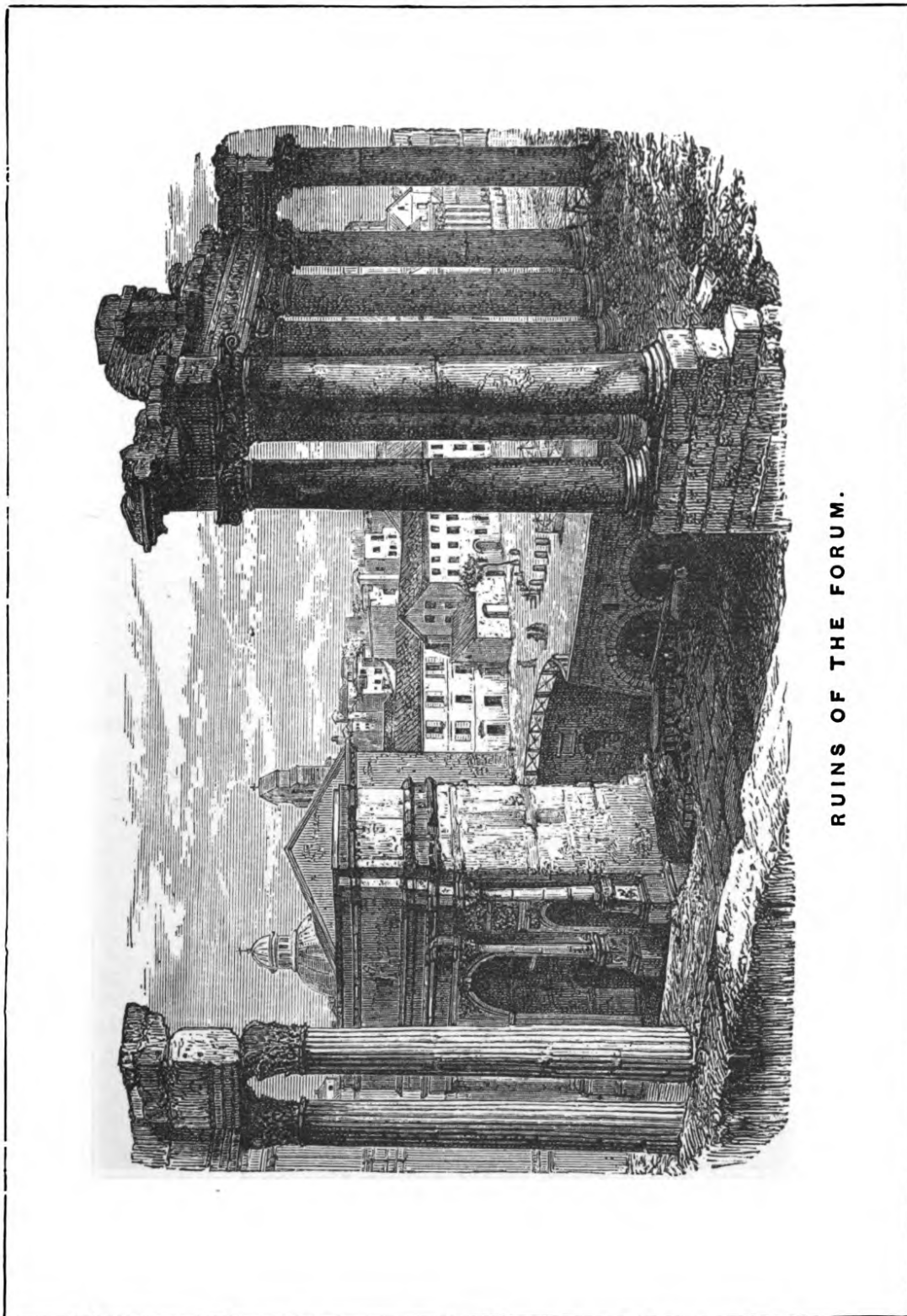
2. Write out as many words as you can containing the following prefixes:—*apo*, *dia*, *cata*, *hypo*, *anti*, *para*.

3. Modify the meaning of each of the following roots by as many prefixes as you can:—*Aer* = air; *Me- tron* = a measure; *Logos* = a discourse; *Angelos* = a messenger; *Pathos* = feeling; *Gramma* = writing; *Bios* = life; *Stasis* = standing; *Phonē* = a sound.

4. Give the meanings of the following words:—subaerial, archangel, autobiography, arithmetical, sympathy, ecstasy, dialogue, epigrammatic, symphony.

5. Write out as many words as you can having the following prefixes:—*amphi*, *ana*, *apo*, *arch*, *en*, *epi*, *hyper*, *syn*.

6. What kinds of words are derived from the Greek language? Illustrate your answer by examples.



RUINS OF THE FORUM.

About his funeral : And you shall speak  
In the same pulpit whereto I am going,  
After my speech is ended.

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

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

[*Exeunt all but Antony.*]

*Antony.* O pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers !  
Thou art the ruins of the noblest man  
That ever livèd 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,  
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,  
With Atè 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.

SCENE II.—*The Forum in Rome.*

*Enter BRUTUS, and a throng of Citizens.*

[*Brutus goes into the rostrum.*

*Citizens.* The noble Brutus is ascended: Silence!

*Brutus.* Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear: believe me for mine 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 Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar this is my answer,—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves; than that Cæsar were dead, and live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him: There is tears, for his love; joy, for his fortune; honour, for his valour; and death, for his ambition. Who is here so base that would be a bond-man? If any, speak; for him have I offended. Who is here so rude, that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*Citizens.* None, Brutus, none.

(*Several speaking at once.*)

*Brutus.* Then none have I offended. I have done no more to Cæsar, than you should do to Brutus. The question of his death is enrolled in the Capitol: his glory not ex-



**Be it so.** You let it be so. *Let be*, imperative mood.

**Tide of times**, course of ages.

**Now do I prophesy.** Mark Antony does not begin to prophesy till he utters the words, 'A curse shall light upon the limbs of men.' The two lines beginning 'which like dumb mouths' are parenthetical, and qualify '*wounds*.'

**Ope**, for open, and so in the *Merchant of Venice*, Act I., Sc. 1 :—

"And when I *ope* my lips let no dog bark."

**A curse shall light upon the limbs of men**, etc. The curse commences by heaping bodily plagues upon the men of Rome; it rises to domestic quarrels, and culminates in cruel civil war.

**With for by.**

**Choked for being choked.**

**Fell**, cruel and fierce.

**Atê**, the Greek goddess of mischief and revenge, often alluded to by Shakespeare.

**Ranging**, roaming about like a beast of prey.

**Confines**, boundaries.

**Havoc.** Henry V. published a work on the Laws of Warfare, in which we read, "For them that cry havoc; also, that no man be so hardy as to cry havoc, for fear that he be the first to die therefrom." Sir William Blackstone informs us that this word was formerly used in time of war to signify that no quarter should be given. The origin of the word is doubtful. It has been traced by some to the O.E. *hafoc*, a hawk,

and to the Welsh *hafog*, destruction.

**Let slip the dogs of war.** Shakespeare tells us in the Prologue to *Henry V.* what he means by the dogs of war :—

"Then should the warlike Harry, like himself,  
Assume the port of Mars; and at his heels,  
Leash'd in like hounds, should *famine*,  
*sword*, and *fire*,  
Crouch for employment."

**That this foul deed . . . burial.** So that this foul murder shall not be forgotten, the carcasses of the dying shall lay unburied, that all who see them may be reminded of Cæsar's death.

**Carrion men.** Shakespeare often uses the word '*carrion*' as an adjective. Thus we read of '*carrion* kites,' '*carrion* flies,' '*carrion* death,' and '*carrion* monster.' In the present day we speak of the '*carrion* crow.' The word is derived from the L. *caro* (*carnis*), flesh, and its meaning is restricted to such flesh as is dead and putrid.

**Groaning for burial.** We may have heard the expression that a corpse calls loudly for the earth when it begins to decompose. Groaning for burial is a similar figure of speech.

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#### Page 91.

**Is ascended.** Nowadays the perfect tense of verbs is formed by using the auxiliary verb '*to have*,' but in Shakespeare's time it was formed with the help of the verb

'to be.' We should say 'has ascended' and not 'is ascended.'

**Be patient . . . reply.** Brutus himself was convinced of the justness of his cause, and his aim in this speech is to convince the people that Cæsar's death was a righteous act and a just punishment for his ambition. This he attempts to prove by argument, and as his is a logical speech, Shakespeare has given it in prose.

**Lovers, friends, and in this sense often used.**

**Censure, judge ;** *L. censura*, a severe judgment, from *censeo*, I judge.

**The better,** adverbial phrase modifying 'may judge.'

**Cæsar's,** Noun, proper, singular

number, masculine gender, 3rd person, possessive case (friends understood). Hunter says used objectively, and governed by the preposition 'of.' Compare such phrases as 'a friend of hers,' 'a friend of ours.'

**I rejoice at it.** The antecedent to it is the phrase 'as he was fortunate.'

**There is.** A singular verb followed by a plural or even several subjects is common in Shakespeare's plays.

**Who is here so base that would . . . bondman ?** Who is here so base that *he* would be a bondman ?

**The question of his death . . .**

**Capitol.** A statement giving the reasons why he was put to death is recorded in the Capitol.

**Romans, countrymen, and lovers . . . hear.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Romans, countrymen, and lovers! hear me for my cause ;	Principal sentence co-ordinate with B.	Romans, countrymen, and lovers, ( <i>you</i> )	hear	me for my cause	
B	And be silent,	Principal sentence co-ordinate with A ( <i>copulative</i> ).	[And] ( <i>you</i> )	( <i>must</i> ) be silent.		
C	That you may hear.	Adverbial sentence of cause to B.	[( <i>So</i> ) that] you	may hear	( <i>me</i> )	
<b>If there be any in this assembly . . . his.</b>						
	If there be any in this assembly, any dear friend of Cæsar's,	Adverbial sentence of condition to B.	[If] any dear friend of Cæsar's,	be any in this assembly		there ( <i>place</i> )
B	To him I say,	Principal sentence to A and C.	I	say	to him ( <i>indirect</i> ).	
C	That Brutus' love to Cæsar was no less than his.	Noun sentence to B ( <i>direct object</i> ).	[That] Brutus' love to Cæsar	was no less than his.		

tenuated, wherein he was worthy ; nor his offences enforced, for which he suffered death.

*Enter ANTONY, and others, with Cæsar's body.*

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

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

*Citizens.* We'll bring him to his home with shouts and clamours.

*Brutus.* My countrymen.

*Citizens.* Peace ; silence ! Brutus speaks.

*Brutus.* Good countrymen, let me depart alone,  
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.*

*Citizens.* Stay, ho ! and let us hear Mark Antony.  
Let him go up into the public chair ;  
We'll hear him :—Noble Antony, go up.  
Peace ; let us hear what Antony can say.

*Antony.* 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 interrèd 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 :  
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 judgment, thou art fled to brutish beasts,  
And men have lost their reason !—Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause, till it come back to me.

**Extenuated**, here means undervalued.

Literally, to thin or lengthen out ;  
L. *ex*, and *tenuis*, thin.

**Enforced**, exaggerated. *Extenuated* and *enforced* are contrasted here.

**Best lover**, best friend ; see note to *lovers* on page 93.

**Do grace**, do honour.

**Save I alone**, I alone being excepted.

*Save* . . . Conjunction, joining  
'*save I alone*' to '*Let not a man depart*.'

*I* . . . Pronoun, personal, singular number, masculine<sup>1</sup> gender, 1st person, nominative case absolute.

**Spoke**, for spoken. The past tense is here used for the participle, as are 'mistook' in Act I., Sc. 2, and 'took' in Act II., Sc. 1.

**Stay, ho!** Ho is a call to excite attention, meaning hold ! Onomatopoeic word.

**The public chair**, that is the pulpit from which Brutus had addressed the crowd.

**Peace** = You keep peace, or you hold your peace.

**Friends, Romans, countrymen . . . such another** on page 118. Antony's speech, throughout, is an endeavour to excite the passions of the mob against the conspirators, while he appears, all the while, to speak within the limits laid down for his guidance by Brutus. In order to do this he begins, with great care, to bring forward incidents to show that Cæsar was not ambitious, as Brutus had said he was. With this end in view, he

cites the bringing home of captives by Cæsar to swell the coffers of Rome with their ransoms ; his weeping for the troubles of the poor ; and his refusal of the crown. Then, the wily Antony pauses to see what effect his oration has had upon the populace. Next, as if by accident, he produces Cæsar's will, which he only consents to read when driven to it by the demands of the throng ; but, before doing so, he exhibits the mutilated body, which speaks more strongly for the cause, when backed by Antony's powerful appeal, than anything else could have done. The effect of this grand oration was to stir the Roman citizens to such a sudden flood of mutiny that it swept everything before it.

**To bury Cæsar.** The Romans burned their dead instead of burying them ; but Shakespeare is, without doubt, thinking of the English custom.

**The evil that men do . . . bones.** Shakespeare himself gives us the best comment on these lines :—

"Men's evil manners live in brass ; their virtues

We write in water."

*Henry VIII.*, Act IV., Sc. 2.

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#### Page 95.

**So let it be with Cæsar.** Let the goodness that he has done be buried with him.

**The noble Brutus hath told you.** As Antony did not hear the speech of Brutus, we must suppose that some one had told him of its nature.

**Under leave**, by permission.

<sup>1</sup> *Grammatically common gender.*

**Brutus is an honourable man**, for he has given me leave to speak in praise of Cæsar.

**In Cæsar's funeral.** See Note to '*in the order of his funeral,*' on page 87.

**Coffers**, money chests; by the general coffer, the public treasury is meant.

**Lupercal.** Shakespeare does not seem to have clearly understood what the Lupercal was; he speaks of it here as if it were a hill. It was the cave or grotto in which Remus and Romulus, the twin founders of Rome, dwelt. Or he may mean 'that on the *feast of Lupercal,*' etc.

**The noble Brutus . . . answer'd it.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	The noble Brutus hath told you	Principal sentence to B.	The noble Brutus	hath told	you.	
B	Cæsar was ambitious;	Noun sentence to A ( <i>object</i> ).	Cæsar	was ambitious		
C	If it were so,	Adverbial sentence to D ( <i>condition</i> ).	[If] it	were so		
D	It was a grievous fault;	Principal sentence to C.	It	was a grievous fault.		
E	And grievously hath Cæsar answered it.	Principal sentence co-ordinate with D, copulative.	[And] Cæsar	hath answer'd	it	grievously ( <i>manner</i> ).

**He was my friend . . . honourable man.**

A	He was my friend, faithful and just to me:	Principal sentence co-ordinate with B	He	was my friend faithful and just to me.		
B	But Brutus says	Principal sentence co-ordinate with A ( <i>adversative</i> ).	[But] Brutus	says.		
C	He was ambitious:	Noun sentence to B ( <i>object</i> ).	He	was ambitious		
D	And Brutus is an honourable man.	Principal sentence co-ordinate with B ( <i>copulative</i> ).	[And] Brutus	is an honourable man.		

**When that the poor have cried . . . wept.** When *it so happened* that the poor have cried, Cæsar hath wept.

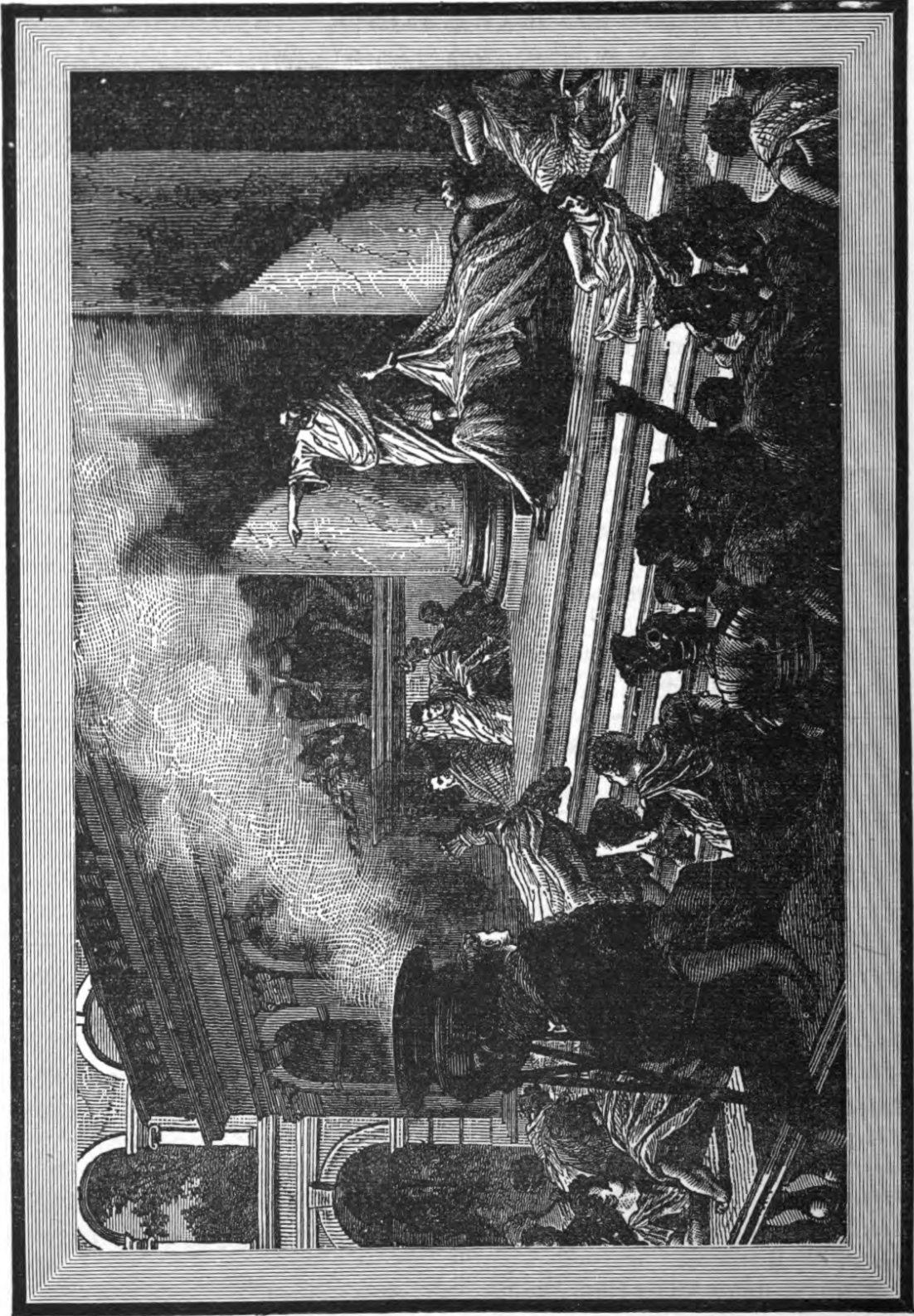
**When that . . .** Adverbial phrase of time, modifying '*have cried.*'

**Poor . . .** Adjective used as a collective noun, plural number, com-

*Julius Cæsar.*

mon gender, 3rd person, nominative case to the verb '*have cried.*'

**Have cried . . .** Verb, intransitive, weak, indicative mood, present complete tense, plural number, 3rd person, agreeing with its nominative '*poor.*'



"YOU ALL DO KNOW THIS MANTLE" (Page 101).

**EXERCISES.**

1. *Learn* six of the following **Old English Suffixes** every day till you know them all.

2. The following affixes are used in nouns of English origin :—

(a) Signifying the Agent or Doer, and forming Nouns from Verbs.	(b) Making Diminutives, and Forming Nouns from Nouns.
<b>Er</b> , as sing- <i>er</i> . <b>Ar</b> , as beg- <i>gar</i> . <b>Ard</b> , as drunk- <i>ard</i> . <b>Ster</b> , song- <i>ster</i> . <b>Ess</b> , as song-str- <i>ess</i> .	<b>Kin</b> , as lamb- <i>kin</i> . <b>Ock</b> , as bull- <i>ock</i> . <b>Ling</b> , as duck- <i>ling</i> . <b>Let</b> , as stream- <i>let</i> . <b>Erel</b> , as cock- <i>erel</i> . <b>En</b> , as kit- <i>ten</i> .
(c) Forming Abstract Nouns from Common Nouns.	(d) Forming Nouns from Verbs.
<b>Ship</b> , as friend- <i>ship</i> . <b>Dom</b> , as duke- <i>dom</i> . <b>Hood, Head</b> , as child- <i>hood</i> . <b>Ery</b> , as slav- <i>ery</i> .	<b>Lock</b> , as wed- <i>lock</i> . <b>Ter</b> , as laugh- <i>ter</i> . <b>Age</b> , as till- <i>age</i> . <b>Red</b> , as hat- <i>red</i> .
(e) Forming Nouns from Adjectives.	(f) Miscellaneous.
<b>Th</b> , as leng- <i>th</i> . <b>Ness</b> , as good- <i>ness</i> .	<b>Ing</b> , forms participles, as hunt- <i>ing</i> . <b>Le, el</b> , denotes instrument, as shov- <i>el</i> .

3. *Separate* each of the following words into *root* and *suffix* :—dotard, steward, coward, partaker, baker, eaglet, hamlet, darling, gosling, bodkin, hammock, truth, strength, length.

4. *Construct derivatives* from the following roots by using suffixes :—speak, suffer, game, song, spin, man, child, widow, rude, bold, blind, lord, clerk, hard, true, strong, long.

5. Form diminutives from the fol-

lowing roots :—eagle, circle, isle, lock, flower, stream, ring, seed, duck, lamb, hill.

6. Write out six abstract nouns having the affixes *ness*, *ship*, *th*, *ery*, and *dom*.

7. Point out the suffixes in the following words :—handle, winter, darling, brooklet, shuttle, goodness, sloth, pipkin, kitten, hardship, breath, songstress.



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  
To wrong the dead, to wrong myself, and you,  
Than I will wrong such honourable men.  
But here's a parchment, with the seal of Cæsar,  
I found it in his closet, 'tis his will :  
Let but the commons hear this testament,  
(Which, pardon me, I do not mean to read,)  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood ;  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it, as a rich legacy,  
Unto their issue.

*Citizens.* We'll hear the will : Read it, Mark Antony.  
The will, the will ; we will hear Cæsar's will.

*Antony.* 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 :  
'Tis good you know not that you are his heirs ;  
For if you should, O, what would come of it !

*Citizens.* Read the will ; we will hear it, Antony :  
You shall read us the will ; Cæsar's will.

*Antony.* Will you be patient? Will you stay a while?  
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.

*Citizens.* They were traitors: Honourable men!  
The will! the testament!

They were villains, murderers: The will! read the will!

*Antony.* 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?

*(He comes down from the pulpit.)*

*Citizens.* Stand from the hearse, stand from the body.  
Room for Antony;—most noble Antony.

*Antony.* Nay, press not so upon me; stand far off.

*Citizens.* Stand back! room! bear back!

*Antony.* 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;  
'Twas on a summer's evening, in his tent;  
That day he overcame the Nervii:—  
Look! In this place ran Cassius' dagger through:  
See, what a rent the envious Casca made:  
Through this, the well-belovèd Brutus stabb'd;  
And, as he pluck'd his cursèd 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:

**Mutiny and rage.** These words are quoted from Plutarch's *Life of Brutus*:—'Therewithal the people fell presently into such a rage and

mutiny, that there was no more order kept among them.'  
**Napkins**, handkerchiefs. The word is used in this sense in *Othello*.

**If I were disposed . . . honourable men.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	If I were disposed to stir your hearts and minds to mutiny and rage,	Adverbial sentence to B (condition).	[If] I	were disposed		to stir your hearts and minds to mutiny and rage.
B	I should do Brutus wrong, and Cassius wrong,	Principal sentence to A and C.	I	should do	(a) wrong (to) Brutus and (a) wrong (to) Cassius.	
C	Who are honourable men,	Adjective sentence to B ( <i>Brutus and Cassius</i> ).	Who	re honourable men.		
D	You all know.	Adverbial sentence to C.	[As] You all	know		

**But here's a parchment . . . blood.**

A	But here's a parchment, with the seal of Cæsar,	Principal sentence co-ordinate with B.	[But] a parchment with the seal of Cæsar	is here.		
B	I found it in his closet,	Principal sentence co-ordinate with A.	I	found	it	in his closet (place).
C	'Tis his will:	Principal sentence co-ordinate with A and B.	It	is his will.		
D	Let but the commons hear this testament,	Principal sentence to E, co-ordinate with G, H, and K.	(You)	let	the commons hear this testament	but (= only).
E	Which I do not mean to read,	Adjective sentence to D (testament).	I	do mean	to read which	not.
F	Pardon me,	Adverbial sentence to E (condition).	[(If)] (You)	(will) pardon	me	
G	And they would go	Principal sentence co-ordinate with D, H, and K.	[And] They	would go		
H	And kiss dead Cæsar's wounds,	Principal sentence co-ordinate with D, G, and K.	[And] (They)	(would) kiss	dead Cæsar's wounds.	
K	And dip their napkins in his sacred blood.	Principal sentence co-ordinate with D, G, and H.	[And] (They)	(would) dip	their napkins	in his sacred blood (place).

**A while.** Shakespeare uses the O.E. noun *hwil*, a space of time.

**I have o'ershot myself.** When an archer was beaten he was said to be overshot, and thus Antony says that he had defeated himself, as if he had really intended not to read the will. He still keeps up a show of reluctance, and shows them the body.

**The honourable men.** Antony has now worked up the feelings of the citizens so that he may use the title he has all along given the conspirators ironically, which the citizens at once take up.

**Honourable men!** Read this exclamation in the same tone you would use in saying to a playmate '*You're a pretty fellow!*' when you mean to convey exactly the opposite.

**The first time ever** = 'The first time *that* ever,' etc. Shakespeare often omits the relative pronoun.

**The Nervii** were the most savage and warlike people among the Belgii. They inhabited a thick woody country, and, hiding their wives and children in the secret fastnesses of their forests, they attacked Cæsar with sixty thousand men, before he had time to encamp, or had thought about a battle. They fell on him with such fury, that they broke the Roman cavalry; then surrounding the twelfth and seventh legions, they killed all the officers; and if Cæsar himself had not hastily snatched up a buckler and rushed through his men into the midst of

the enemy, and if the tenth legion had not run to his assistance, and broken the enemies' ranks, the Romans would all have been cut off. But though encouraged by Cæsar's extraordinary valour, they fought beyond their strength, yet all they could do was not sufficient to make the Nervii fly; for they obstinately stood their ground, till they were all cut to pieces, not a thousand of them being saved. This obstinately contested battle was fought in B.C. 57.

**In this place . . . stabb'd.** Antony, when pointing out the rents in the mantle, must have drawn on his imagination, for as he did not witness the assassination, he could not know which of the wounds was inflicted by the various conspirators.

**Cæsar's angel.** See note to '*genius*' on page 63. Antony means to infer that Cæsar and Brutus were as inseparable as a man and his genius or guardian angel. They must have been like the brothers in the *Comedy of Errors*, Act V., Sc. 1:—

"One of these men is genius to the other;  
And so of these. Which is the natural man,  
And which the spirit?"

**Most unkindest.** See note to '*most boldest*' on page 79.

**Statua.** This Latinised form of the word statue is used when the line requires a trisyllable:—

"Ev'n at' the base' | of Pom' | pey's stat' |  
u-a'."

**Which all the while ran blood.** One

For when the noble Cæsar saw him stab,  
 Ingratitude, more strong than traitors' arms,  
 Quite vanquish'd him : then burst his mighty heart ;  
 And, in his mantle muffling up his face,  
 Ev'n 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 savage 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,  
 Here is himself, marr'd, as you see, with traitors.

*Citizens.* We will be revenged ; revenge ; about,—seek,  
 —burn,—fire,—kill,—slay !—let not a traitor live. [up

*Antony.* Good friends, sweet friends, let me not stir you  
 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 honourable,  
 And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts ;  
 I am no orator, as Brutus is :

But, as you know me all, a plain blunt man,  
 That love my friend ; and that they know full well  
 That gave me public leave to speak of him.

For I have neither wit, nor words, nor worth,  
 Action, nor utterance, nor the power of speech,  
 To stir men's blood : I only speak right on ;  
 I tell you that, which you yourselves do know ;

Show you sweet Cæsar's wounds, poor, poor dumb mouths,  
 And bid them speak for me : But were I Brutus,  
 And Brutus Antony, there were an Antony  
 Would ruffle up your spirits, and put a tongue  
 In every wound of Cæsar, that should move  
 The stones of Rome to rise and mutiny.

*Citizens.* We'll mutiny, we'll burn the house of Brutus.  
 Away then, come, seek the conspirators.

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

*Citizens.* Peace, oh ! hear Antony, most noble Antony.

*Antony.* Why, friends, you go to do you know not what ;  
 Wherein hath Cæsar thus deserved your loves ?

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

You have forgot the will I told you of. [will.

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

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

To every Roman citizen he gives,  
 To every several man, seventy-five drachmas.  
 Moreover, he hath left you all his walks,  
 His private arbours, and new-planted orchards,  
 On this side Tiber ; 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 ?

*Citizens.* Never, never :—Come away, away :  
 We'll burn his body in the holy place,  
 And with the brands fire the traitors' houses.  
 Take up the body. Go, fetch fire.

*[Exeunt citizens with the body.]*

*Antony.* Now let it work : Mischief, thou art afoot,  
 Take thou what course thou wilt !

commentator says that Pompey's statue ran blood, inasmuch as Cæsar's blood spurted out upon it. Most likely this is a supernatural, and therefore false event, like the slave's fiery hand, the open graves, and the other strange occurrences related in Act I. Plutarch says that 'Pompey's image ran all of a gore blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy.'

**Flourished**, triumphed.

**Dint**, impression.

**Vesture**, garments; *L. vestis*, a garment.

**Look you here**. Antony removes the mantle and exhibits the wounds on Cæsar's body.

**Marr'd**, disfigured.

**With** = by; see note on page 92.

**About** = get about. The word is so

used in the *Merry Wives of Windsor*, Act V., Sc. 5 :—

"About, about,  
Search Windsor Castle, elves, within and out."

**Revenge . . . slay**. Exclamatory; parse as Interjections.

**Griefs**, grievances; see Act I., Sc. 3, for a similar use of the word, and note on page 56.

**To steal away your hearts**, to deceive you by false statements.

**That love my friend**. To have been grammatically correct, Antony should have said '*that loves his friend*.'

**That love . . . speak of him**. The first '*that*' is a relative pronoun, antecedent '*I*,' the second '*that*' is a demonstrative pronoun, the sentence '*I love my friend*,' being understood, and the antecedent of the third '*that*' is '*they*.'

**They that have done this deed . . . answer you.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	They are honourable	Principal sentence to B, co-ordinate with F and G.	They	are honourable.		
B	That have done this deed;	Noun sentence to A ( <i>subject</i> ).	That	have done	this deed.	
C	What private griefs they have,	Noun sentence to D ( <i>object</i> ).	They	have	what private griefs.	
D	Alas! I know not,	Principal sentence to C ( <i>parenthetical</i> ).	I	know		not
E	That made them do it;	Adjective sentence to C ( <i>griefs</i> ).	That	made	them ( <i>dir.</i> ) do it ( <i>ind.</i> )	
F	They are wise and honourable,	Principal sentence co-ordinate with A and G ( <i>copulative</i> ).	They	are wise and honourable.		
G	And will, no doubt, with reasons, answer you.	Principal sentence co-ordinate with A and F ( <i>copulative</i> ).	[And] They	will answer	you	with reasons, no doubt.

**Loves**, friendship ; see note on page 93.

**Forgot**, the past tense is here used for the participle, as in 'took,' 'mistook,' etc.

**Several** is here used in its original and literal meaning of *separate* ; compare the word 'sever.'

**Drachmas**, Roman coins of the value of  $9\frac{3}{4}d.$

**On this side Tiber.** Cæsar's gardens were on the farther side of the Tiber from the Forum, but Shakespeare followed North's *Plutarch*, and Sir Thomas North followed Amyot, who made the mistake.

**To walk abroad.**

*To walk* . . . Verb, intransitive, weak, infinitive mood, used adverbially, depending on the verb 'left.'

*abroad* . . . Adverb of place, modifying 'to walk.'

**Recreate**, to reanimate.

**In the holy place.** Plutarch tells us that 'when Cæsar's testament was openly read among the people, whereby it appeared that he bequeathed unto every citizen of Rome seventy-five drachmas a man, and that he left his gardens and arbours unto the people, which he had on this side of the River Tiber, in the place where now the Temple of Fortune is built, the people then loved him, and were marvellous sorry for him. Afterwards, when Cæsar's body was brought into the market-place, Antonius, making his funeral oration, in praise of the dead,

according to the ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn the more ; and taking Cæsar's gown, all stained with blood, in his hand, he laid it open to the sight of them all, showing what a number of cuts and holes it had upon it. Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. For some of them cried out, "Kill the murtherers," others plucked up forms, tables, and stalls about the market-place, and having laid them all in a heap together, they set them on fire, and thereupon did put the body of Cæsar, and burnt it in the midst of the most holy places.'

#### HISTORICAL NOTE.

On hearing of the death of Cæsar, Octavius, his adopted son, hastened to Rome, and sold all his inheritance to pay off the legacies which Cæsar's will had bequeathed to the people. Cæsar's veteran soldiers flocked to Octavius' standard. Brutus and Cassius fled into Greece for safety, and the reins of government were held by Octavius, Antony, and Lepidus, who constituted themselves the Reformers of the Commonwealth, under the name of Triumvirs. After raising sufficient money to prosecute a war against Brutus and Cassius by the most cruel means imaginable,





ROMAN ARMS AND ARMOUR.

## ACT IV.

SCENE I.—*Within the Tent of Brutus, in the Camp near Sardis.*

*Enter BRUTUS and CASSIUS.*

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

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

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

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

*Cassius.* I, an itching palm ?  
You know that you are Brutus that speaks this,  
Or, by the gods, this speech were else your last.

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

*Cassius.* Chastisement !

*Brutus.* Remember March, the ides of March remember.  
Did not great Julius bleed for justice' sake ?  
What villain touch'd his body, that did stab,  
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 graspèd thus ?--  
I had rather be a dog, and bay the moon,  
Than such a Roman.

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

*Brutus.* Go to ; you're not Cassius.

*Cassius.* I am.

*Brutus.* I say, you are not.

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

*Brutus.* Away, slight man !

*Cassius.* Is't possible ?

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

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

*Brutus.* All this ? ay, more : Fret, till your proud heart  
break ;  
Go, show your slaves how choleric you are,

Antony and Octavius marched into Greece.

The two opposing armies were well matched as far as numbers were concerned, each force consisting of nineteen legions. They met at Philippi, when Brutus and Cassius were defeated, after an obstinately contested battle, and fell by their own hands. These events happened in B.C. 40, about two years after Cæsar's death. Acts IV. and V. are devoted to various scenes connected with this campaign.

#### ACT IV.

#### Condemned and noted Lucius Pella.

Shakespeare here employs the very words of North's *Plutarch*. 'The next day after, Brutus, upon complaint of the Sardians, did *condemn* and *note* Lucius Pella for a defamed person.' This Lucius Pella had been a Prætor at Sardis, but he had betrayed his trust, and had been guilty of robbery and pilfering. The noble-minded Brutus at once deposed the dishonest magistrate, which incensed

Cassius, for he had secretly warned two of his own friends who had been guilty of similar offences. 'Therefore he greatly reprov'd Brutus, for that he would show himself so straight and severe in such a time when it was meet to bear a little than to take things at the worst.'

**Slighted off**, disregarded; treated with contempt.

**Nice**, trivial. It is often used by Shakespeare in this sense.

**His** = its; see note on page 31.

**Comment**, punishment.

**Condemned to have**, to be blamed for having.

**Itching palm**, covetous desire for gold.

**Mart**, to put up for sale, as in a mart or market.

**That you are Brutus that speaks this**. Pope altered '*speaks*' to '*speak*,' and most editors have followed him. We have restored the old reading.

**The name of Cassius**, a satirical retort to the words '*you are Brutus*.'

#### You know that you are Brutus . . . last.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	You know	Principal sentence to B and D.	You	know.		
B	That you are Brutus	Noun sentence object of A.	[That] You	are Brutus.		
C	That speaks this,	Adjective sentence to B ( <i>subject</i> ).	That	speaks	this.	
D	Or, by the gods, this speech were else your last.	Principal sentence co-ordinate with A ( <i>alternative</i> ).	[Or else] This speech, by the gods ( <i>interjectional phrase</i> ).	were your last.		

**The Ides of March.** The *Idus* or *Ides* of the months were the fifteenth day of March, May, July, and October, and the thirteenth day of each of the other months. On the Ides of February, Antony offered the crown to Cæsar, and on the very next Ides, in March, Cæsar was assassinated. This is the Ides that Brutus urges Cassius to remember.

**What villain touched his body . . . justice?** He that did stab great Julius from any other motive than that of justice was a villain.

**Contaminate**, to pollute or soil; L. *con*, and *tango* (*tactum*), I touch. The prefix *con-* here implies completion or closeness.

**Trash**, refuse; see note on page 53. Shakespeare elsewhere alludes to money as trash:—

“Who steals my purse, steals *trash*; tis something, nothing;  
’Twas mine, ’tis his, and has been slave to thousands.”

**Bay the moon**, bark at the moon, as some dogs are said to do.

**I had rather be a dog . . . Roman.** I had rather be one who employs himself in any absurd pastime, than be a Roman who has soiled his fingers with bribes.

**To hedge me in**, to restrain me; to confine my actions as with a fence.

**I am a soldier, I.** Professor Craik says: ‘It is impossible to be quite certain whether the second *I* here be the Pronoun or the Interjection which we now write *Ay!*’ In the old copies the letter ‘*I*’ stood for

both. Other commentators say the second *I* is emphatic, and in support of this compare:—

“I will not budge for no man’s pleasure, I.”  
*Romeo and Juliet*, Act III., Sc. 1.

and—

“I’ll drink no more than will do me good for no man’s pleasure, I.”  
*Henry IV.*, Part II., Act II., Sc. 4.

**Go to.** An exclamation of impatience and reproof, sometimes meaning ‘*get away*,’ and at others ‘*come on*.’ It may be parsed either as the sentence ‘*you go to*,’ when *to* is an adverb modifying ‘*go*,’ or as an interjectional phrase.

**You’re not Cassius.** This is equal to the modern expression, ‘*you are not yourself*.’

**Tempt me no farther**, try my temper no longer. The original meaning of tempt was to *try*, and not to *entice*, and so it is used here.

**Slight man**, weak or slender man. It may appropriately mean either *weak* or *slender* here; for Cassius was ‘*sickly of body*,’ and we know, from Cæsar’s remark to Antony, Act I., Sc. 2, ‘Yond Cassius hath a lean and hungry look,’ that he was slender.

**Choler**, anger; G. *chole*, bile.

**Frighted**, we should use *frightened*.

**Budge**, give way.

**Observe you**, respect you.

**Testy**, peevish.

**Humour**, state of mind.

**Spleen**, a spongy gland above the kidneys, supposed by the ancients to be the seat of anger and melan-  
(continued on p. 115.)

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

*Cassius.* Is it come to this ?

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

*Cassius.* You wrong me every way, you wrong me,  
 Brutus ;

I said, an elder soldier, not a better :  
 Did I say, better ?

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

*Cassius.* When Cæsar lived, he durst not thus have  
 moved me.

*Brutus.* Peace, peace ; you durst not so have tempted  
 him.

*Cassius.* I durst not ?

*Brutus.* No.

*Cassius.* What ? durst not tempt him ?

*Brutus.* For your life you durst not.

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

*Brutus.* You have done that you should be sorry for.  
 There is no terror, Cassius, in your threats ;  
 For I am arm'd so strong in honesty,  
 That they pass by me as the idle wind,

Which I respect not. I did send to you  
For certain sums of gold, which you denied me ;—  
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 answered Caius Cassius so ?  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts,  
Dash him to pieces.

*Cassius.* I denied you not.

*Brutus.* You did.

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

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

*Cassius.* You love me not.

*Brutus.* I do not like your faults.

*Cassius.* A friendly eye would never see such faults.

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

*Cassius.* Come, Antony, and young Octavius, come.  
Revenge yourselves alone on Cassius,  
For Cassius is a-weary of the world :  
Hated by one he loves ; braved by his brother ;  
Check'd like a bondman ; all his faults observed,

*Julius Cæsar.*

## EXERCISES ON ACT III.

1. Explain the following words :—

puissant	doomsday	lethe
couchings	prostrate	pulpit
courtesies	thorough	lovers
bootless	bayed	extenuated

2. Comment on the phrases :—

'If I could pray to move, prayers would move me'; 'Speak, hands, for me'; 'Et tu, Brute!'; Be resolved how Cæsar hath deserved to lie in death'; 'Must be let blood'; 'If ye bear me hard'; 'No mean of death'; 'As fire drives out fire, so pity pity'; 'strength of malice'; 'You must conceit me'; 'Will you be prick'd in number with our friends?'; 'Cæsar shall have all true rites and lawful ceremonies'; carrion men.

3. What persons, places, or events are alluded to in the following phrases?—'Constant as the northern star'; 'Wilt thou lift up Olympus?'; 'Fates, we will know your pleasures'; 'Pompey's basis'; 'Até by his side'; 'cry Havoc.'

4. Write out the substance of Brutus' oration in your own words.

5. Write a letter to a friend, giving him an outline of Mark Antony's oration, and explaining the motives which moved him to address the mob in that way.

6. Explain the following words and phrases from Mark Antony's oration :—'Under leave of Brutus and the rest'; 'ransoms'; 'general coffers'; 'the Lupercal'; 'brutish beasts'; 'the Nervii'; 'Cæsar's

angel'; 'most unkindest cut'; 'Pompey's statua'; 'the dint of pity'; 'vesture'; 'seventy-five drachmas.'

7. *Parse* fully the italicised words, and *analyse*—

"*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, loyal, and loving : Say, I love Brutus, and I honour him ; Say, I feared Cæsar, honoured him, and loved him.*"

8. Write a short account of the assassination of Julius Cæsar.

9. *Parse* the italicised words in the following sentences :—

- (a) "*Live a thousand years, I shall not find myself so apt to die.*"  
 (b) "*As fire drives out fire, so pity, pity.*"  
 (c) "*Gentlemen, all,—alas! what shall I say?*"  
 (d) "*That I did love thee, Cæsar, O, 'tis true.*"  
 (e) "*Mark Antony, here, take you Cæsar's body.*"  
 (f) "*Be it so; I do desire no more.*"

10. *State* in plain and *simple prose* what is meant by Mark Antony's curse on page 90.

11. *Analyse* the following sentences :—

- (a) "*Had you rather Cæsar were living, and die all slaves; than that Cæsar were dead and live all free men?*"  
 (b) "*You all did see, that on the Lupercal, I thrice presented him a kingly crown, Which he did thrice refuse.*"  
 (c) "*If you have tears, prepare to shed them now.*"  
 (d) "*I am no orator, as Brutus is : But, as you know me all, a plain blunt man.*"

choly ; hence it means, as here, a fit of passion.

**Waspish**, quick to resent an affront.

**Soldier** is used here as a trisyllable:—

“Yousay' | you are' | a bet | ter sol | di-er'.”

**Vaunting**, boasting.

**Noble**, some read *abler*.

**You shall digest . . . waspish.**

	SENTENCE <sup>a</sup>	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	You shall digest the venom of your spleen,	Principal sentence to B and C.	You	shall digest	the venom of your spleen.	
B	Though it do split you ;	Adverbial sentence to A ( <i>conditional</i> ).	[Though] It	do split	you.	
C	For, from this day forth, I'll use you for my mirth, yea, for my laughter,	Adverbial sentence to A ( <i>cause</i> ).	(For) I	will use	you	for my mirth, yea, for my laughter ; from this day forth ( <i>time</i> ).
D	When you're waspish.	Adverbial sentence to C ( <i>time</i> ).	[When] You	are waspish.		

### Page 113.

**Drachmas.** See note on page 107.

**Trash.** See note on page 111.

**Indirection**, dishonourable means.

**Rascal**, worthless.

**Counters**, round pieces of metal of no value used in calculations, or in keeping count of games.

**Rived**, torn ; an old verb still used

**I did send to you . . . indirection.**

when speaking of splitting or tearing wood.

**Olympus**, a mountain in Macedonia supposed to have been the seat of the gods.

**Alone on Cassius**, on Cassius only.

**A-weary.** This form is often used by Shakespeare. Macbeth says:—

“ I begin to be a-weary of the sun.”

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	I did send to you for certain sums of gold.	Principal sentence to B, co-ordinate with D and E.	I	did send		to you for certain sums of gold.
B	Which you denied me ;	Adjective sentence to A ( <i>gold</i> ).	you	denied	which ( <i>dir.</i> ) (to) me ( <i>ind.</i> ).	
C	For I can raise no money by vile means :	Adverbial sentence to A ( <i>cause</i> ).	[For] I	can raise	no money	by vile means ( <i>manner</i> ).
D	I had rather coin my heart,	Principal sentence co-ordinate with A and E.	I	had (= would) coin	my heart	rather ( <i>degree</i> ).
E	And drop my blood for drachmas,	Principal sentence co-ordinate with D.	[And] I	(would) drop	my blood	for drachmas ( <i>purpose</i> ).
F	Than to wring from the hard hands of peasants their vile trash by any indirection.	Principal sentence co-ordinate with D ( <i>alternative</i> ).	[Than] (I)	(would) wring	their vile trash	from the hard hand of peasants ; by any indirection.



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,  
 And here my naked breast; within, a heart  
 Dearer than Plutus' mine, richer than gold:  
 If that thou be'st a Roman, take it forth;  
 I, that denied thee gold, will give my heart:  
 Strike, as thou didst at Cæsar; for, I know,  
 When thou didst hate him worst, thou lov'dst him better  
 Than ever thou lov'dst Cassius.

*Brutus.* Sheathe your dagger:  
 Be angry when you will, it shall have scope;  
 Do what you will, dishonour shall be humour.  
 O Cassius, you are yokèd with a lamb,  
 That carries anger, as the flint bears fire;  
 Who, much enforcèd, shows a hasty spark,  
 And straight is cold again.

*Cassius.* Hath Cassius lived  
 To be but mirth and laughter to his Brutus,  
 When grief, and blood ill-temper'd, vexeth him?

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

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

*Brutus.* And my heart too.

*Cassius.* O Brutus!—

*Brutus.* What's the matter?

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

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

\* \* \* \* \*

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

*Cassius.* I do not think it good.

*Brutus.* Your reason?

*Cassius.* This it is:

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

*Brutus.* 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,  
If at Philippi we do face him there,  
These people at our back.

*Cassius.* Hear me, good brother.

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

## Page 113.

**Come, Antony, and young Octavius**  
 . . . **Cassius.**

*You* come, Antony, and young Octavius, come. Antony and young Octavius, revenge yourselves on Cassius alone, for Cassius is a-weary of the world. *He is* hated by one he loves; *he is* braved by his brother; *he is* checked like a bond-man; all his faults *are* observed; *they are* set in a note-book; *they are* learned and conned by rote, to cast into my teeth. Oh, I could weep my spirit from mine eyes! There is my dagger, and here *is* my naked breast; within *is* a heart dearer than Plutus' mine, richer than gold; if that thou be a Roman, *do thou* take it forth; I, that denied gold *to* thee, will give my heart *to* thee: Strike *thou*, as thou didst strike at Cæsar, for I know that when thou didst hate him worst, thou lovedst him better than ever thou lovedst Cassius.

Note well. Cassius, at the beginning of this speech, is calm, and speaks in the third person, but as he gets more excited with the supposed ill-treatment he has sustained from his friend, he changes abruptly to the first person.

## Page 116.

**Set in a note-book.** Set down, or written down in a note-book.

This form of expression is still common in rural districts.

**Conn'd by rote.** Committed to

memory, without any inquiry as to their truth. To con was to study carefully.

**Plutus**, the god of riches.

**Be'st**, the old second person indicative of the verb '*to be*.' Really the subjunctive ought here to have been used, but Shakespeare often employs the indicative form for it.

**A Roman**, the most honoured title Cassius could bestow upon Brutus.

**Scope**, free play.

**Do what you will, dishonour shall be humour.** Seems to mean, Whatever you may do, I shall look upon it as the consequence of your temper, and say you cannot help it.

**Lamb.** There is some doubt as to this reading. It may have been 'man.'

**Much enforced**, violently struck.

**Straight**, straightway, instantly, without loss of time; and so used in *Midsummer Night's Dream*, '*I will be with thee straight*'; and in *Hamlet*, '*Therefore make her grave straight*.'

**Grief and blood ill-tempered.** Burton in his '*Anatomy of Melancholy*' describes the four humours, blood, phlegm, choler, and melancholy, upon the tempering or *mixing* of which depended the temper of a man.

**Vexeth.** A singular verb, used with the two subjects '*grief and blood*,' seems to break the rule about two singular subjects joined by and taking a verb in the plural; but it must be remembered that grief and blood express but one idea.

**When I spoke that, when I said that.**  
**Well, to our work alive, Well, you**  
*let us get to our work, alive.*

**Alive,** adjective, qualifying 'us,' understood.

The meaning of this strange expression seems to be, Let us get to the work that the living must do.

**Doing himself offence.** Doing himself injury; and so in *Midsummer Night's Dream* :—

"Worm nor snail do no offence."

**Are full of defence.** We should not use *defence* as it is employed here, but rather say 'are well protected.'

**Nimbleness,** activity.

**Of force,** of necessity, or necessarily.

**There is a tide . . . ventures.**

**Along by them, through their**  
 country.

**By them shall make . . . number up.**  
 Shall be reinforced by them.

**New-added,** with new additions to their ranks. Some commentators have suggested '*new-aided*,' while others read '*new-hearted*,' but the old reading well expresses the meaning intended by Shakespeare.

**These people at our back** = *with* these people at our back.

**We have tried the utmost of our friends,** or, as we should say, 'We have tried our friends to the utmost.'

**There is a tide . . . ventures.** Brutus likens life to a voyage.

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	There is a tide in the affairs of men,	Principal sentence to B and C.	A tide	is there		in the affairs of men ( <i>place</i> ).
B	Which, taken at the flood, leads on to fortune;	Adjective sentence to A ( <i>subject</i> ).	which, taken at the flood;	leads		on to fortune ( <i>place</i> ).
C	( <i>But, the tide</i> ) omitted, all the voyage of their life is bound in shallows and in miseries.	Principal sentence co-ordinate with A ( <i>adversative</i> ).	[But] all the voyage of their life	is bound		in shallows and in miseries ( <i>place</i> ) ( <i>the tide</i> ) omitted ( <i>condition</i> ).
D	On such a full sea are we now afloat;	Principal sentence co-ordinate with E and G.	We	are afloat		now ( <i>time</i> ) on such a full sea ( <i>place</i> ).
E	And we must take the current	Principal sentence co-ordinate with D ( <i>copulative</i> ) and with G ( <i>alternative</i> ).	[And] We	must take	the current	
F	When it serves,	Adverbial sentence of time to E.	[When] It	serves	(us)	
G	Or lose our ventures.	Principal sentence co-ordinate with E, <i>alternative</i> .	[Or] (We)	(must) lose	our ventures.	

Or lose our ventures.

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

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

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

*Brutus.* Farewell noble, noble Cassius,  
Good-night, and good repose.

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

*Brutus.* Everything is well.

*Cassius.* Good-night, my lord.

*Brutus.* Good-night, good brother.





ROMAN STANDARD BEARERS.

## ACT V.

SCENE I.—*The Plains of Philippi.**Enter OCTAVIUS, ANTONY, and their Army.*

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

**Ventures**, goods put on board ship for the purpose of trade.

**Then with your will . . . Philippi.**

Prose order, Then go on with your will; we will *go* along ourselves, and we will meet *with* them at Philippi.

We have here another of the many instances of the omission of the verb '*go*.'

**We'll along . . . Philippi.** A halting line that can scarcely be scanned at all except as follows :—

We'll along' | ourselves' | and meet them'—  
at Phi'- | lip-pi'."

The words '*meet them*' must be

slurred together to make the line read well.

**The deep of night.** A pretty expression for *midnight*.

**We will niggard**, for we will stint. The word was commonly used as a noun and as an adjective, but no instance of its verbal use is known except in Shakespeare.

**A niggard** is a miser who stints himself of necessaries in order to hoard money.

**And hence**, and go hence. See note to '*Then with your will*,' above.

**Noble, noble Cassius.** The adjective is emphatically repeated.

### EXERCISES ON ACT IV.

1. Who were *Lucius Pella*, the *Sardians*, and *Plutus*?

2. *Explain* the following words and phrases: 'Slighted off'; 'It is not meet that every nice offence should bear his comment'; 'an itching palm'; 'to sell and mart'; 'I had rather be a dog and bay the moon'; 'Go to'; 'slight man'; 'choler'; 'Must I budge?'; 'vaunting'; 'conned by rote'; 'We will niggard.'

3. What were the '*Ides of March*,' '*high Olympus*,' and *Philippi*?

4. *Analyse* the following sentences, and *parse* the words in Italics :—

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

(b) "If you *did*, I care not."

(c) "I *may do* that I shall be sorry *for*."

(d) "You *have done* that you should be sorry *for*."

(e) "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."

5. What did Brutus and Cassius quarrel about?

## ACT V.

In this Act Shakespeare presents us some scenes from the Battle of Philippi. We have first the parley between the leaders of both armies, in which no approach to a reconciliation was made. This would have been impossible, as Antony and Octavius had sworn to avenge Cæsar's death.

Next we hear of the determined purpose of both Brutus and Cassius never to be taken alive. We learn from the History of Rome that

Brutus' army at first were victorious; for, attacking the troops under Octavius, they overthrew all that opposed them and entered the camp. Cassius, meanwhile, had suffered a reverse from Antony, and in despair fell upon his own sword. After a time, the army of Brutus was borne back by force of numbers, and he, too, destroyed himself.

You will find that Shakespeare in this Act deviates but little from the account of the play given by Roman historians.

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**HISTORICAL NOTE.**
**THE BATTLE OF PHILIPPI.**

The forces of Octavius and Antony were commanded by the latter alone, as Octavius was sick; and both armies being drawn up, Brutus' party, in a short time, attacked that of Octavius with little order, but with so much fury that at the first onset they overthrew all that opposed them, and pressing forward with great slaughter, they entered the very camp of Octavius, who had but just retreated to the tent of Antony. In the meantime, Antony was very hotly engaged with Cassius, but in a little while he found means to open a passage through the lines, and charging Cassius' troops on the flank, overthrew them with great slaughter; then pursuing his success,

he soon became master of the camp of Cassius.

Cassius retired to a hill not far off, to watch the result of the battle on his partner's side; but, by reason of the dust, he could not make out whose cavalry were advancing towards him from the distance. He therefore sent Titinius to make the discovery. They turned out to be the cavalry of Brutus; Titinius was received by them with great joy, but he stayed so long, that Cassius, fearing that Brutus had been defeated, and that Titinius was a prisoner, retired to his tent and killed himself, or caused his freed man to do it.

Titinius and the cavalry arrived immediately afterwards with great



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

*Enter a Messenger.*

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

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

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

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

*Octavius.* I do not cross you; but I will do so.

(*March.*)

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

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

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

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

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

*Octavius.* Stir not until the signal.

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

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

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

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

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

*Antony.* Not stingless too.

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

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

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

*Octavius.* Come, come, the cause : If arguing make us  
sweat,  
The proof of it will turn to redder drops.  
Look ;  
I draw a sword against conspirators ;  
When think you that the sword goes up again ?—  
Never, till Cæsar's three-and-thirty wounds  
Be well avenged ; or till another Cæsar  
Have added slaughter to the sword of traitors.

*Brutus.* Cæsar, thou canst not die by traitors' hands,  
Unless thou bringest them with thee.

*Octavius.* So I hope ;  
I was not born to die on Brutus' sword.

*Brutus.* O, if thou wert the noblest of thy strain,

rejoicing ; but their joy was suddenly dashed, and Titinius, accusing himself of folly and laziness, in a great rage threw himself upon the body of his friend.

Brutus was extremely sorrowful for the death of his companion, whom he called the last of the Romans, causing his body to be privately removed and buried out of sight, for fear of the dejection it might cause in the army. For some little time he kept from fighting, expecting to starve his enemies, who were now greatly in want of provisions, their fleet having been lately defeated ; but at last, being forced by the fear of a general desertion and the eagerness of his soldiers, he drew them up in order of battle.

When the fight began, the eagerness of both parties made them throw away their bows and arrows, and betake themselves to their swords, fighting with the utmost fury, till, after much time and more bloodshed, the army of Brutus was borne down by main force and totally defeated.

Brutus himself fled to a neighbouring hill, and there remained all night ; and when, in the morning, he saw no way of escape, he begged Strato, his particular friend, to show him the last office of his friendship, but finding him very unwilling to perform so hard a duty, he called for a slave. 'It shall never be said,' cried Strato, 'that the great Brutus, in his last extremity, stood in need of a slave for want of a friend ;' so

turning away his head, he presented the sword point to Brutus, who threw himself upon it, and immediately expired.

#### SCENE I.

**Battles**, battalions. The word is frequently used in this sense by both Shakespeare and Milton.

**Warn us**, call us to battle.

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#### Page 124.

**Tut**, pooh, pooh ! An exclamation of scorn. Antony thought little of the inexperienced Octavius' opinions.

**I am in their bosoms**. I know their thoughts, secrets, and intentions.

**They could be content . . . courage**. They would be glad to be elsewhere, and they come down with faint hearts under all this display of courage, thinking to frighten us by their show.

**Gallant**, splendid, brave, or noble, or even all three.

**Scarlet sign of battle**. 'The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat.'—*Plutarch*.

**Softly**, slowly and gently.

**The even field**, the level plain.

**Exigent**, emergency.

**I do not cross you . . . so**. Octavius, though the younger general, is here pictured by Shakespeare as making Antony yield to his wish for the post of honour.

**Parley**, talk ; literally to throw or

bandy words ; hence a very suitable word to use in connection with the talk which followed.

**We must out**—We must *step* out. Verb of motion omitted again.

**Answer on their charge.** We will meet them when they charge ; 'to answer' is used in the sense of 'to meet in battle' in several of Shakespeare's plays.

**Make forth,** go forward a little way. Antony is addressing Octavius, and he urges him to step out within earshot of the other generals.

**The generals would have some words.** } These words  
**Stir not until the signal.** } are spoken to the soldiers.

**Witness . . .** Verb in the imperative mood, governing 'hole' in the objective case.

**Crying, 'Long live, hail Cæsar.'** This statement is an exaggeration on the part of Antony.

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**Page 125.**

**Are** has been carelessly put for 'is,' in consequence of the plural noun just before it. This is not uncommon in Shakespeare nor in the Authorized Version of the Bible. It is not the less ungrammatical.

**The Hybla bees.** Hybla was a town in Sicily, near which were hills covered with thyme, from which the bees extracted excellent honey.

**But for your words . . . sting.** Cas-

sius is here referring to the well-known eloquence of Antony.

**Threat,** threaten.

**Hack'd one another.** Plutarch tells us in his account of the assassination of Cæsar, that 'so many swords and daggers lighting upon one body, one of them hurt another.'

**You show'd your teeth . . . neck.** This description of Antony is, in the main, true.

**Flatterers! . . . ruled.** This remark, addressed to Brutus, refers to the time when Cassius urged that Cæsar and Antony should fall together. See Act II., Sc. 1, page 65.

**The cause,** for which we have met in battle array.

**The proof,** the decision of the battle.

**Goes up,** goes back into its place ; the expression 'put it up,' for 'put it in its place,' is common enough.

**Three-and-thirty wounds.** Plutarch says Cæsar had three-and-twenty wounds on his body.

**Another Cæsar.** Octavius means himself, his full title being Caius Octavius Cæsar.

**Cæsar, thou canst not die . . . with thee.** We have no traitors with us, so except you have them among your followers, you cannot die by the hands of traitors.

**Thy strain.** Thy *race* ; we now use the word only in speaking of the lower animals. In Shakespeare's time its use was not so limited.

Young man, thou couldst not die more honourable.

*Cassius.* A peevish schoolboy, worthless of such honour,  
Join'd with a masker and a reveller.

*Antony.* Old Cassius still!

*Octavius.* Come, Antony; away.—  
Defiance, traitors, hurl we in your teeth:  
If you dare fight to-day, come to the field;  
If not, when you have stomachs.

[*Exeunt Octavius, Antony, and their Army.*]

*Cassius.* Why now, blow, wind; swell, billow; and swim,  
bark!

The storm is up, and all is on the hazard.

[*Brutus and Lucilius converse apart.*]

This is my birthday; 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 downwards look on us,  
As we were sickly prey; their shadows seem  
A canopy most fatal, under which  
Our army lies, ready to give up the ghost.

*Messala.* Believe not so.

*Cassius.* I but believe it partly ;  
For I am fresh of spirit, and resolved  
To meet all perils very constantly.

*Brutus.* Even so, Lucilius.

*Cassius.* Now, most noble Brutus,  
The gods to-day stand friendly ; that we may,  
Lovers, in peace, lead on our days to age !  
But, since the affairs of men rest still uncertain,  
Let's reason with the worst that may befall.  
If we do lose this battle, then is this  
The very last time we shall speak together :  
What are you then determinèd to do ?

*Brutus.* Even by the rule of that philosophy,  
By which I did blame Cato for the death  
Which he did give himself :—I know not how,  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
The time of life :—arming myself with patience,  
To stay the providence of some high powers,  
That govern us below.

*Cassius.* Then, if we lose this battle,  
You are contented to be led in triumph  
Thorough the streets of Rome ?

*Brutus.* No, Cassius, no : think not, thou noble Roman,  
That ever Brutus will go bound to Rome ;  
He bears too great a mind. But this same day  
Must end that work, the ides of March began ;  
And whether we shall meet again, I know not.  
Therefore our everlasting farewell take :—  
For ever, and for ever, farewell, Cassius !

**A peevish schoolboy.** This is an allusion to Octavius' youth.

**A masker and a reveller,** Antony; see Act I., Sc. 2, page 36.

**Old Cassius still.** This is Cassius truly; choleric as usual.

**Stomachs,** appetites.

**As this very day.** *As* is redundant here. It is often so in the works of old authors.

*Day* . . . noun, common, singular number, neuter gender, 3rd person, objective case, governed by the preposition '*on*' understood. This speech is all addressed to Messala.

**Epicurus,** a Greek philosopher, who taught that pleasure was the chief good. His followers were free from much of the superstitions of their time.

**Presage,** predict or foreshadow the future.

**Sardis,** where the camp had formerly been held. See Act IV., Sc. 1.

**Former,** foremost or forward. This is the old comparative form of fore:—

*Positive* fore, *Comp.* former, *Sup.* foremost.

**Parsing:—**

**Now, most noble Brutus, . . . age.**

<i>Now</i>	.	.	Adverb of time, modifying ' <i>stand.</i> '
<i>most</i>	.	.	Adverb of degree, modifying ' <i>noble.</i> '
<i>noble</i>	.	.	Adjective, qualifying ' <i>Brutus.</i> '
<i>Brutus</i>	.	.	Noun, proper, singular number, masculine gender, 2nd person, nominative case of address.
<i>The</i>	.	.	Adjective, distinguishing, pointing out ' <i>gods.</i> '
<i>gods</i>	.	.	Noun, common, plural number, masculine gender, 3rd person, nominative case to the verb ' <i>stand.</i> '
<i>to-day</i>	.	.	Prepositional phrase of time, modifying ' <i>stand.</i> '

**Two mighty eagles . . . gone.** Plutarch relates this incident.

**Gorging,** the technical term for feeding a bird of prey, which swallows (*gorges*) its food, and afterwards *disgorges* the refuse.

**Consorted,** accompanied.

**Steads,** the plural of *stead*; O.E. *stede*, a standing place. In the old copies it is written '*steeds.*'

**Ravens, crows, and kites,** birds of carrion, which likewise pick up weak and sickly little animals.

**As** = as if.

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**Page 129.**

**I but believe it partly.** *But*, adverb modifying '*partly.*' Compare with this:—

"Where Brutus may *but* find it."

"And when you saw his chariot *but* appear."

**Constantly,** firmly. Compare Act III., Sc. 1:—

"For I am *constant* as the northern star."

**Even so, Lucilius.** These words end the conversation which Brutus and Lucilius have held together apart.

<i>stand</i>	.	.	= may stand, Verb, intransitive, strong, potential mood, present tense, plural number, 3rd person, agreeing with its nominative 'gods.'
<i>friendly</i>	.	.	Adverb of manner, modifying 'stand.'
<i>that</i>	.	.	= so that, conjunction, joining 'We may, lovers in peace, lead on our days to age,' to 'The gods to-day stand friendly.'
<i>we</i>	.	.	Pronoun, personal, plural number, common gender, 1st person, nominative case to 'may lead.'
<i>may lead</i>	.	.	Verb, transitive, weak, potential mood, present tense, plural number, 1st person, agreeing with its nominative 'we.'
<i>Lovers</i>	.	.	Noun, common, plural number, masculine gender, nominative case in apposition with 'we.'
<i>in peace</i>	.	.	Prepositional phrase, modifying 'may lead.'
<i>on</i>	.	.	Adverb of place, modifying 'may lead.'
<i>our</i>	.	.	Pronoun, personal, plural number, common gender, 1st person, possessive case, depending on 'days.'
<i>days</i>	.	.	Noun, common, plural number, neuter gender, 3rd pers. n, objective case after the transitive verb 'may lead on.'
<i>to</i>	.	.	Preposition, governing 'age' in the objective case.
<i>age</i>	.	.	Noun, common, singular number, neuter gender, 3rd person, objective case, governed by the preposition 'to.'

**The gods to-day . . . age.** *Prose Order.* May the gods stand friendly to-day; so that we, lovers, may lead on our days to age in peace.

**Lovers** = friends. See note on page 93.

**Even by the rule . . . below.** I know not why, but even by the rule of that philosophy by which I did blame Cato for the death which he did give himself, I do find it cowardly and vile to prevent the time of life, for fear of what might fall. I am determined by arming myself with patience to await the pleasure of those high powers that govern us below.

**What might fall, what might happen.**

**To prevent,** to anticipate. Literally 'to go before.'

**Time of life,** natural length of life.

**Thorough.** See note on page 82.

**No, Cassius, no . . . Rome.** Brutus has already repented of the resolution, 'That it is cowardly and vile to shorten life,' for he now emphatically declares that he will never 'go bound to Rome.'

**That work the Ides of March began.** The assassination of Cæsar. For note on 'Ides of March' see page 111.

**Take,** Verb, transitive, strong, indicative mood, present tense, plural number, 1st person, agreeing with its nominative 'we,' understood.



If we do meet again, why we shall smile ;  
If not, why then this parting was well made.

*Cassius.* For ever, and for ever, farewell, Brutus !  
If we do meet again, we'll smile indeed ;  
If not, 'tis true, this parting was well made.

*Brutus.* Why then, lead on.—O, that a man might know  
The end of this day's business, ere it come !  
But it sufficeth, that the day will end,  
And then the end is known.—Come, ho ! away !     [*Exeunt.*]

SCENE II.—*Philippi. The Field of Battle.*

*Alarum. Enter BRUTUS and MESSALA.*

*Brutus.* 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 overthrow.  
Ride, ride, Messala ; let them all come down.     [*Exeunt.*]

SCENE III.—*Another Part of the Field.*

*Alarum. Enter CASSIUS and TITINIUS.*

*Cassius.* O, look, Titinius, look, the villains fly !  
Myself have to mine own turn'd enemy :  
This ensign here of mine was turning back ;  
I slew the coward, and did take it from him.

*Titinius.* O Cassius, Brutus gave the word too early :  
Who, having some advantage on Octavius,  
Took it too eagerly ; his soldiers fell to spoil,  
Whilst we by Antony are all enclosed.

*Enter* PINDARUS.

*Pindarus.* Fly farther off, my lord, fly farther off ;  
Mark Antony is in your tents, my lord !  
Fly therefore, noble Cassius, fly farther off.

*Cassius.* This hill is far enough.—Look, look, Titinius ;  
Are those my tents, where I perceive the fire ?

*Titinius.* They are, my lord.

*Cassius.* Titinius, if thou 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.

*Titinius.* I will be here again, even with a thought.

[*Exit.*

*Cassius.* Go, Pindarus, get higher on that hill ;  
My sight was ever thick ; regard Titinius,  
And tell me what thou not'st about the field.—

[*Exit Pindarus.*

This day I breath'd first : time is come round,  
And where I did begin, there I shall end ;  
My life is run his compass.—Sirrah, what news ?

*Pindarus.* (*Above.*) O my lord !

*Cassius.* What news ?

*Pindarus.* Titinius is enclosed round about  
With horsemen, that make to him on the spur ;—  
Yet he spurs on.—Now they are almost on him ;  
Now, Titinius !—Now some 'light :—O, he 'lights too :—  
He's ta'en ;—and, hark ! they shout for joy. (*Shout.*)

*Cassius.* Come down, behold no more—  
O, coward that I am, to live so long,  
To see my best friend ta'en before my face !

**We shall smile** at the remembrance of this parting.

**We'll smile indeed**, for joy at the happy issue of the battle.

## SCENE II.

**Bills**, billets, or written orders, on which, according to Plutarch, were inscribed the 'word of the battle.'

**Set on**, advance.

**Cold demeanour**, little courage.

## SCENE III.

**Myself have to mine own . . . from him.** I myself have been forced to act like an enemy to my own soldiers ; for this ensign, etc.

**O, Cassius . . . enclosed.** This exactly agrees with the historical account of the battle.

**O, that a man might know . . . known.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	O, that a man might know the end of this day's business,	Principal sentence to B and C.	[That] A man	might know	the end of this day's business.	
B	Ere it come!	Adverbial sentence of time, extension of predicate to A.	[Ere] It	(do) come		
C	But it sufficeth,	Principal sentence co-ordinate with A ( <i>adversative</i> ).	[But] It	sufficeth		
D	That the day will end,	Noun sentence in apposition with the subject of C.	[That] The day	will end		
E	And then the end is known.	Adverbial sentence of time to D.	[And] the end	is known		then ( <i>time</i> ).

## EXERCISES ON ACT V. (Ending page 143.)

1. *Explain* the following phrases:—

'Their battles are at hand'; 'Scarlet sign of battle'; 'They rob the Hybla bees'; 'The noblest of thy strain'; 'On our former ensign'; 'Cold demeanour in Octavius' wing'; 'I am in their bosoms'; 'Lead your battles softly on'; 'Come, come, the cause'; 'I held Epicurus strong'; 'I am fresh of spirit'; 'His soldiers fell to spoil.'

2. Give the meaning of the following words:—

exigent	gorging	ensign
parley	consorted	Sirrah
tut	canopy	gallant
lovers	presage	legions

3. Who or what are alluded to in the following phrases?—

'A peevish schoolboy'; 'The last of all the Romans'; 'A masker and a reveller'; 'This was the noblest Roman of them all.'

4. Where are the following places?—

Sardis, Philippi, Parthia, Thasos.

5. By whom were the following words spoken, and on what occasions?—

'O, Julius Cæsar, thou art mighty yet'; 'This was a man'; 'My life is run his compass'; 'You showed your teeth like apes'; 'The deep of night is crept upon our talk.'

6. Parse the italicised words, and analyse:—

"*This* was the noblest *Roman* of them *all*:  
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.  
His life was gentle; and the elements  
So mixed in him, *that* Nature might  
stand *up*,  
And *say* to all the world, 'This was a  
man.'"

**Even with a thought**, as quick as thought.

**My sight was ever thick**, my sight was ever dim. Plutarch tells us that Cassius was short-sighted.

**Time is come round . . .** come to an end like the hands of a clock.

**His compass**, its course; here a cir-

cular one; ending on the day in which it begun. *His* for its. See note on page 31.

**Sirrah** = sir, used in anger or contempt, or to an inferior.

**Make to him on the spur**, advance towards him at the gallop.

**Light**, alight, dismount.

**If thou lovest me . . . enemy.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	If thou lovest me,	Adverbial sentence to B ( <i>condition</i> ).	[If] thou	lovest	me.	
B	Mount thou my horse,	Principal sentence to A co-ordinate with C.	Thou	(do) mount	my horse.	
C	And hide thy spurs in him,	Principal sentence to D and E.	[And] Thou	do hide	thy spurs	in him (place).
D	Till he have brought thee up to yonder troops, and here again;	Adverbial sentence of time to C.	[Till] He	have brought	thee	up to yonder troops and here again.
E	That I may rest assured	Adverbial sentence to C ( <i>purpose</i> ).	[(So) that] I assured	may rest		
F	Whether yond' troops are friend or enemy.	Adverbial sentence to E ( <i>condition</i> ).	[whether] yond' troops	are friend or enemy.		

*Enter PINDARUS.*

Come hither, sirrah :  
 In Parthia did I take thee prisoner ;  
 And then I swore thee, saving of thy life,  
 That whatsoever I did bid thee do,  
 Thou shouldst attempt it. Come now, keep thine oath !  
 Now be a freeman ; and, with this good sword,  
 'That ran through Cæsar's bowels, search this bosom.  
 Stand not to answer : Here take thou the hilts ;  
 And when my face is cover'd as 'tis now,  
 Guide thou the sword.—Cæsar, thou art revenged,  
 Even with the sword that kill'd thee. *(Dies.)*

*Pindarus.* So, I am free ; yet would not so have been,  
 Durst I have done my will. O Cassius !  
 Far from this country Pindarus shall run,  
 Where never Roman shall take note of him. *(Exit.)*

*Alarum.* *Enter MESSALA, with BRUTUS, young CATO, STRATO,  
 VOLUMNIUS, and LUCILIUS.*

*Brutus.* Where, where, Messala, doth his body lie ?

*Messala.* Lo, yonder ; and Titinius mourning it.

*Brutus.* 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 whe'r he have not crown'd dead Cassius !

*Brutus.* Are yet two Romans living such as these ?—  
 The last of all the Romans, fare thee well !  
 It is impossible, that ever Rome  
 Should breed thy fellow.—Friends, I owe more 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 funeral shall not be in our camp,  
 Lest it discomfort us.—Lucilius, come ;—  
 And come, young Cato ; let us to the field.  
 Labeo and Flavius, set our battles on :—  
 'Tis three o'clock ; and, Romans, yet ere night  
 We shall try fortune in a second fight.

[*Exeunt.*

SCENE IV.—*Another Part of the Field.*

*Enter* BRUTUS, DARDANIUS, CLITUS, STRATO, and VOLUMNIUS.

*Brutus.* Come hither, good Volumnius ; list a word.

*Volumnius.* What says my lord ?

*Brutus.* Why this, Volumnius :  
 The ghost of Cæsar hath appear'd to me  
 Two several times by night : at Sardis, once ;  
 And, this last night, here in Philippi fields.  
 I know, my hour is come.

*Volumnius.* Not so, my lord.

*Brutus.* Nay, I am sure it is, Volumnius.  
 Thou see'st the world, Volumnius, how it goes ;  
 Our enemies have beat us to the pit :  
 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 pray thee,  
 Hold thou my sword hilts, whilst I run on it.

*Volumnius.* That's not an office for a friend, my lord.

(*Alarum still.*)

*Clitus.* Fly, fly, my lord ; there is no tarrying here.

*Brutus.* Farewell to you ;—and you ;—and you, Vo-  
 lumnius.—

**I swore thee** = I made thee swear.

**Saving of thy life**, in saving of thy life. The preposition 'in' was first shortened into 'a,' as in 'a-hunting,' 'a-fishing,' etc., and was then lost altogether. *Saving*, then, is a participial noun, objective case, governed by the preposition 'in,' understood.

**This good sword . . . bosom**. Plutarch says that Cassius died on the same sword with which he stabbed Cæsar.

**Search**, pierce.

**Hilts**, often used of a single sword by Shakespeare.

**Mourning it**, mourning over it.

**Proper** means one's own. It is placed in this line with 'own' for emphasis.

**Wher**, whether; always printed so when a monosyllable.

**Brave Titinius . . . Cassius**. Titinius, on returning from the reconnaissance on which Cassius had sent him, was so overcome by the death of his friend, that he stabbed himself, and falling on Cassius' body, died.

**Come now, keep thine oath . . . sword.**

	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	Come now,	Principal sentence co-ordinate with B, C, D, and F.	Thou	(do) come		now ( <i>time</i> ).
B	Keep thine oath;	Principal sentence co-ordinate with A, C, D, and F.	Thou	(do) keep	thine oath.	
C	Now be a freeman;	Principal sentence co-ordinate with A, B, D, and F.	Thou	(do) be a freeman		now ( <i>time</i> ).
D	And, with this good sword, search this bosom,	Principal sentence co-ordinate with A, B, C, and F.	[And] Thou	(do) search	this bosom	with this good sword.
E	That ran through Cæsar's bowels,	Adjective sentence to D ( <i>sword</i> ).	That	ran		through Cæsar's bowels ( <i>place</i> ).
F	Stand not to answer:	Principal sentence co-ordinate with A, B, C, and D.	Thou	stand to answer		not.
G	Here, take thou the hilts;	Principal sentence to H co-ordinate with L.	Thou	take	the hilts	here ( <i>place</i> ).
H	When my face is covered,	Adverbial sentence of time to G.	[When] my face	is covered.		
K	As 'tis now,	Adverbial sentence of manner to H.	[As] It	is ( <i>covered</i> )		now ( <i>time</i> ).
L	And guide thou the sword.	Principal sentence co-ordinate with G.	[And] Thou	guide	the sword.	

**Thasos**, a small island in the Ægean Sea, which still bears the same name.

**Funerals**, funeral ceremonies. Shakespeare copied the plural form from Plutarch.

**A second fight.** The second battle of Philippi was not fought till twenty days after the first. Shakespeare makes them both occur on the same day for the sake of dramatic effect.

## SCENE IV.

**List a word** = listen to a word. So in *Hamlet* :—

“ If with too credent ear you *list* his songs.”

**Our enemies have beat**, etc. ; for our enemies have *beaten*, etc.

**Went to school together.** Plutarch says that Brutus and Volumnius learnt Greek together.

**That our love.** In modern English that love of ours.

**The ghost of Cæsar . . . come.**

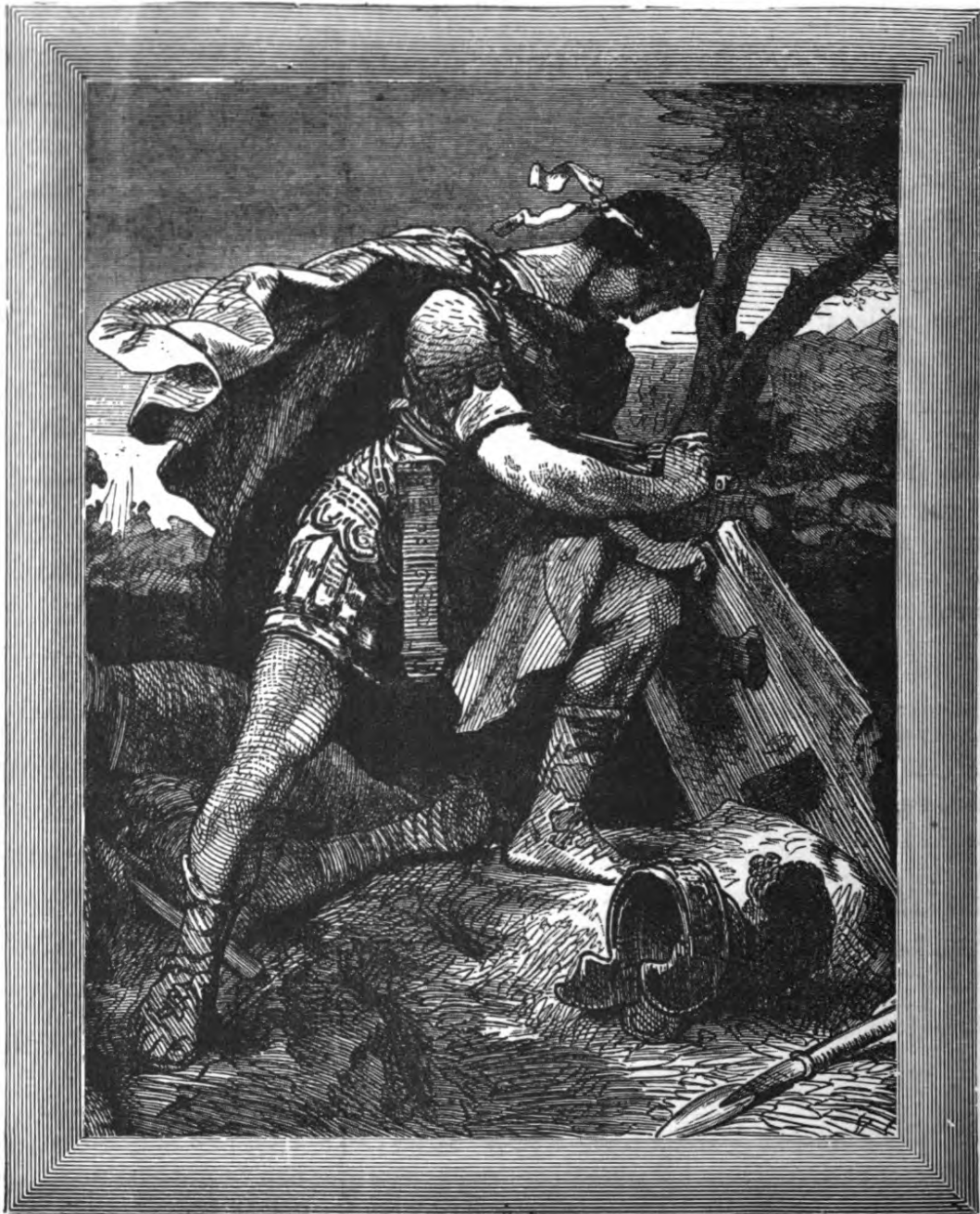
	SENTENCE.	KIND OF SENTENCE.	SUBJECT.	PREDICATE.	OBJECT.	EXTENSION.
A	The ghost of Cæsar hath appeared to me two several times by night: at Sardis once, and this last night here in Philippi fields.	Adverbial sentence of cause to B.	[For] The ghost of Cæsar	hath appeared		to me two several times by night: at Sardis once, and this last night here in Philippi fields ( <i>time and place</i> ).
B	I know	Principal sentence to A and C.	I	know.		
C	Mine hour is come.	Noun sentence to B ( <i>object</i> ).	Mine hour	s come.		

**EXERCISES.**

1. *Learn* six of the following *Old English suffixes* every day till you know them all :—

I. OLD ENGLISH VERBAL SUFFIXES.		
en, as fright- <i>en</i> , sweet- <i>en</i>		ish, as burn- <i>ish</i> , furn- <i>ish</i>
er, as pat- <i>ter</i> , fet- <i>ter</i>		y, as worr- <i>y</i> , hurt- <i>y</i>
le, as spark- <i>le</i>		
II. OLD ENGLISH ADJECTIVAL SUFFIXES.		
ed, as rag- <i>ged</i>	le, as lit- <i>le</i> , id- <i>le</i>	fold, as hundred- <i>fold</i>
en, as wood- <i>en</i>	y, as thirst- <i>y</i>	ful, as dread- <i>ful</i>
ern, as south- <i>ern</i>	less, as sense- <i>less</i>	some, as quarrel- <i>some</i>
ish, as fool- <i>ish</i>	like, as swan- <i>like</i>	ward, as way- <i>ward</i>
III. OLD ENGLISH ADVERBIAL SUFFIXES.		
ly, as pretti- <i>ly</i> , kind- <i>ly</i>		way, as straight- <i>way</i>
ward, as home- <i>ward</i> , way- <i>ward</i>		wise, as like- <i>wise</i> , cross- <i>wise</i>





“CÆSAR, NOW BE STILL” (Page 142).

2. Learn six of the following *Latin suffixes* each day till you know them all :—

<b>I. LATIN NOUN SUFFIXES.</b>	
<i>a. Meaning Agent or Doer.</i>	<i>b. Forming Diminutives.</i>
<b>tor</b> , as audi- <i>tor</i> <b>sor</b> , as spon- <i>sor</i> <b>trix</b> , as execu- <i>trix</i> <b>eer</b> , as engin- <i>eer</i> <b>ee</b> , as legat- <i>ee</i>	<b>Aster</b> , as poet- <i>aster</i> <b>Icle, cel</b> , as arti- <i>cle</i> , par- <i>cel</i> <b>cule, ule</b> , as animal- <i>cule</i> , glob- <i>ule</i> , tabern- <i>acle</i>
<i>c. Abstract and Common Nouns.</i>	
<b>ary</b> , as advers- <i>ary</i> <b>ate, ite, ute, t</b> , as advo- <i>cate</i> , appet- <i>ite</i> , etc. <b>ence, ance</b> , penit- <i>ence</i> , sever- <i>ance</i> <b>cy</b> , as bankrupt- <i>cy</i> , advoca- <i>cy</i> <b>ment</b> , as instru- <i>ment</i>	<b>ice</b> , as avar- <i>ice</i> <b>ion, tion, sion</b> , as mo- <i>tion</i> , pas- <i>sion</i> <b>our, or</b> , as val- <i>our</i> , hon- <i>our</i> <b>ty, ity</b> , as cruel- <i>ty</i> , van- <i>ity</i> <b>tude</b> , simili- <i>tude</i> <b>ture, ure</b> , script- <i>ure</i> , moist- <i>ure</i>
<b>II. LATIN ADJECTIVAL SUFFIXES.</b>	
<b>al</b> , as annu- <i>al</i> <b>an, ian</b> , as public- <i>an</i> , Christ- <i>ian</i> <b>ant, ent</b> , as dist- <i>ant</i> , emin- <i>ent</i> <b>ar</b> , as simil- <i>ar</i> <b>fic</b> , as terri- <i>fic</i> <b>ible, able</b> , as terr- <i>ible</i> , cap- <i>able</i> <b>sive, tive</b> , as pen- <i>sive</i> , ac- <i>tive</i>	<b>id</b> , as ac- <i>id</i> <b>ine</b> , as mar- <i>ine</i> <b>ile</b> , as fert- <i>ile</i> <b>olent</b> , as somn- <i>olent</i> <b>ose, ous</b> , as verb- <i>ose</i> , curi- <i>ous</i> <b>tory, sory</b> , as transi- <i>tory</i> , cur- <i>sory</i>

3. Learn six of the following *Greek suffixes* every day till you know them all :—

<b>I. GREEK NOUN SUFFIXES.</b>	
<b>ist</b> , as organ- <i>ist</i> <b>ism</b> , as athe- <i>ism</i> <b>isk</b> , as obel- <i>isk</i> <b>ian, an</b> , as music- <i>ian</i>	<b>ma</b> , as panora- <i>ma</i> <b>ic</b> , as arithmet- <i>ic</i> <b>y</b> , as analog- <i>y</i> <b>sis</b> , as ba- <i>sis</i>

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 :  
 Night hangs upon mine eyes ; my bones would rest,  
 That have but labour'd to attain this hour.

(*Alarum. Cry within ; Fly, fly, fly.*)

*Clitus.* Fly, my lord, fly.

*Brutus.* Hence ; I will follow thee.

(*Exeunt Clitus, Dardanius, and Volumnius.*)

I pr'ythee, 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 ?

*Strato.* Give me your hand first : Fare you well, my lord.

*Brutus.* Farewell, good Strato.—Cæsar, now be still :  
 I kill'd not thee with half so good a will.

(*He runs on his sword, and dies.*)

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA,  
 LUCILIUS, and their army.*

*Octavius.* What man is that ?

*Messala.* My master's man.—Strato, where is thy master ?

*Strato.* Free from the bondage you are in, Messala ;  
 The conquerors can but make a fire of him,  
 For Brutus only overcame himself,

And no man else hath honour by his death.

*Lucilius.* So Brutus should be found.—I thank thee,  
Brutus,

That thou hast proved Lucilius' saying true.

*Octavius.* All that served Brutus, I will entertain them.  
Fellow, wilt thou bestow thy time with me ?

*Strato.* Ay, if Messala will prefer me to you.

*Octavius.* Do so, good Messala.

*Messala.* How died my master, Strato ?

*Strato.* I held the sword, and he did run on it.

*Messala.* Octavius, then take him to follow thee,  
That did the latest service to my master.

*Antony.* This was the noblest Roman of them all :  
All the conspirators, save only he,  
Did that they did in envy of great Cæsar ;  
He only, in a general honest thought,  
And common good to all, made one of them.  
His life was gentle ; and the elements  
So mix'd in him, that Nature might stand up,  
And say to all the world, "*This was a man !*"

*Octavius.* According to his virtue let us use him,  
With all respect, and rites of burial.  
Within my tent his bones to-night shall lie,  
Most like a soldier, order'd honourably—  
So call the field to rest ; and let's away,  
To part the glories of this happy day.



**But laboured.** But = only. An adverb.

**Respect,** character or reputation.

**Smatch,** smack or savour. With the two forms '*smack*' for the verb and '*smatch*' for the noun, compare '*make*' and '*match*,' '*bake*' and '*batch*,' etc.

**The conquerors can but make a fire of him.** The conquerors can but burn his body; they cannot overcome him, for Brutus was his own conqueror.

**I will entertain them.** I will receive them into my service.

**Bestow,** spend or employ.

**Prefer,** recommend. Sometimes it is used for promote, as in the *Merchant of Venice* :—

“Shylock, thy master, spoke with me this day,

And hath preferred thee, if it be preferment

To leave a rich Jew's service, to become  
The follower of so poor a gentleman.”

**Save only he,** a sort of Nominative Absolute, 'only he excepted.' See note on page 96.

**His life was gentle . . . This was a man.** This beautiful description of Brutus has been happily applied to Shakespeare himself.

**The elements so mixed.** This refers to the old notion that the humours, complexions, and tempers of men were variously compounded of the four elements—phlegm, blood, choler, and melancholy.

**Respect,** observance.

**His bones, his dead body.**

**To part,** to share.

### GENERAL EXAMINATION QUESTIONS.

1. Give a brief narrative of the history of the play of *Julius Cæsar*.

2. Has Shakespeare deviated at all from history? If so, give particulars.

3. Give examples from this play of—

(a) Double negatives.

(b) Double comparatives.

(c) Double superlatives.

4. Write out the character of Cassius, illustrating it from the play.

5. Write an analysis of Antony's oration.

6. Which of the conspirators were actuated by—

(a) Wishes for the public good;

(b) Private motives and personal grievances?

7. Write a character of Brutus, and illustrate it with extracts from the play.

8. What do we learn from the play of Casca's character?

9. In what particulars did Brutus overrule Cassius, and what were the results of this overruling?



