JULIUS CAESAR

By

WILLIAM SHAKESPEARE

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THE TRAGEDY OF JULIUS CAESAR

By WILLIAM SHAKESPEARE

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THE TRAGEDY

OF

JULIUS CAESAR

By

WILLIAM SHAKESPEARE
The play produced and edited by George Skillan.
The sets illustrated with the assistance of Patrick Cleburne.
PREFACE

The edition of this play embodies all the features of its predecessors, with several additions. Firstly, all movements have been printed in heavy type to enable them to be easily detected from the other matter; secondly, the text has been pointed by means of perpendicular marks to indicate the pauses to be observed either after or before the word thus treated. These pauses may be short or long, and in most cases there is a note provided to indicate their necessary duration; but where this does not occur the reader will be able to judge by the context what form of treatment is required. They do not occur at every obvious point, but only where the difference created by them, though at times slight, enables the line to be governed so as to discharge its proper value. This also applies to the words italicized for emphasis, which in some cases may be light and in others heavy, the slight inflexion sometimes giving the elliptical construction its proper solution. Thirdly, among the innovations comes the detailed description of the costumes. This will, it is hoped, prove of great value in a play which sometimes causes confusion and difficulty in the matter of apportioning the right costume to the right character. Beside the dress is placed its Latin name, so that readers can, if they so wish, continue their investigations in the classical dictionaries and study examples of the clothes that are frequently shown in the articles dealing with them. A glossary of the costumes not fully described in the text, but which are mentioned under their Latin names, is placed at the end of this preface, together with a plate. It contains a short description of the military, civil, male and female costumes, with instructions as to the winding of a full-sized toga. Two plates are also provided showing thirty-seven of the principal properties used in the play, each of which is briefly described in an accompanying commentary. In short, this edition seeks to provide every means to facilitate a proper understanding of the play and its equipment.

A number of diagrams have been supplied to demonstrate the various positions taken up by the characters in the big scenes of the play. Owing to the fact that a name occupies more room than the character itself would occupy, the positions indicated are approximate only and do not always denote the direction in which the person is facing. This will however indicate itself in the production of the scene, and groups should be broken up and the attitudes of their members varied in arrangement. Cuts are indicated in the text in the event of its being necessary to shorten the play, but as so little of the play can be omitted and its full effectiveness retained, these omissions are suggested mostly as an expedient against time and not for quality. It is suggested that in the performance of this play, only one interval should be observed, namely, after the Third Act.

The sets have been designed to provide a simple and dignified background to the play, preserving a sense of period and locality and at the same time offering the means of making suitable changes in the easiest and most effective way possible. The general colour is of weathered stone with a blue cyclorama if possible, or, failing that, a straight backcloth. The height of the rostrum is 2' 4", the steps being 7" in height and a foot broad. This width is necessary in order to give them a stately rise as well as enabling the actors to ascend and descend in a dignified way. These steps contain a movable section in the centre so that it can be taken away and replaced by the seat in Act II, Scene I. For purposes of easier handling, the additional rostrum used in Act III, Scene I is made in two sections, whilst all the columns can, if need be, be painted on a profile shape and gives the appearance of being three-dimensional. The lower columns on the forestage should be made solid if possible. They will help to give the atmosphere of solidity and strength which is so characteristic of this play. They are not, of course, completed in their circumference, but only so far as that circumference is seen. If possible, build them on a truck in order to be able to move them easily when they are struck. They can, if so desired, remain throughout the play and provide a false proscenium as well as facilities for lighting, which the lighting plot will demonstrate. Keep them as near the mid-way mark between the rostrum and the sitting line as is possible.

The general principle of composition establishes the rostrum and its flanking scenery as permanent
throughout the play up to and including the Forum Scene (Act III, Scene II), allowing the rear area to be added to or rearranged for different scenes, and offering a forestage capable of providing two depths by means of two pairs of grey traverse curtains, one pair being set immediately behind the pillars and the other pair immediately in front of the extremities of the rostrum, which also forms the setting line for a cloth for the two house interiors if required. This cloth can of course be dispensed with and the grey curtains used instead.

If it is not possible to achieve the semi-elliptical form of rostrum, straight additions can be added to the sides, either meeting the principal rostrum at right angles or on the oblique. But, if possible, retain the prescribed form. It will be found to be of inestimable value in many ways, enabling groupings to be spread more effectively and individuals to be better seen when approaching the centre of the principal stage from above. This applies particularly to the procession in Act I, Scene II, where the oblique formation attained by this means enables the entire length to be seen at a glance, as well as allowing Cæsar to be clearly seen from the moment he enters. The crowds are also able to be arranged to get the fullest effect from them in the Forum Scene.

In order to dispense with any scenery on the back of the rostrum, a pair of grey curtains can be drawn together at the extreme rear, the upper flats on either side omitted and another pair of curtains drawn on from a line immediately behind the remaining flats and columns on either side to offer a setting for Brutus’ Orchard. This second pair of curtains can be green and can be used with either another pair of the same colour drawn across the back or else leaving the permanent grey curtains to represent the sky. Further simplification is achieved either by using these back green curtains alone and dispensing with the front pair, or even by leaving the set entirely unaltered. This arrangement of curtains will enable the production to be mounted on a much shallower stage than if ground rows and backcloth are used. The efficiency of the design is such that, with a general closing-up process in which all dimensions are shortened, a very concise set can be easily and effectively attained.

The colour specifications for the interior scenes (Act II, Scene II and Act IV, Scene I) are as follows. The basic colour is terra-cotta. The black areas remain that colour, whilst the three long panels above the black base are grey. The colour of the narrow borders of all the panels is a pale blue, the colour of the three large panels remaining the basic colour.

In the building of the various elevations for the Forum Scene (Act III, Scene II), those at the back should be planned so as to create sudden variations of disproportionate height in order to avoid a regularity in the graduation of the crowd. It will be more effective to demonstrate the crowd in this broken formation, since it points to their eagerness to secure any vantage point available, creating their opportunities to witness an event of the greatest national importance, and thus directly emphasizing the abnormal nature of the scene.

Stone-grey borders are used throughout the play up to the back pillars, and blue beyond. The colour of the tent in Act IV, Scene III is a very dark red, and the masking piece on the R. in black velvet, as the tent is presumed to extend beyond the line of vision. Open the scene as wide as possible so as not to leave the centre too cramped.

In the final scenes, the ground rows are multiple, each piece being capable of being taken away or added as the various scenes demand. The mounds should be built on trucks so as to be easy to move about and should be sombre in their colouring. That marked A in Groundplan I and F in the illustration of Act V, Scene III, has a specially prepared socket into which Cassius can thrust the standard he has taken from the standard-bearer. That marked M in Groundplan I and C in the illustration of Act V, Scene III, is sloped to allow Strato to be able to fall on it as on a bank, and it has a convenient level for Volumnius to be able to place his foot on it.

On the base of the statue in the illustration of Act III, Scene I, a movable panel should be made to fit so that it can be taken off for the following scene. On it should be inscribed CNEUS POMPEIUS, or, if room forbids, the first name can be abbreviated to C.

The glossary has been chiefly compiled with the aid of The Oxford English Dictionary, Skeat, Schmidt and Abbott. The collation of early texts has been taken from the New Variorum edition, together with comments which are acknowledged by ‘N.V.’ The archaeological element has been principally derived from the dictionaries of Smith, Sefvredt (translated by Nettleship and Sandys) and Daremberg and Saglio. I should also like to thank those gentlemen whose authority on these matters makes their public position a preventative against the mentioning of their names, since any error which may have been committed on my own part would discredit them and be a poor return for the kindness and patience that they have extended to me in my endeavour to furnish the many details that have gone to the design of this edition, one intended to fulfil all the requirements that go to the authentic mounting of the play. Thanks are also
due to Patrick Cleburne for his able assistance, Gillian Dearmer for her researches in connection with her work shown in Plate II, and to Barbara Brighouse for her long and arduous task of assisting with the proofs.

A concluding explanation is offered with regard to the glossary. Shakespeare used words in a very literal sense, and especially those of Latin origin. The process of time has in some cases modified their earlier meaning and in others has almost completely changed it. Added to this fact, Shakespeare at times induces a flexibility to the meaning and frequently enriches a word with additional dramatic or poetic energy, gained sometimes by context, sometimes by dramatic situation. It is therefore necessary to know not merely what a word means, but why it has that meaning, and its derivations are given as concisely as possible in order to realize the value that is intended, as well as offering something interesting to the student of such matters, for whom other words have been treated in this manner.

It is hoped that this, together with the commentary, will enable the reader to realize something of the fine quality of this noble and very human play. They are offered to him as the tools to his hand which his own labour must wield, for without labour there is no art. An artist is not only a visionary but a workman, and one with a sense of duty, a fact exemplified by an answer of Michelangelo's when being asked at what he was looking so intently replied, "There is an angel in that block of marble and it is my business to get it out."

April 26th, 1937.

G. S.

LIST OF ABBREVIATIONS

O.E.D. = The Oxford English Dictionary; A.S. = Anglo-Saxon; O.E. = Old English; M.E. = Middle English; O.F. = Old French; Med. Lat. = Mediaeval Latin; F. = Folio; Q. = Quarto, the particular identity of each being declared by the index number.

Anglo-Saxon denotes words of the Saxon dialect up till 1100–50, Anglo signifying the distinction between the Saxon of this country and that of the Continent. Old English is a general term used to denote the language of the same period and, in particular, that of the Anglian dialect. Middle English extends from Old English until about 1500.

The term 'elliptical' or 'elliptical meaning' will sometimes occur in the notes. This simply means that one or more words have been omitted in the construction and that the completing of the sense is for the reader to accomplish from the context of the passage. This will be found for him in the margin.

M.-of-V. = The Merchant of Venice in this edition of the plays.

A GLOSSARY OF COSTUMES MENTIONED IN THE PLAY. See Plate III, p. xvii.

Abolla.—A woollen cloak worn by higher military ranks in the field as well as being adopted in its natural colour by the Stoic philosophers in Rome. It was full in volume, about four feet in length, and fitted close to the neck and throat, being fastened on the right shoulder by a brooch or fibula. The right arm was left free and the cloak was gathered up over the left arm. It is worn in its natural colour by Phaedrus the Poet in Act IV, Scene III, since he was a follower of Marcus Cato who was a Stoic, and it gives him a distinctive dress. The lesser military officers wear it in red. Arms and armour.—For purposes of economy and simplicity, the military characters in the play are divided into officers and legionaries. The dress of the former consists of a brass cuirass, backplate and frontplate, sometimes with a belt round the middle to reinforce the buckles at the side, a sword worn on the left, high sandals, a helmet (galea) tufted with six or seven red feathers and having side-pieces that strap under the chin, and a cloak. Brutus, Cassius, Octavius, Antony and Messala wear helmets with feathers and the paludamentum (q.v.); the other officers wear horsehair tufts and the abolla. The legionaries' dress consists of a steel lorica (q.v.) worn over a dark-coloured tunic, helmet with side-pieces that strap under the chin and surmounted by a ring. They carry their swords on the right and daggers on the left on a waistbelt, wear heavy hobnailed sandals, a coarse sagum and a rectangular shield bearing the device of their company. They carry two pilae or slender lances, which were discharged at the first onslaught. They can be carried if any legionaries appear other than those named in Act V, Scene I, but not after. Himation.—The Greek outer garment corresponding to the Roman toga and worn by bringing it from over the left shoulder under or over the right arm and throwing it again over the left shoulder. The fashion varied for different purposes, but this is the style adopted by Artemidorus in Act II, Scene III. Lodix.—A rough blanket frequently used as a bed coverlet (Lucius,
THE TRAGEDY OF JULIUS CAESAR

Act II, Scene I). Lorica.—This was a general term for body armour. It is used in this play with special application to the legionaries, dress as steel lorica, where it consists of steel bands attached to leather going round the body and held in position by sections of similar construction passing over the shoulder. Cen- turions wore scale armour. Pennula.—A long cloak made of dark wool and fastened from the neck to about half-way down the front, leaving a hole so that the garment could be assumed by slipping it over the head. It had no sleeves but was gathered up over the arms. It had a hood and was fairly full. Paludamen- tum.—This was a rich red cloak worn by the commanders-in-chief. It came down to just behind the knees and was fastened by a brooch on the right shoulder, falling away very quickly in front and being carried over the left arm. It was sometimes fringed and occasionally white. Octavius wears one of this latter colour. Pera.—A wallet attached to the girdle. The only time this is used is in Act I, Scene III, by Cassius. It was like a large leathern envelope. Sagum.—A short square-cut cloak worn by the legionaries and inferior officers. It can be of dark blue or red for the legionaries. Synthesis.—This has been selected as the nearest approximation to a gown for Brutus in Act IV, Scene III. It was frequently worn at table in the place of the voluminous toga. From wall drawings in Pompeii a cloak can be fashioned like a bishop's cope in shape, only more voluminous and lighter. It is without sleeves and is voluminous enough to hang over the arms and form a very loose sleeve. A pocket should be put inside this garment. Toga.—The principal outer garment of the men's civilian dress. It had three times the height of the wearer in length and twice his height in breadth. When opened out it assumed the form of a blunt ellipse. It was folded so that one edge did not quite meet the other owing to the fact that it was not folded down the centre but at a distance of three inches before it. The straight edge hung from the left shoulder with the narrower width of the garment on top of the other. The point lay on the ground to the amount of about six inches. Then the top width was gathered up in small folds until it lay on the left shoulder in that condition and the straight edge of the garment at the back was drawn round under the right arm, thrown over the left shoulder under the gathered folds of the portion already there, and the edge crossing the body in front was rolled so as to lift the garment off the ground, these rolls being continued into the section hanging down behind. Then the pleated portion on the left shoulder was lifted over the newly placed material and the front of it pulled up and allowed to hang over the part crossing the body and form a pocket. The upper of the two surfaces hanging down on the right was drawn up on to the right shoulder and could also be drawn right up on to the head and make a hood. The togas used in this play are the praetexta (white with a purple border two inches in width and worn by men of senatorial rank of all degrees, as well as by young boys under age); the toga virilis, plain white; toga picta, fully described at Caesar's entrance, p. 6.; the toga trabea, of which there were several varieties. The only one used in this play is the purple one of Caesar's in Act III, Scene I. Tunica.—The garment worn under the toga. It had short sleeves and reached to the knee when girdled. Old or affected men alone wore a long-sleeved tunic, although Julius Caesar was allowed to do so on account of his health. The senators and magistrates wore the clavus latus, which consisted of two single narrow purple bands, one running from each shoulder to the bottom of the tunic. This tunic was worn without a girdle.

The dress of the Roman matrons, such as applies to Calpurnia and Portia, consisted of the sleeveless under-tunic (tunica interior) reaching only to the knee. Over it was worn the strophium, a leathern girdle supporting the breasts. Then came the tunica proper, generally called the stola. This usually had loose sleeves fastened together by brooches, and it was girdled at the waist. When properly adjusted it just covered the feet. Its characteristic was the instita or flounce sewn round the base and reaching down to the instep. It was usually fastened on the shoulder by a brooch. Over this garment was worn the palla, which was the same as the Greek himation. Sometimes the front portion coming across the body was carried over the left arm. At others it was lifted from the back on to the head, falling on the right shoulder. The ornaments were brooches (fibulae), armlets (bracchialia), ear-rings (inaures), necklaces (monilia), hairpins (crinales) and torcs or cords of gold worn round the neck (torques). The hair (coma) was parted in the middle, drawn back behind the head, where it was formed into a compact mass which either protruded or fell on to the neck. The neck of this shape was bound with a cord. Portia can wear a gold band running from the top of her forehead round under the base of the head and Calpurnia the crescent studed with gems. The women in the crowd wear thick long-sleeved tunics girdled, and in a few cases a coarse palla thrown round them or worn over their heads. (Note that the instita was absent from the dress of unmarried women.)

The senatorial dress has been described in its principal features. In addition, the sandals (calceus) were black, and a gold signet ring (jus annuli aurei, see annulus) on the forefinger of the right hand. This dress will apply to the two tribunes, Flavius and Marullus, who were elected from among the senators. The
dress of the men in the crowd consists of tunics and a girdle, whilst some wear a short cloak and a round cap (pileus).

The dress of the standard-bearer, a term used here for any who carry either standard or signum, consisted of a bearskin, the top part of the head being made to fit like a cap and the front paws coming round the front and being tied together on the breast, the rest of the skin hanging down behind the back. Over his tunic the man wore a sleeveless leathern jerkin, a sword on the left and a dagger on the right. Reproductions from the Trajan column will supply every essential military detail of costume and equipment.

The kerchief worn by Ligarius in Act II, Scene I, consists of a large piece of white material covering the head, the ends being tied at the back and falling over the shoulders like the cap of a probationer nurse. The edge of this kerchief is turned back on the forehead. It is not merely Roman but almost universal in its nature. If appearing too modern or familiar, make a hood out of a piece of white material.

Throughout the play, the term purple is used to denote a dark red and not the colour usually known by that name, and the clothes of the characters will be named as they appear. For illustrations see p. xvii.

LIGHTING PLOT

The following plot is merely a guide to the effects to be aimed at, since with different lighting systems and equipment it is impossible and unfair to specify any particular source from which any light comes. Spot battens, or front of house boxes may not be totally available, and other means may likewise be lacking.

Great assistance will be afforded if a series of boxes can be hung one above the other, just behind the big pillars on the forestage. If these pillars are three-dimensional their shape is not completed behind and the lamps can be erected at the junction of the pillar with the masking flat joined to it. These lamps can be altered during the performance as required and the lowest should be about ten feet from the stage level, or just high enough to prevent a shadow caused by them from becoming too long. Keep them trained in common with every other focus light, only head high. A wooden grill can be made to act as a guard against the curtains when they are being drawn together. The pillars can of course be retained throughout the play if the lighting facilities thus provided for them are found to be necessary.

Among the colours that are suggested in the following plot will be found a pink. This should only be used to spot the faces and should be 'surprise pink,' not an ordinary tone. The name is derived from the fact that when held up to the light, the medium looks purple, but when used in a lamp it becomes a very light shade of pink that picks out the faces without the hard effect of white. If this is not available, use straw mediums. Likewise the pink in the floats should be of the very lightest shade and so mixed with the other lamps that its effect is produced without any undue pronouncement of its distinctive colour.

All focus lamps are frosted.

ACT I

Scene I

Daylight exterior.

Open white floods, unfrosted, on the backcloth. White strips behind the rostrum on to the ground rows. In the entrances R. and L. strips of white mixed with light amber. The entrances do not require a full-strength lighting since they are enclosed approaches and apart from this fact they require a softer and darker tone to model the scene and prevent its becoming too flat in appearance. The central area of the steps is picked out with focus lights in straw and pink, concentrated upon the locality where the principal part of the scene is played. Battens and footlights are brought up on amber, pink and white, to the fullness as required, the battens being kept, if possible, below the strength of the footlights.

Scene II

Daylight exterior.

The general lighting of this scene is the same as that of Scene I. In addition to it, the light of the central area is extended and spots of straw or pink are trained upon the steps L.C. to catch the procession and the principals as they come down. Also a wide-focus light amber is trained on the section of the crowd front R.C. of the rostrum. This will serve to light the Soothsayer when he appears. The light from behind the pillars will be found to be of great use here, throwing a direct light upon the faces on either side of the rostrum as they descend the steps.
Scene III
Night exterior.

If possible, play this scene in a circle of steel-blue lighting concentrated upon the central area. If the footlights are capable of being operated in separate sectors, use only the centre one, with a little white mixed with the blue to ensure visibility. The battens can be used in this scene on the blue and white circuits for the lightning effects, the whites dimmed down to a required minimum. For occasional weaker flashes, use only the blues.

ACT II
Scene I
Night exterior.

This scene needs special attention since it is in all essentials the continuation of the same eerie character of the last. As, however, it would be impossible to play the entire scene in thunder and lightning, Shakespeare softens the elements merely to flashes of meteors. But we must not forget the actual intended atmosphere that is required, the scene coming as it does between two others, both of which indicate the nature of the tempestuous and ominous night. For the area beyond the rostrum use only blue battens brought in on a faint strength. The scene behind requires merely a pallor and not any developed lighting. In front use the boxes behind the pillars as much as possible, lighting up the central area below the steps and not above it, nor beyond the ridge of the first steps. If the lights from the pillars are used, it will allow of the front battens being reduced to a degree that will give a blue haze to the scene without any excess needed to kill any shadows on the trees or groundrows by the footlights, which if possible should be dispensed with or brought in only on the central sector, or if this is impossible very slightly on the whole circuit. The focus lighting is steel blue. There are no lights at all in either of the entrances. For the meteor effects, jump in the battens to half white for the full strength of the flash and dim it out as though the light came from moving bodies travelling across the sky into extinction. The strength of these flashes varies and the final ones only occur at the back. After Portia's entrance bring up the blues slowly to suggest a pale and sickly morning light.

Scene II
Morning interior.

Pick out the central acting area with pink focus lamps, supplemented by amber and pink floats about half up. Battens in on ambers. Bear in mind the nature of the scene and eliminate any tendencies to a definite pink colour.

Scene III
Daylight exterior.

Centre lit by straw and pink spots. Floats about three-quarters and amber pink. Don't make the scene too bright.

Scene IV
Daylight exterior.

Same as Scene III. Keep it soft.

ACT III
Scene I
Daylight interior.

For the opening of this scene all that is required is a light amber circle of light in the central area from focus lamps. No other lights at all are required.

At the cue, 'Come to the Capitol,' dim out, leaving the light on the Soothsayer R. of C. to fade out as he turns to go.

When the cast has taken up positions, bring the lighting up at a moderate rate.

The general lighting resembles that of the first two scenes of Act I. Focus lamps illuminate the central area from just in front of the steps to and including Caesar's chair. They are chiefly of straw colour, with a pink spot on Caesar. These focus lights should be spread to include the area on the rostrum where the scene takes place round Caesar's body. Floats and battens are well up on ambers and whites to give a soft though definite strength of lighting, and the lighting in the bays should be amber with strips mixed with a lesser quantity of white.

Scene II
Daylight exterior.

The opening of this scene takes place before the first pair of grey curtains. Light the centre area chiefly with straw focus lights, with floats and battens fairly full up on amber and white.

The continuation of the scene takes place in a full set. The two principal areas to be lit are the pulpit over L., the elevated part of the rostrum (c.) and the centre of the stage where Antony continues his speech over Caesar's body. A pink focus should be used to pick out the head height of these points, mixed with a straw focus. The rest of the stage is well lit so that the faces of the crowd appear to full advantage, using all available focus lamps adjusted to their full width with straw mediums. Battens and floats up to a
strength which gives body to the other lighting. The bays R. and L. as before, somewhat less in strength.

Scene III
Daylight exterior.

Repeat Act II, Scene III. After this scene strike the boxes from behind the pillars in preparation for their being withdrawn after the next scene.

ACT IV
Scene I
Daylight interior.

Lighting as in Act II, Scene II, as far as the area to be lit is concerned, but substitute straw for medium amber and add white to the floats and battens, checking them down to prevent too strong a glare in the general scene.

Scene II
Daylight exterior, evening.

Centre area lit by light amber with amber floats and battens mixed with a smaller quantity of white. Don’t make the scene dim by any means, but softer than if the scene were being played in the full light of day.

Scene III
Daylight interior, evening.

Open the scene by lighting the central area, including the stool R.C. and the stool R. of the table, with light amber focus lamps, assisted by amber floats mixed with a little white to strengthen the other lighting. As the colour of the scenery is a very dark red, shadows will not be highly pronounced but keep them as mild as possible. As the scene proceeds, gradually change the medium to a darker shade of amber and then one at least to a red, dimming the auxiliary floats on the whites. This change should not be violent. Its first stage should begin at ‘Dash him to pieces’ and the second one after the exit of the Poet, if his scene is retained, otherwise on the cue ‘He’ll think your mother chides’. By the time Lucius enters with the candle, it should be complete. As Lucius enters with the candle bring up a medium amber focus slowly on the area just round the table, and when the characters are grouped round the table, take off all centre lights with the exception of a deep amber over the C. and R.C. This is merely to preserve a contrast between the area at the table and the shadowed remainder of the tent which has to be used again later. At the cue, ‘Early to-morrow will we rise and hence,’ gently move the light concentrated on the table so as to embrace the stool R. of the table and the site occupied by Lucius during his scene with Brutus. At the cue, ‘This is a sleepy tune,’ commence to check down all lights so that by the line, ‘Here it is, I think,’ every light is out except the actual candle itself. At the exit of Caesar’s Ghost bring the lights up to what they were before the check.

ACT V
Scene I
Daylight exterior.

Light C., R. and L. with straw focus lights, floats and battens up to proper supporting strength on whites and ambers.

Scene II
Daylight exterior.

Straw focus C. and floats and battens as in the last scene. This scene is of very short duration and only contains two characters who remain C. all the time.

Scene III
Daylight exterior, evening.

Repeat the tone of lighting used in Act IV, Scene II. It is a softer light than that of the preceding scenes, but must not become too weak. The stage is lit C. and on the mound R. by focus lights of light amber and the battens and floats amber and white in equal quantities. From off stage R., a pink spot is trained upon the top of the mound to pick out Pindarus’ face when he is describing the incidents off R. Failing the pink, substitute a light amber spot. At the cue, ‘Come hither, sirrah,’ bring up dark amber floods to give a reddish tinge to the lighting, but only enough to suggest the effect of the approaching sunset and no more.

Scene IV
Daylight exterior, evening.

Keep the tone of the lighting the same as that of the last scene, lighting C. as the principal area, with light amber focus lamps.

Scene V
Daylight exterior, evening.

This scene becomes somewhat less intense in its lighting and the mediums are changed to a darker shade of amber. Lessen the quantity of white in the floats and battens first, and then if it is necessary, change the medium down. Focus lights on the centre to include the rock piece and the space immediately in front of it where Brutus stands for his final speeches.
PROPERTY PLOT

The large numbers are in series with those on Plate II, p. xv. The small numbers refer to Plate I.

ACT I

Scene I

ON STAGE.—Dice⁰ and dice-boxes and knuckle bones for crowd. Dice-boxes were round. Flowers and sprigs of bay, oak, or laurel for crowd.

Scene II

OFF R.—Flowers and sprigs of foliage as in Scene I.
OFF L.—Tubas for trumpeters (I).

Fasces for lictors (II).

Flutes¹ for Tibicines.

Ivory sceptre for Cæsar (S).

Wreath of green bay for Cæsar.

Februa² for Antony. This was a short-handled whip of goatskin leather.

Wreath of oak for Antony.

Javelins for soldiers. These are heavy lances.

Scene III

OFF STAGE.—Thunder-sheet or zinc cistern.

Carbons for lightning effects.

OFF STAGE. R.—Three papers for Cassius.

ACT II

Scene I

OFF L.—A sealed letter for Lucius.

OFF R.—Knocking effect—a knocker on a dummy door.

Bell for striking of the clock.

Four hermæ⁶ (or less).

Scene II

ON STAGE.—R. and L. by the pillars, two bronze braziers on stone pedestals. These are about three feet high.

Up C.: One chair and footstool. Both in mahogany with a dark red drapery and dark gold cushion. A bronze or silver hanging lamp of three branches.

Scene III

Scroll for Artemidorus (22).

Scene IV

Staff for Soothsayer.

ACT III

Scene I

ON STAGE.—Sella curullis of ivory⁵ with a dark red cushion c. on elevated rostrum.

At the back R.C. and L.C. two tall tripods.⁴ These are five feet high.

 Scrolls for Cæsar and Senators.

Schedules for Artemidorus and Decius. These are small scrolls.

Ten stools for Senators (ivory).

OFF R.—Blood sponge for Trebonius.

Scene II

OFF R.—A bier for Cæsar’s body (3).

Will for Antony. This is for the sake of the drama, a large piece of parchment with a seal hanging from it.

Scene III

Sticks and clubs and knives for the Citizens.

ACT IV

Scene I

ON STAGE C.—A table (14) bearing scrolls (22), pen (21) and inkstand (20).

Three stools round the table (9).

One bookcase² (capsa) on the floor, L. corner of table.

Two candelabra, one of each beside the pillars R. and L., bearing lamps (7).

Scene II

Nil.

Scene III

ON STAGE.—Table L.C.—On it, some scrolls, including a map and two tabulae (23). Inkstand and pens.

Three stools round the table R., above, and L., as in the illustration of Act IV, Scene III.

Up L. another table. On it, a water ewer in gold (15).

Up C. some small palliasses, not cushions, on the floor. On them, a cithara (4).

R.C., a stool.

OFF R.—Tray containing a lighted candle in a candlestick (12), a crater of wine (16), two cups (18) and a large ladle (17).

OFF R.—Tabula (23) for Messala. Gown for Brutus, containing the book (libellus). This is a leaved parchment book of small size.
ACT V
Scene I
Standards (25–29), tubas (1), cornus (2). Some light lances (pilum⁶) for legionaries.

Scene II
OFF L.—Bills for Brutus (small pieces of parchment). A gramophone on either side of the stage with crowd records. This is required for the remaining scenes.

Scene III
Ensign (aquila, eagle) for Cassius (26). OFF L.—Garland for Titinius.

Scene IV
Nil.

Scene V
OFF L.—Standards and trumpets.

PLATE I
1. Flutes (1,2), muzzle of leather. 2. Bookcase (4,1), sixteen inches high. 3. Februa (1,2), thongs of goat-skin. 4. Tripod (3,1), bronze, detail for those in scene sketch. 5. Sella curullis (3,1), round ivory legs, red cover, gold fringe and inner border and cross bar and boss. 6. A hermes (2,1), detail for those in sketch. Height, six feet. 7. Dice cubes (1,1), black or white wood, half an inch square and marked on all sides as at the present day. 8. Pilum (1,2; 4,3; 5,3). Six feet long, round and the narrow shaft of steel.
LIST OF PROPERTIES IN THE ACCOMPANYING PLATE

1. **Tuba**, Act I, Sc. II; Act V, Scs. I, IV, V. This is in brass and four feet in length. 2. **Cornu**, Act V, Scs. I, IV, V. This is in brass and is round. 3. **Bier** (lectica), Act III, Sc. II. This is ivory with gold rings and decoration. 4. **Lyre** (lyra), Act IV, Sc. III. It was played with the left hand and without a plectrum for soft music. Lucius' song would be thus accompanied. 5. **Sceptre** (sceptrum). This is carried by Caesar in Act I, Sc. II. It is of ivory surmounted by a golden eagle and carried in the left hand. The wings were closed and the staff, which has been shortened in the sketch in order to accommodate it, can be as long as three feet. It was only carried in a triumph at this period. 6. **Bulla**. Worn by young boys round the neck. The poorer classes used a leathern one, the noble children gold. Sometimes a knot of leather was substituted. It contained charms. Lucius and the children in the crowds will wear them. 7. **Candelabrum**, Act IV, Sc. I. They were usually of bronze, standing about five or six feet high. 8. **Shield** (scutum) for legionaries, Act V, Scs. I, III (Pindarus), IV, V. 9. **Stool** (sella), Act IV, Sc. I. They can be of any required colour or wood. 10. **Shield** (cetra), carried by the light-armed infantry (Messenger, Act V, Sc. I). 11. **Fasces with securis** (axe). A bundle of birch rods bound with leather and carried in the procession by the lictors on the left shoulder with the axe pointing forward. The wreath was of bay or laurel and was added for a triumph. 12. **Candlestick** (candelabrum), Act IV, Sc. III. 13. **Oil lamp** (lucerna), Act IV, Sc. III. Figure seven has a lucerna on the top. 14. **Table** (mensa), Act IV, Sc. I. Either of carved wood or stone with inlaid top. The legs can be simpler and more divided if necessary. 15. **Water ever** (urceus). To dress back table, Act IV, Sc. III. 16. **Crater**, Act IV, Sc. III. Wine and water was mixed in this vessel ready for drinking. 17. **Ladle** (cyathus) for ladling out wine into cups (Act IV, Sc. III). 18. **Cup** (cantharus), Act IV, Sc. III. Gold or silver. 19. **Brooch** (fibula). 20. **Inkstand** (see under atramentum or writing materials in the dictionaries), Act IV, Scs. I and III. They were sometimes double and also of various geometrical shapes. 21. **Pen** (calamus). This was a split reed (Act IV, Scs. I and III). 22. **Scroll** (liber). They were coloured at the back with a saffron dye and were unrolled and read from left to right, not held with the rollers in a horizontal position. The ends of these rollers were sometimes black and little tabs hung from them to indicate the contents. 23. **Tabula**, Act IV, Sc. III. These were of black wax and framed, looking something like a double slate. Several leaves were fastened together by means of wires that answered the purpose of hinges. In this play they are used, as was the case, for despatches. Those used in this scene should be about nine inches in length and six inches in width. 24. **Stilus**. A sharp-pointed instrument used for writing on the tabula. The flat end was used for purposes of erasing. 25–29. **Signa militaria**. Various ensigns used in the Roman Army. Nos. 25 and 26 are legionary ensigns and were always present with the commander. No. 25 can be used for Octavius in silver and another in bronze for Antony. No. 26 can be adopted for Cassius in silver and a similar one in bronze for Brutus. This one can be perched on a cloud which is almost like a French loaf in shape with oblique markings running across its length and with arrow-headed lighting coming from under the bird's feet, striking slightly upwards and outwards in a wavy line. This can be either silver or bronze. Cassius' silver eagle is authentic. These standards are borne in front of the others. No. 27 is a vexillum or cavalry standard with a red banner and borne behind the eagle or aquila, and No. 28, which is a praetorian standard, with the ribbons in dark red tipped with metal shapes or tips. No. 29 is a legionary signum with gold plates. The staffs of these signs were all fitted with a cross-bar at about six inches from the bottom to prevent it from sinking into the ground. The total height was about nine feet and the standard was raised and carried high. The pole, which was pointed at the base, was frequently plated with silver and just under the last of the ornaments was placed a wooden attachment pointing left so as to provide a means of supporting the standard when lifted. The mast was originally a spear and the relic of this fact can be seen in No. 27. Additional properties are illustrated on p. xiii.
GROUNDPLAN I

Act I, Scs. I and II. Public place.
Act II, Sc. I. Orchard.
Act II, Sc. II. Caesar's House.

A = Front set of Tabs.
B = Second set of Tabs.
C = Cyclorama.
E = Pillars to be removed for Orchard scene.
F = Setting-line.

GROUNDPLAN II

Act IV, Sc. III. Tent

G. Tent border.
H. Black masking piece.
J. Third set of Tabs.
K. Rock piece for Act V, Sc. III.
L. " " " Act V, Sc. V.
M. " " " Act V, Sc. V.
N. Ground rows for Act V, Scs. III and V.
PLATE III

1-4. Senatorial toga and tunic (light wool). Both stripes of clavus latus shown in 4. 5. Stola with (a) instita, (b) palla in first stage of draping, (c) girdle over which the stola is actually pulled. Both garments of light wool, not silk; the palla being rectangular, nearly the wearer's height in breadth and two and a half times the height in length and single. Small round weights hang from corners. 6 and 7. Calpurnia's coiffure. Portia and attendants omit the ornaments. 8. Palla draped. 9 and 10. Young girl attendant. Hair caught in broad gather. 11. Pcnula. 12. Paludamentum. 13. Abolla. 14. Legionary with sagum. 15. Standard bearer.—Drawn by Patrick Cleburne.
PERSONS REPRESENTED

JULIUS CÆSAR (56).
OCTAVIUS CÆSAR (18).
MARC. ANTONY (38).
MARCUS LEPIDUS (64).
CICERO (64).
BRUTUS (43).
CASSIUS (47).
CASCA.
TREBONIUS Conspirators against
LIGARIUS (elderly) Cæsar.
DECIUS BRUTUS
METELLUS CIMBER
CINNA
POPILIUS LENA Senators (Publius is elderly).
PUBLIUS
FLAVIUS Tribunes and enemies to Cæsar.
MARULLUS
MESSALA Friends to Brutus and Cassius.
TITINIUS (late middle age).
ARTEMIDORUS (elderly).
A SOOTHSAYER (elderly).
YOUNG CATO.
CINNA, a Poet (50).

ANOTHER POET (elderly).
LUCILIUS
VOLUMNIUS
VARRO
CLITUS
CLAUDIUS
STRATO
LUCIUS, Servant of Brutus (young).
PINDARUS, Servant of Cassius.
A SERVANT to Cæsar.
A SERVANT to Octavius Cæsar (Act III, Scs. I
and II).
A MESSENGER (Act V, Sc. I).
FIRST SOLDIER
SECOND SOLDIER (Act V, Sc. IV).
FIRST CITIZEN.
SECOND CITIZEN.
THIRD CITIZEN.
FOURTH CITIZEN.
OTHER CITIZENS.
CALPURNIA, Wife to Cæsar (25).
PORTIA, Wife to Brutus (30).

Scene.—For the first three acts and the beginning of the fourth, in Rome ; for the remainder of the fourth, near Sardis ; for the fifth, in the fields of Philippi.

Period 44–42 B.C.

Note the ages of the leading characters and match the remainder, unless otherwise specified, to them. This is a play of mature masculinity and it will gain enormous benefit if those characters are cast in the prime of life.

Cæsar was tall and had a fair complexion, shapely limbs, a somewhat full face and keen black eyes.—Suetonius.

ADDITIONAL NON-SPEAKING CHARACTERS


In order to facilitate a system of doubling the smaller parts, a table should be drawn at the top of which are placed the Acts and Scenes. Under these headings are written the names of all the characters that appear in the respective scenes, so that it will be easy to detect at a glance when they are finished with and the actor playing them is available for an additional part.

THE COSTUMES

All the costumes and wigs necessary for the production may be purchased or obtained on hire from Messrs. Charles H. Fox, Ltd., 184 High Holborn, W.C.I.
THE TRAGEDY OF JULIUS CAESAR

ACT THE FIRST

SCENE I

The speech of MARULLUS' "Wherefore rejoice?" in this scene, expresses the fundamental plot of the play,—the hatred of CAESAR's pride. The opening speeches of the Tribunes are preparatory to this one inasmuch as they are flavoured with this sentiment which is in conflict with that shown by the CITIZENS. We are thus brought into immediate contact with our dramatic subject which must be developed with a clear emphasis. The feeling expressed by FLAVIUS is that of the patrician class in general, who are strictly republican in their ideals, and is aroused not so much by the people as by the significance of their demonstration which is in honour of CAESAR.

ILLUSTRATION No. 1

Rome. A street.

In the above sketch the figures, chains and gong-like bells are all gilt. The figure of Roma is seated on gilt shields. The view is taken from the Palatine hill on which the Lupercal or grotto of Faunus was situated and where the games were held. The design of the contemporary Capitol is taken from a coin of 46 B.C. Pompey's Theatre is seen in the stage r. middle distance. Behind the city wall is Pompey's Porch (Porticus) and the Curia where Caesar was killed.
ACT I, SC. I

There is a fierce spirit in these Tribunes. Flavius opens with this quality which is continued by Marullus, but a little later on Flavius employs a politic softness by indulging the simple humour of the commoners, realizing that they are kindly disposed in their hearts and are unaware of the political significance of their jubilation. Actually this dramatic process hides a technical one since it prepares for the sharp rise of "Wherefore rejoice?" and enables its arresting and vital nature to be fully developed by contrast and its important function of establishing the plot of the play to operate in the most effective way.

Bear in mind, therefore, that the crowd are very submissive, after the opening admonition, and not vociferous or raucous. Timid at first, the second commoner grows bolder although gently so, and his companions are likewise very modified in their responsive laughs, enabling the establishment of their class consciousness to be performed as well as the dominating nature of their superiors, all of which collaborates with the chief technical purpose of giving the fullest effect of Marullus' chief speech.

As the curtain rises, the commoners are discovered sitting on the steps or standing about in groups either on the rostrum or below it. They are in holiday mood and dress and are laughing and talking whilst up at the back on the l. some are keeping an excited watch to see if there are any signs of the ceremonial procession of Cæsar. Some carry sprigs of bay or other commoner herbage such as oak or laurel, together with some simple early spring flowers. One of the groups is playing at dice, whilst some of the younger members are busy chasing each other across the stage or round their elders, and some of the children wear their bullas. This picture continues just long enough to establish its character without making it a feature in itself as well as to prepare for the dramatic and significant hush that grows upon the appearance of Flavius and Marullus. These two Tribunes enter from up r., Marullus being above Flavius. They are dressed in the toga praetexta and black sandals. Their presence is noted first by the commoners up r., so that the hush becomes gradual and not sudden. This will enable the effect to be more dramatic. The Tribunes stroll across the rostrum, and as they do so there is a movement among the general crowd calling attention to their presence. Those who are sitting, rise, and those who are in the pathway of the two principals move away. Marullus and Flavius proceed to the top c. of the steps, Flavius descending slightly. They stand for a moment or two surveying the now silent and still crowd, and then speak.

Flavius. 'Hence! | home, | you idle creatures, get you home:
Is this a holiday? what! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?
First Commoner. Why, sir, a carpenter.
Marullus. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?

[1] This opening line strikes the note of conflict at once and gives the play its character with an immediate touch. Strife and fierce antagonism are its components and we feel them in this first moment. Let the speech perform its full function. Break this line up, making 'Hence' and 'home' separate and very emphatic, followed by an expressive dwelling upon 'you idle creatures'.
[2] i.e., belonging to the lower classes. Lit., those who handle machines.
[3] i.e., working.
[4] This is thought to have reference to a contemporary (Eliaabethan) act against vagabonds who could give no reckoning as to how they obtained their living. Hence the necessity for employed men to wear the badge of their trade.—See N.Y., p. 15, note 10.
[5] Just a slight pause after 'profession?'
Then looking sharply round the crowd he suddenly addresses the First Commoner, who is on the R. of the stage. He steps down to stage level as he speaks.
[6] Another slight pause as though momentarily paralyzed by the sudden attack of Flavius, after which he speaks with the simple blindness of the inferior artisan and this is followed by the sharpness of Marullus.
1You, sir, what trade are you?
2SECOND COMMER. 2Truly, sir, in respect of a fine workman, I—am—but, as you would say, a—cobblcr.
3MARULLUS. 3But what trade art thou? answer me 'directly.
4SECOND COMMER. 4A trade, sir, that, I hope, I may use with a safe conscience; which is indeed, sir, a—mender of bad 'soles.
5MARULLUS. What trade, thou knave? thou 'naughty knave, what trade?
6SECOND COMMER. 6Nay, I beseech you, sir, be not 11 out with me: yet, if you be out, sir, I can 12 mend you.
7MARULLUS. What mean'st thou by that? mend 13 me, thou saucy fellow!
8SECOND COMMER. 8Why, sir, cobble you.15
9FLAVIUS. 16Thou art a cobbler, art thou?
10SECOND COMMER. 17Truly, sir, all that I live by is with the 18 awl: I '19 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 20 re-cover them. As proper men as ever trod upon 21meats-leather have gone upon my 22 handiwork.
13FLAVIUS. But wherefore art not in thy shop to-day?
14Why dost thou lead these men about the streets?
15SECOND COMMER. Truly, sir, to wear out their shoes, to get myself into more work.23 But, indeed, sir, we make holiday, to see Caesar and to rejoice in his 24 triumph.

Succeeding to this gentle banter and innocent prattle comes this startling outburst. It arrests by its suddenness, its vehemence, its complete lack of compromise and its sweeping denunciations. This is the proper opening of the tragedy: but what precedes is not mere superficiality but a contrasting means to develop the very nature and effect of this speech. The timid, lovable and simple-minded COMMERONS subervient to their superiors, gently bold with an honest good nature mild and specifically inclined, build a mock enthnesis for the full exploitation of the spirit that is to alter history and which is the kindling force of the play. It strikes with an unheralded suddenness and brings the drama to birth in one fine stroke. It does not merely relate but illustrates the feeling which is in Rome and fulfills the function, which is characteristic of Shakespeare's work, of making his plays dramatic and not merely narrative, and engaging with action and not with words alone. Something more is needed here than just telling a story. A spirit moves and a tragedy is born: the life inspiration which animates the whole play and grows upon itself as scene succeeds to scene until its generation of human endeavour and failure peoples a world of its own. Take the speech with full power but with a careful manipulation of its form in its development from becoming to its crisis.

As the laugh of the crowd is heard, Marullus springs up the steps, and turns with wide-open arms and a sudden hush and stillness falls upon them as his voice rings out.


making nor with attending to the mending of bad souls (which may very probably refer to immoral women) but with men and women in general—with his acl.
20 Here the moment of adding a new sole or soles occurs.
21 i.e., the hide of a cow or ox.
22 He finishes up his kindly explanation with a pat on the back for himself and so completes an attractive little study of character.
23 A modified laugh from everybody. After this he warms up to give the scene its real moral direction by clearly stating his purpose with a feeling that he is doing the right thing.
24 A Roman general was awarded a public procession as a reward for some great achievement, and this was called 'squadron': so MARULLUS analyses this empty triumph of Cæsar's. There is an outburst of mild sympathetic chiding at this cue.
25 This word takes a higher note than 'wherefore'. 'Why do you rejoice?' and just a slight pause is made after 'wherefore'. Again another pause is made after 'rejoice?' to allow the effect of his words to be felt.
26 Another slight pause.
27 i.e., let, those who pay tribute. Here it means prisoners who will pay ransom.
28 Here the solemn questioning ceases and he hackers with equally solemn invective.
29 A great and popular Roman general who married Cæsar's daughter, Fulvia. He and Cæsar were great rivals and eventually Cæsar defeated him at the battle of Pharsalia. He was favoured both by the Republicans and the people.
30 He increases the speed of his delivery, hitting the italicized words with emphasis and raising to his principal intemion on 'chimney-tops', for which effect he slows up after 'yes'.

ACT I, SC. I

[1] Marullus comes down the steps, looking fiercely over the ached multitude. Then he addresses the SECOND COMMERON on his left.
[2] This circumlocution is due not to a desire to be funny but to the need to produce in him by MARULLUS's abruptness. He hesitates perceptibly after 'workman' following a brave start and reveals his rap to show his increasing sense of inferiority, an action automatically followed by several others. He hesitates after 'but': shows deference to the Tribune on 'you' and so odds on his estimation until only the low, humble, toad-like creature is left. This treatment shows the intended psychology of the COMMERONS, so soon overcome by authority, chapping themselves in a breath. It is character study and drama, not low comedy. There is no laugh from the general crowd on 'cobble'. He illustrates their mental condition.
[3] Because through his humiliation he has not defined himself.
[4] i.e., with the plain, true fact.
[5] He becomes a limit to his attempt to show his pacific spirit in well-meant pleasantry. He behaves gently and not raucously as his Tribune. We are beginning to enter the softer phase of the scene preparatory to its sudden dramatic development.
[7] A punning allusion to 'soul' and in relation to 'safe': both have some reference to morals; see note 19, below.
[8] i.e., mechanical trade, real occupation in life. 'Trade' in its original meaning is track, or way, or habitual course. MARULLUS's implication is that the COMMERON's circumlocution and simply wants his fact.
[9] This word might mean in a stronger meaning than at present. It had the connot of its literal meaning of being nothing, worthless.
[12] The actual meaning of 'mend' is to free from fault. The word is being used in its denotative meaning from becoming to its crisis.
[13] Marullus advances towards him threateningly. This is a gross in- suit to a Tribune.
[14] He immediately bouncing his pun with an obsequious and gentle laugh.
[16] FLAVIUS however feels that it is better to show a little indulgence towards them and attempts to humour them by showing a more kindly interest. Also the technical ease of the scene has to be developed for something to come.
[17] Here, having at last succeeded in making a friend, he warms up and makes his explanation not only not less but even keeps within the bounds of respect. The laugh from the crowd increase during this speech. It is not that the tension becomes easier, but they must be subdued as though a sense of indulgent superiority was watching. He then stands up by the steps with his back turned to the audience.
[18] i.e., his shovel or his needle. Here again we have a play upon words with a punning reference to all. Shakespeare frequently uses the lude or periods of relaxation out of his material.
[19] From an Old French verb meaning to mix. Here it is used in the derived sense of to be concerned with. He explains that he is not concerned with shoe.
[15] Isolate this phrase to give it rhetorical prominence. It makes their interest and worship of Pompey so vivid. After this he continues with a moderate speed which enables him to emphasize the separate clauses, leading up to the important 'To see great Pompey ...' Then he continues with vehement energy down to 'shores'.

[16] Used to intensify 'appear'.

[17] From Lat. replicare, to unfold, reflect, reply. Here it means reverberation caused by the shouts—a figurative description of their volume and might, their unfolding in amplified power.

[18] Not in such a high pitch as before but with a scouring emphasis which works up to its greatest on 'That blood'. Make just the slightest pause after each 'now' in order to develop the full significance of what follows.

[19] i.e., to pick out. It is from O.Fr. cuillir and -er, later cuiller, to collect, gather, take, select.—O.E.D.


[21] i.e., precipit. Lat. inter between + mitt-throw. Later let go, put. Walker (ed. 1, 65) observes that this is an inaccurate use of the word for remit. The word is not used elsewhere by Shakespeare. The O.E.D. gives four examples of the word used in the sense of to omit, leave out, etc., dating from 1563-1602, a meaning marked as now being obsolete.

[22] Isolate this word and invest it with its full descriptive power.

[23] Flavius adopts a milder tone.

[24] Poor and sort are really synonymous.

[25] His tone changes to one of contemp.

[26] The Folio spelling is 'where' being phonetic for 'whe'er'. Walker (ed., p. 103) shows that words in which the final 'ther' is preceded by a vowel are contracted to a monosyllable.

[27] i.e., because they are of the basest class and their inability to recognize Caesar's pride shows them to be utterly worthless in character.

[28] Pointing off up L. The great national Temple of Rome dedicated to Jupiter Optimus Maximus on the Saturnian or Tarpeian (afterwards called Capitoline) hill. The Senate assembled there at certain times, especially at the beginning of the year and when war was to be declared.

[29] i.e., take off their decorations. 'There were set up images of Caesar in the city, with diadem upon their heads like kings.'—Plutarch. According to a later remark of Caesa Shakespeare intended that they were scoured instead.

[30] i.e., decorations of a ceremonial kind. He moves B.

[31] i.e., is it lawful, or can we do so without being penalized. Marullus comes down C. He becomes the cautious one. He may feel vehemently but at the same time he hesitates about committing any act of excessive hostility. It is Flavius who takes up the violent note and he delivers his reply with the flash of intense and emphatic hatred.

[32] A festival held in Rome on Feb. 15th in honour of Faunus, who was worshipped under the name of Lupercus in the Lupercal, a grove in the Palatine Mound.—Seignett. The fact that it was a sacred feast day might provoke universal anger against them.

[33] I.e., anything serving as a token or evidence of power or victory. The word is from a Greek source which meant turning, putting to right, defeat. It was originally applied to a structure on the field of battle consisting of arms and spoils taken from the enemy. Here it refers to the emblems of regard which Caesar has won.

[34] I.e., common people from Lat. vulgar-is from vulgar—the common people.


Have you climb'd up to walls and battlements, To towers and windows, yea, to chimney-tops, | Your infants in your arms, and there have sat The live-long day with patient expectation To see great Pompey pass the streets of Rome: And when you saw his chariot but appear, Have you not made an universal shout, That Tiber trembled underneath her banks To hear the replication of your sounds 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 must light on this ingratiate. 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.

[36] The commoners commence to disappear at all exits in a shamefaced way.

11See, whe'er their base metal be not mov'd; They vanish tongue-tid'd in their guiltiness. Go you down that way towards the Capitol; This way I: disrobe the images, If you do 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 Caesar'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 Caesar'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.]
With the introduction of Julius Caesar we have a typical example of Shakespeare's dramatic economy. Here the title rôle appears for the first time and disappears after speaking some seventeen lines, some of which are merely of a few words. There is no lengthy occupation of time or protracted action required to create the character. That is achieved in less than a minute. The progress of the play itself is not interfered with but is stimulated by what is actually only an incidental appearance. And yet in these few moments Caesar is able to establish himself in a very definite way. He is given supreme importance and authority and yet at the same time he shows us his alert nervousness and superstitious weakness. Dignity is combined with fear, but each is exercised by an uneasy condition of mind compatible with that which may herald an epileptic fit. There is a sharpness about each phase, an acute anxiety. He is sudden and incisive in his arrest of his progress to seek assurance of something which has no doubt already been provided for. He hears the voice of the Soothsayer above the trumpets and the shouting. His "Ha?" is a quick recognition of something abnormal and he turns towards the voice before commanding it to come to him. He dismisses the Soothsayer with a certain contemptuous relief, as one who does not answer the figure of his agitated imagination; but as an incident it reveals the abnormal condition that he is in. This, then, in brief, shows us the lines upon which to study the part and
enable ourselves to gain a definite dramatic picture and create a character in a few moments. It also helps us to realize the characteristics of the man as later described by Cassius and also to account for those sudden eruptions of pride and self-will which are the causes against which the Republicans are rebelling and which give rise to his own assassination. There is a certain psychological truth in this opening scene which accounts for his later character, and imperious fears and anxieties foretell an imperious self-will. In fact he is a complete study of the abnormal.

As soon as the lights have dimmed out on the last scene the crowd commences to murmur as it gathers on the rostrum up c. and l. It does not extend beyond the c. but covers the area r. of c. including the steps r. The soothsayer is r.c. in the centre of the crowd and is not distinguishable until he is actually called for later. As the lights come up the voices of the crowd rise in their buzz of conversation. They no longer carry their foliage and flowers as before. When the lights are full up, a fanfare of trumpets is heard off l. At this the crowd burst into cries of 'Ave Caesar' and 'Io Triumph.' The procession enters from the second arch l. and is headed by six lictors in single file bearing uncrowned fasces on their left shoulders and with the axe pointing forward. They are dressed in short red tunics and full cloaks (abolla) and are followed by the Magister equitum in senatorial dress and then at a short distance by the Senate, all of whom are dressed in the toga praetexta, and which includes as many as are required in addition to casca, trebonius, decius brutus, metellus cimber, popilius lena, cicero and publius. They appear in pairs. Then come the trumpeters (tubacines), blowing their tubas and dressed in their steel loricas and helmets, followed by a number of flute-players (Tibicines) in long white tunics with long sleeves and girdled and then (up to) twenty-four lictors, in single file, dressed in short red tunics and cloaks (abolla) and bearing their fasces crowned with bay leaves on their left shoulders, axes outward. After a short interval comes julius Caesar. He is dressed in a purple *tunic, adorned with golden palm branches, reaching to his feet and the sleeves (fringed) to his wrists. This length of tunic was a special allowance made to him on account of his being an invalid. Over this is worn the purple *toga studded with gold stars, and on his head is a wreath of green bay leaves, whilst in his left hand he carries an ivory sceptre surmounted by a golden eagle, and in his right a palm leaf. His sandals are gilded. Behind him comes calpurnia, followed by a matron and maidens, and after them comes antony. Then at a little distance portia alone, followed by brutus on the r. of cassius, with casca behind, and the procession is closed by legionaries. This is a very abbreviated form of a triumphal procession with Caesar depicted as Plutarch describes him on this occasion, 'apparelled in triumphing manner.' As the procession appears the voice of the crowd increases, the notes of the trumpets sound with a strong effect and cease at a given point either by a cue from the wings or by arriving at a cue position either on or off stage by the time Caesar has descended the steps. This procession will take an oblique shape reaching from up l. to down r. with the crowd massed on the steps and rostrum r. and c. Those behind Caesar will be posed on the steps, with Brutus, Cassius and Casca on the rostrum and the legionaries...
stretches behind them to the entrance. Everything should be arranged to give a picture and atmosphere of great pomp and dignity. *Antony* is described by Shakespeare as ‘for the course’. He wears a goatskin apron, carries a *ferrua* and wears a wreath of oak leaves. Actually this dress was worn after the *face*. *Brutus*, *Caspius* and *Casca* wear their *praetexta* toga. The concluding positions should leave a considerable space between *Cæsar* and the *lictor*, so as to enable the short interlude with *Calpurnia* and *Antony* to be seen. In the Folio directions *Marullus* and *Flavius* are re-introduced after all the others. Here they are omitted. The direction ‘a great crowd following’ is an interpolation by Capell.


The trumpets repeat a short fanfare and the procession moves on a few paces.

*Soothsayer.* Caesar! [13] After a few steps, allowing Cæsar to reach the c. and face the w., obliquely, comes this cry. The trumpets which by now, even if not before, are right off stage play only a short fanfare. This ‘Cæsar’ is long and shrill and Cæsarii immediately. Note how it breaks in upon his supercilious anxiety. He has broken his progress to ensure that Calpurnia shall be touched and ordered all due rites to the god. Note that the space between Caesar and the lictors should now be such that only the final lictors are in view. It is the R. of the Crowd that is now important.

*Cæsar.* Ha! who calls? *Casca.* Bid every noise be still: peace yet again! [All sounds cease.

*Cæsar.* Who is it in the press that calls on me? I hear a tongue, shriller than all the music, Cry Cæsar. Speak; Cæsar is turn’d to hear. The soothsayer has but few words in this play, but they are all that are required to make him of the greatest dramatic significance. He brings something of the supernatural element that has the anger in this play’s design more openly than in others and indicates the superior powers that tend upon our choice and turn act into consequence. Yet he remains of our element, although isolated and remote upon its borders with the language of the other world in his ears and its warping upon his tongue. His appearance represent a tragedy imminent to the caprice of human character, and visualize its presence as a warning to those whom it concerns whether it be the proud disdainful Caesar or, later, the distracted Pontifex. His answer to her anxious question is not the certainty of the event but of the conditions likely to create it. His treatment of an unforced but direct nature is assisted by the circumstances under which he appears to gain its effectiveness. *Flutard* speaks of this man as a Soothsayer and binds him with the augures. It is better if he is dressed in an individual way, in dark grey tunic and toga as someone apart from any sect or citizen. He carries a long staff.

*Soothsayer.* Beware the Ides of March. *Cæsar.* What man is that? *Brutus.* A soothsayer bids you beware the ides of March. *Cæsar.* Set him before me; let me see his face.

[22] An intensifying of the urge to satisfy his strained apprehension. Note how he seeks the face of the man. Later he remarks that Cassius has a lean and hungry look’. This illustrates with a touch a definite trait of character.

ACT II, SC. II.

[1] As Caesar reaches a few paces beyond the steps he suddenly stops. Do not make it appear as though the stage producer’s order to stop so as to have the scene with the others, but make it sudden as though seized with an uncontrollable anxiety.


[3] Calpurnia comes to his R. and very near to him.

[4] Speaking quietly and earnestly. Remember that he is in public and does not want anybody to hear what he is saying. It also helps to point that effect of tenseness and ill-conditioned mind already referred to.

[5] i.e., in his course or race.

[6] Calpurnia remains where she is. Cæsar raises his voice for this summons and afterwards drops it to a more confidential tone. Antony drops down on Caesar’s left.

[7] A small gesture with his left hand towards Calpurnia to indicate his anxiety. Do not make it obvious to others.

[8] It was supposed that women who were barren and who were hit by the whip of the runners across the hand were rendered fertile. Note the idiom. It is not the curse which is sterile. It is the curse of sterility. This is a very frequent construction of the period.

[9] Antony’s reply is likewise confidential.

[10] Antony does a very slight bow since the audience is one of a very private nature.

[11] He immediately re-assumes his public dignity and he and the others just open out in deference to him and wait to take their places as the procession moves on.

[12] This is probably an order for strict observance of every ritual in order to propitiate the deity and ensure success to his hopes. Again a gesture in mind his state of extreme anxiety.

[13] The treatment of this has already been prepared for. His re-assumed dignity gives way to a short sharp cry, showing his alert sensitiveness to this peculiar cry. He comes to a sudden halt, looking straight in front of him with a fixed stare.

[14] He waits with this fixed look until every noise has died down, as though he visualized something portentous. Keep the speech, nervous and tense, striking the word ‘who’. Let the significance of what it means to Caesar in his present condition be apparent.

[15] i.e., crowd.

[16] As though obsessed by what he has heard he imitates the note of the Soothsayer’s voice as nearly as he can without any distortion of the drama of the moment. As though burning a spell he turns sharply towards the Crowd.

[17] The fact that, he turns shows his sub-consciousness to his superstitious fears.

[18] The 15th day of March according to the reckoning of the ancient Roman calendar. ‘The kalends of the month, the nones occur on the 1st of March, May, July, October and on the 15th of the other months. The idea always fall eight days later than the nones.’—Smith’s Dict. of R. and G. Gregorian. The Ides. Soothsayer is still obscured among the crowd, but as he speaks all eyes are turned in his direction.

[19] After a short pause as though still mentally gripped by his apprehensive ness.

[20] The allocation of this line to Brutus is too-fold in purpose. First it introduces the antithesis of a very self-assured character to show off Caesar’s weakness, and it also enables him to register a few words which he must hang on for Act II, Sc. I. when he inquires as to whether the following day is or is not the ides of March. His rantle-point
CASSIUS. Fellow, come from the throng; look upon the Caesar.

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

SOOTHSAyer. Beware the ides of March.

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

CAESAR passes on and exits down R. above the pillar, followed by the others. CASSIUS detaches himself and goes L.C. BRUTUS passes on but remains by the pillar above the exit R. looking off. He is found thus after the soldiers have passed off. The crowd disappear off R. through the available openings.

Thus for a short while Caesar passes from the stage. He has established his share of the drama. It is no wonder that Burton is incensed with his refusal to act the part of a fellow Caesar. As with all these notes, concentration and the utmost brevity is the governing factor and space only allows for the suggestion and not the development of the notions treated.

The state of feeling in Rome has been established: Caesar has himself been presented as a man of dignity but obsessed by superstition. His appearance and character have been made strikingly dramatic and arresting and now the theme itself has to be developed and the dramatic interest increased in an active way. This is done with consummate skill by CASSIUS. It is upon him that Shakespeare directs the principal attention for the time being. It is upon him that Shakespeare focuses interest when CAESAR returns later in the present scene as well as in the following scene in Pompey's Porch. Why is this? It is because of that essential dramatization of action so important to this play in order to create and expose its great emotional substance. It is because no other character is yet able to demonstrate this quality. In CASSIUS we have the picture of a man of high sensitivity and nobility of character, in whose breast ferment the conflagrations of an ideal with an offence against that ideal, the offence having as its ally a great love for the offender. Popular tradition had it that CASSIUS in the world of classical tragic impersonability. This may be tradition, but is it drama? Is it Shakespeare? Is it traced by the test? He is not a game: he has veiled his look from his brother-in-law, hidden from him the shoe of love, unshaped his beard, unvaried his voice, so that he has been to any one with differing passions that have given some soil to his behaviour. Here then is a very human being affected as we try to maintain a level judgment and showing something of the battle. His ideals have been challenged by his observations. He has realized his friend Caesar's growing pride and thirst for supremacy and this, together with his love for Caesar, forms the 'passions of some difference' that put him at war with himself. Certainly he is a Stoic, but he is also a man and humanity must be revealed. It is this treatment of him only as a Stoic and forgetting his humanity which not only causes a gross conception but fails to give us drama and tragedy. The heights are in conflict with the depth, and each must be revealed. Neither his high character nor his ideals are patent unless we see that equally high sensitivity of human emotion in a struggle that calls for great effort and betrays the conflict within. Without it he is in danger of appearing a poor, and not a great man. This treatment is maintained and will be commented upon throughout the play. Here we must content ourselves with the commentary on the characters. Throughout this scene BRUTUS is not happy, and at the opening there is lack of graciousness consistent with CASSIUS' observation. Controlled as his spirit is, it is uneasy, and that uneasiness must be made apparent. Nobility will shine through, but nobility is not the essential notion to be disburshed. That notion is that something of great moment has happened, great enough to disturb his calm and alter his accustomed composure. This is fact emphasized by CAESAR as being unusual, that brings us into the detail of the player's action and his function is to reveal this disturbance, to tell us that something is wrong; and so, instead of remaining static, act as an important contributor to the action. With the slender material of this ensuing scene it may be thought that this dissertation is in excess of the corresponding scope offered for its exercise. At a first glance this may appear so, but make the character live in its world from the first word. In Shakespeare a line alone gives us the man and the earlier passages establish his character and give us a definite though underdeveloped categorically that out of which the mature product emerges later. As the twig is bent, so the tree is formed.

As the stage clears, we see BRUTUS silently looking off R., obviously deep in thought. CASSIUS over L. stands studying him for a few moments and then slowly strolls to C. Then he speaks. This attitude of BRUTUS with CASSIUS watching him is itself dramatic action and helps to intensify that of the scene so that the actors can further develop this tension of the moment and are saved from having to work into nothing. CASSIUS' inquiry is apparently casual, but in his mind he is waiting to say something of greater moment.

CASSIUS. Will you go see the order of the course?

BRUTUS. Not I.

CASSIUS. I pray you, do.

BRUTUS. I am not 'gome: I do lack some part of that quick spirit which 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. 2 Cassius, Be not deceit'd: if I have veil'd my look, I turn the trouble of my countenance Merely upon myself. Vexed I am Of late with passions of some difference, Conceptions only proper to myself, Which give some soil perhaps to my behaviours; But let not therefore my good friends be griev'd— Among which number, Cassius, be you one—
Nor construe any further my neglect Than that poor Brutus with himself at war Forgets the shows of love to other men.

CASSIUS. 11 Then, Brutus, I have much mistook your passion; By means whereof this breast of mine hath buri'd Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

BRUTUS. 11 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 Caesar, 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 prepar'd to hear: And since you know you cannot see yourself So well as by reflection, your glass Will modestly discover to yourself That of yourself which you yet know not of. And be not jealous on me, gentle Brutus: Were I a common laughor, 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.

[FLOURISH and shout off R.]

[2] Brutus pauses just for a moment while he realizes Cassius' reproof and then turns and speaks quietly and sincerely. Here we see the great character emerge against its shadows. He has been aloof and moody and he explains himself in a kindly way.
[3] i.e., do not mistake me.
[4] i.e., in the meaning of changed, dull.
[5] i.e., I have been looking with a troubled mind upon myself and not upon others. The looks were not meant for them.
[6] i.e., conflicting passions or feelings: his love for Caesar clashing with his ideals. Passion means powerful feeling (lit., suffering).
[7] i.e., relative only to himself.
[8] i.e., disfigure.
[9] He puts his hand on Cassius' shoulder.
[10] Avoid self-pity at all costs. The word 'poor' is used with the significance of being without power to prevent this detachment of care. He ends on a note of further preoccupation of thought. He is not disclosing his mind to Cassius but only explaining his attitude, and having done so he almost returns to his former mood and moves away on his later line as though commencing to think with himself once more.
[11] Cassius comes in quickly and earnestly. Having had his mind eased on this important point he is anxious to attach the subject of his own thoughts to Brutus.
[12] i.e., through mistaking Brutus' lack of cordiality for lack of happy personal feeling he has buried his thoughts.
[13] i.e., considerations of worthy and important things. Cogitate means to turn over in the mind (Lat. cogitāte).
[14] After the swifter earnestness he changes his tone to one of curious inquiry. He has now to approach his subject and he must do so carefully. 'Can... face' is said slowly and significantly.
[15] Brutus, who has been standing below Cassius and to the left with his back partly towards him, looks up and out and pauses for a second. It must be remembered that he is mentally detached from Cassius and that this curious question takes some little time to engage his mind. He simply looks over his shoulder at Cassius. To him it is merely a reply to some incidental remark.
[16] Cassius seizes this observation of Brutus' as being a suitable opening for his own argument. Just means apt. Then he proceeds cautiously with a quiet insistence.
[17] i.e., friends who will point out his qualities as being fitted to cure the evil of the time. He is lamenting that Brutus has absented himself from company so much and made himself such a stranger to his friends.
[18] i.e., the love of high and just ideals—worthiness of character.
[19] i.e., reflection, own quality. Brutus continues to look out, a little nonplussed by this strange talk of Cassius. He becomes more intensive.
[20] He strikes this word with heavy emphasis and makes a slight pause before 'immortal Caesar'.
[21] i.e., in the metaphorical sense of being able to see the dangerous political situation that was developing.
[22] Brutus turns to Cassius. He is, in his true modesty, asking with a very surprised mind what Cassius would lead him to, since having no special worth of his own it would be a dangerous venture for him to advance into something that required an abnormal qualification suggested by Cassius.
[23] He returns to his former eager manner. Slowly he repeats these three words to make them emphatic.
[24] i.e., will show him truly. He is not
I. Brutus looks suddenly apprehensive. The fear that has been praying within him has burst out, and is one of great personal nature. After a slight pause he crosses Cassius quickly, speaking as he does so, with evidence of suppressed alarm. Then he pauses as he looks off, and comments as though confirming his fear.

2. Cassius seized on this as a revelation of great value. Then he quietly into a definite affirmation and a very important one, keenly watching Brutus as he does so.

3. After a slight pause, Brutus sighs and replies with a quiet, slow and sad tone. We have here his censure and beside it his love. These are the elements of his sorrow and the text of his tragedy. It develops from this line into a play.

4. Then he turns up to Cassius after a moment’s reflection and proceeds in an easy continuance of the matter that was interrupted.

5. i.e. public.

6. i.e., both together, death with honour. If he had to accept death as a penalty for honour he would do so without any temerity.

7. O.K., speed, from spow, to prosper. Its gradual development into its present-day meaning is due to the sense of motion which it contains.

8. The pointing of this line will help to clarify the rather difficult construction of ‘beauty’.

9. ‘Favour’ means face, appearance.

10. Emphasize this line, more particularly on not be, slowing up on these two words with the slightest pause after them.

11. i.e., approvingly. It comes from the same root as love.

12. This line a little more emphatic and then ease again on the two following ones.


14. Just a slight pause before making the quotation and deliver it with a prominent and deliberate note.

15. Now quicken somewhat.

16. i.e., dressed, from Med. Fr. accouste-, (med. accoutre) formed on a + accute, once being a seruant who had charge of the vestments and who robbed the clergyman, and O.E.D. and Skeat.

17. Do not alter this. It is a point in Caesar’s favour.

18. Take the next three lines quicker.

19. i.e., courage. Lit., disputing or contention.

20. These two lines point an important fact, so take them more deliberately and give the quotation initative and emphasized treatment.

21. Ease a little on these lines, showing a certain amount of the humility of the picture in related uses.

22. A Trojan prince, son of Anchises and Venus. At the sack of Troy by the Greeks, he carried his father from the flames on his back. Virgil traces the origin of the Romans to Aeneas, who is supposed to have come to Italy and married Lavinia, daughter of Latinus, king of the country.

23. Increase the sentiment just a little.

24. This and the following three lines show a marked veneration of incensed feeling.

25. Death shows a slight sign of being moved by turning with a sigh towards it.

26. Quicken once more and work up the feeling by increasing intensity and at the same time decreasing the speed so that it is relatively slow but extremely expressive in treatment, especially on the emphasized words.

27. Keep up the intensity but not with any violence. Quicken the pace.

This speech requires a careful treatment. It is made up of intense feeling which alternates between description and statement, both of which are vivid. Rhetorical strength changes to vehement colloquiality and the pace alters with the sentiment. Brief instructions will be given at the various instances of these factors. But realize the spontaneous of each development, and how Cassius is really speaking from his heart and not his head. A fact becomes a feeling and as feeling it drives his tongue. The first five lines are fairly easy in pace and delivery and from these the intensity and pace commences to grow until he rises at last to the heights of exasperation.

Cassius. 10 I know that virtue to be in you, Brutus, as well as I do know your outward 11 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. 14 I was born free as Caesar; so were you: We both have fed as well, and we can both Endure the winter’s cold as well as he. 15 For once, upon a raw and gusty day, The troub’d Tiber chafing with her shores, Caesar said to me, ‘Darest thou, Cassius, now Leap in with me into this angry flood, And swim to yonder point?’ Upon the word, Accoutred as I was, I plunged in. 18 He 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 21 controversy; But ere we could arrive the point propos’d, Caesar cried ‘Help me, Cassius, or I sink!’ I, as 24 Eneas our great ancestor Did from the flames of Troy upon his shoulder The old Anchises bear, 25 so from the waves of Tiber Did I the tired Caesar: and this man Is now become a god, and Cassius is A wretched creature, and must bend his body If Caesar carelessly but nod on him. He had a fever when he was in Spain, And the fit was on him, I did mark How he did shake: ‘tis true, this god did shake; His coward lips did lip from their colour fly, And that same eye whose bend doth awe the world Did lose his lustre: I did hear him groan:

The possessive neater its was only just beginning to make its appearance in literary English. The O.E.D. states that ‘its’ does not occur in any of Shakespeare’s plays that were published during his lifetime.
Scene II
The Tragedy of Julius Caesar

1Ay, 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. 2Ye 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.

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

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

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

Brutus, and Caesar: what should be in that Caesar?
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; 11 conjure with 'em,
Brutus will start a spirit as soon as Caesar.

Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,
That he is grown so great? 17 Age, thou art sham'd!
11 Rome, thou hast lost the breed of noble bloods!
15 When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say till now that talk'd of Rome
That her wide walls compass'd but one man?
20 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:

Lucius Julius Brutus, from whom Marcus Brutus was lineally descended.

From O. B. briar, to enjoy, to make use of.
The meaning of the passage is that he would have as soon had the devil's rule as that of a king.

This very probably an instance of the use of this word for infernal. It occurs in several passages of Shakespeare.

Brutus turns to his R. and mounts the steps, moves across to the back of the rostrum, and stands for a moment looking at Rome. He is moved and we must see it suggested by this move. He is not calm or static. His fears have been confirmed and to them has been added the eloquence of Cassius, and he is more at war with himself than ever. Compared with Cassius his slighter emotional display is very calm, but this move up gives us the idea of his struggle within himself. Does he not entreat Cassius not to move him further? After a moment or two he comes to the rostrum. Cassius has remained in his position, merely turning to watch Brutus eagerly. Brutus' tone is with difficulty calm and his sentences slightly broken.

See note 25, p. 9.

1. This is a sudden additional recollection. Bear in mind how Cassius' mind selects a point, delivers it and then as it were doubles upon it with ruthless audacity and commentary. That is the characteristic nature of the speech. He develops a fact, narrows it and then adds another to it. So here, we have a sudden and final fact thrown at us. He is not merely relating his details, but feeling them as well, and their effects are made apparent.

2. Here he reaches the climax of his speech, his strongest moment. Don't rush it. He remains where he is until the end of the speech. He turns front and apothesizes the part.

3. i.e. temperament, spirit, courage.

4. Here he strides down L. As he reaches L. he sits C. off R. This brings him round with a swing.

5. Emphasize this word because it fulfills a certainty which before was only a fear, and shore line that sentiment has continued him as his principal mental occupation.

6. Brutus after a moment's pause sits down on the steps and adopts a meditative attitude. Fears have now become true facts.

7. Cassius comes up the steps and stands behind Brutus and continues in his vehement diatribe.

8. He brazen imagined at Rhodes, 300 B.C., and which stood as ride upon the two mole's which formed the entrance to the harbour. It was 105 feet high and took 12 years to complete, and it was one of the Seven Wonders of the ancient world. It was partially destroyed by an earthquake in 224 B.C., remained in ruins for 894 years and was eventually sold by the Senator to a French merchant for its brass in A.D. 672. "Lem.-priere"

9. He makes an emphatic assertion declaring that men are free and endowed with the power to determine things for themselves and are not justified in thus submitting to the domination of usurping pride. The following eight lines are not rhetorical but intense with a comparative analysis that argues away the false power of Caesar. This treatment also enables Cassius for his outburst of a few moments later.

10. This is used in its now obsolete sense of a certain time, as the context of the next line shows. At certain times apart from the influence of the stars men are free to determine their destiny, and this is one of those occasions. The word is better in its combined form as printed in F. 1.

11. He kneels beside Brutus and plunges his points into his ear. Make them very emphatic.

12. From the belief that the stars influence human destiny.

13. These two names deliberate, i.e., use them as magical incantations.

14. i.e., invoke or raise.

15. At this Brutus rises. It evidences the fact that his feelings are being worked upon, but here where he is on the middle and lower steps, restrained although moved, Cassius rises and releases this desperate question of his angry logic.

16. He turns and mounts to the top of the rostrum. With feeling the back, his feelings well kindled.

17. Seeing the vital part of Rome before him.

18. He turns to Brutus but remains up on the rostrum. From here until the end of the speech there is a great difference. The words are quiet. He is calm, and as the pace quickens, he is calm. The climax to all that has gone before and his spirit has worked upon him is like that of a storm. He contrives so well with Brutus, equally moved in his own way but by different emotions. Thus, we have the contrast of the two characters 'produced'.


[21] This word was substituted by Rose in his 2nd edition. The Folio prints walks. As one commentator has pointed out, Rome had its suburbs outside the walls, also vast gardens. But the context obviously argues 'walls', and advances a little towards it, speaking in tones of great anguish.

[22] The pronunciation him indicated by the old spelling, Roome, and by the rhyme with doon, etc., was retained by some educated speakers as late as the 17th c. As modern ears would be disturbed by the necessary perpetual pronunciation of the word as loom throughout the play, and avoids the phonetic resemblance between the two words, there's no need to adopt the intended unity in pronunciation. In the following line 'one only' is merely an inversion of only one, the only succeeding to form a great conclusion.

[23] In one last burst of accumulated feeling he suddenly turns and comes down to the rostrum, standing behind him on the step and driving this into his high

What you would work me to, I have some aim: How I have thought of this and of these times, I shall recount hereafter; for this present, I would not, so with love I might entreat you, Be any further mov'd. What you have said I will consider; what you have to say I will with patience hear, and find a time Both meet to hear and answer such high things. 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.

[Trumpets.]

BRUTUS. The games are done, and Caesar is returning. CASSIUS. As they pass by, pluck Casca by the sleeve; And he will, after his sour fashion, tell you What hath proceeded hereafter to-day.

The crowd move across the stage and off up L. Re-enter the procession in the same formation as it left the stage.

BRUTUS. I will do so: but, look you, Cassius, The angry spot doth glow on Caesar's brow, And all the rest look like a chidden train: Calpurnia's cheek is pale, and Cicero Looks with such ferret and such fiery eyes As we have seen him in the Capitol, being cross'd in conference by some senators. Cassius. Casca will tell us what the matter is.

CAESAR appears in the entrance down R. On his L. is Antony, upon whose arm he is leaning. He is without the palm-leaf. He looks steadily at Cassius as he proceeds to C. The others follow at a short distance in the procession in their respective order. As Caesar reaches C. he stops, still looking intently at Cassius. The entire procession stops as well.

Note how Shakespeare works up to a certain pitch and then judiciously alters his construction so that force of dialogue expands to situation. After Cassius' intense climactic Caesar himself enters, and in that strange condition of mind produced by epilepsy which lends him into an acute analysis of the character who has just proclaimed his intense contempt of him. This is dramatic action in its first stages of development, the contrast of the highly wrought republican idealist, with the abnormal, epileptic dictator.

CAESAR. 13Antonius! ANTONY. 14Cæsar? CAESAR. 15Let me have men about me that are faithful, 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, Caesar; he's not dangerous; He is a noble Roman, and well given. CAESAR. Would he have been fatter? but I fear him not: Yet if my name were liable to fear, I do not know the man I should avoid So soon as that spare Cassius. He reads much; He is a great observer, and he looks Quite through the deeds of men. He loves no plays, As thou dost, Antony; he hears no music:
Seldom he smiles, and smiles in such a sort
As if he mock'd himself, and scorn'd his spirit
That could be mov'd to smile at anything.
Such men as he be never at heart's ease
While they beheld 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.

The procession moves on towards the second archway. Brutus advances to C. and pulls Cassius's toga as he passes. Brutus moves on to R.C. Cassius detaches himself and remains C. looking at Brutus for a moment and then goes to him.

Here again we encounter a slight relaxing of the pitch, a less intense form of treatment which carries with it, however, a stage of further development. Another character is introduced whose own peculiarities serve to interest us as an alternative to the more intense grip of a higher nature and therefore enable us to ease without losing interest. He is a cynic with a sense of humour. Play the scene as such. Note the change to the lighter style of short lines and prose.

CASCA. You pull'd me by the cloak; would you speak with me?
BRUTUS. Aye, Cassius; tell us what hath chanc'd to-day,
That Cæsar looks so sad.
CASCA. Why, you were with him, were you not?
BRUTUS. I should not then ask Cassius what had chanc'd.
CASCA. Why, there was a crown offered him: and being offered him, he put it by with the back of his hand.
BRUTUS. What was the second noise for?
CASCA. Why, for that.
CASCIUS. They shouted thrice: what was the last cry for?
CASCA. Why, for that.
BRUTUS. Was the crown offered him thrice?
CASCA. Ay, marry, was 't, and he put it by thrice, every time gentler than other; and at every putting by mine honest neighbours shouted.
CASCIUS. Who offered him the crown?
CASCA. Why, Antony.
BRUTUS. Tell us the manner of it, gentle Cassio.

The contrast afforded by Cassius is that of a man apparently wholly devoid of any particular interest in this matter as opposed to the extremely vital interest of the others. He is not telling a story so much as carelessly relating something which seemingly made no impression on him other than by its ridiculous nature. He states his facts as the narrator of something remote from his interest and becomes more entertaining as a commentator. Don't labour the speech or make it a recitation. Bear in mind what has been said above, that he is a cynic with a sense of humour. He sits on the step and leans back on one elbow, just taking his own time and with his legs stretched out in front of him.

[22] He gets his effects by delivering passages such as these without any forcible effort, merely emphasizing his important words by giving them separation and a deliberate pronunciation. 'Mine' was used for my before a vowel and h by the 13th c.
[23] Cassius is determined to find out more about this. He is not satisfied that it is quite what it appears to be.
[24] Cassius again takes his time. To him it is not any intelligence of great importance, but to Cassius it says a great deal. He reacts to it by simulating an attitude, and, looking at Brutus, moves away a little. Cassius separates these two words as though recalling a remote memory. Cassius, knowing Antony to be a friend of Cæsar's, doesn't trust Cæsar's action as being genuine.
[25] Brutus, however, quietly indicates for Cassius to sit on the steps and just tell the story of what happened.
[26] Cassius moves to the uppermost step and sits. 'Manner' means the details of what occurred.
ACT I, SC. II

[1] Disputed with the whole thing.

[2] i.e., watch it carefully.

[3] Just handing out a fact that has no reason for being stated other than it has been asked for.

[4] He drops his voice a little as he makes his own low comment.

[5] This is Shakespeare's own invention. 

CASCAR by being a Roman would know that it was the crown. Shakespeare alludes to it in the comparative terms of his own day. Plain circles (of gold) were worn by certain of the lesser nobility.

[6] Continuing with a kind of detached interest from the whole thing.

[7] Losing his voice in amused comment.

These passages are really the ones that he himself enjoys in this speech and he phrases them in his easy colloquial way.

[8] i.e., gladly, from O.E., fagen, allied to gefan, to rejoice.

[9] Separate this word and give it emphasis.

[10] Amused by the repetition and the absurdity of the whole thing.

[11] Make this 'but' longer than its predecessor in the similar phrase. There is only one conjunction here its adjective.

[12] Thus, over cries of approval and from here he works himself up in his own way merely because of his contempt for the people and their foolish behaviour over such a thing.

[13] Another form of chapped, i.e., cracked, or cut, illustrative of their mental condition.

[14] Probably because they slept in their day clothes, or at least implying so.

[15] This concludes his more general intension made and he merely revert to added emphasis, which he jerks out in a disjointed way.

[16] i.e., facetious.

CAESAR makes a slight move forward on this. He sees the ridiculous picture of the majestic CAESAR degenerating into the shaking god of his previous recital. He is amused.

[17] His amusement colours this line. He does not laugh outright but is merely animated by the absurdity of the thing as he sees it.

[18] He just makes a blunt paraphrase of 'swound', dropping his voice after 'market-place', 'mouth', 'speeches'.

[19] i.e., epilepsy. BRUTUS is very intolerant.

[20] CASSAR, however, pushes home the troncal inversion of BRUTUS' remark.

[21] An allusion no doubt to their weakness in thus falling before CAESAR'S pride, and indulging it. There is neither speech nor sensibility in the malady, nor the power or will to do anything.

[22] CAESAR, being entirely detached from the other two, just passes over what he does not understand and repeats himself.

[23] He becomes a little more forceful now.


[25] i.e., hostler.

[26] He sits up erect. In this speech he becomes more illustrated than before.

[27] With something of anger at this absurd gesture.

[28] Merely a reflexive form of the verb.

[29] A reference to contemporary Elizabethan costume.

[30] His anger rumbles on in its disgust. This word means it. It is a form of and. It is from O.E. and, on, which are related to Lat. ante, before, Gr. αὖ, again, in descents with and was the same word in Finnish, enda, with the meaning of moreover. It is in order to mark the difference in meanings of these and the d was dropped off when used for i. This did not happen of course until the 16th century. — Sleat and O.E.D.

[31] i.e., a working man, one of the commoners.

CAESAR. 'I can as well be hang'd 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, I think, 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: and still as he refused it, the rablement 32 chopped and clapped their 33 hands and threw up their sweaty 34 night-caps and uttered such a deal of stinking breath because Caesare refused the crown, that it had almost choked 35 Cesar; for he 36 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.

CASSAR. 17 But, soft, I pray you: what, did Caesar swoon?

CAESAR. He fell down in the marketplace and foamed at mouth and was speechless.

BRUTUS. 'Tis very like: he hath the 37 falling-sickness.

CAESAR. No, Caesar hath it not: but you, and I, And honest Cesar, we have the 38 falling-sickness.

CAESAR. I know not what you mean by that, but I am sure Caesar fell down.

If the 39 tag-rag people did not clap him and hiss him according as he pleased and displeased them, as they use to do the players in the theatre, I am no 40 true man.

BRUTUS. What said he when he came unto himself?

Although Caesar may have been dropped into this recital of Caesar's behaviour there is no doubt whatever that his unassailable temperament has been thoroughly roused by the nonsense he has witnessed. It is no necessary therefore to demonstrate that out of mere recanting of facts, he has developed a bitter testimony against Caesar. To make him completely dry is wrong because he becomes the first that roars his hand against Caesar. Some sort of indication that he has, deep within his tarry form, an active comprehension of the real to various aspects of such a man as he has described must be revealed. This speech contains colour, not the high lights of CASSAR but the solid mass of a sturdy and unemotional temperament aroused to indignation.

CAESAR. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked 41 his 42 doublet and offered them his throat to cut. An I had been a man of any 43 occupation, if I would not have taken him at a word, I might go to hell among the rogues. 44 And so he fell. When he came to himself again, he said, 45 if he had done or said any thing amiss, he desired their worship to think it was his infirmity. 46 Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts: but there's no need to be taken of them; if Caesar had stabbed their mothers, they would have done no less.

BRUTUS. 35 And after that, he came, thus sad, away?

CAESAR. 36 Ay.

[32] This comes out with a dejected outburst.

[33] Becoming imitative of Caesar in an exaggerated way.

[34] He concludes with a sort of disgust. CAESAR'S anxiety was to make sure that they did not blame his thwarted ambition.

[35] He adds this as a final picture of the irritating foolish effect of such idiotic sentimentality. As CAESAR goes, he is well worked up by now.

[36] He rises on this. It is quite enough to make CAESAR see.

[37] Brutus turns and moves away R. as he speaks. He is making his own final judgment of Caesar and this fact or these facts related by CASSAR determined him. The Folio concludes the line with an exclamation mark, not a query, and we feel that this is more in keeping with the dramatic notion of Brutus here. For a short time he pauses out of the scene and does not speak again until CASSAR has gone, which indicates that he retires in thought as well as person. Thus a quiet reflective statement is better than a deliberate question.

[38] CASSAR simply adds a short affirmative like a final nail in Caesar's coffin and comes down the steps.
CASSIUS. Did Cicero say any thing?
CASCA. Ay, he spoke Greek.
CASSIUS. To what effect?
CASCA. Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Caesar'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 through second arch L.

BRUTUS. What a blunt fellow is this grown to be! He was quick metal when he went to school.
CASSIUS. So is he now in execution on 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 word 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 through the second arch L.

This speech almostfavours of the same easy spontaneous growth as Iago's final speech in Oth. I, III, and others which both summarize and plan at the conclusion of a scene. Therefore care from the sense of any dramatic tension and make the character live as in its first moment of creation, so that the passages receive the variety which comes from the natural growth of thought. Final speeches like this contain a great deal of vital matter and almost invariably begin in meditation and then develop into speculation and, finally, determination as this one does. Therefore time is needed in which to allow these changes to take place and just treatment given to the various phases of development.

Well, Brutus, thou art noble; yet, I see, Thy honourable metal may be wrought From that it is dispos'd: therefore, it is meet That noble minds keep ever with their likes; For who so firm that cannot be seduc'd? Caesar doth bear me hard; but he loves Brutus:

[21] This passage has been much debated as to the relative meaning of he in the second line. The general Editor reads the passage as such. Cassius were Brutus now, i.e., at this particular time, Caesar would not influence him. The word humour implies that Caesar is influencing Brutus. Schmitz quotes: 'I will teach you how to humour your cousins'—M. Ado, II, 1, and 'I would humour his men with the temptation of being near their master',—H. IV, 2, V, 1. The infection on 'me' and a rapid treatment of its four preceding words will give the meaning. The entire passage is taken more affectively than reflectively and is lighter and quicker than the preceding passages. Cassius speaks his mind very defectively where lack of emphasis gives greater significance than if it were used.

[23] 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 That Rome holds of his name, wherein obscurely Caesar's ambition shall be glanced at:

ACT I, SC. II

[1] There is a pause of a few moments whilst Cassius continues to look at Brutus. This helps to direct the attention upon the latter since what he is thinking is determining the play. Cassius is just adjusting his togs.

[2] This was the great Roman orator who had previously joined Pompey against Caesar and later became reconciled to the latter. He was, naturally, anything from his lips would be listened for. He appears in the next scene.

[3] Just a dry comment, but not deliberately forced. It is caustic if done without effort.

[4] He is just beginning to mount the steps when he turns and publishes his face.

[5] He probably implies that they have been executed. Actually this was not so. After this Brutus turns and meets Cassius' look. Here is the first instance of direct action against the remonstrating Republicans. Cassia turns and commences to mount the steps in a leisurely way, walking as he goes in a somewhat bored manner. He continues to walk towards the second arch L.

[6] Cassius moves half-way up the steps C. in a quick attempt to secure Casca for further talk.

[7] As he is walking towards the exit L., and without looking back. Make his reply short, sharp and blunt.

[8] He turns and makes a leisurely agreement, winding up with a warning that the dinner had better be worth the eating.

[9] Casually as he turns and exits.

[10] I.e., lively and light. Metal is the same as mettle, the latter being a variant of the former. The stuff of which a man is made.

[11] He comes down to Brutus. He is bringing with own of winning Cassia as a practical partition against Caesar. Note the trisyllabic pronunciation. This form of printing is adopted for all succeeding similar instances.

[12] I.e., appearance of oddness or dourness.


[14] In the top of the rostrum, he turns to Cassius.

[15] Cassius goes up the steps and speaks with a final earnestness to him.

[16] Cassius stands watching Brutus as he goes off and then proceeds quietly and easily.

[17] His disposition nobly disposed towards Caesar can be turned against him.

[18] I.e., those of his own quality.

[19] He comes down to the bottom of the steps and proceeds in a quiet, thoughtful way. Take time over this speech.

[20] I.e., feels hard against him in an ill and mistrustful way. This is somewhat to himself. The next phrase is more to the audience.

[21] A sudden thought and, characteristic of the man, quick. He has hit upon an idea which he will effectively secure Brutus to determine action. Let the spontaneity of a new idea be evident to our eyes, and enable the scene to end on a vital note.

[22] I.e., several different forms of handwriting.

[23] Sloe up on these two words.


[25] I.e., in these writings reference will be made to Caesar's ambition and the matter will be shown to be of general concern.
ACT I, SC. II

[1] Mounting the steps and off L. This line has the note of vindication. Cassius is turning the edge of his determination against Caesar.

[2] Let Caesar make himself very strong because...

SCENE III
A Street.

[3] Shakespeare draws Cicero as being without any fear of the storm. This is doubtless because he was a military general of great qualities and courage although it is recorded that Brutus thought him timid. It also acts as an offset for Cassius' perturbation, more especially as we last saw him as the casual, off-hand epic.

[4] Did you accompany Caesar home?


[7] i.e., realm, domain.

[8] These lines their value. Don't merely speak them, but let us realize a man who has seen such things and draws them with emotional immensity in order to give the full stature to the present event's

[9] i.e., split.

[10] This, the greater calamity, invokes dread. Take these two lines expressively in low and formal tones.

[11] Dwell upon these two words and point their graphic values.

[12] In Shakespeare's time this word had the stronger meaning of gross impertinence or insolence.

[13] Cicero, although not afraid, is nevertheless impressed. He asks if Cassius saw anything else.

[14] Do not hurry this speech, but give emphasis to the various words. It is a fine piece of graphic writing.

[15] i.e., not sensible to.

[16] Because of this he anticipated worse encounters. Make this a parenthesis expressive of its own meaning and not a continuation of the principal thought.

[17] This is the reading of the Folio. Johnson—gaze—shut your gazes. Cornwall gloss gives gaze—to stare. This is the only instance of Shakespeare's use of this verb.

[18] i.e., pale, wan, ghastly-looking.

[19] i.e., demented.

[20] i.e., the owl.

[21] i.e., events of an extraordinary and prophetic nature. Lat. prodigium (pro, before, and agitum, a thing said). Hence a sign, token, portent.

[22] i.e., at the same time.

[23] i.e., these are the reasons for their occurrence.

[24] i.e., prophetic. Lat. portentosum from portentum, a portent, omen, sign.

[25] i.e., region or country. Ge., a slope, zone or region of the earth. From the designation of the region the word becomes interpretive of its atmospheric conditions.

[26] Cicero's fearlessness is simply an insensibility to superstition; but he does not treat it with contempt, merely with unconcern. He also gives us a contrast to Cassius, who follows immediately upon his exit. His inquiry about Caesar is quite casual. He is not concerned about him in the same way as Cassius is. Cassius as yet is not relating these events with Caesar.

[27] i.e., construct. M.E. construct, adapted from Lat. construere, to pile together, build up.

[28] And after this let Caesar seat him sure;
For we will shake him, or worse days endure.

The lights dim down quickly. Draw No. 1 pair of curtains.

SCENE III
A Street.

No. 1 pair of grey curtains from behind the columns. (See A in Groundplan I.) This stands for Act II, Sc. IV; the opening of Act III, Sc. II; Act IV, Sc. II, and Act V, Sc. II, in both of which the columns are struck.

Thunder and lightning. Enter, from opposite sides, Casca, L., with his sword drawn, and Cicero, R. They meet C. Both are wearing penulas instead of togas. Their hoods are drawn up over their heads. Note that the thunder and lightning continues throughout the scene and is left to the producer's discretion.

CICERO. 3 Good even, Casca: 6 brought you Caesar home?

Why are you breathless? and why stare you so?

[6] Through Cassis the epic, a greater emphasis is given to the portentous nature of the tempest. The fact that his otherwise imperturbable nature is so disorganised proclaims a more than common event. But he is afraid in a grand way and, as his relating of the story shows, of really unprecedented phenomena. Bear in mind that the original Cassis had to make this effective in broad daylight.

CASCA. 4 Are not you mov'd, when all the 'sweat of way
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds;
But never till to-night, nor till now,
Did I go through a tempest 14 dropping five.
Either there is a civil strife in heaven,
Or else the world too saucy with the gods
Incenses them to send destruction on.

CICERO. 13 Why, saw you any thing more wonderful?

CASCA. 14 A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand
Not sensible of fire remain'd unscorch'd.
[Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glaz'd upon me and went surly by
Without annoying me: and there were drawn
Upon a heap a hundred hastily women
Transformed with their fear, who swore they saw
Men all in five 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-disposed time:
But men may construe things after their fashion,
Clean from the purpose of the things themselves.
Comes Caesar to the Capitol to-morrow?

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

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

CASCA. Farewell, Cicer. [Exit CICERO, L.]

Enter CASSIUS, R., immediately upon CICERO’s exit. He is in his
tunic without a toga. He has a dagger (pugio) attached to his belt
on the right and a wallet (pera) on the left containing three papers.
He enters swiftly, stopping short R.C.

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?

CASCIUS’ entrance into the scene is a return to the active intensity of drama after the preceding relaxation where graphic picturing has made the setting for what is to come. We left him resolved upon his course and met him now as a part of the tempest and portents themselves. It becomes the scene, the whole of the whole at once, the somber sky of heaven in the storm with the sky of the soul of Brutus into fustulous activity. There, in the early stages of the play, we grasp it with his vehement and dramatic activity. Here he carries on the burden of that same function, and has to intensify the pitch already established in order to develop the action to that point where Brutus, in a new style of character, but less violent, becomes equally intense. In this scene his spirit is dancing with nature’s confirmation of his beliefs. It is modulated to high glee, inceptive inventiveness, and rhetorical despair which gradually gives way to a more balanced content when he succeeds in winning the support of Cassia. All these variations are necessary to create an essential dramatic interest and all must be made of the spirit that is almost wrought to the nature of fanaticism. By this we have not only the contrast of Brutus’ manner in Act II, Sc. I, but also his strength.

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 unbraced, Casca, as you see,
Have bar’d my bosom to the thunder-stone;
And when the cross blue lightning seem’d to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

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

CASSIUS. You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder.
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind—
Why old men fool and children calculate—
Why all these things change from their ordinance,
Their natures and preformed faculties,
To monstrous quality, [why, you shall find
That heaven hath infused them with these spirits
To make them instruments of fear and warning
Unto some monstrous state.]
Most like this | 'dreadful night, |
That thunders, | lightens, | opens graves, | and roars
As doth the lion in the 3Capitol:
A man no mightier than thyself or me
In personal action, | yet | prodigious grown
And fearful, | as these strange eruptions are.

CASCA. 4'Tis Cæsar that you mean; is it not, Cæsius?

CASSIUS. 5Let it be who it is: for Romans now
Have 6hears 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 7yoke and sufferance show us womanish.

CASCA. 8Indeed 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 6Italy.

CASSIUS. 10I know where I will wear this dagger 11then:
Cæsius from bondage will deliver Cæsius.
12Therein, 13ye 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 14bear
I can 15shake off at pleasure. [Thunder still.

CASCA. 16So can I:
So every bondman in his own hand bears
The power to cancel his captivity.

CASSIUS. 17And why should Cæsar be a 18tyrant then?
19Poor man! I 20know he would not be a wolf
But that he sees the Romans are but sheep:
21He were no lion, were not Romans hinds.
22Those that with haste will make a mighty fire
Begin it with weak straws: 23what trash is Rome, | What rubbish | and what offal, | when it serves
For the base matter to illuminate
So vile a thing as Cæsar! 24But, | O 25grief, | Where hast thou led me? I perhaps speak this
Before a 26willing bondman; then I know
My answer must be 27made. But I am 28arm'd, And dangers are to me 29indifferent.

CASCA. 30You speak to Cæsa, and to such a man

[1] The pause here is given to develop the significance of the night and to relate its character more graphically with that of Cæsar.

[2] i.e., he is as ominous as these signs, prophetic of disaster.


[4] Cæs is being cautious. He does not jump to Cæs's meaning with the lines of Cæs's own spirit. This offers a certain excuse for Cæs's indecisive reaction. His own soul, rather runs away with him and makes him sensitive to anything that does not quite suit its pitch.

[5] He just looks for a moment at Cæsa and then turns away. In his highly wrought condition such a caution is only as Cæsa makes him for a while uncertain of his procedure. His mind does not move in the same way as Cæsa. He darts and shoots with impulse and passion, the others with consideration and caution. He now turns to lamenting instead of directive.

[6] i.e., sineous, bodily strength. They have bodies, but their spirits are dead.

[7] i.e., the fact that we have a yoke or are subdued.

[8] Cæsa has not paid any attention to this but has remained deep in thought. Here he resumes his deliberate survey of Cæsar, which eventually grows to an active resolution to kill him. Note, however, the clear character of the man as contrasted with that of Cæs's, slow, but deliberately progressive upon his own facts, not upon those of Cæs.

[9] This was an actual ordinance of the senate.

[10] He turns and moves to Cæsa with a swift step. There is no misleading that he will do as he says.

[11] Emphasize this word because it relates the wearing of the crown as the signal for his own death.

[12] Once again he turns abruptly and now apostrophizes the gods with an exulting vehemence. His spirit is alive with independence and these sudden changes and passionate developments are consistent with his character, not only here but throughout the play.

[13] In the original form of the language, ye was nominative, you accusative. This distinction that is observed in the Bible, was disregarded by Elizabethan authors and ye seems to have been used in questions, exclamations and rhetorical appeals. In this case ye is rhetorical and you accusative. Don't hurry these lines too much, but keep them under an expressive control. Although raised on the fund realization of the power to liberate himself from tyranny, yet remember that this very joy will be shared by him in the words which describe it and that he would relish as much as he could give him.

[14] i.e., my own individual burden of Cæs's tyranny.

[15] He strikes these two words in the assertive way which makes us feel that he is there and then liberating himself.

[16] Cæsa throws his hood back, and comes in with a level strength consistent with the theme of the scene. Cæs's spirit is drawing that of Cæsa.

[17] Cæsius turns round and makes this more emphatically.

[18] i.e., usurper. The word originally meant absolute master without any bad sense. Here, of course, the meaning is an opprobrious one. Cæsius means that if men have the power to cancel their own destinies, why should Cæs be a tyrant? If they destroyed themselves they would destroy Cæs. The idea is ruin far-fetched, but Cæs is in the state of mind that produces extremes.
Scene III

The Tragedy of Julius Caesar

That is no fleering tell-tale. Hold, my hand: Be factious for redress of all these griefs, And I will set this foot of mine as far As who goes farthest.

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

Enter Cinna from L. quickly. He also wears a penula and is hooded. He comes to C.

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? 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 L. quickly.

ACT I, SC. III

[1] i.e., sneering, mocking, ridiculing. The origin is uncertain but probably of Scandinavian source. The sense is that of revelling the plotter with a grin of malicious relish. Note how graphically the action is pictured.

[2] Separate this word because it is an expletive and not intended to mean Hold my hand. He holds out his hand on the noun.

[3] i.e., active. Faction is a noun from Lat. factionem, verb, facere, to do, make. (Hence, fashion.) It has been appropriated by the sense of forming parties for ambitious purposes. 'Chop away that faction pool of his.'—H. VI. I. 5, V. 1.


[5] Cassius clasps Casca's hand in Roman style and with great favour. The Roman handshake consisted of grasping the wrist. At this point, tradition has placed a loud clap of thunder.

[6] He now proceeds in a quick and earnest way, keeping his voice low and intense.

[7] Preserve this compound form in speaking. It is a crimson construct of Shakespeare, more particularly in his earlier plays.


[9] i.e., the sky.

[10] i.e., appearance, quality.

[11] Cassia draws his hood over his head, speaks with sudden caution and draws Cassius close to the wall. Look at this and Cassius' following line are short and sharp.

[12] i.e., manner of walking. Some characteristic form should be adopted, preferably in his rapid step.


[14] Looking at Cassia, who has the hood of his penula drawn over his head.


[16] i.e., incorporated, enlisted. Incorporate means joined to us (in our attempts or Caesar's life).

[17] Eagerly and coming towards Cinna. He is anxious to realize that the others are willing and that the plot is therefore maturing.

[18] Cinna is more occupied with the fact that Cassius has become one of their party. He crosses to Cassia and shakes his hand. He continues talking to Cassia.

[19] Cassius is highly impatient to know the true facts.


[22] Brutus was a prætor (pronounced greater). This was originally the title of a Roman constable, but was afterwards used to denote that magistrate to whom the administration of justice was transferred when the censorship to which the power had hitherto been attached was thrown open to the commons in 366 B.C.—Seefurt. He had the right to the scia curullis.

[23] From O.E. be-dæ, on, the outside, without. It thus has the sense of exception, away from, and so pronounced as a certainty and thus certainty as here.

[24] Crossing to L.

[25] i.e., haste.

[26] Keep up the same swift and intensive treatment as before. He moves with Cinna over to L.

[27] i.e., criminal.

[28] i.e., association, alliance.

[29] Probably a reference to the philosopher's stone, the mythical chemical element which could transmute all things to gold. Alchemy is from O.Fr., alquimie—med. Lat., alchimia—Arabic, al-kumia—probably adapted from Gr. Ξήμα (plut. Arabic al). The English word dates from the 14th c. and alluded to the chemistry of the Middle Ages. For full development of the word, see O.E.D.

[30] i.e., conceived. Concelit was formed from conceave and is found in the late 14th c., but there seems to be no data available explaining how or why.
ACT II, SC. I

Rome. BRUTUS' Orchard.

[1] Orchard is from O.E. ort-geard, parallel to Goth. aurti-gard, garden, the first element of which is considered to be Lat. hortus, garden.—O.E.D. The early signification of the word was therefore garden, although the meaning of a plot containing fruit-trees was concurrent with it from 1388. This latter meaning gradually became the exclusive one. In the representation of this scene keep the trees to resemble poplars, leaving the distant ground rows to represent an orchard. This is one of the very few stage directions given in the original copies which amounts to a scene caption.

It is at this point that the play begins to develop in a new movement, a term borrowed from its musical associations and thus used by Mr. J. Isaacs who has stated that a Shakespearean play is not only divided into acts but into movements. Hitherto the movement has been one of incitement. Now it becomes that of meditation and resolve. Individual gives place to individual and the action of the play now devolves upon the solitary character of BRUTUS.

Tradition has handed down to us a calm, fully dressed figure quietly turning over his thoughts with the ease of a giant handling dwarfs. We ask, is this dramatic and is it noble? The real drama was announced in BRUTUS' line, "I would not, Cassius, yet I love him well" when Cassius inquired if he did not wish CAESAR to be king. There was the first murmur of the civil war and now it has reached the stage of critical operations. This is that which makes both drama and nobility; drama because of the conflict, nobility because of the courageous suppression of sentiment and the submission of the issue to judgment in the name of the general good with the acceptance of the verdict and the intense suffering that it brings. It is this human distress that is itself the plot, the dramatic action, the agent equal in power with that which preceded it. CASSIUS'
overwrought intensity served its purpose for a judicious period. He, with all his parts united in the blaze of passion, now gives way to a study of intense temperance of mind which by the order of its succession is thus made more effective than if without its contrast. After the preceding characteristics we dwell upon the quieter though highly concentrated reflections of Brutus with a prepared appetite and thus see the clever management of dramatic qualities in their effects upon each other.

Shakespeare is not only concerned with high ideals, but with human nature as well. In Brutus he is not a mystic breathing precepts but an exemplifier of their exaction upon character. The appeal of his strength is that it is born in weakness. Its spirit is bound with human affections. The sorrow's heavenly, it strikes where it doth love. Therefore let us approach the character in the realization that its qualities are those of a man and not of a statue, and at the same time avoid the other extremity of intemperance of passion or worse still—self-pity. The conflict of his nature must be dramatized, but its strength must be preserved. His is not the surrender to thought like Hamlet's, but the resolution that gains the name of action.

Mr. Ivor Brown has remarked that there is no reason for supposing Brutus to be almost entirely impassive because he knows how to keep his head. The man who says that an hour before action is 'Like a phantasma or a hideous dream', has not got an outfit of marble in place of a nervous system. He adds further that the lines should not be inlaid as portions of an august ceremony but as vehicles of acute and anxious thought. May we in conclusion repeat Portia's own portrait of Brutus.

And when I asked you what the matter was
You star'd upon me with ungentle looks: . . .
And too impatiently stamp'd with your foot: . . .
But with an angry wafture of your hand
Gave sign for me to leave you.

Here is the revelation of Shakespeare's own design, fearless of the shadows that the light may be more apparent, unafraid of making him human since the divinity will assert itself and not remain remote from the 'sphere of our sorrows'.

At the rise of the curtain the stage is empty. After a moment or two a flash of a meteor is seen on the backcloth followed by another over the stage. Then between the avenue of trees R., Brutus is seen walking slowly as though returning from a long and restless journey round his orchard. He is without his toga, and moves with his hands clasped behind him as though deep in thought. As he reaches the c, he turns facing the backcloth and leans with one hand on the balustrade as he pursues his thinking. Then he gives a look upward at the sky and turns with an impatient gesture and comes to the top of the rostrum about L. of and above the seat.

It will be seen how this entrance enables the actor to lead into the scene with a commencement of the character more clearly shown than if discovered either walking about or sitting meditatively. We get the impression of a man who has been roaming about his garden in a disturbed state of mind instead of being merely reflective in a quiescent way.

After Brutus' entrance restrict the meteor flashes merely to the cues.

The front row of trees can be either on net or foot-ironed and
ACT II, SC. I

[1] Make this an abrupt call. Bear in mind his mental tension. The curios may ask, why should Brutus stand in his garden and call into his house for Lucius, who is absentees’ quarters? The explanation is simply that Shakespeare was not writing for the picture stage, but for one which simply served the purposes of the drama and whose locality changed at one word. It will frequently be noted how characters at hand or appear with amazing rapidity beyond the logic of realism. He means that he has called at the time by the stars because the clouds obscure them.

[2] He turns and passes across the rest room to R.C. and comes back in suppressed agitation. During this walk, turn the phrase ‘he would be

in suppressed agitation.

[3] Here he stops and calls again. After a slight pause he moves down the steps, speaking as he goes and obviously looking for sleep. During the short pause C., turn over the line ‘Crown him?—and drowsy.’


[5] He goes to the first step and begins to show impatience and signs of nervous strain.

[6] Here, as is characteristic of such mental conditions, a suddenness gives place to abruptness. He just speaks and then turns away from Lucius and immediately rises; as if he were to go flings himself down in the seat. Let us feel that he is utterly weary. He leans forward and covers his face with his hands for a few seconds, after which he remains an uplifted position. Then he commences in a definite way as though he had been forced to arrive at this conclusion, no matter from what point he had started—and he was started from many.

[7] Elate a little on this and the next line.

[8] A moment’s pause here as the general good opposes the personal bias. Then speak as confessing to the general demand. Spurn in the line above unless.

[9] i.e., public cause.

[10] A slight pause and then leaning forward and supporting his chin with his elbow on one knee he deliberates upon this vital fact. Give each of these four words a careful and slow emphasis. Then comes a slight pause.

[11] Not too emphatic, but still lone and inflecting the two words dialectically.

[12] He makes a pause before this and rises as he says it with a sigh which evidences the vexatious nature of the question.

[13] He palms down to R.C., hands behind him. After the more intense deliberation, ease a little on a lighter note of more quiet observation. Such passages as these help to relieve the more critical ones. He speaks as he moves.

[14] He stops and his voice has the note of quiet caution.

[15] i.e., carefully.

[16] His voice lifts on this and he raises his face, which hitherto has been pointed downwards. Modern editions place a query after this line. E., gives a comma. It is more a statement than a question.

[17] He turns up C. again with a sigh and stands in front of the seat in a thoughtful attitude. Let these things take their time and issue from thought.

[18] This is the result of his reflection and for variety of treatment he adopts an easier form of delivery. It is a simple statement, not meditative, though careful.

[19] From Lat. remodaré, to vex, disturb (remend, to hit, to bite or sting). Here the sense is almost the same as in Othello III, ii, p. 51, note 6, and by the same is solemn obligation. There is no compunction in such greatness.

[20] Here again he is carefully stating a fact

in perfect fairness to Caesar which among all the other circumstances demanding his removal must, according to the just estimation of Brutus’ character, receive its opportunity of being heard and be properly emphasized as a virtue and an important one. But keep it colloquially emphatic, reflecting the important words more than raising the tone of the whole. This indicates the conscious labour of thought among its difficulties, the effort of endurance, not the flow of ease.

[21] i.e., emotions.

[22] Here he places his head as he moves into his next thought and sits.
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the utmost round,
He then unto the ladder turns his back;
Looks in the clouds, scorning the base degrees
By which he did ascend: 'so Caesar 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 grew mischievous,
And kill him in the shell.

Re-enter Lucius L.

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

Brutus. Get you to bed again; it is not day.

Light from meteor.

Is not to-morrow, boy, the Ides of March?

Lucius. I know not, sir.

Brutus. Look in the calendar and bring me word.

Light from meteor.

Lucius. I will, sir.

Exit L. The lights continue in a broken way.

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

Opens the letter and reads.

Brutus, thou sleepest: awake and see thyself.
Shall Rome, etc. Speak, strike, redress.
Brutus, thou sleepest: awake.'

Such instigations have been often dropp'd Where I have took them up. 'Shall Rome stand under one man's awe? What, Rome? My ancestors did from the streets of Rome The Tarquin drive, when he was call'd a king.

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

Re-enter Lucius L. He comes to the top of the rostrum L.

Lucius. Sir, March is wasted fourteen days.

Knocking on a door off stage.
ACT II, SC. I

[1] Wait until this word for the cue for knocking. Then let it come sharply. Keep the situation close and strong, but not violent. This phrase comes direct on its cue and is spoken strongly. It follows upon the resolution to act, and the relationship between the SOUTHERNER's warning and the accumulation of events confirms the fact that they are propitious to the deed. That the situation is based on an emotional consistency is shown a moment later by a reaction of distress at the demands of principles.

[2] i.e., sharpen.

[3] i.e., idea. This word is used in a variety of meanings by Shakespeare. They all spring from its association with life and action. It is Lat. motus, a noun of action, from munire, to move.


[5] i.e., the immortal spirit. Ideals and affections, divine and human, meet in conflict. The spirit determines, but the mortal parts have to endure suspense and suffering.

[6] i.e., disturbance.

[7] LUCIUS maintains the emotional pitch of the scene. He is somewhat concerned because of the unusual hour, the fact that it is BRUTUS' brother-in-law who is outside and that he is accompanied by men anxious to hide themselves.

[8] Cassius had married Brutus' sister, Junia.

[9] Brutus pauses slightly before he speaks as he collects himself for a moment. Note how each of his lines to Lucius are minimized to the shortest degree. He is coming in contact with something that is repellant to him and almost dictates the fact that he does not look at Lucius and is a little sharp, not with impatience but with the tenacity of braving himself to meet the thing he abhors. He is sitting erect.

[10] This is another allusion to Elizabethan costume and has to be accepted as an anachronism.


[12] He sinks back in the seat. The fact has matured and has to be accepted. He speaks quietly and resignedly.

[13] He mannerly keeps his hands from his face and his address is quiet but full of feeling.

[14] Here his feeling becomes stronger and he rises. Let us realize the pang of a sensitive mind. Don't overlook the effect, but let us feel a spasm of the feeling that is agitating his control.

[15] i.e., face. After this he moves down L. and becomes quietly incoherent.

[16] An intransitive use of the word meaning to go about. Examples appear from 1000.—S.O.D.

[17] A deity of Hell, son of Chaos and Darkness. The poets often used the word to signify Hell itself. Note the triplication of pronunciation.

[18] Don't decry this word because the line is short and the 'on' remains normal.

BRUTUS. 'Tis 'good. Go to the gate; somebody knocks. [Exit Lucius round the top of the rostrum through arch R.]

While Lucius is moving across the rostrum at the back, Brutus stands still, but his face betrays the fact that his finer sentiments are beating on his resolution. His body becomes clefted and as soon as Lucius has disappeared he sinks into the seat and reveals his very human nature in this respite. The fine moment of his zeal for Rome's honour shows its cost and at this moment we feel his utter weariness. Keep well in mind the opening note to this scene and the necessity for displaying humanity and not principles only.

Since Cassius first did what me against Caesar I have not slept.

Between the acting of a dreadful thing And the first motion, all the interim is Like a phantasma or a hideous dream:

The genius and the mortal instruments Are then in council, and the state of man, Like to a little kingdom, suffers then

The nature of an insurrection i on.

Re-enter Lucius R. He comes to the top of the rostrum R. Lucius. Sir, 'tis your brother Cassius at the door.

Who doth desire to see you.

BRUTUS. Is he alone?

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

Do you know them?

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

BRUTUS. Let 'em enter. [Exit Lucius R.]

They are the faction.

He says this with a sigh as he leans forward and momentarily hides his face in his hands. This evidences the emotional reaction to his strain and the burden upon his fine nature as well as exposing his nobility in a truer manner than more philosophical reflection would show. He is bearing something foreign to his affections, effecting an unsettling conciliation with things that have to be. As the remainder of the speech shows, he is fully aware of the character of that with which he is involved. It is a thing for darkness and not for the light of day, and darkness is not Brutus' element, smiles and affability not the practice of his open nature. The speech is short, but the treatment indicated in the notes aims at an elucidation of his feelings. 10 conspiracy,

Shamest thou to show thy dangerous brow by night, When evils are most free? 10 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 Erébüs itself were dim enough To hide thee from prevention. [Meteor lights for a moment.]

Cassius enters first from the first arch R. He is in common with the other conspirators wears his panula with his hood over his head. As he enters he throws it back and the others do the same when presented to Brutus. Cassius does not waste any time, but goes straight across to Brutus, who advances not quite to C. to meet him. The others enter and group themselves on the steps, all facing Brutus, as shown in the diagram. A dark and ominous gathering, materializing the grim aspect of conspiracy as sketched by his last speech. Lucius follows them and then stands by the column R., where he later sits on the ground and goes to sleep against the pillar, covered by his cloak.
From now on, the signs of depressing emotion disappear. After weakness comes strength, and there is a matchy handling of the business in hand. Everybody is quiet and yet is expressing an undercurrent of concentrated intenseness. CASSIUS speaks in a swift, quiet way which indicates that he is burning with a purpose and anxious to achieve it. He becomes a contrast after the deliberations of BRUTUS, quickens the scene and lifts it to its required pitch from which BRUTUS is able to start later.

CASSIUS. I think we are too bold upon your rest:
Good morrow, Bruttus; do we trouble you?
BRUTUS. I have been up, this hour, awake all night.
Know I these men that come along with you?
CASSIUS. Yes, every man of them; and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.
BRUTUS. He is welcome hither.
CASSIUS. This, Decius Brutus.
BRUTUS. This, Casca; this, Cinna; and this, Metellus Cimber.

As each man is named he comes forward, and salutes and moves to the position shown in the diagram.

BRUTUS. They are all welcome.

What watchful cares do interpose themselves
Betwixt your eyes and night?
CASSIUS. Shall I entreat a word?

This part of the scene down to the end of Casca’s speech is taken quite quietly and ordinarily. It serves as a period which is nursing the coming drama and offering a lull for the purpose of an effective re-entrance of BRUTUS into the scene. We realize what is taking place over L. between BRUTUS and CASSIUS and the very quietness and ordinariness of this passage only emphasizes it. It is a mistake and weakens the effect if it is made too much of. There is nothing whatever mystical about it as is sometimes suggested and has no function in relating BRUTUS with the Capitol. Dramatic insight explains its purpose quite clearly. Don’t disturb it.

DECImUS. Here lies the east: doth not the day break here?
CASCA. No.
CINNA. O, pardon, sir, it doth, and you grey lines
That fret the clouds are messengers of day.
CASCA. You shall confess that you are both deceive’d.
Here, as I point my sword, the sun arises;
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire, and the high east
Stands as the Capitol, directly here.

BRUTUS makes a sudden and dramatic re-entry into the scene. He comes forward and breaks into the talk with resolute energy. He is by no means loud but very earnest and the whole process of bringing him back thus gives a great lift both to the scene as well as to himself. Now that he has been assured by CASSIUS of the close co-operation of these men in the plot he returns with a determined vitality. He comes to each quickly and shakes their hands, reaching Metellus by the time Cassius speaks and spreading out ‘one-by-one’ as he takes the remainder of their hands.

BRUTUS. Give me your hands all over, one by one.
CASSIUS. And let us swear our resolution.
In this speech Brutus is primed both by his own nobility of character and the strength of moral rectitude, together with a firm and fervent sense of purpose. He has taken his position as leading character in a sure and arresting way and now carries the action with a fine rhetoric. His delivery is steady and his vigour powerful without being vehemence. Here the man's character suddenly takes possession. Blindly he is carried off by his emotion and his purpose and is devoured by the most wholesome sentiments. The diction of the speech offers the actor a rich medium of words whose proper manipulation will yield fine dramatic quality and perform a rhetorical revelation which should not confound the audience. The faculty of art is to reveal, to impose, and the language of Shakespeare will be found to be visionary and to have the power of realizing the clear spirit which inspires it. Preserve this eloquence especially in this speech, even when speaking less emphatically and with moderate speed, and allow the words their full formation. This will be found to give a worthy development to them without any undue stress or over-particularization, especially in the passages which are of more moderate or parenthesis nature. The differentiation between principal and subsidiary lines enables the actor to give the speech a human appeal instead of making it a recitation. One further point must be mentioned and that is that, Shakespeare realized the impossibility of power with such a subject. Throughout the speech observe the observance of the value of sinking from intensity into ease. This applies to character, situation, scene, sequence and speech. He does not attempt to pack any of these features with a complete maximum of effect by continual pitch of the highest quality since his instinctive artistry realizes that that effect is gained by contrast and not by any other means. Therefore do not cut indiscriminately because certain lines do not seem to rise to the level of others. Study their relationship to what precedes or follows and judge from whether they be superfluous or not. In this age when the fashion appears to be to thrash lines away, frequently including the characterisation, naturally enough a great deal of Shakespeare appears superfluous and the purpose of his construction disappears. But if we will consider the qualities that make him 'not of an age, but for all time', such observances are necessary.

Brutus. [No,] not an oath; [if not the] 2face of men,
The 4sufferance of our souls, the time's abuse,—
6If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let 8high-sighted tyranny range on
Till each man drop by 8lottery. 6But if these;
As I am sure they do,] bear fire enough
To kindle cowards | and 10to steal with valour |
The melting spirits of women, | 12then, countrymen,
What need 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 13palter? 12And what other oath
Than honesty to honesty engag'd
That this shall be or we will fall for it?
14Swear priests and cowards and men 15cautious,
Old feeble 16carriions and such 17suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; 13but | do not stain
The 1even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; 28when every drop of blood

[1] He is down by Metellus and turns short, a0 and passion is being a6 with a strong, abrupt emphasis. His faith is in men's hearts and not their lips, and he now indicates that even though they are not strong enough their strength is not to be trusted.

[2] He comes forward and takes up position CASSIUS.

[3] i.e., public opinion, what Rome is feeling. BRUTUS is now enumerating CASSIUS’ own arguments and setting them against the power of words. They were wrapped up in concentrated form for a specific and determining purpose. Here the lines are liberated in a more flowing form of argument. They are in the form of a general address and are taken a little faster than those preceding. The very slight pause after 'the time's abuse' prepares the turn, giving the chance a certain spontaneity of growth of idea. The address to CASSIUS is direct and to the point. BRUTUS wishes to eradicate the need for an oath and selects him as the proposer, rapidly including the others in his immediate attention. This treatment makes him natural without being strength and enables the actor to find effect in variety.

[4] Tyranny is something which is self-devoted, self-exalting, self-imposing. 'High-sighted' is figurative for these qualities. Don't swamp the rest of this line. The words have eloquence and emotion and require their active values being given them. They are creating a situation and it is completed in the next line. They picture both the subject and its characteristic movement. The long syllables effect this in contrastualization to the short ones in the following line and both result in onomatopoeia or suggestive effects, the product of vivid and creative imagination as opposed to mere mechanical ideas.

[5] i.e., expense. Note the big notion implied here. He points out and makes these points in opposition to the nature of pride and arrogance. This is why such careful treatment is needed to enable the full effectiveness of the words to be completely realized.

[6] i.e., according to the individual lot of destiny.

[7] Here he cases a little. The first urge of his own high ideal gives place to a gentler recognition of his inward's worth. He gains his strength by a moderate emphasis upon the important words more than by any general application of power. This also enables him to relax his treatment and so relieve the rhetorical stress and so become effective when used. The climax to this passage is on women'. BRUTUS is speaking in the future sense, sure that these things will affect the companies that the lines are delivered.

[8] Repetition of the full affirmative indicates that BRUTUS is being very emphatic and that his delivery of 'cowards' is not only delivered, but that it is followed by a rhetorical pause. A similar pause follows 'valour'. Remember how emphatic he is moulding the fundamental character of one of the greatest political enterprises that has ever been attempted. BRUTUS knows that it may depict its own purpose. It is not a recitation, but the forging of history by strong character.

[9] The climax is built, BRUTUS stands on its pinnacle and establishes his faith in them by this series of rhetorical questions. There is behind them all a strength of moral conviction and a firm warm test. The general treatment of the lines is stronger than those just delivered, but they do not become banally declamatory. Let us feel a rich temperament behind them.

[10] i.e., evade, oscillate, trick. This is the first attempt to return the words, according to the O. E. D. 'The form is that of an iterative in -er, like faultier, totter, waver, which is a palt in English, and to correspond v. is known in any other language.

[11] He intones it harsher because it is concentration of his arguments in relation to the first incentive to the speech and the word. Their employment is more deliberate, but on no account余个

[12] Again there comes a slight relaxation in these next three and a half lines. He quickens his pace and speaks with less emphasis as though the storm is over.

[13] i.e., rather more in the literal sense of precautionary than crafty and deceitful as some glossators read. Cautel is from Fr. cautèle (13th c. in Littré) adapted from Lat. cautela from Lat. Lax— precaution. Caut. = p.pl. from stem of cavère, to take heed.—O.E.D.

[14] A derisive epithet for elderly women. Its more usual meaning is that of dead flesh. Note the warmth of his epithets. They are not mere names but suggestions of the wrongs and allow of their existence.

[15] He now becomes more earnest, more appropriate and deliberate concerning the necessity of his

[16] He now becomes more earnest, more appropriate and deliberate concerning the necessity of his
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 3him.
CASSIUS. But what of Cicero? shall we sound him?
I think he will stand very strong with us.
CASC. Let us not leave him out.
CINNA.
No, by no means.
METELLUS. O, let us have him, for his silver hairs
Will purchase us a good opin i on,
And buy men's voices to commend our deeds;
It shall be said his judgment rul'd our hands;
Our 'youths and 'wildness shall no 'whit appear,
But all be buri'd in his gravity.
BRUTUS. O, name him not: for let us not 'break with him,
For that other men begin,
CASSIUS. 13Then leave him out.
CASC. 12Indeed he is not fit.
DECIUS. 15Shall no man else be touch'd but only Caesar?
[Meteor light.
CASSIUS. 13Decius, well urg'd: I think it is not meet
Mark Antony, so well belov'd of Cæsar,
Should oulthve Cæsar: 1wew shall find 15of him
A shrewd 16contriver; and you know his 17means,
If he 18improve them, may well stretch so far
As to annoy us all: 18which to prevent,
Let Antony and Caesar fall together.

There is a distinct difference between the underlying sentiments of this speech and that of the former
'Give me your hands... .' Fundamentally, each proceeds from a common nobility of idea,
but whereas the first one is urgent with fidelity to the cause in hand in the bonds of high honour,
the second incorporates with this honour a fine personal regard for Cæsar and a love which
tones the firmness of his utterance at one point into the sublimity of its image. But here the
word suffers is not synonymous with weakness. There is no relenting in his purpose. His wish
that the evil could be cured without shedding blood develops from the noble conception of their determined act
and is a fervent sentiment scorching a fatal resolution. In our process of
reaching from one speech to the other, Brutus has been partially eliminated from the scene.
At the conclusion of his first big oration he turns away up stage and remains with his back to
the audience obviously charged with emotion and becoming involved in very profound thought.
This second speech is not merely a set piece. It is a product of that thought, of living mind
pregnant with highly developed emotion of a fine quality, a derivative of natural processes in
which the heart rises and declares itself through, but without altering, the contrary ethical
necessities of fright and redesme then from the impulses of sudden murder, giving them a dignified
nature of their own. It is here that the rebuke of his fine and lofty admonition corrects the
determinations in excess of passion on the part of Cassius and enables him (Brutus)
to exhibit a nobility which is as profound and genuine as the truth it reaches to.
Note again the action of the easier passages and the principles of contrast referred to more than
once in earlier notes and their effect when combined with those they relieve.

BRUTUS speaks with a calm level firmness as opposed to the inquisitive and impetuous tones of
CASSIUS. He comes down to him.

BRUTUS. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like 20wrath in death and 21envy afterwards;
22For Antony is but a limb of Caesar:
23Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Caesar,
And in the spirit of men there is no blood:

Separate this word from 'afterwards' in order to obtain the meaning. He does not want malice and implies so in a
definite way.
22A little less strength in this line. It is purely explanatory.
23He speaks with a quiet strength. Pause after 'sacrificers' and again for a moment after 'butchers'. Don't stress
this word with violence. Its isolation will almost suffice for its emphasis. Remember the sentiments of the speech—
the self-command and dignity of Brutus. His appeal is more forceful by its notion than by anything else. Also, he does not
wish to insult Cassius. He continues in the same treatment for the following two lines.

Act II, Sc. I

[1] i.e., an individual act of baseness.
[2] He turns up as a man who would have suddenly been moved by a strong emotion
in his name.
[3] Take the whole of this passage in earnest haste after a very slight pause. Remember that they are conspiratorially
organizing a tremendous event. Their feelings are primed: Brutus has consented
to lend them and has infected them with the fire of his own principles. Day is
at hand and matters are urgent. Note that it is Cæsar who begins the con-
versation, so that its rapid and sharp intervention is quite easily achieved.
[4]interpose is interposed and afterwards vividly explanatory. He keenly feels
the necessity and profit of Cicero's association. Make him graphic and keep the scene alive.
[5] i.e., youth. Sound the 'th' as in the singular. This is an unusual plural
form.
[6] i.e., impulsiveness. This may or may not be a singular form, but it is more
likely to be the plural where, as is common after s, c, etc., the additional es
is omitted.
[7] i.e., smallest degree. It is an alteration of wight in any wight, no wight, little
wight, the etymon of which word had a diminutive meaning.
[8] Brutus turns and comes in very authoritatively. Against the quick
earnestness of the preceding scene, his own firm strength thus is made to
stand out.
[9] i.e., to divide and share with.
[10] The company are for a moment silent and submissive to Brutus. Cassius
is present this quite simply and obediently.
[12] Brutus, who has been in character, breaks the interlude with a close
inquisitive sound. It is obviously a lead in for Cassius i.e. Antony is the man
in Decius' mind. This new character brings a variety into the scene as well as
serving to introduce the matter leading up to Brutus' next big speech. We have
that has had a period of relaxation from the stirring up of Antony's speech and we are about to approach a
further session of the same kind. We have therefore to take a fresh and
imaginative view of Brutus' speech and we are about to approach a
further session of the same kind. We have therefore to take a fresh and
imaginative view of Brutus' speech and we are about to approach a
further session of the same kind. We have therefore to take a fresh and
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further session of the same kind. We have therefore to take a fresh and
imaginative view of Brutus' speech and we are about to approach a
further session of the same kind.
[13] As though awakening to a new and vital idea. Don't hurry this speech at first,
but let it gather its pace and its coherence as it travels on. We are then
raised to the required pitch and no longer to it.
[14] Take this warningly up to 'all'.
[15] i.e., in. See Abbott, § 172. It is actually the alternative form as used at the present time. 'We shall find
ability in him' or 'We shall find him to be of great ability'. This latter form is
used when an intenser quality is required and the actual text here is not so
much a substitution as an independent and purposeful form.
[16] i.e., schemes.
[17] i.e., ambitions.
[18] i.e., finds scope for them.
[20] i.e., like wrath resulting in death and malice (envy) succeeding.
[21] Here comes the very word envy, which would if they acted as suggested become
viciousness.
[22] Envy is from Fr. envie, Lat. invidi, coniur. related to invidere, to look maliciously upon.
O, that we then could come by Caesar's spirit, And not dismember Caesar? But, alas, Caesar must bleed for it! 2And, gentle friends, Let's kill him boldly, but not wrathfully; Let's carve him as a dish fit for the gods, Not hew him as a carcass fit for hounds: [*And let our hearts, as *subtle masters do, Stir up their servants to an act of rage And after seem to chide 'em. This shall make Our purpose necessary and not *evidious: 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 Caesar's arm When Caesar's head is off. 6Yet I fear him, For in the *ingraft'd love he bears to Caesar— [Meteor light. BRUTUS. 8Alas, good Cassius, do not think of him. If he love Caesar, all that he can do Is to himself, I take thought and die for *Caesar: 10And that were much he 11should, for he is given To sports, to wildness and much company. TRETENIUS. 11There is no fear 12in him; let him not die; For he will live and laugh at this 13hereafter. [Clock strikes one. BRUTUS. Peace! count the clock. [Clock strikes two. CASSIUS. The clock hath stricken three. TRETENIUS. 'Tis time to part. Meteor light. This is the last for the time being except a few faint flashes right in the distance. CASSIUS. 15But it is doubtful yet 16Whe'r Caesar will come forth to-day or no; For he is 17superstitious grown of late, Quite from the 18main opinion he held once Of 19fantasy, of dreams and 20ceremonies: It may be these 21apparent prodigies, The 22unaccustomed terror of this night And the persuasion of his 23augurers, May hold him from the Capitol to-day. DECIUS. 24Never fear that: if he be so resolv'd, I can o'ersway him; for he loves to hear That unicorns may be 25betray'd with trees, 25And bears with 26glasses, elephants with 27holes, Lions with 28tolls and men with 29flatterers: But 30when I tell him he hates flatterers,
He says he does, being then most flatter'd.
Let me work;
For I can give his humour the true bent,
And I will bring him to the Capitol.

CASSIUS. Nay, we all of us be else to fetch him.
BRUTUS. By the eighth hour: is that the utmost?
CINNA. Be that the utmost, and fail not then.
METELLUS. Caius Ligarius doth bear Caesar hard,
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.
BRUTUS. Now, good Metellus, go along by him:
He loves me well, and I have given him reasons;
Send him but hither, and I'll fashion him.

CASSIUS. The morning comes upon 's: we'll leave you, Brutus:
And, friends, disperse yourselves: but all remember
What you have said and show yourselves true Romans.
BRUTUS. Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes;
But bear it as our Roman actors do,
With untir'd spirits and formal constancy:
And so to morrow to you every one.

They exuent through the arch R. BRUTUS stands for a moment
looking after them, deep in thought. Then he sees LUCIUS asleep beside the column above the exit. He calls gently, not loudly.
Then at 'It is no matter,' he walks up to his own seat, still looking up at LUCIUS. His voice is sadly meditative as the lines plainly imply.

Boy! Lucius! Fast asleep! It is no matter;
Enjoy the honey-heavy dew of slumber:
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men;
Therefore thou sleepest so sound.

Brutus turns slowly and then sinks into his seat. After a moment or two's pause and then enter Portia from the house. She wears a palla thrown loosely round her shoulders and her hair is down. She comes to the edge of the rostrum L., waits for a second as she looks at BRUTUS, and then speaks. He raises his head, looks at her amazedly and then rises and comes down c. as he speaks. (See note at the end of scene.)

At this point an effective and unique change in treatment takes place. BRUTUS remains the central figure of our interest, but through PORTIA. In a sense Shakespeare refines his principal character from a position which may bring a slowness to it, but at the same time keep it in our minds as the principal thought. Furthermore, added to this resource is another. Hibbert's action has been maintained by the masculine element and a fine pitch has been reached by this means.
Now a new element is introduced to heighten that pitch in a gentle way and bring a great increase of emotional quality without violence, but with a learning effect upon the whole; and as it introduces a new note into the scene so does it commence a new phase of development in the play. It is to be noted how Shakespeare has grouped together his scenes containing female interest at a point where the action begins to approach the materialization of its climax, using the higher intensities of woman's temperament to raise the pitch at its most important point. As we travel through these scenes we realize how that pitch is raised by the different degrees of intensity in its female characters and that the one who has the greater draw is the character who is most sensitively and emotionally important in the situation. In the preceding acts the sentiment which permits the flow of honorable frankness and the appeal of a love unclouded by jealousy. In the scene with Portia its keel, removes him from the trough of the conflicting currents of his passions and his ideals and sets his head in the stateroom passage of his true course. She is at first quietly remonstrative, determined against the cold and uncommunicative obstinacy of her husband, until gradually the warmth of her determination increases from reason to appeal, from mind to heart, and all within the bounds of a great and quiet dignity. She exposes a steady courage,
and yet a womanly humility, a simplicity and yet the power of a wholesome strategy, and from out of these contributions to fine character and emotion comes an honest portrait of Brutus himself in his role that makes us feel the same for him and still more as he realizes his deficiencies against the modest and self-evident beauty and completeness of Portia’s genuine virtues. The entire scene is a great example of the fineness of sentiment, and the clever weaving together of relief with the admission of change of interest with the principal character still further developed by means other than its own.

PORTIA.

Brutus, my lord!

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

[3] She speaks the following speech from the rostrum and then comes down to Brutus. Her answer is quietly reproving, not appealing. She shows her good sense, her determination to come to facts. He is not there for his health’s sake. Don’t make her emotional at the opening. There is no reason why she should revert to the passionate feeling which actually promotes what she does say, but it is gowned with great courage and resolves itself into a methodical recapitulation purposed as a reproof necessary before the appeal of softer sentiment. She is letting facts speak for themselves.

PORTIA.

‘Nor for yours neither. ‘Yave ungently, Brutus, Stole from my bed: and yesternight at supper You suddenly arose and walk’d about, Musing and sighing, with your arms across; And when I ask’d you what the matter was, You star’d upon me with ungentle looks: I urg’d you further; then you scratch’d your head, And too impatiently stamp’d with your foot: Yet I insisted, yet you answer’d not, But with an angry wafture of your hand Gave sign for me to leave you:

‘So I did,

Fearing to strengthen that impiety once Which seem’d too much enkindl’d, and withal Hoping it was but an effect of humour, Which some time hath his hour with every man. ‘It will not let you eat, nor talk, nor sleep, And, could it work so much upon your shape As it hath much prevail’d on your condition, I should not know you, Brutus.

[12] Here she comes close to him and puts her hand on his arm. It is the direct effort of her deepest feelings to achieve her purpose. Don’t make her imperative, but deeply earnest and deliberate. As a deep patching her point and extends her feelings after her modest closure. It will be seen how carefully the scene is balanced, its body being a temperate structure with a direct emotional quality introduced in this final line or so. It draws the character.

Dear my lord,

Make me acquainted with your cause of grief.

The attitude of Brutus is one of a man tired with his perplexities to which may be added a certain premonitory reserve. It has already been explained that the humanity of Brutus is to be kept in view. He opened the scene in a state of great weariness and added another sleepless night to what we know quite well to have been a series of the kind. He craves for sleep and envies Lucius, who can enjoy it even in the garden and again in a pillar. In his condition he is not normal. He is out of tune with himself, estranged to a point that results intrusion merely because his mental balance is disturbed by its excessive cares. The beauty of the scene lies in the change that takes place when he is brought back to the warmer climate of his own kindlier and true self. He is not rude or violent, but simply a human being of a great nature, overloaded with cares and remote with tiredness, and as the scene proceeds we see his struggle against himself, until at last it yields the deep emotional recognition of ‘O ye gods….’ Played thus, we have character, human nature, and a fine poetic beauty all developed in a delicate and dramatic way.

BRUTUS. ‘I am not well in health, and that is all.

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

BRUTUS. ‘Why, so I do: good Portia, go to bed.

PORTIA. ‘Tis Brutus sick, and is it physical
To walk *unbraied and suck up the *humours
Of the dank morning? What, | is Brutus sick,
And will he steal out of his wholesome bed,
To dare the *vile contagion of the night,
And tempt the *reumy and *unpurged air.
To add unto his sickness? No, my Brutus;
You have some *sick offence within your mind,
Which by the right and virtue of my place
I ought to know of: and, | upon my knees, |
I 11charm you, by my 11once commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, | yourself | your half,
Why you are heavy: | and what men to-night
Have had resort to | you; for here have been
Some six or seven, | who did hide their faces
Even | from darkness.

BRUTUS. 16Kneel not, 16gentle Portia.
PORTIA. I should not need, if you were gentle Brutus.
18Within the bond of marriage, | tell me, | Brutus,
Is it expected I should know no secrets
That appertain to you? Am I yourself
But, as it were, in 20sort or limitation.
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If be no more,
Portia is Brutus’ harlot, not his wife.

BRUTUS. 22You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

[23] She seized at once upon this opening and reaches right into his reasoning with a swift and eloquent vehemence in the final accomplishment of her purpose. Don’t let the scene slip back into anything of its former nature. Then the dignity of pace and delivery were effective. Now it would be dull. The whole scene has been transformed by a quicker pulsation, at which it must be maintained. But guard against sheer speed alone; this will ruin it. It is not speed that is required so much as colloquial earnestness, the heart and will of a woman urging their combined power to a dear achievement.

PORTIA. 23If this were true, then should I know this secret.
I grant I am a woman, but withal
A woman that Lord Brutus took to wife:
I grant I am a woman, but withal
A woman well reputed, 26Cato’s daughter.
Think you I am no stronger than my sex,
Being so father’d and so husbanded?
27Tell me your counsels, I will not disclose ’em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here in the thigh: 27Can I bear that with patience

[21] Having worked up to this pitch she consummates it by a compelling statement—just one and no more. She gains her emphasis by a change of tempo, slowing considerably and at the same time relating any vehemence she may have accumulated, and speaking with her arms still round him in a quiet way but dwelling upon the marked words with the slightest suggestion of a trailing hesitancy in the pitch. This is the moment that comes when the flood of feeling, hitherto restrained, is released and very full. Don’t, however, make her weak.

[22] BRUTUS’ own response to this is deeply tender. He takes hold of her arms.
And not my husband's secrets?

BRUTUS. O ye gods,

Rend me worthy of this noble wife!

Thus we reach the end of a scene through all its changes which accumulate in a moment of fine romance and beauty. Portia's nobility has supplemented that of Brutus and its appeal lies in her staunch fidelity, her quiet determination, her relentless though gentle pursuit of Brutus her husband through Brutus the conspirator, and her final achievement in reaching his heart and recounting him from the loveliness of mind by one short moment of intimate companionship. Yet even here tragedy stalks upon its prey, for the very knock is a knell to the fulfillment of both their hopes since it eventually lends Brutus to Caesar's house and thence to the Senate and its fatal deed, and Portia is not to know the charactery of those sad brows, but is to be left a victim to her imagination, a fact which accounts for her distress when she appears again.

[Knocking off r. a second after Brutus' embrace. This knock must be sharp and loud. It recalls the play to its action.

Lucius commences to wake up.

'Hark, hark! one knocks: Portia, go in a while; And by and by thou bosom shall partake The secrets of my heart:

All my engagements I will construe to thee,

All the character of my sad brows.

Leave me with haste.

PORTIA exits into the house L. Brutus turns and addresses Lucius who has gone off r. and now re-enters, followed by Ligarius.

This entrance is the lower one on the rostrum as used by the Conspirators. Lucius stands just above the entrance supporting Ligarius, who wears a panula and his scarf under the hood. (See costume glossary.)

The following short scene restores the action to its more virile nature and should be played with a sense of the active notion lying underneat. The last scene with Portia introduced and employed certain elements already named and fulfilled a necessary function, developing the drama in a specifically changed form. This form, however, by its very nature is not suitable as an ending to this very important first scene of the act, which must be restored to its more forceful objective and so lend once more to the main business of the play. Relief for the time being and, with it, development on a more delicate basis must be converted into the main stream. Thus we must have attack beginning in a modified way and leading up to an excited finish. Both men realize what is in the other's mind, though there is no definite statement of fact. They are vigorous with the same thought, but neither phrases it, the thought being Caesar's death.

Lucius, who's that knocks?

LUCIUS. Here is a sick man that would speak with you.

BRUTUS. Caesius Ligarius, that Metellus spake of.

Boy, stand aside. Caius Ligarius! how?

LIGARIUS. Vouchsafe good morrow from a feeble tongue.

BRUTUS. O, what a time have you come out, brave Caius, To wear a kercchef! Would you were not sick!

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

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

[Ligarius exits. Brutus, Ligarius, and Iago enter.

LIGARIUS. By all the gods that Romans bow before, I here discard my sickness! Soul of Rome! Brave son, deriv'd from honourable loins! Thou, like an exorcist, hast conjur'd up My mortified spirit. Now bid me ven.

[Lightning flash and distant thunder.
And I will strive with things impossible,
Yea, get the better of them. What 's to do?
  BRUTUS.  1 A piece of work that will make sick men whole.
  LIGARIUS.  2 But are not some whole that we must make sick?
  BRUTUS.  3 That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.
  LIGARIUS.  Set on your foot,
And with a heart new-fir'd I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.  [A vivid flash and loud thunder. 4
  BRUTUS.  Follow me then.
Quick fade out as BRUTUS turns to go. LIGARIUS will be seen just
to move a little way after him. Drop tabs to set braziers R. and
L. for the next scene.

NOTE.—PORTIA, who was aware of BRUTUS being concerned in this
dangerous enterprise, stabbed herself in order to show her fortitude
and so encourage BRUTUS to confide in her. She should, therefore,
walk with a distinct limp, a feature which was inaugurated by
Miss Phyllis Neilson-Terry in Mr. Robert Atkins' production of
the play.

[1] BRUTUS is quick and vigorous. His
thought is for the benefit of suffering
Romans in general.
[2] His exuberance gives way to a more
concentrated feeling. LIGARIUS does
not think of the forthcoming event in the
terms of the general benefit. He bears
CAESAR hard because of his rating.
There is a vindictive nature in this line
which changes his former treatment into
something more sinister. Note that his
last three words should be handled very
emphatically.
[3] He brings this line out with his deter-
mination fully alive. There is no
introspective tendency. He crosses
Ligarius to the steps and turns.
[4] The Folio gives the stage direction for
thunder here. It would be obviously
very difficult to play the scene with
PORTIA with thunder and lightning
about. Whether it was intentionally
dropped or not in Shakespeare’s time is
not certain. There are no stage direc-
tions indicating that the whole scene is
played under any disturbance other than
a meteoric display, probably changed
from the thunderstorm because of the
scene being played in the orchard; and
in the next scene we go back to the thun-
der once again, which has apparently
been in full swing all the time. What is
obvious is that as these three scenes all
take place during the same tempestuous
night, that the convenience of the
exhalations is adopted to suit the cir-
cumstances and that with the end of the
scene the thunder is reverted to as the
circumstances no longer require it to be
otherwise.
In this scene we are brought into contact with the title rôle of the play for the first time in any intimate manner, and from now until his death we scarcely lose sight of him. Here then for the actor is a very important scene since in it he has to make it evident why Brutus loves Caesar and why the conspirators hate him. The part of Julius Caesar is the title rôle because he is responsible for the action of the play. It is his character which provokes the conspiracy and which also makes Brutus the leading part because upon him depends first the direction of the plot and afterwards its sole development. In Caesar then we have to see qualities which would attract Brutus and yet something which would likewise give him offence and give him some common cause with Cassius and he rest.

Then let us examine him in a very brief way with the balanced eye of Brutus and not the prejudiced view of Cassius. Let us again forget tradition which may have begun well, as no doubt it always has done, but which through time has treated Caesar more as a dummy figure than as a real character. In his first appearance he presented us with a very real conviction of a man in a more than ordinary state of mind. He was a living as well as a suffering one. And now what do we see? There is no epilepsy approaching to shake him into superstitious weakness. He is surrounded by prodigies, appealed
to by a wife hitherto unimpressed by such things to consider them, confronted by a strong warming from the augurers not to stir from his house, and yet his only reaction is a real and strong courage. He is afraid of neither danger nor death. Valour and not pomposity was Cæsar's attribute, and for that Brutus honoured him. As our study of the scene will show, Cæsar is valiant and in a very dignified way. Added to this valour is kindliness and charm. His yielding to Calpurnia's unusual apprehension is, as the context shows, one of consideration and not of opportunity to escape from his own fears. He treats her kindly and his reason as expressed on her behalf to Decius is perfectly genuine. He uses the familiar 'you' to each as well as to the others at the end of the scene. We then shall see that he expresses attractive and gracious qualities and such as would attach Brutus to himself. Indeed, we may say that the full title of the play as 'The Tragedy of Julius Cæsar' has an application more to the man than to the play. He had great qualities but his faults betrayed him and his pride became his death. And it is this quality which we see presented among his higher ones. Someone has observed that Cæsar alludes to himself by this name with great frequency during the early part of this scene, which makes him obnoxious. This is granted. Our point is not to eliminate Cæsar's faults, but to show them among his more attractive qualities. Cæsar's self-obsession is patent all the time, but other qualities take their place as well. Men of great self-opinion sometimes exhibit qualities which make us feel sorry that they are so self-opinionated. The sudden flash of wilful obstinacy, almost fanatical, against the senate's authority or opinion shows us the man that Cælius knows and hates and Brutus sees as contrary to the good of Rome. Here was the ambition that roused the malice of the one and the censure of the other, the independence from any authority higher than himself and a self-consuming pride that determines his acts, his judgments and his decrees. Here in brief is the man for Brutus to love and for Cassius and his friends to reach to with their daggers. Here is something worthy of that love and of that hate that gives us a cause for Brutus' own individual war within himself and for the intense animosity of the conspirators. Without this strength and dignity and courage, without this intense and abnormal manifestation against the ruling body, both Brutus and the rest would be foolish and the play itself empty of conviction.

Thunder. Enter Cæsar, in his night-gown and without his wreath. He comes from L. above the column to L. of C.

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

Enter a SERVANT from R. below the pillar. He goes down on one knee. He wears a tunic with long loose sleeves that hang down in a point at the wrists, giving a modified mediaeval effect.

SERVANT. My Lord?

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

SERVANT. I will, my lord. [Exit R.

Enter Calpurnia. She is in her night attire, but wears a cloak as well. Her hair is about her shoulders. She comes to Cæsar's L.

Calpurnia's fear is of a very persuasive kind. It is not that she is weaker than Portia, but under the circumstances is naturally more apprehensive even as Portia herself developed the same...
TRAGEDY OF JULIUS CAESAR

ACT II, SC. II

1. Invest him with a real dignity and courage. Like CALPURNIA, he must contribute a strength to the scene which might portray more power than he had.

2. The full glossing of this word has been left to this instance because the meaning here required is in its denotative sense. It is M.E. cerymony adapted from Lat. carminula, sacredness, sanctity: exhibited of reverence, religious rites, etc. Hence the performance of a solemn act and the omission divinity would destroy. Here the meaning becomes omen, or portent.

3. Just a slight hesitancy which shows the intense fear.

4. Now her pace becomes slightly quicker as she is relating an introductory fact upon the collection of her feelings.

5. An anachronism. This was a system of policing in England from the middle of the 15th century.

6. Don't overlook, but take it slowly with a dreadful sense of its significance and using the expressive nature of the words, especially 'whelped'.

7. i.e., given birth to its young.

8. Except the barest treatment. Note the picturesque word 'yaw'd'.

9. Increase the tempo slightly and retain the expressive nature of the word. Realise the highly imaginative woman that is picturing this. Also note the change in pace here. She has four lowers 'Horses do neigh' seems to be the result of mental perturbation in the character, not the printer.

10. i.e., corrected.

11. The antecedent of this word is 'warriors'.

12. i.e., let fall in fine drops. It is not known before the 16th c. and its origin is obviously a diminutive of rare M.E. dree, O.E. dryscian, to fall; with 16th c. drysceling. O.E.D.

13. Now increase her intensity of increase. It shows how her feelings have worked up with her vivid imagination. Don't let it run away, but feel the reality of the thing carrying her along up to the climax 'squeal about the streets' and so save the whole speech from being merely a relating of facts. Bear in mind the approach to Cæsar's speech and that the contrast for his effect is being constructed.

14. The verb to hurt is sometimes confused with to hurt, but the essential nature in hurt is that of forcible collision, in hurt that of projection. Hurt is a diminutive of hurt in its original sense of 'strike with a shock'. The meaning of 'collided' is the one implied here and shows how vividly CALPURNIA's mind experiences its vision.

15. That groans had thin and squeaking voices was a belief even in the time of Homer N.

16. After the climax of her speech she pauses as though still held by the tension of her feelings and then breaks beneath it. She puts her hands together on Cæsar's L. shoulder.

17. i.e., custom, common experience, all that is normal.

18. Just another slight pause as she reaches the last stage of her resistance and then her beautiful fall on his shoulder, with her complete surrender to fear.

19. Against what has preceded, Cæsar remains calm, unembarrassed, dignified. He is not loud or forced in any way, but displays a serenity of mind and treatment and melts to BRUTUS. Here we have his portrait set in reposée and almost sublime courage against the backdrop of a dreadful vision, a picture of delicacy and strength. Don't by any means let him roar himself in a mere show. Keep him refined. He is simply not afraid, and men of real courage are not vulgar in such declarations. The situation itself will help greatly.

20.Used literally in the sense of something which foretells and not, as usual, what is foretold.

21. Cæsar continues with an urgent heart and sensitive language by being sincerely equipped for this admittance of such an hysterical weakness. This scene can be as human and moving as that between BRUTUS and PORIA. Remember that she too, like PORIA, moves her husband's heart.

22. He continues as before in a quiet undisturbed way. There is no hard or even firm opposing of his wife's appeal; she has seen and heard this and is still more resemble BRUTUS and offers a ready reason for his love. He also preserves his gentility towards his wife which the forceful declaration would destroy.

Re-enter SERVANT. He kneels.
What say the augurers?

SERVANT. 1They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a 2heart within the beast.

CAESAR. 3The gods do this in shame of cowardice:
Caesar should be a beast without a heart
If he should stay at home to-day for fear.
No, Caesar shall not: danger knows full well
That Caesar is more dangerous than he,
We are two lions litter'd in one day,
And I the elder and more terrible:
And Caesar shall go forth.

CALPURNIA. 4Alas, my lord,
Your wisdom is consum'd in 5confidence.
Do not go forth to-day: call it my fear
That keeps you in the house and not your own.
We'll send Mark Antony to the senate-house,
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

CAESAR. 6Mark Antony shall say I am not well,
And, for thy 10humour, I will stay at home.

Enter DECIUS from R. below the pillar. He comes to R.C. and salutes.
At his entrance CALPURNIA looks up with instinctive fear. She
senses his errand. DECIUS and all the other CONSPIRATORS wear
their togas in this scene with their swords concealed beneath
ready for the Senate-scene.

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

DECIUS. 11Caesar, all hail! good morrow, worthy Caesar:
I come to fetch you to the 12senate-house.

CAESAR. 13And you are come in very 14happy time,
To bear my greeting to the senators
And tell them that I 15will not come to-day:
16Cannot, is false, and that I 2dare not, fals'er:
18 will not come to-day: tell them so, Decius.

CALPURNIA. 19Say he is sick.

CAESAR. 20Shall Caesar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afear'd to tell greybeards the truth?
21Decius, go tell them Caesar will not come.

DECIUS. 22Most mighty Caesar, let me know some cause,
Lest I be laugh'd at when I tell them so.

CAESAR. 23The cause is in my will: I will not come;
That is enough to satisfy the senate.
24But, for your private satisfacti on, 25Because I love you, I will let you know.

hostility, and we realize in a slight way, his curious countenance.
[19] CALPURNIA's anxiety overcomes her and stands out in contrast against his
collected quality.
[20] In a moment CAESAR becomes the tyrant again. Don't make him noisy, but
expressive of the irritant that any question of his courage against the senate
provides. It shows the fanatical nature of his determination against them.
[21] He pauses a moment or two before he states this line, and then resumes with a
less spirited but still emphatic treatment.

[22] DECIUS is persistent in his purpose, and asks this in his characteristically
spectacular way.
[23] This is a reprise of a previous question.
[24] He now softens as a man of personal deference to DECIUS. His hostility has
become towards the senate and not against DECIUS, and he now acts towards him
in the manner of a close friend to make this apparent. This is another touch of graciousness in his charac-
ter.
[25] Make this gently emphatic. He is making his personal feelings clear.
1Calpurnia here, [my wife,] stays me at home: She dreamt to-night she saw my 2statua, Which like a fountain with an hundred spouts Did run pure blood: and many lusty Romans Came smiling and did bathe their hands in it: And these does she apply for warnings and portents And evils imminently; and 3on her knee Hath begg’d that I will stay at home 4to-day.

DECIUS. 5This dream is all amiss interpreted; It was a vision fair and fortunate: Your statue spouting blood in many pipes, In which so many smiling Romans bath’d, 6Signifies that from you great Rome shall suck Reviving blood, and that great men shall 7press For 8tinctures, stains, 9reliques and 10cognizance. This by Calpurnia’s dream is signifi’d.

CAESAR. 11And this way have you well expounded it.

DECIUS. 12I have, when you have heard what I can 13say: And know it now: 14the senate have concluded To give this day a crown to mighty 15Cæsar.

16If you shall send them word you will not come, Their minds may 17change. Besides, it were a 18mock Apt to be render’d, for some one to say 19Break up the senate till another time, When Cæsar’s wife shall meet with better dreams. 20If Cæsar hide himself, shall they not whisper 'Lo, Cæsar is 21afraid?' Pardon me, Cæsar, for my dear dear love To your 22proceeding bids me tell you this, And reason to my love is 23liable.

Cæsar. 23How foolish do your fears seem now, Calpurnia! I am ashamed I did yield to them. 24Give me my robe, for I will go. [Very low thunder.

Exit Calpurnia above the pillar.]
Scene II

THE TRAGEDY OF JULIUS CAESAR

1 And look where Publius is come to fetch me.

Publius. Good morrow, Caesar.

Caesar. Welcome, Publius.

Enter Brutus, who salutes R.C. and then joins the others up R.

Decius just slightly nods to him that Caesar is going to the Senate.

Casca comes just behind him and he salutes and moves up a step or two only, disclosing Ligarius.

2 What, Brutus, are you stirr’d so early too?

Good morrow, Casca. Caius Ligarius, Caesar was ne’er so much your enemy

As that same age which hath made you lean.

What is ’t o’clock?

Enter servant with Caesar’s mantle from up L. He puts it round his shoulders and buckles it. He then stands aside to L. if he has finished before his coming cue to exit. This mantle is not the toga since Caesar is still in his nightgown. It is a lacerna, which is buckled on the right shoulder and hangs right down in front of him and behind. It is lifted up and falls over his left arm. It can be of any required colour. If required, use an extra servant.

Brutus. Caesar, ’tis so stricken eight.

Caesar. I thank you for your pains and courtesy.

Enter Antony. He is followed after a slight pause by Cinna, and after him come Metellus and Trebonius. Antony comes up to Caesar. All salute on their entrances.

See! Antony, that revels long o’ nights,

Is notwithstanding up. Good morrow, Antony.

Antony. So to most noble Caesar.

 Caesar. Bid them prepare within:

[Exit the servant up L.

I am to blame to be thus waited for.

Now, Cinna! now, Metellus! what, Trebonius!

I have an hour’s talk in store for you;

Remember that you call on me to-day:

Be near me, that I may remember you.

Trebonius. Caesar, I will. [Aside] And so near will I be,

That your best friends shall wish I had been further.

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

And we like friends will straightway go together.

[He turns up so that he exits up L. with Antony on his L.

Brutus [aside]. That every like is not the same, O Caesar,

The heart of Brutus yearns to think upon!

A quick dim and drop the Tabs and strike the fittings.

Thus ends a very important as well as a very difficult scene, and it is to be hoped that the necessary restrictions of space have not made the analysis too unapt to indicate something of its qualities. It is alive with drama and fine characterization based on a clever technique, and in its short length it creates a sketch of Caesar, giving us the complete essentials for a logical argument of the drama of the play.
ACT II, SC. III

SCENE III

A street near the Capitol.

PORTIA is fully dressed. LUCIUS wears a light grey paenula.

[SCENE III]

Same as Act I, Sc. III. First pair of grey curtains.

A street near the Capitol.

Enter ARTEMIDORUS, reading a paper.

‘Artemidorus the Cidian, who, by teaching the Greek eloquence, became acquainted with some of Brutus’ friends, and had got intelligence of most of the transactions.’—Plutarch.

Take this scene quietly and with grave feeling, stressing the names and not the inflections. By doing this, the proper meaning of the letter is developed, which is to warn Caesar against the persons mentioned, and the stressing of the necessary change of phrase which is used in the process is avoided.

The doubling of this part with that of the Sootsayer is wrong because the letter would not have the intimate knowledge necessary to be able to chronicle the names of the conspirators. The soothsayer prophesicates as a mystic; Artemidorus is an informer acting upon given knowledge. Added to these facts, the characters of the men are quite different. This man is a simple and sincerely loving friend of Caesar; the soothsayer an impartial mysterious messenger of fate. Artemidorus wears the Greek himation. Note how effective this little scene is in its function and its character. We have just seen Caesar surrounded by his enemies, all smiling and affable. With a gentle strategy they have closed in upon him and secured him for their purpose. Here we have the warning of a simple warm heart nursing that situation with its care and giving a peculiar dramatic emphasis to the lurking tragedy. He adds to this situation by his quiet melancholy and in his few lines after the letter tells us of himself and his sentiments in the same concentrated way that has evidenced itself in the construction of other parts of the play.

ARTEMIDORUS. ‘Caesar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not; thou hast wronged Caius Ligarius. There is but one in mind in all these men, and it is bent against Caesar. If thou best not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee! Thy 3 lover, Artemidorus.’

Here will I stand till Caesar pass along, And as a 4 suitor will I give him this. My heart laments that virtue cannot live Out of the teeth of emulat i on. If thou read this, O Caesar, thou mayest live; If not, [the Fates with traitors do contrive.] [He moves to R.

A quick dim out of the lights on the word cue.

SCENE IV

Repeat the set of the preceding scene.

Before the house of Brutus.

It has already been pointed out that Shakespeare has grouped the scenes containing the women of his play into an almost unbroken unit, and the reasons for this have been given. We now reach the third and last of these particular scenes and find that the office of the female character now passes from the contributory to the entire function of emotional stimulation. Here we find the character of Portia as the principal one of the scene and wrought to a highly concentrated and nervous tension in which the action in its passage receives its own intensification in this critical stage of development towards the big proportions of the approaching climax. The dramatist now selects the strong-nerved, strong-willed and strong-controlled woman of an earlier scene and shows her in complete subjectivity to fear and straining imagination, which thus continues the nursing of the situation by Artemidorus in a much higher degree of woe. It is a period 'Between the acting of a dreadful thing And the first
Scene IV

The Tragedy of Julius Caesar

motion', and we are thus lifted into a dramatic experience of that interim, brought to an emotional realization of its development and made to feel that tragedy is growing behind the scenes.

The scene is short and rightly so. Nothing more is needed. The stately Stoic Portia is in that condition of mind which leaves her thoughts like an untended flock to stray upon their own impulses and feed her imagination with fears that create phantasmas. Remember that Brutus did not return to her, but left his house when he took Ligarius to Caesar and she knows no more than she knew when we last saw her. This left her to her apprehension, and it is that apprehension that has been working upon her ever since, and this has been a worse torment than fact. Her resourcefulness, her thorough grip of facts so completely manifested in her last scene have completely disappeared. Hence the need for such a careful study of her character in that scene. She now exceeds Calpurnia's fears by distraction and her dreams by "a bustling rumour like a fray". She works the scene up to a point of delirium and this moment is gently taken, sustained and clearly modified by the ominous, visionary Soothsayer. She keeps a fixed look across the stage to the Capitol from her own house, where he has been waiting for the appointed time. His character maintains the drama of the scene in his declaration of the future, adding a quiet confirmation to the fearful hazardings of Portia. It is a point of fine art which handles the situation in this way and takes an emotional climax to a higher pitch with greater impressiveness than distraction itself can reach, and gently lowers it without destroying dramatic interest. Handle the scene, therefore, with these thoughts in view and do not waste it for lack of insight. To attempt to do more than suggest its treatment in note form is an impossibility. The artist's individuality must perfect that.

Portia. 'Tis prithee, boy, run to the Senate-house;
Stay not to answer me, but get thee gone.
Why dost thou stay?

Lucius. 6To know my errand, madam.

Portia. 'Tis I would have had thee there, and here again.
Ere I can tell thee what thou shouldest do there.
O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!
Art thou here yet?

Lucius.

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

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

Lucius. I hear none, madam.

Portia. I heard a bustling rumour like a fray,

Voice half-paralysed with terror. She grips Lucius and draws him to her with a convulsive start.

She shows a certain amount of fright occasioned by her own sudden fear and strong grip.

[19] i.e., a clamour, outcry; noise, din.
Now archaic. From Lat. rúmor-em, acc. of rúmor, noise, din.

[20] A slight pause after this word and she remains stilt with her fear. This is something she heard in her mind as a sinister herald.

ACT II, SC. IV

[1] She speaks hurriedly and as though her mind is anywhere but in the scene. As she speaks she just urges him away from her and forgets him.
[2] A strained and frightened look comes into her eyes. Lucius must wait just a second or so and then make a gesture as though about to ask her what he is to do.
[3] With a touch of hysterial treatment supporting the highly wrought state of her nerves.
[4] This is accompanied by a convulsive gesture illustrated with sudden start and developing into some further gesture of her intense nature accompanied by a suppressed "ooh," which immediately turns into her next line. This in turn is wrought out of her tortured looks.
[5] Lucius replies in a simple but concerned way.
[6] Again giving the idea of the agony she is experiencing. Her nervous suspense is tremendous. This speech requires to be treated with an immense tension, which would develop the direction that sanctions the propriety of uncontrolled thought and forgetfulness. She is almost on the point of collapse and this scene does not occur but for the very intensity of her profoundly disturbed emotions.
[7] i.e., returned, and not implying a double journey. This is a frequent use of the word in Shakespeare.
[8] Until she knows what the circumstances are she cannot tell him what to do.
[9] She turns from him in a desperate effort to control herself and prevent herself from telling the circumstances of her fear, which as yet is only an apprehension, and if expressed is unproper Brutus.
[10] i.e., the power of controlling her knowledge.
[11] At the end of her last line she suddenly turns in terror towards the Capitol, drawn to it by her fear. She then sees Lucius and the fact that he is still here and has not brought her any essential facts wrenches at her already overstrained anxiety.
[12] The boy is himself becoming distracted, and is not merely plain-spoken. His treatment must in a modified degree be sympathetic with that of Portia. He is not, of course, in the same highly-wrought condition as she is, but as a part of a very serious scene his anxiety to do what he is told and this perplexing incompleteness of his mistress's instructions, coupled with her obvious mental distress, affects his own temperament. Also, this obvious sign of his own strain helps Portia to realize the necessity of controlling herself.
[13] In an attempt both to ease him and rectify herself she puts her hand on his shoulder and does what she can to steady her voice, which still trembles with tension under this deliberate restraint. It is good for reasons of characterization and also for the fact that she has a further intensive pitch to establish in a few moments. It gives her reprieve and contrast at the same time but maintains a sense of her strained condition.
[14] She just hesitates before saying this as though there is a necessity to guard against a great deal that is surging for question. She makes this slowly emphatic, although within the nature of her suppressed tension. Her mind is still working independent of her tongue, as we see immediately.
[15] The word is here used as one who presents some petition. She wants to know who the men are so that she can satisfy herself as to what is intended. If these petitioners speak about whom she is apprehensive, she knows the worst.
[16] This comes suddenly and sharply with a
And the wind brings it from the Capitol.

LUCIUS. *Sooth, madam, I hear nothing.*

Enter the SOOTHSAYER.

This entrance must be precisely timed to its word cue. The situation is a highly-aroused one, but it will not hold itself: it is not complete. This entrance of the figure of foreboding fate makes it so and the action passes instantaneously from PORTIA to the SOOTHSAYER. PORTIA figures the warning of doom in her fears. The SOOTHSAYER hears it in truth. His curious simplicity and individuality brings the sense of something more than ordinary to the stage, and he moves slowly and steadily across the stage to R. PORTIA feels him although she does not look at him until he crosses her direct line of vision and then her eyes follow him with a fearful look. She was present at his first meeting with CAESAR and heard his warning. As he reaches R. she suddenly breaks her tension and moves quickly to him and stops R.C.

PORTIA. *Come hither, 3fellow: Which way hast thou been?*

[4] The temptation to read meanings which may not exist is one always to be guarded against, but it is not beyond the bounds of temperance to entertain the idea that these two lines are not purely introductory to a scene, but that they contain a certain definite dramatic significance. PORTIA's query is one that assumes that he has been going about the streets, and against it his reply has the emphasis of a contrary. He has been waiting in seclusion, a mystic, attending the arrival of a portentous hour in the knowledge of what is to be. Now that it has arrived, he is going forth to try to interpret the calumny which he knows to be imminent. Whether this is so or no does not greatly affect the situation, but the idea is at least less disturbing than many which are forced on an unwilling text. His tones are quiet and possess a certain musical melancholy. She is sharp and anxious.

SOOTHSAYER. *4At mine own house, good lady.*

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

SOOTHSAYER. About the ninth hour, lady.

PORTIA. *Is Caesar yet gone to the Capitol?*

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

PORTIA. *5Thou hast some suit to Caesar, hast thou not?*

SOOTHSAYER. That I have, lady: if it will please Caesar To be so good to 6Caesar as to hear me, I shall beseech him to befriend himself.

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

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

Good morrow to you. Here the street is narrow: The throng that follows Caesar at the heels, Of senators, of 8priors, 9common suitors, Will crowd a feeble man almost to death: I'll get me to a place more 10void and there Speak to great Caesar as he comes along. [Exit R.

PORTIA. *11I must go in. 12Ay me, how weak a thing The heart of woman is! 13O Brutus, The heavens 14speed thee in thine enterprise! 15Sure, the boy heard me. 16Brutus hath a suit That Caesar will not grant. O, I grow faint. 17Run, Lucius, and commend me to my lord; Say I am merry: come to me again, And bring me word what he doth say to 18thee.*

Rapid dim on word cue and lower the Tabs if an interval is intended, which is not advised. Otherwise open the curtains on the following scene.
In view of the complex drama of this scene only one general observation will be made leaving the detailed examination to be dealt with by the sub-headings and notes. The Third Act of an Elizabethan play develops the catastrophe or turning-point of the drama. The preceding acts prepare the quantities which this act resolves into a single individuality and concentrates all foregoing activities into a combined form and determinate action. The nature of the dialogue and the progress of each minor situation has now a critical vitality which must be carefully recognized in order to enable them to perform the full function of the act.

Before the rise of the curtain, the SOOTHSAYER, ARTEMIDORUS, LUCIUS, with a fringe of CITIZENS, take up their positions on the stage, whilst the SENATORS are standing on the rostrum and the rest of the CITIZENS are in the lower bays R. and L. These are in darkness.

Historically, the murder of Caesar took place in the Curia Pompeii near Pompey’s Theatre.

The diagram shows the positions after Caesar’s entrance, those mentioned opposite being in their opening positions.
The lighting is such that only the SOOTHSAYER, ARTEMIDORUS and LUCIUS with the fringe of the CITIZENS are seen. CAESAR enters from L. below the rostrum. He wears a purple toga and white senatorial tunic. He advances into the circle of light and behind him come the others in the order shown in the diagram. As CAESAR reaches C. he stops looking at the SOOTHSAYER. The principle of playing this scene in this restricted lighting is to enable it to create its own locality as in Elizabethan days. Then the stage would be set at the back for the Capitol, whilst this scene would be played in the foreground as in a street and the locality would simply change as CAESAR advanced to his seat. As CASSIUS' line 'Come to the Capitol' implies that the scene is not yet laid in the Capitol, and as the SOOTHSAYER tells us that he is going to seek a place 'more void', it is better for the sake of illusion to eliminate the definite setting of the Capitol and at the same time provide as much room as possible for acting purposes. There is no ceremonial retinue and the CITIZENS remain silent.

CAESAR carries a large scroll and wears his wreath. All the CITIZENS both in this and the following scene, are in drab-coloured clothes.

CAESAR. 'The Ides of March are come.

SOOTHSAYER. Ay, Caesar; but not gone.

ARTEMIDORUS. 2Hail, Caesar! read this 2schedule.

DECIUS. 4Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.

ARTEMIDORUS. 5O Caesar, read mine first; for mine's a suit
That touches Caesar nearer: read it, great Caesar.

CAESAR. What touches us 7ourselves shall be last 7serv'd.

ARTEMIDORUS. Delay not, Caesar; read it instantly.

CAESAR. 9What, is the fellow mad?

PUBLIUS. 10Sirrah, give place.

CASSIUS. What, urge you your petitions in the street?

Come to the Capitol.

The lights fade out, leaving one spot on the SOOTHSAYER. This holds him for a few seconds and then as he turns to go R., it fades out.

He realizes that the tragedy is inevitable and he leaves for his own house again to wait as before.

As soon as the SOOTHSAYER, ARTEMIDORUS, LUCIUS and the CITIZENS have left the stage the lights come up and discover the company in the positions indicated in the diagram. CAESAR is standing in front of his seat, the SENATORS are in small groups, where they have been talking together and everyone has his arm raised in salute. As soon as the salute is over, CAESAR sits and ANTONY moves forward up to CAESAR'S R. and talks to him, whilst TREBONIUS moves up with CINNA to the seat on the R. of CAESAR (which is CINNA's) and talks to him, waiting his time to catch ANTONY and engage him in conversation. CITIZENS are in the lower bays R. and L.

The following scene down to CASSIUS' line 'Are we all ready' must be taken in tense and quick undertone. We must be made to realize that the atmosphere is electric with suppressed excitement and that sudden suspicion of disclosure is introduced to heighten the effect of the prevailing suspense. Line must follow line rapidly and the characters be primed for alertness at every moment.
Scene I

THE TRAGEDY OF JULIUS CAESAR

ACT III, SC. I

[1] Popilius is in the act of moving up towards Cæsar when he stops and turns and speaks over his L. shoulder, quietly and significantly. The Senators are resting on their places and taking their seats.


[4] There is just a slight pause as they search him up to Cæsar.


[7] He turns impulsively to Brutus almost trembling with the conflict of his hopes and fears.

[8] This is a passage which has caused some controversy. Schmidt’s reading is that either one or the other will never return (home). The seeming reading of turn back appears to be ‘come out of it alive’. If Cæsar wins, Cæsar will kill himself, and himself, to emphasize the certainty of the action upon himself.

[9] Brutus grips Cæsus’ arm. He speaks steadily but also with firmness and strength.


[12] Immediately. The modern adverbial meaning dates from an indefinite period before 1550. It commenced by referring to the time immediately following or attached to the present and so became gradually removed to a more remote period.

[13] This is spoken quietly but significantly to Casca, who has his back to Cæsar and whose words are not understood by him.

[14] He remains there until a later cue. Popilius takes his seat, which is the first on the L. of Cæsar. The following diagram shows the position after this moment.

[15] Metellus kneels. The Cumb editors add this stage direction after ‘an humble heart’. It is not the actual act of kneeling that prookes Cæsar’s retort. It would be a customary thing for anyone to do when approaching him. The actual point of inclemence comes with the phrase, “threw... heart”, and the low bow that emphasizes the apology. Metellus speaks elaborately. He is, adapted from Fr. puissant, earlier puissant from Lat. posse, to be able, substituted for Lat. potentem. In English the word means potent, possessed of or wielding power.

[16] There is the weakness or the power.

[17] Cassius is still more important.

[18] This phrase has been established.

[19] i.e., that which was first decreed. Metellus is more important.

[20] Fr. lane. Johnson’s emendation is the present text. "It merits the weakness or the power. Departing from a determination, the changing of mind that would alter according to whim, using the analogy of minds not matured to full strength.

[21] i.e., be not secure in your thought, fond here meaning to doubt or be strongly attached to.

[22] I., best, real.


[26] I., reason as opposed to flattery and fawning.

[27] Metellus turns his head towards Brutus on his R. He does not speak in any injurious way, but simply appeals for support. He remains kneeling.

[28] Note the variable use of sweet. Cæsar uses it in a contemptuous sense, Metellus in a complimentary one.

[29] I., males.


[31] I., low bent. He points down to Metellus.


[33] I., reason as opposed to flattery and fawning.

[34] Metellus is more significant than his own.
For the 1repealing of my banish'd brother?

Brutus comes forward determinedly and advances right up to Caesar, kneels and takes his hand. The inflexion on hand is not to distinguish it from any other part of the body but to show that the kneeling of it is a deliberate action against Cæsar's ccensure on humble obedience and courtesy. Brutus boldly announces that he is not flatterer. 'I do this but...'. There is also another point in the act. Brutus is making one last attempt to save Cæsar from his fate. He is doing this to try and throw his influence against that fate and is deeply sincere. He does not merely utter sweet words or perform a courtesy, but he alone goes forward and does a great deal more. He is very sincere and earnest.

BRUTUS. I kiss thy hand, but not in flattery, Caesar.

Desiring thee that Publius Cimber may

Have an immediate 3freedom of repeal.

CÆSAR. What.—Brutus!

CASSIUS. 6Pardon, Caesar; Caesar, pardon:

As low as to thy foot doth Cassius fall,
To beg 4enfranchisement for Publius Cimber.

This speech now develops the abnormal pride of Cæsar and it must be treated in a way that makes us feel that the man believes in all he says. There must be a profound sincerity at work all the time. He is not merely blowing out words but coining his heart's conviction. There is a certain grandeur about the diction of the words which must be preserved. It shows the tremendous imagination of the man which exceeds all normal bearing and creates an abnormal pride into a mania. Out of his heavenly associations with nature he swells into the character of a god and as such adopts the unquestionable authority which asserts itself in the high ascent of his final lines. Thus from the first where this idea is ushered in on his opening lines in their notion of prayers and pray-ers to the last ones where he imperiously acts the adopted superlative of his race, we see a man thoroughly possessed by an extravagance of idea which obviously is intolerable and impossible in any political state, and a mind that is endowed with a sublimity whose nature before our eyes is perverted into a returned chaos and whose creative instincts become the instruments of a rapacious egotism that wears the breed of madness.

Not only does it justify what happens almost immediately afterwards, but in that event gives Brutus his licence as an executioner. Throughout the speech every eye is fixed upon him in amazement except that of Brutus. His head is bent all the time. Need we say why? The singularity of fact speaks for itself.

CÆSAR. 4I could be well mov'd, if I were as you;

If I could 7pray 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 10and every one doth shine;

But there's but one 11in all 12doth hold his place:

13So in the world; 'tis furnish'd well with men, And men are flesh and blood, and 13apprehensive;

Yet 14in the number I do know but one

That 15unassailable holds on his 16rank,

Unshak'd of motion: and that I am he,

Let me a little show it, even in this;

That was Constant his name and banish'd,

[15] i.e., not susceptible either to fear or favour.
[16] i.e., his high quality of immortality.
[17] This is merely an intensification of the preceding line. It means undisturbed, by any other influence. Malone defines it as 'unshaken by suit or solicitation'.
[18] These two final lines fully develop the prescription of the preceding notes, 'neither heaven nor earth will move him.'
And constant do remain to keep him so.

Thus far we have worked up to a highly wrought pitch by a single character. Now that pitch is increased by the plural clash of characters. Out of Caesar's rising arrogance comes the sudden and swift climax of the play. It leaps up like a sudden flame. Here is the moment that has been prepared for by half a play and its development must be strikingly dramatic. Cinna jumps right in on his cue as he comes forward and kneels. His appeal must be strong and vehement. This is topped by Caesar as he rises imperiously to his feet, with a sudden intervention on Cinna's line. Decius adds to the process by a strong crying out of his 'Great Caesar,' whilst the primed, proud rage of Caesar in the last moments of his self-exalted majesty points majestically to Brutus. During this, Casca has been creeping down from up stage and on his cue makes a dart forward and plunges his sword into Caesar's neck. Note the inflexion on the word 'hands'. Casca is not going to use his mouth but his hands: no praying to Caesar but addressing him with his sword. The diagram gives the positions just before the murder.

CINNA. O Caesar,...

[He rises and kneels R. of Caesar. Lepidus advances and kneels on the step below Brutus.

CEasar. Hence! wilt thou lift up Olympus?

DECIUS. Great Caesar,...

[He comes forward and kneels on the steps between Cassius and Cinna. Popilius rises and kneels just above and behind Brutus and Publius comes forward and kneels to the L. of Metellus.

CEnna. Doth not Brutus stoopless kneel?

CASCA. Speak, hands, for me!

Casca performs the first blow as already stated. Immediately, all the others close in upon Caesar except Brutus. There are screams from the crowd. Popilius runs to Caesar's chair and throws it up L. During the struggle Caesar seizes a sword and makes an attempt at fighting. Bear in mind the fact that a man of his temperament, strung with near madness, is powerful and history supports the fact of his own self-defence and the wrenching of a sword from one of his assailants. Having done their worst, the assailants open out as shown in the diagram. Caesar with his sword makes a fighting move towards the figure on his L., then stops when he sees that it is Brutus. He looks bewildered, drops his sword and Brutus advances and gives him the coup-de-grâce. At the first assault of Caesar all the Senators rise in consternation and fear, and huddle together in groups, some remaining on the rostrum, others moving down R. and L. towards the exits, but all shrinking away from the centre of the tragedy. The citizens in the bays shriek out and this continues
until the moment that Caesar stands revealed facing Brutus. Then everybody is completely still and silent. As soon as Caesar is stabbed there is a sharp scream from a woman in the crowd.

Caesar is disarmed by the sight of Brutus standing there with his naked sword. He remains perfectly still whilst Brutus slabs him, and then with the emotion of a broken heart he speaks, and after his ‘Et tu, Brutus?’ he backs a little in his bewildered consternation, gathering up his mantle in a perplexed way as his mind is still trying to grapple with this colossal contradiction of his beliefs and then turns and after the remainder of his line lifts his toga up to his face and falls. He lies across the top of the rostrum as near the edge as possible with his head pointing to R. This treatment evidences the great tragedy of circumstances between the two men as well as making it memorable with an emotional emphasis for the part the fact will play in Brutus’ own tragedy. It establishes it in his eyes as well as our own as a fact of terrible significance.

It is interesting to note that Caesar is murdered in the exact middle of the play.

Caesar: ‘Et tu, Brutus? Then fall, Caesar!’

For a few seconds there is complete silence and stillness. Then there is a renewed burst from the crowd, who do not scream, but evoke cries of ‘Caesar is slain’ and they disappear from the stage. The senators commence to exit down R. and L., whilst others move up towards the exits up R. and L. There is a general atmosphere of disturbance and excitement provided as a background to the following scene. The senators up R. and L. remain in their exits looking back on the scene. There is now heard a growing murmur of the distant populace and this is carried on right through to the end of the scene. Cinna then suddenly opens the scene with his virile exultation.

From here until the entrance of Antony’s servant, the pace and excitement must be rapid and high. A tremendous tension has been suddenly released and its power is as equal in expansion as it was in concentration. Let it, however, be governed and not become a gable.

Cinna: Liberty! freedom! Tyranny is dead! Run hence, proclaim, cry it about the streets.

Cassius: Some to the common pulpit, and cry out ‘Liberty, freedom and enfranchisement!’

Brutus: ‘People, and senators, be not affrighted; Fly not; stand still: ambition’s debt is paid.

Casa: ‘Go to the pulpit, Brutus.

Decius: And Cassius too.

Brutus: Where’s Publius?

Cinna: ‘Here, quite confounded with this mutiny.

Metellus: Stand fast together, lest some friend of Caesar’s Should chance—

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

Cassius: And leave us, Publius; lest that the people [Cassius moves down to the edge of the rostrum. Rushing on us should do your age some mischief.

Brutus: Do so: and let no man abide this deed But we the doers.
Re-enter TREBONIUS from up R. He comes to the head of CAESAR. He must anticipate his cue so as to be well on the stage by the time it is spoken. He carries a blood sponge in his left hand.

CASSIUS. Where is Antony?

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

BRUTUS. 3 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 Caesar's friends, that have 'abridg'd
His time of fearing death. 4 Stoop, Romans, stoop,
And let us bathe our hands in Caesar'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. 5 Stoop then, and wash. | 6 How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

BRUTUS. 7 How many times shall Caesar bleed in 13 sport,
That now on Pompey's 14 basis lies along
No worship than the dust!

CASSIUS. So oft as that shall be,
So often shall the 15 knot of us be call'd
The men that gave their country 16 liberty.

DECIUS. What, shall we forth?

CASSIUS. Ay, every man away:
Brutus shall lead, and we will grace his heels
With the 17 most boldest and best hearts of 18 Rome.

We now reach a definite change in the nature of the scene. The tremendous climax of the assassination has discharged itself in the intense moments of the aftermath and been consolidated by the action of the bonding in blood. A rest is now afforded, a slight interlude in order to allow for the change in the movement of the scene which every vein devolves upon ANTONY. With him the immediate intensification of the scene begins in its new development which is the consequence of this present situation. Thus the process of the action is changed without too violent a shock, and as has been pointed out in previous similar instances, the relaxing phase is not without a certain sustaining power of its own. The words 'A friend of Antony's' is sufficient to arrest attention without creating a powerful situation. Hence this short scene with the SERVANT which has a twofold value: it relaxes the strain of one situation and at the same time introduces another.

[Enter a SERVANT from up R.]

BRUTUS. Soft! who comes here? | 17 A friend of Antony's.

SERVANT. 18 Thus, Brutus, did my master bid me kneel;

persons. Shakespeare chose the word to signify more than a mere group. He indicates the close nature of the group and the binding quality of its membership with the same.

[14] By this time every CONSPIRATOR is either in position or is taking it up as shown in the last diagram.

[15] Note the double superlative of 'most boldest', which suggests the same keen emotional acuity as expressed in 'knot above.'

[16] Brutus turns and everybody else follows.

[17] Brutus waits until he reaches the top of the rostrum, where he stops.

[18] He is timorous and hesitates a moment before advancing. Then he comes down and kneels on both knees. He takes his speech very simply and unaffectedly. He has been instructed to show the greatest deference to BRUTUS, and his submissive character contrasts so well with the recent rhetoric of the others and creates an interest in his effect. It is again to be noted how Shakespeare immediately establishes his idea in his opening lines. Nothing could more clearly convey ANTONY's shrewdness than these four lines which the rest of the speech amplifies. He is clever enough not to be provoking and to take all precautions to show this. They show his intention and at the same time give the SERVANT his character in a moment.

ACT III, SC. I

[1] Keep these speeches fairly fast and knitted together without pause between each. We have once more the moments after a big climax when action is over for a time and there's a gentle declining into a less intense phase changing from act into consequence. The essential treatment, therefore, is that of keeping the dialogue concise and the spirit quick in movement.

[2] i.e., in the literal sense of being distracted or bewildered. A + maze, a being an intense.

[3] This speech is a corrective to the element of fear introduced by TREBONIUS. It is a strong challenge to the eyes of destiny, a brave looking on honour with death indifferently as he does in Act I, Sc. II.

[4] This is the part of death that gives men so much affliction—the waiting for it in fear.


[6] He points down but does not stoop as yet. He slams up on these three words, and from here onward he is steadier in his delivery, although maintaining the strength of the scene. This prevents the treatment from becoming slippery on mere speed and after the initial excitement enables it to graduate into a solid and effective consistency. The momentum exhilaration in its pure state was good, but it requires something more powerful to sustain the scene and make it a vehicle for dramatic interest. Also see that remember that there is going to be a slight pause in a moment when the CONSPIRATORS are dipping their hands in CAESAR's blood. BRUTUS works up to the last line of his speech as the climax and lifts his sword up over his head as he speaks his slogan.

[7] Make this big and broad as though it were the signing of a great covenant. The big treatment enables the short silence to be accounted for instead of being an interruption. The CONSPIRATORS proceed from their positions to the body of Caesar as shown in the following diagram. The blood sponge is used, and left behind the lower part of CAESAR's legs.

[8] Don't make this pause too long. CAESAR rises first and comes down the steps to L.C., wiping his hand, and he is followed by Brutus whilst the others take up their positions as shown in the diagram below. This can be arranged during the following dialogue.

[9] i.e., embodying lofty sentiments.

[10] Coming down the steps.


[12] i.e., the base of Pompey's statue.

[13] i.e., a small group, a clustered band of
ACT III, SC. I

[1] Here he draws one leg right back and goes down on his hands with his head bent towards the ground. He maintains this posture right through the scene.

[2] Take these four lines with a simple emphasis.

[3] This word is used in the same sense as the Biblical one. The injunction to fear God means to revere Him, and not be afraid of Him.


[5] i.e., determined, or clearly shown. Not merely told. Lit. the word means to loosen back. Thus this derived meaning is associated with the idea of the event being shown in its elements and reasons.

[6] Another form of through. It is a disyllabic development of O.E. thorth, through, when fully stressed. The stressed form was used when the word was separate as an adv., adj., and noun, and sometimes as a preposition as prepositions were sometimes emphatic and stressed. See O.E.D., Thorough, prep., and adv.

[7] i.e., uncertainties of this untraversed, inexperienced era, the one that has just been formed.


[9] i.e., if it may please him to come. For the use of so, see Abbott, § 135, and also § 349 for examples of the omission of to in the infinitive.

[10] i.e., immediately.


[12] i.e., for a friend. See Abbott, § 189, for examples of this form of construction.

[13] CASSIUS is not so wise.

[14] i.e., my mistrust now turns out to be right. Still here means always from the root meaning of the noun and adjective of fixed, standing. Shrewdly is the adv. of shrewd, originally derived from shrew, the name of an animal that was reputed to be vicious and cunning, the latter notion being continued into the meaning of acuteness or cleverness. Here perhaps the word is better read as shrewdly. Notice how ANTONY’s dramatic function is prepared for. Here is a strong double lodged against him by the deep-seeing CASSIUS and the new situation is to see which way ANTONY will turn. His message promises friendship, but here at his entrance CASSIUS’ mistrust.

50 THE TRAGEDY OF JULIUS CæSAR

Act III

IThus 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, royaî and loving: Say I love Brutus and I honour him; Say I fear’d Cæsar, honour’d him and lov’d him. If Brutus will vouchsafe that Antony May safely come to him and be resolvd How Cæsar hath deserv’d to lie in death, Mark Antony shall not love Cæsar dead So well as Brutus living; but will follow The fortunes and affairs of noble Brutus Through the hazards of this untried 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 satisf’d and, by my honour, Depart untouch’d.

Servant. I’ll fetch him presently.

[He rises and runs off up R.]

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

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

From this moment the play develops a new movement. The catastrophe has destroyed Cæsar and with him the suspense of the action as it has hitherto moved. A new one has to be created out of the old, and this is achieved by the situation of the conspirators in their relationship with Antony. That is why his entrance has been prepared for by the Servant, and the doubtful position established by Cassius. He becomes the chief figure, bringing with him the heritage of the former plot out of which he is to provide means for the new. In him the act becomes the consequence.

What arrests us in his entrance, and what binds our interest to him in the scene? It is the fact that he is a character who is not fundamentally at one with the others and whose attitude remains uncertain. His first words are to the dead Cæsar and not to the conspirators. When he does address them it is to assert the underdetermined nature of the situation and then to ask for his death. Added to this, he evidences the pressure of a very great emotion which sways him to dangerous extremities and thus shows us that his inclinations towards the conspirators are not quite what they may appear to be. We are then presented with an element of suspense through a powerful character which suggests more than it shows and who is obviously a major element of the future drama.

Brutus. But here comes Antony.

Welcome, Mark Antony.

After a short pause Antony enters from up R. He wears the hood of his toga over his head. He comes as far as the platform, where he stops and looks down at Cæsar. He stands thus for a moment obviously suffering from an intense grief, but too distracted by the circumstances to be able to indulge his feelings since he looks up and gives a quick glance round the conspirators to assess the situation, looking actually at their words. This treatment enables the character to receive its associations with the qualities that make it of dramatic importance — its isolation, its grief, its realization of their grim determination and its uncertain relationship with the rest of the characters.

Brutus’ assurance is merely heard by Antony during his survey and his only reaction is to look at Cæsar and advance to abase his body. This he realizes he is allowed to do. Where there he stands on his knees beside him. Keep the opening grief as restrained as possible. His address to the dead Cæsar is not a provocative one. There is a restraint at work in his will which allows his sorrow to escape without offence to the others. These three lines are simply a meditative address to his dead friend, a tribute and a farewell.
SCENE I

THE TRAGEDY OF JULIUS CAESAR

ANTONY, O mighty Cæsar! dost thou lie so low? Are all thy conquests, | glories, | triumphs, | spoils, | Shrunken | to this | little measure? 1 Fare thee well. I know not, gentlemen, what you intend, Who else must be 2let blood, who else is 3rank: 4If I myself, | there is no hour | so fit As Caesar’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. 5I do beseech ye, if you bear me hard, Now, whilst your purpled hands do reek and smoke, Fulfil your pleasure. 6Live a thousand years, I shall not find myself so apt to die: 6No place will please me so; no 7mean of death, As here | by Caesar, | and by you cut off, | The choice | and master spirits of this age. 8

BRUTUS. 13O Antony, beg not your death of us. Though now we must appear bloody and cruel, As, by our hands and this our present act, You see we do; 1yes see you but our hands And this the bleeding business they have done: 10Our hearts you see not; they are pitiful; And pity 16to the general wrong of Rome— As fire drives out fire, so pity | pity—
Hath done this deed on Caesar. 19For your part, To you our swords have leden points, Mark Antony: Our arms 19in strength of malice, and our hearts Of brothers’ temper, do receive you in With all kind love, | good thoughts | and reverence.

CASSIUS. 20Your voice shall be as strong as any man’s In the disposing of new 21dignities. (A sudden rising of the crowd effects offstage.

BRUTUS. Only be patient till we have 22appeas’d The multitude, beside themselves with fear, And then we will deliver you the 22cause 24Why I | that did love Caesar when I struck him, Have thus proceeded.

ANTONY. 25I doubt not of your 26wisdom.

Let each man render me his bloody hand: 27First, Marcus Brutus, will I shake with you; Next, Caius Cassius, do I take your hand; Now, Decius Brutus, yours; now yours, Metellus; 29Yours, Cinna; and, my valiant Casca, yours;

It states the contradiction of his reputed love and his act as a fact, but also as one capable of logical interpretation.

[25] Antony preserves his determination not to act in any hostile manner and to show his endeavours outwardly, at least, to keep an open mind. There is just a momentary pause before he speaks as he collects himself and determines upon his course.

[26] i.e., the vision of what he has done and why he has done it. This is not really a lie. Antony is not governed by principle but by emotion. He is not swayed by justice but by passion, and he acknowledges a fact that is doubtless true but does not ally itself with his emotions. He makes a slight pause after this word. He is thinking well ahead and feels that for the time being it would be policy to make a voluntary profession of friendship that he may be thus enabled to gain an opportunity to achieve a public attack upon them. Hostility would only put them on their guard and he knows this.

[27] He goes to each conspirator in turn and shakes their hands in the Roman style. The conspirators are in the same positions as shown in the diagram following note 8, p. 40.

[28] At about this point, Trebonius who, be it remembered, was responsible for taking Antony away to facilitate Caesar’s execution, moves up unobtrusively towards the back R. as though wishing to avoid the hand of Antony after having tricked him.
1Though last, not least in love, 2yours, good Trebonius. 3Gentlemen all,—alas, what shall I say? My 4credit now stands on such 5slippery ground, That one of two bad ways you must 6conceit me, 7Either a 8coward or a 8flatterer. That I did love thee, Caesar, O, 'tis true: 9If then thy spirit look upon us now, Shall it not grieve thee 10dearer than thy death, 11To see thy Antony? 12making his peace, 13Shaking the bloody fingers of thy foes, 14Most noble! in the presence of thy corse? 15Had I as many eyes as thou hast wounds, Weeping as fast as they 15stream forth thy blood, 16It would become me better | than to close In terms of 17friendship | with thine 17enemies. 18Pardon me, Julius! 19Here wast thou 20bay'd, brave hart; Here didst thou fall, and 21here thy hunters stand, 22Sign'd in thy spoil and crimson'd in thy 23lethe. 24O world, thou wast the forest to this hart; And this, indeed, O world, the heart of thee. 25How like a dear | stricken by many 26princes Dost thou here lie! 27Mark Antony, 28Antony. 29Pardon me, Caius Cassius: The 30enemies of Caesar shall say this; Then, | in a friend, | it is cold modestly. Cassius. 31I blame you not for praising Caesar so; But what 32compact mean you to have with us? Will you be 33prick'd in number of our friends, Or shall we on, and not depend on you? Antony. 34Therefore I took your hands, | 35but was indeed 36Sway'd from the point by looking down on Caesar. 37Friends am I with you all and love you | all, | Upon this hope | 38that you shall give me reasons | Why | and wherein | Caesar was dangerous. Brutus. 39Or else were this a savage spectacle: from to spoil, to destroy, and actually meaning 'the spilling of thee.' 40Pervasive for death since the shedding of Caesar's blood meant his death. This is the only instance of the word quoted by the O.E.D. with this signification. In Gr. the word is x bios, forlornness. In Gr. mythology it was a river in Hades, the water of which produced, in those that drank it, forlornness of the past. Strictly speaking in Gr. it is Aegypia swamp, water of Lethe. Lethe itself is Latin. Note the pronunciation retention. He comes to an upright position and opens his arms. This is a big rhetorical address. Hesoftens to a gentle key. Note the use of this word, which shows that even in his grief he is careful to polish his expression. Cassius has been waiting to say something since Antony's self-deprecation at things went not well with Caesar's enemies. Now he breaks out, moves past Brutus to the step and raps this out. Antony, however, is alert. He rises at once and makes an acute reply. It does not answer Cassius' real doubt which is quickly made clear. Antony speaks quite without any heat. It is a straightforward reply. If the enemies of Caesar, which are themselves, shall of necessity say this it is surely a very mild act upon the part of a friend. Cassius brushes this aside. All he wants to know is whether Antony is their friend or foe. I.e., agreement. Note the inflexion on the first syllable. In reply this line means 'Are you going to have any agreement with us?' I.e., marked. To prick meant to mark (with a sharp point). Antony is again resourceful and comes in quickly and explicitly. His quick recovery from extreme passion shows that his mind is active on his own behalf and ready to the occasion. Mourning his friend does not mean that he has lost his wits, With just the slightest break as he pieces his apology together. Remember he is working in an emergency and construction is very essential alliance with them in the face of his recent passionate utterances. He states this very emphatically. Weigh these two lines out with careful emphasis. Observe the pause coming after the inflected words. Brutus sees the reasonable nature of his point.
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfy’d.

ANTONY. 1That'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.

[Aside to Brutus.] You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be mov’d
By that which he will utter?

BRUTUS. By your pardon:
I will myself into the pulpit first,
And show the reason of our Cæsar’s death:
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cassius 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 your Cæsar’s body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say do’t by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

ANTONY. I do desire no more.

BRUTUS. Prepare the body, then, and follow us.

Brutus gives one last look at Cæsar and then turns and leaves the stage by the R. upper opening area. The crowd follows in these steps follow him. Cassius waits a moment,
And then crosses up to the R. of the rostrum where he stops and turns as though to add his own contribution of a sufficiently forbidding nature, but he swallows his feelings and moves off after the others.

ANTONY. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruines of the noblest man
That ever lived in the tide of times.
Woe to the hands that shed this costly blood!
Over thy wounds now do I prophesy,
Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue.

[A rising murmur from the distant CROWD off R. as the conspirators begin to appear to them outside the building.]

A curse shall light upon the limbs of men;

[25] From here the speech has to be developed to a great height which does not exist until the very end. Therefore nurse the power and keep it concentrated as much as possible in the form of the values the words themselves provide. The feeling should produce itself through them and not be a loose element in which they seem. At first only statements are made and then later the words become enactments of their events. Therefore commence here with a tremendous feeling in authority that is urging itself through its medium and takes it and dwells upon it in order to gain a full measure of expression.

[26] This word has been much debated, but no change is necessary as limbs is simply figurative for bodies and thus for men themselves. Shakespeare is living in his character and the pitch of the speech which is pregnant with enormous power, creates these forms which expand facts and statements to abnormal and rhetorical circumlocution. Compare ‘meek and gentle’, ‘tide of times’, ‘voice and utterance’ and the time immediately following the present.

[28] A curse shall light upon the limbs of men;
ACT III, SC. I

[1] i.e., internal, from Lat. domestic-us, from domus, house, hence, home.  
[3] i.e., only.  
[4] F. prints a colon after vas and a comma after deeds, which looks suspiciously like a transpositional error since the following line is not absolute, but is relative to the preceding one and certainly not to its successor. The mothers only smile because they have been choked.  
[5] From here the full strength of rhetorical power begins to emerge. Keep it well in hand, lest Sal. work up to 'Havoc,' and giving the words their full expressive values.  
[6] The Goddess of all evil. This is her Greek name, the Latin equivalent being Diacord.  
[8] On this word he springs to his feet and raises his finger above his head in an exclamatory gesture. This word was usually given to an army as the signal for the seizure of the conquered spoil and so for destruction and devastation. It was probably the prerogative of the monarch—N. V.  
[9] These two lines stretched to their fullest interpretative capacity. ANTONY's spirit is living its vengeance and almost every word is brought to its separate fullness of meaning.  
[10] i.e., the deed is so foul that it groans for burial. It is the deed that groans and not the men, for the whole aim of the speech is to implicate its nature and this is its final indication.  
[11] The servant comes quick on his cue. He must work with ANTONY to maintain the high pitch of the scene. The urgency, infection of all the excitement of the hour in his lines.  
[12] Maintain the pace and intensity. He is eager to verify this because he wants to present his entry for his own safety.  
[14] The servant looks for a moment, interrupts his rapid flow of words and rises with this uttered as a subdued and poignant cry.  
[16] He makes a gesture of dismissal and turns front. The servant merely turns away and covers his face with his hands. ANTONY himself is again wrestling with grief. Keep the speech expressive of this, colloquial and broken. It gives us a new and useful variety in the treatment.  
[17] He pulls himself together and proceeds as before.  
[18] The servant responds to ANTONY'S renewed vigour and turns to him.  
[19] From late Lat. leuca, leuca (late Gr. λέυκα, λέυκη), an itinerary measure of distance which varied in different countries, never in regular use in England but often occurring in poetical or rhetorical statements. The Roman Gallic Leuca was 379 miles. Its more general distance was about three miles.  
[20] Quick and intense to start with.  
[21] This is a sudden idea that arrests the movement of the servant towards the exit L. Take the following lines at a steady pace. They are the overture to what is to come and their strength lies in their introductory nature. Don't attempt to overload them with more than they are intended to carry. They suggest more than state their full purpose, but make it evident that they are linked with thought. Forget the speed and urgency of the past. Then it had value. Now the new notion displaces that one and we see that something is developing.  
[22] i.e., find out.

1Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy;  
Blood and destruction shall be so in use,  
And dreadful objects so fam il i ar,  
That mothers shall 3but smile when they behold  
Their infants quarter'd with the hands of 4war,  
All pity chok'd with custom of fell deeds:

CROWD noises intensify and swell up to a climax on the last line.  
ANGRY shouts are now heard, but the whole effect is kept right in the distance.

6And Caesar's spirit ranging for revenge,  
With 4Até by his side 7come hot from hell,  
Shall in these confines with a monarch's voice  
Cry 12Havoc,' and let slip the dogs of war;  
That this 7foul deed 7shall smell above the earth  
With carrion men, 9groaning for burial.  

[Enter a servant from L. U. E.] He runs in and sinks upon one knee, right on the word cue. He wears a tunic and dark panula with a hood which is down. The CROWD noises are heard right through this speech and swell up on the given cues. They indicate that the more detailed information of the event is now reaching them and they are demanding BRUTUS and CASSIUS. Don't as yet let us hear, "We will be satisfied." That comes right at the end.

11Note how the drama is upheld by the immediate representation of the one who is most likely to bring the prophecy of the last speech to pass. Here is conflict introduced at once, and although it may give the actor a personal advantage to end the scene after his speech, actually the scene is left incomplete and without the development of plot which this addition achieves. ANTONY bounds from his rhetorical pinnacle on to that afforded by this development favourable to a practical fulfilment of his forecast. No pause can be allowed between the end of the monition just concluded and the beginning of this one, otherwise the tension drops.

1You serve Octavius Caesar, do you not?  
SERVANT. 12I do, Mark Antony.  
ANTONY. 13Cæsar did write for him to come to Rome.  
SERVANT. He did receive his letters, and is coming  
And bid me say to you by word of 14mouth—  
15O Caesar!

It is to be noted once again how Shakespeare manages his dramatic values and is able to reach a climax of high intensity and yet, whilst maintaining the effect wrought by that climax and slackens the grip but not the hold upon our emotions. He does not attempt to prolong his high note beyond an effective period, does not weaken it by over-development or isolate it merely as an effect forgetting its dramatic continuity, but transposes it into a lower key and to the softer measures of milder instruments. In the matter of a few lines we drop from the wrath of passion to its despair, from its thunder to its harp; and as the storms of winter make the rose, so the violent prelude inhabits this gentler modality and gives it its deep beauty.

ANTONY. 18Thy heart is big; 17get thee apart and weep.  
Passion, I see, is catching, for mine eyes,  
Seeing those beads of sorrow stand in thine,  
Began to water. 19Is thy master coming?  
SERVANT. 20He lies to-night within seven 20leagues of Rome.  

[CROWD noises swell for a moment.  

ANTONY. 21Post back with speed, and tell him what hath chanc'd:  
Here is a mourning Rome, a dangerous Rome,  
No Rome of safety for Octavius yet;  
He hence, and tell him so.  
[Another sudden and angry outburst from the CROWD which continues until the end of the scene.  
22Yet stay awhile;  
Thou shalt not back till I have borne this corse  
Into the market-place: there shall I 23try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.]

Here the crowd noises swell up and we hear one distant voice cry out:
"We will be satisfied," followed by a general angry seconding of this resolution.

Lights dim quickly. Lower tabs, and draw the first pair of traverse curtains.

The crowd continues its cries right through the short interval, swelling up in the process until it arrives at the opening pitch of the ensuing scene. Let us hear them gradually getting nearer the entrance down R.

SCENE II

ILLUSTRATION No. 5

The Forum.
As has already been stated, the Third Act of an Elizabethan play provides the catastrophe or turning-point out of the materials collected from the preceding acts. The emotional element has reached its first peak in the dispatch of the central figure, but Brutus and the conspirators still remain. Antony has foreshadowed the effect of their act upon themselves and in this scene he proceeds to bring them into conflict with the people of Rome. Our interest was held

The Forum.
The backing to this scene is not authentic since it would be crowded by the pillars of the partly built Basilica Julia. This, with its tiers of scaffolding and heaps of masonry, could, on a large stage, be used with great effectiveness as a means of arranging further numbers of the crowd rising up in broken eager groups to any required height. As this could only be an exceptional amenity, the back cloth has been provided.
by the suspense attending upon Cæsar’s fate; now it begins to involve that of Brutus. Hence the necessary continuity of the last scene with this one. They are, dramatically speaking, intimately related and are therefore scenes and not acts. In them the movement of the action is transferred from one set of circumstances to the other and such transference would be disjointed and the dramatic effect weakened by segregation.

No attempt will be made here to analyse the details of this scene. It rises by gradual degrees to a tremendous climax and care must be taken to apply the treatment recommended by the notes in order to enable the strength of the scene to be nursed and to ensure that through its long progress the various changes in its construction be observed and the emotional grip retained through rise and fall of pitch, the interchange of strong rhetoric with colloquiality and of grief with craft. Study the function of these contrasts that the one may develop the other by a judicious handling of each and at the same time bear in mind that noise or speed are only effective when well governed. They must not be something in themselves. They must have some argument controlling them as its emphasis and not have sheer dominion. In view of all this the main speeches have been treated almost line for line since their matter depends so much on their treatment and their art upon technique.

While the tabs are still down the crowd take their places. The structural arrangement of the set has been designed to enable the crowd to be seen in the most effective way possible and with its varying elevations offering a broken surface to the sea of faces and the various vantage points which give the effect of eager expectancy on the part of their occupant. If the reader will bear in mind the vivid description of the citizens’ energetic measures to see Pompey’s entrance into Rome he will gain some notion of the idea that has been aimed at in the composition of this scene. Also by this arrangement we are able to see the crowd and the mass of faces which are always more eloquent than backs. We get a bigger sense of concentration upon something of tremendous importance by this means, and see a new character which is of great importance to the play, namely, the People. They will therefore, in addition to occupying the stage area, be mounted on the elevations at the back, some standing, some sitting, or others leaning against the pillars. They are also in the area below the steps, so that the pulpit is surrounded by people looking at it from all directions. These, then, will be the opening positions when the principal scene commences. (The elevation in the centre of the large rostrum should have a step placed behind it to enable Antony to mount it when he has to.)

Before this, however, the opening lines are spoken in the front scene formed by the front grey traverse curtains being drawn together. This will serve to allow for the slight changes to be made to the existing set, and for the crowd to assemble in their places. It also allows for Cassius to depart with a convincing number of citizens, not merely two or three, who can, after the conclusion of this short opening, become members of the general assembly. A word should perhaps be said with regard to this arrangement of the pulpit. Firstly, as has already been explained, it gives us the faces of the crowd and enables the momentous event to be registered by those whom it most concerns. Secondly, Antony’s great moment is when he leaps up on to the back
centre elevation and whips the crowd into their mutinous frenzy. Thus he becomes the figure demanding all attention and by the reserved occupancy of this position adds emphasis to his most important work.

Before the rise of the curtain we hear the crowd vociferating their demands. They commence right in the distance and we hear their voices growing nearer and nearer until they come from the stage. As the curtain rises we see Brutus and Cassius C. with the crowd on either side. This gradual introduction of the crowd effect, besides playing for time, also serves to bring us in contact with them in a more striking way than by a sudden opening of the scene. They and their emotions are now a principal part of the play. Their voices have continued right through from the assassination of Caesar as a subterranean effect growing from murmurs into angry shouts and showing their sub-development concurrent with the action of the scene on the stage, and now, without ceasing, they come into their own.

CITIZENS. We will be satisfy'd; let us be satisfy'd.

BRUTUS. Then follow me, and give me audience, friends.

Cassius, go you into the other street, And part the numbers.

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

FIRST CITIZEN. I will hear Brutus speak.

SECOND CITIZEN. I will hear Cassius; and compare their reasons, When 'severally we hear them rendered.

He makes as though he is going and a number of others from R. and L. move across. As they do so the lights dim out. There is a pause whilst Brutus gets into position in the pulpit. The noises of the crowd grow up at the back, the curtains open and the lights rise upon the full stage. Note that the crowd in front of the curtains keep up their cries and remain where they are, simply becoming a part of the general assembly as the curtains open. Brutus is discovered in the pulpit.

THIRD CITIZEN. The noble Brutus is ascended: silence!

[Voices die down.]

The nature of Brutus' speech is self-evident. It is a straightforward deliberate address as honest as himself. He takes his time and allows his facts to spread to every hearer. He is strong and sincere, and so furnishes the contrast against which Antony's oration is placed and whose nature will be studied when we reach it. There is nothing subtle or ulterior about this speech. It is written in prose and to minimize its emotion and engages only by its plainness and statement of fact. It is bold and intrinsically with anything but the least sentiment. Every phrase is delivered with full regard for its effect, and separated to give it the full emphasis of its meaning. The opening words, 'Romans, countrymen and lovers,' are separate and earnest and went to every point of the assembly. Throughout the speech Brutus must turn and address himself to the different sections of the multitude. Also the crowd remains perfectly silent and still as though concentrated upon something of the most urgent nature. The sea of still and earnest faces and straining perched figures without movement of any kind will make us realize that they are engaged in listening to the explanation of a great national crisis.

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 Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: hot that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar 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;
THE TRAGEDY OF JULIUS CÆSAR

Act III, Sc. II

"He now reaches once again into their more personal considerations. He becomes quicker, more vehement and somewhat passionate. Remember that he is pleading his cause and his cause springs from a deep feeling. His passion, however, is more earnest than wild, more appealing than inflammatory. Note the alliterative emphasis here and in the following phrase."

"Influenz this word because it refers to an earlier question on the same thing."

"Followed by are more simple one. It is natural as well as breaking up the treatment, and gives more weight to some faint facts earlier. In the following line 'Rude' means gross, uncultured."

"Add more strength to this final phrase and make it greater than the others."

"i.e., 'hasten'."

"Note the variations in the inflexions of these words ending with 'him' and 'offended', both being stressed because this phrase is the most important of the three."

"The Folio has 'a'. Some editors omit it."

"For a moment that is a pause. Their minds have been gripped by Brutus' eloquence and then with a united action they release their combined answer. Some add an additional 'None'."

"Brutus takes them up quickly."

"He proceeds fairly quickly, his own reaction being an emotional one. His feelings open themselves in a concise acknowledgment of his own liability to the same penalty for the same offence, the established record of Caesar's death left for history to judge, etc."

"The detailed record, from that question, from quarter to quarter, to inquire."

"i.e., recorded (upon a roll)."

"i.e., Diminished, depreciated, from Lat. ex + "ex cepto" or short."

"i.e., over-emphasized. Note the balance of fairness and goodwill in this speech and how the character of Brutus authorizes the text."

"Quietly and gravely."

"Every face turns towards the funeral procession and a passage is made for it as it slowly proceeds to Caesar, the engraving line. The visibility of the sea of faces turning in the direction of the bier should be characterized and effective. There is no hissing or booing from any of the crowd. Antony follows the bier and remains there at this moment for the time being."

"Pick this phrase out to show that every Roman is to be treated with equal fairness and there is not going to be any partisanship."

"i.e., the advantage gained by Caesar's death."

"This means that he and they will be active members of a real community and not as hitherto merely suppressed. It does not mean a special administrative post."

"He hastens to this addition because it emphasizes his regained liberty."

"Slow up on this and deliver the entire passage with a sound strength."

"See note 24, p. 3. Here of course the meaning is modified to that of a mere popular demonstration."

"A distinction which was conferred on the Nobles or Patricians, and which was known as the Jus Imaginum. These Imagines were figures with masks of painted wood placed in the Atrium of the house. See Smith's "Dict. of Glass. Antiquities" under Nobles for a full account of them."

"i.e., take Caesar's place. This comes out with great relish and is followed by a universal 'Ave'. What seems apparent here is that they are advocating the very thing that Brutus has sought to destroy. They are using Caesar as a synonym for monarch, as is shown by, and it illustrates the shallow minds of the citizens inasmuch as they cannot see the political reasons for Caesar's death, or if so have forgotten them in mere hero worship. As a Verity in N.Y., p. 170, points out, 'they ignore principles and care only for persons — now Pompey, now Caesar, now Brutus, now Antony'. But if they didn't, there would not be a play. That they do so is human nature for all time. Everything in them runs to excess, but it is excess of characteristic passion where a cultural reason does not abide."

"i.e., Caesar in nobler form."

"Brutus is now on the C. of the rostrum.
SECOND CITIZEN. Peace! silence! Brutus speaks.

FIRST CITIZEN. Peace, ho! [The shouts die down.]

BRUTUS. [Good Countryman, let me depart alone, And, for my sake, stay here with Antony: Do grace to Caesar's corpse, and grace his speech Tending to Caesar's glories, which Mark Antony] By our permission is allow'd to make. I do entreat you, 'tis not a man depart, Save I alone, till Antony have spoke. [Exit R.U.E.

FIRST CITIZEN. Stay, ho! and let us hear Mark Antony.

THIRD CITIZEN. Let him go up into the public chair; We'll hear him. Noble Antony, go up.

ANTONY. For Brutus' sake, I am beholding to you. [Goes into the pulpit. The bearers take the bier and place it up and down stage with the head pointing up stage at the foot of the pulpit. The bearers stand round it. The following dialogue takes place during Antony's ascent to the pulpit. OCTAVIUS' SERVANT takes up a position at the upstage corner of the pulpit. There is a general noise as the crowd discuss this line of Antony's. As regards the various Citizens in this scene, don't delegate the lines permanently to four individuals. There can be as many citizens as there are lines and they are scattered all over the stage.

FOURTH CITIZEN. What does he say of Brutus?

THIRD CITIZEN. He finds himself beholding to us all.

FOURTH CITIZEN. Twere best he speak no harm of Brutus here.

FIRST CITIZEN. This Caesar was a tyrant.

THIRD CITIZEN. We are blest that Rome is rid of him.

SECOND CITIZEN. Peace! let us hear what Antony can say.

ANTONY. You gentle Romans,—

ALL. Peace, ho! let us hear him.

As in Brutus' speech, so in this: the crowd with one slant exception remain silent. Firstly there is no antagonism towards Antony. He comes at Brutus' request to do something for him. The angry outburst against Caesar has been quietened down and the crowd themselves have commanded silence. Added to this is stage crew by its perpetual interjections, often very badly differentiated with the speaker's voice, and acting with intensity, and perhaps the effects when they reach the later moments of vociferous rioting. These effects sound and are superficial if merely used as effects and do not proceed from dramatic reason. Antony proceeds with the extremist caution. As he has seen, he spoke in Brutus' name in the very first line that he uttered, and from now onward says nothing whatever that is of a provocotive nature. He gains his first hearing by baring Brutus, not praising him, and so disarm the multitude at once. He then marshals certain facts which almost immediately have a sympathetic bearing upon themselves, cleverly interposing his tribute to Brutus in a way which negatives them and by a gentle art contradicts his opening lines and brings Brutus out of his coffin among themselves and makes him a lovely friend in their own interests. He takes their emotional nature and trains it to sympathy by an appeal to their self-interest and the revelation of Caesar's contribution towards it. This is a revelation indeed, and on all such occasions the hearers remain silent. After this first speech when they are left dumbfounded by what they have heard and by Antony's heated admonition of their attitude toward Caesar, out of the silence they slowly begin to release their altered minds. This effect that points a recognition of something fundamental and unexpected is only gained by the means suggested above.

It may be interesting to the student to note how again Shakespeare shows the power of concentrated construction and how in under forty lines he eventually enables Antony to be able to make a passionate censure on the crowd whom he has to treat with the utmost caution. We have a sea of earnest faces all concentrated upon the pulpit left of the stage. The exuberance over Brutus, the mixed feelings over what is to follow, the fierce flash against Caesar have all died down and another great force is at work upon them. The activity of this influence is made more apparent by stillness and silence than by any other reaction. The unfolding of the concentrated substance of the speech is dramatic action whose power is in itself alone.

ANTONY. Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him. The evil that men do lives after them; The good is oft interred with their bones; So let it be with Caesar. The noble Brutus
Hath told you Caesar was 'ambitious':
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.

Here, under leave of Brutus and the rest,
For Brutus is an honourable man;
So are they all, all honourable men,—
I come to speak in Caesar'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 rasons did the 10general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have 13cried, Caesar 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 17Lupercal I thrice presented him a 19kingly 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 dispise what Brutus 38spoke,
But here I am to speak what I do know.
You all did love him once, without cause:
What 4cause withholdeth you then to mourn for him?
O 2Judgment! thou art fled to brutish 7beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

ANTONY draws his hood round his face and turns so that he is facing oblique. During the following scene he gradually turns a little so that we see his face as he listens to the conversation that is going on. He still holds his hood so that it screens his face from the majority of the CROWD. After his last word there is a hushed stillness. They have realized a great change in the circumstances of things. Their faith in one man has been challenged and they are somewhat stunned by the blow and successfully consternated by ANTONY's clever finale. After a while there is a sign of movement and then this FIRST CITIZEN finds his tongue and speaks slowly and confidentially to his neighbour. He is not quite sure but he feels that something has been said that deserves attention yet is not equal to making his thoughts too public. Then his neighbour begins to open himself out a little and returns confidence with confidence. This is overheard by a NEARBY CITIZEN who is not so shy and who lets those round him know his mind. Then the woman's voice comes out clearer still and immediately the other CITIZEN lets himself go and in a moment the whole assembly has awakened to its new idol. Properly managed, this should be very effective. Here again a situation is generated within a very few lines and we mount from hushed and tense silence into immense fervour. Note that these CITIZENS need not necessarily be identical with those previously appointed to these names. They are a little group of their own who form by this colloquy about R.C. in front.

FIRST CITIZEN. Methinks there is much reason in his sayings.
SECOND CITIZEN. If thou consider rightly of the matter,
CASSAR has had great wrong.
THIRD CITIZEN. Has he, masters?
I fear there will a worse come in his place.
FOURTH CITIZEN. Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.
FIRST CITIZEN. If it be found so, some will dare abide it.
[ANTONY turns front.]

SECOND CITIZEN. Poor soul! his eyes are red as fire with weeping.
THIRD CITIZEN. There's not a nobler man in Rome than Antony.
[ANTONY places his hands on the rail. The noises die down.
FOURTH CITIZEN. Now mark him, he begins again to speak.

ANTONY now realizes with extreme satisfaction that he has won them to his purpose, but he does not hasten in his success. He is clever in all he does, both in his matter and his method. He resumes his rôle of mourner and takes up from where he left off, bringing pity into their hearts by a pathetic description of CASSAR's state, after which he gathers way and by the end of the speech in twenty lines, has them right in the hollow of his hand.

ANTONY. But yesterday the word of Caesar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters, if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus' wrong and CASSAR 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 Caesar; I found it in his "closet"; 'tis his will:

[CROWD: "Caesar's will!"]

Let but the commons hear this testament—

Which, pardon me, I do not mean to read—

[8] Now he looks over the rail and by an intense emotional change works upon them by the revelation of what the will contains. As he proceeds, those feelings which have been held in bondage and cultivated more and more, now begin to pour out in an increasing volume. As he moves along, rapid and intense, their excitement begins to issue and, although still restrained to repressed murmurings, accumulates until towards the end of the speech cries of 'The will' begin to be heard. ANTONY commences on a swift, intense note, working up to 'And, dying...,' when he becomes more powerful and less rapid and on the final two lines this power increases and his treatment weighs out the great climax with telling effect. It is here that the control of the CROWD begins to break down and the voices begin to swell up with their repressed cries so that the line 'We'll hear the will...,' develops out of this growing chorus and rings out as a cue for the general multitude.

And they would go and kiss dead Caesar'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.

FOURTH CITIZEN. We'll hear the will: read it, Mark Antony. ALL. 'The will, the will! we will hear Caesar's will. After a judicious period in which ANTONY makes certain of his result, he extends his arms and commands silence. Then he proceeds to add fuel to the fire. Here he incorporates his eulogy attacks on BRUTUS and the rest, who are pronounced guilty of having withheld their knowledge from the people. They are not specifically mentioned, but their censure is an understood thing.

ANTONY. Have patience, gentle friends, I must not read it;

It is not meet you know how Caesar lov'd you.

You are not wood; you are not stones; but men;

[CROWD: "Aye."]

And, being men, hearing the will of Caesar, It will inflame you, it will make you mad:

'Tis good you know not that you are his heirs;|

For if you should, 20 what would come of it!

FIFTH CITIZEN. Read the will; we'll hear it, Antony;

[Renewed cries of intense insistence developing toward a general voice for the following line. You shall read us the will, Caesar's will.

ANTONY. 21 Will you be patient? will you stay awhile? I have o'ershoot myself to tell you of it. 21 I fear I wrong the honourable men Whose daggers have stab'd Caesar; I do fear it.

[A shout of great anger.

FOURTH CITIZEN. 22 They were traitors: honourable men!

ALL. The will! the testament!

SECOND CITIZEN. They were villains, murderers: the will! read the will.

ANTONY. 23 You will compel me then to read the will?

[CROWD: "Aye."]

[20] He raises the will above his head on this word to provoke their anger and to make the intention of his 'fears' perfectly clear.

[21] After the combined outburst this voice comes out relatively high in R.C. This is followed by a supporting chorus of peers from this particular group. Against this comes the[...]

swept up by a universal demand for the will.

[22] After allowing them to declare themselves to his own enjoyment for a short while and looking all round the stage whilst doing so, he gradually turns them with his uplifted hand. This line is again putting his own wish into their mouths. He is strong and strikes the word 'compel.' A big 'Aye' comes from everybody after this and ANTONY feels that he has climbed the peak of his purpose and relaxes in satisfaction.
ANTONY is going to make sure of his weapon against BRUTUS and the rest. He has so far forged it. Now he is going to temper and shape it by a further exercise of their emotional condition that shall confirm their feelings by a graphic witness of the deeds of the "honourable men." Vengeance has passed for the time being and a quiet power is being assumed that rosses pity and intensity sympathies, forms of passion which are potent when converted into revenge for the object of their grief. So assume a treatment consistent with this required change.

Then make a ring about the corpse of Cæsar, And let me show you him that made the will. Shall I descend? 1 and will you give me leave?

ALL. Come down.

SECOND CITIZEN. Descend.

THIRD CITIZEN. You shall have leave.

ANTONY moves out of the pulpit and comes down the steps. As he does so the BEARERS of the bier lift it and bring it to c., the down-stage ones coming first, so that the head of the body is pointing l. The CROWD surge round as though eager to see the body for themselves, and these two CITIZENS thrust them away. When the BEARERS have deposited the bier ANTONY reaches it and dismisses them. They retire down to the lower entrance by the pillar. The CROWD surge round and ANTONY cautiously moves them away from the body on his "stand far off". Note that as he leaves the pulpit he tucks the will in his belt under his toga.

FOURTH CITIZEN. A ring; stand round.

FIRST CITIZEN. 2Stand from the hearse, stand from the body.

SECOND CITIZEN. 3Room for Antony, most noble Antony.

CROWD: "Noble Antony."

ANTONY. 4Nay, press not so upon me; 5stand far off.

Various CITIZENS appoint themselves to clear the CROWD back. They open out so as to clear the line of sight for ANTONY, whilst some squat or lie down in front—at a distance—and others do the same on the inner edge of the CROWD.

ALL. Stand back. Room! Bear back.

First observe the antithesis of quietness in the opening of this speech. It gives us a rest after the vehemence of the past and affords a means of generating a new and greater climax. It takes the action and prepares it for a fuller development. It is not an idle relief by any manner of means. In the general treatment of the speech realize the intention of the various dramatic values, not for separate construction and combined to develop the emotional sympathies of the CROWD in a more intense way. It is an actor's speech, construed with an eye to effect. It is not merely spoken but felt, and with an observer's eye upon those to whom it is addressed. Behind it all is a conscious government over which a mantle of judicious acting is thrown, and a solemnity which has purpose in its assumption. Its aim is to augment the pity for Cæsar which when ripe is transformed to rage by the sudden exposure of the victim. The effect is, as we shall see, the complete weapon for ANTONY's vengeance. Commence slowly, tenderly and quietly. The notes accompanying this speech can only, at the most, serve to indicate something of its nature. It is beyond the power of such limited commendation adequately to disclose the full qualities of construction that go to its making. To the eye of an imaginative actor it is hoped that the sketch will prove an introduction to the highly skilful combination of technique and art that co-operates in this piece of fine dramatic writing. Beyond that, it has not the power to go.

ANTONY. If you have tears, prepare to shed them now.

You all do know this mantle: 6I remember The first time ever Cæsar put it on;

7Twas on a summer's evening, in his tent,

8That day he overcame the Ner vi i: [CROWD murmurs.

9Look, in this place ran Cassius' dagger through:

See what a rent the 10envious Cassa made:

11Through this | the 12well-beloved Brutus stabb'd;

[CROWD: low angry growl.

AND as he pluck'd his cursed steel away, Mark how the blood of Cæsar follow'd it,

14As | rushing out of doors, | to be resolv'd 15

If 16Brutus | so unkindly knock'd, or no : ]

ACR III, SC. II

1 Merely being very polite to them as though it were due to ask them for their permission.
2 This Citizen is at the back and is moving round the bier trying to urge the morbidly interested spectators to clear the ground for Antony.
3 This one is up in the rostrum which has been filled with Citizens at this moment but has left it.
4 As he is making his way towards the bier and to those who are press ing him to come.
5 This to those on either side and in front so as to leave an open space in front. Traditional this approach to be a desire to be free from their colours. Whilst being a shrewd point, it is hardly likely that Antony, having pondered over, has he pondered to them, he would risk any offence. He wants their freedom, they are just as free as he is.
6 Quite true that inwardly he despises them, but he would never show it. He also relies no doubt on their acknowledge that they will render the body to him, in order to avenge the body for themselves, which is more than likely.
7 So be the soft and gentle vows of this line which enables him to express a fine tenderness. There is poetry with the design which saves him from falling into a coming text of obvious theatrical trickery.
8 Look at them for a moment to prepare them for this reminder of Cæsar's process. His tone changes from its gentle sentiment before to a mood of affirmation, but not with any violence. The contrast with his preceding makes it clearly effective. He spoke with a kind of recollected note. Nevil is triplastic, the one | being short and the other long. They were a warlike tribe of Belicus Gaul. Their country forms the southern province of Haunnal.—Lam. Scene II, p. 177, note 160.
9 ANTONY watching this, suddenly comes in with this speech, which will hasten the action and induce the audience to begin to add one effect upon the other. After softening them with sentiment he proceeds to the more material signs. He deepens down and points out the various gauges, and having secured their attention after a moment, he proceeds to a fairly rapid pace on this and the next line. Some of these who are sitting down in front rise to their knees.

10 See note 2, p. 218.
11 Having whetted their appetites with the two foregoing examples, he now reaches his principal object.
12 Dwelt upon this to point the epithet and antithetic.
13 Now quicken the pace again and continue into the next lines. The speed links up the action and hastens that of the blood running after the dagger, as well as giving dramatic life to the idea of the lines.
14 Hold the line a moment after this word and then proceed in a vivid manner, not hurried but very expressive.
15 Colour this passage with the intense and abnormal feeling that builds the figure of apology. Be in mind what ANTONY's purpose is. He is leaving nothing to their own imaginations.
16 He strikes this word and holds it for a moment and then proceeds with emotional emphasis, building up the dire nature of BRUTUS' action in this powerful way.
[Act III, Sc. ii]

1. For Brutus, as you know, was Cæsar's angel:
2. Judge, O you gods, how dearly Cæsar lov'd him!
3. This was the most unkindest cut of all;
4. For when the noble Cæsar saw him stab,
5. Ingratitude, more strong than traitors' arms,
6. Quite vanquish'd him: then burst his mighty heart;
7. And, in his mantle muffling up his face,
8. Even at the base of Pompey's statue,
9. Which all the while ran blood, great Cæsar fell.

[Crowd: low groan and silent weeping.]

1O, what a fall was there, my countrymen!
1Then I, and you, and all of us fell down,
1Whilst bloody treason flourish'd over us.

[Audible sobs from the crowd, especially from the women.]

1O, 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, marry'd as you see, with traitors.

ANTONY remains by the bier whilst these cries are going on. They are full of poignancy and follow one another with instantaneous sequence, turning from woe to wrath until the whole CROWD is mad for blood. Note the swift but decided development from one passion to the other. Grief first, swelling up to the madness for revenge. During this pandemonium Octavius' Servant makes his exit down L., taking the news of what is happening to his master.

FIRST CITIZEN. O piteous spectacle!
SECOND CITIZEN. O noble Cæsar!
THIRD CITIZEN. O woful day!
FOURTH CITIZEN. O traitors, villains!
FIRST CITIZEN. O most bloody sight!
SECOND CITIZEN. We will be revenged.

[This line comes out with a fierce vehemence from the centre elevation on the rostrum. It is the note of battle. Immediately the whole multitude as if it were caught fire. They attack the Magistrates down L., who flee for their lives. Antony, realizing that the 'game's afoot', darts up to the C. elevation on the rostrum. Amid the confusion this must be watched for and the space cleared. There is a short period of enormous eruption of destructive passion, but a conscious eye must be kept on Antony. The moment he opens his arms the noise must ease so that something at least of his voice may be heard in his Stay, countrymen'.

ALL. Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

ANTONY. Stay, countrymen.
FIRST CITIZEN. Peace there! hear the noble Antony.
SECOND CITIZEN. We'll hear him, we'll follow him, we'll die with him.

This speech abandons all subtlety and pause. He has at last set light to the inflammable rage and now he is intent upon feeding the flames. The whole piece is swift and vehement with occasional dwelling upon certain principal lines that pain in rhetorical power what they yield in pace. ANTONY exposes his true feelings here, deriding BRUTUS and the rest with biting sarcasm and asking with an unleased emotion for the uprising of Rome.

ANTONY. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable;

{CROWD: a derisive yell.}

What private griefs they have, alas, I know not,

immediately after the word 'traitors' is hurled out, who are still sitting rise to their knees.

{This comes from the pulpit L., which is now occupied with CITIZENS.
This line can be split up among three Citizens. The first voice comes from R., the second voice from down L. and the third from a Citizen who is on the steps C. in front of Antony and who turns and delivers his words with tremendous voice. After each phrase there is a responsive cry from the Crowd, and these cries work up in strength until the final one is an enormous yell. It shows how completely Antony has won their favour.

{CROWD: a burst out with unsoothed irony. Note how he now returns to his earlier matter and converts it into a consuming fire.

{I.e., grievances.
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, if 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 Caesar’s wounds, poor poor dumb mouths, And bid them speak for me:

In the remaining part of this speech we reach the assembled purposes of all that has preceded it. It needs a very careful treatment. Speed, no. The strength and effect lies in the words themselves and their insurrectionary use. Take each phrase as though it were creating that event, strength and great strength forging the construction and the vocabulary, rising from the first sentence in the substituted names, itself an arresting dramatic notion, to the incensing emphasis of ‘Would ruffle up your spirits’, where every word as well as those that succeed is a three of endeavour until he reaches ‘that should move...’. when his labour increases and his pace becomes more weighty with his purpose as it climbs to the direct order to mutiny. On this last ascend his voice grows more rhetorical, his words slower, until his final ‘mutiny’ stands detached in position and strength. A gesture accompanies this last word, which grows from an earlier pointing to the stones rising round to the right on rise and then in front and up with the final word.

But were I Brutus,

And Brutus. Antony, there were an Antony Would ruffle up your spirits, and put a tongue In every wound of Caesar, that should move The stones of Rome to rise—and—mutiny. All. We’ll mutiny. First Citizen. We’ll burn the house of Brutus. Third Citizen. Away, then! come, seek the conspirators. The crowd yells and their movement must be untedely impulsive.

Antony. Yet hear me, countrymen; yet hear me speak. All. Peace, ho! Hear Antony. Most noble Antony! Antony. Why, friends, you go to do you know not what: Wherein hath Caesar thus deserv’d your loves? Alas, you know not; I must tell you then: You have forgot the will I told you of. All. Most true: the will! Let’s stay and hear the will. Antony. Here is the will, and under Caesar’s seal. To every Roman citizen he gives, To every several man, seventy-five drachmas. Second Citizen. Most noble Caesar! We’ll revenge his death.

[22] From up R. There is a swift general movement towards R. [See note at end of scene.]
[23] This is the last word created by the crowd and their cries die down. They stop dead.
[24] From up at the R. back elevation. Note the inflexion on ’noble’. This shows their flattery. They sweep back.
[27] Another pause. These pauses both slow the scene and at the same time expose the blind nature of their passion. They also lead up to the return to the will episode, which if not thus made of consequence becomes an anti-climax.
[28] They fold back across the stage and fill it. All at once the rough treatment of this line intensely eager.
[29] He holds up the unwrapt will which he has carried in his belt, with the seal hanging down. Make this line strong.

[30] He can read from it if he wishes to, but a better effect is gained if he looks at them while addressing them and beats out his lines with his forefinger. Everything now is spoken with a very careful emphasis. Weigh out the approach to the bequest with slow and deliberate measure.
[31] Slower still.
[32]ait to create an expectant pause and then bring out the following words, with great emphasis. This causes the crowd to go wild with excitement and the thirst for revenge.
[33] A drachma was equal to ninepence in those farthings. This comes from the steps over L.
[34] This from the Citizen on the C. steps, which may recall one of their treatment of this line intensely eager.
[35] From a Citizen kneeling beside the will. The word ’royal’ is used only in an appreciative sense.
ANTONY. Hear me with patience.
ALL. Peace, ho!

ANTONY. Moreover, he hath left you all his walks, His private arbours and new-plantcd orchards, On this side Tiber; he hath left them you, And to your heirs for ever; common pleasures, To walk abroad and re-create yourselves.

FIRST CITIZEN. 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.

A group of sturdy citizens raise the bier and move off. The crowd makes a general exit through all openings on 

The scene has practically finished, the main object of their mutiny achieved and the rest is merely a subsidiary effect. Keep up the cries until the very end of the scene, although well in the distance.

SECOND CITIZEN. Go fetch fire.
THIRD CITIZEN. Pluck down benches.
FOURTH CITIZEN. Pluck down forms, windows, any thing.

[Exeunt citizens with the body up r.

ANTONY. Now let it work. Mischief, thou art afoot, Take thou what course thou wilt.

The retention of this short scene is optional. If played, it must be swift and without pause after Antony's last line. The servant (same as in the last scene) re-enters from down L. above the pillar. He moves on as though he has travelled at express speed and delivers his vital message. That this is the same servant as appeared at the end of the last scene seems to be certain as he returns with a message that OCTAVIUS has already come to Rome, which bears a relationship to Antony's earlier injunction to warn OCTAVIUS against coming. He was introduced into the earlier part of this scene, as Antony requested, and made his exit in the riot over Caesar's corpse. As he appears Antony moves quickly down to him L.C. The function of the scene is to continue the action by giving us a final and vivid development in the fact that Brutus and Cassius are rid like madmen through the gates of Rome. This consummates the work of Antony and crowns it with success. It makes the scene complete.

[How now, fellow!]

SERVANT. Sir, Octavius is already come to Rome.

ANTONY. Where is he?

SERVANT. He and Lepidus are at Caesar's house.

ANTONY. And thither will I straight to visit him.
He comes upon a wish. Fortune is merry, And in this mood will give us any thing.

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

ANTONY. Belike they had some notice of the people, How I had mov'd them. Bring me to Octavius.

Lights dim quickly on the word cue. The crowd noises continue, although much more distant.

Note on the Crowd movements. The movement to the r. and back again after Antony's exposure of the body should be done as one man. This is important because it shows the united mind produced by Antony's oratory and government of his resources and dramatizes the emotional urge to which he has now roused them. But it must be united in action and voice.
[SCENE III]

The second pair of grey curtains, B in Groundplan I.

A street.

Critical observations upon scenes, their meaning and values in this edition are not carried beyond the point of practical service. In most modern productions, the curtain comes down on the last scene as on the end of an act. Shakespeare's intention in this short scene is fairly obvious. He simply wishes to show the practical effect of Antony's incitement carried to a demonstration of violence upon an individual. In its general composition it draws two distinct human elements: the cultured, self-possessed scholar and poet and the coarse, revolutionary citizens, grossly self-assertive, pugnaciously humorous, and proud of that undisciplined passion which flashes up at anything which even suggests itself as being antagonistic. It is an eternal picture, true for all times. It will be noted that they kill Cinna with a ghostly joke on their lips, a sardonic touch but faithful to nature. Plutarus furnishes the source of the scene.

Cinna the Poet enters between the curtains. He wears a plain white toga (toga virilis). He comes down c. meditatively. When he reaches there he pauses for a moment and then speaks in a cultured and a thoughtful way. Note that the scene is played in daylight. Cinna's reference about 'to-night' is to backward, not present time.

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

The crowd noises swell up and then a group of citizens enter from R. They are dishevelled, and some carry bludgeons and some others are smeared with blood. The Fourth Citizen is slightly drunk. They enter just as Cinna turns to go R. He stops dead. Some come to R.C., whilst others go round behind Cinna to L., including the second and third citizens. If possible have a large number on the stage, both for effect and also to enable them to mask Cinna at the end when he is borne down, presumably to be torn to pieces.

FIRST CITIZEN. What is your name?
SECOND CITIZEN. Whither are you going?
THIRD CITIZEN. Where do you dwell?
FOURTH CITIZEN. Are you a married man or a bachelor?

[Laugh from some of the crowd.]

SECOND CITIZEN. Answer every man directly.
FIRST CITIZEN. Ay, and briefly.
FOURTH CITIZEN. Ay, and wisely.
THIRD CITIZEN. Ay, and truly, you were best.

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

SECOND CITIZEN. That's as much as to say, they are fools that marry: you'll bear me a bang for that, I fear. Proceed; |
ACT III, SC. III

[1] Again, a double meaning.
[2] This Citizen moves up to Cinna aggressively.

[4] Again, very simply and nicely. This form of treatment makes the following episode more repellent.
[5] The first Citizen sees red immediately. He goes behind Cinna and grips him by the throat.

[7] By this time he and the other leaders have reached Cinna, and are grappling with him, and on this line they bear him down. The remainder of the Citizens close round, just leaving the centre group visible.
[9] The Crowd close right round the group.
[10] There is a final scream from Cinna. A knife is lifted up and brought down for an obvious and grim purpose. The Citizens breaks out of the Crowd with his blood-stained knife and leaves the others to the rest of the task. He gets busy directing the Citizens, who are wildly excited, and rushes through his speech.

CINNA. ¹Directly, I am going to Cæsar's funeral.
FIRST CITIZEN. ²As a friend or an enemy?
CINNA. ³As a friend.
SECOND CITIZEN. That matter is answered directly.
FOURTH CITIZEN. For your dwelling, briefly.
CINNA. Briefly, I dwell by the Capitol.
THIRD CITIZEN. Your name, sir, truly.
CINNA. ⁴Truly, my name is Cinna.

[A yell of anger from the Crowd.
FIRST CITIZEN. ⁵Tear him to pieces; he's a conspirator.
CINNA. I am Cinna the poet, I am Cinna the poet.
FOURTH CITIZEN. ⁶Tear him for his bad verses, tear him for his bad verses.
CINNA. I am not Cinna the conspirator.
FOURTH CITIZEN. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

[A brutal laugh from the Crowd.
THIRD CITIZEN. Tear him, tear him! Come, brands, ho! fire-brands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[Exeunt.]

Quick dim on the word cue and lower tabs.

It will be seen how this scene brings a completeness to the act as a dramatic quantity. Cæsar has been slain; the Conspirators have ascended in achievement and descended in confusion. Thus is the note of tragedy established for what was thought to be a purgative, and universal benefit by Brutus is turned to woe and out of his sacrifice has arisen the demon bastard of Murder with its cry of 'Havoc!' in place of the looked-for spirit of peace and goodwill with its blessing of liberty.
ACT THE FOURTH

[SCENE I]

A house in Rome.

The same set as Act II, Scene II (Illustration 3, page 34).

A table and three stools round it are placed c. By the L., of the table stands a capsa or bookcase containing scrolls. A scroll is on the table together with a pen and inkstand. By each column r. and l., is a candelabrum bearing a lamp which is unlighted. (See Plates I and II in the preface for these properties.)

This short scene introduces the Fourth Act of the play, whose function will be more fully dealt with in the note preceding the third scene. Coming after the tremendous pitch of the last act, it gives a respite to the action by its quieter nature and so heightens the effect of the more intense passages that come both before and after. It is more a study of character than a dramatic episode. Antony has been brought into the play with a great emphasis and the effect gained by his work in the oration scene is brought to season this scene purely by the interest that that appearance has attached to him. Thus with this credit value Shakespeare opens his new act and, likewise, new development, by introducing a character which is now one of the principal ones of the play (since in Antony and Brutus the action is now centred), and commences with his fresh and well-established interest, out of which he creates a contrast for Brutus in his later appearance. The scene is at once relaxing and transitional, yet carrying with it an hereditary interest aroused by its preceding period.

Antony is discovered seated above the table, with Lepidus on his r. and Octavius on his L. All are dressed in their praetexta togas. Antony has the scroll opened before him and the pen in his hand.

Antony. These many then shall die; their names are prick'd.

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

Lepidus. I do consent—

Octavius. Prick him down, Antony.

Lepidus. Upon condition Publius shall not live,

Who is your sister's son, Mark Antony.

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

But, Lepidus, go you to Caesar's house;

Fetch the will hither, and we shall determine

How to cut off some charge in legacies.

Lepidus. What, shall I find you here?

Octavius. Or here, or at the Capitol. [Exit Lepidus R.

Antony. This is a slight unmeritable man,

Meet to be sent on errands: is it fit,
THE TRAGEDY OF JULIUS CAESAR

ACT IV, SC. 1

[1] i.e., the world as governed by three men. It is threefold because it is shared by them as principal rulers.

[2] OCTAVIUS is not passionate, but is firm and, obviously, not at all afraid of ANTONY.

[3] Lat., proscribi-ere, to write in front of; to write before the world; to proclaim a person to be outlawed and/or condemned to death.

[4] ANTONY is heated but not violent. The speech is moderate in speed. Don't rush it, but keep it contemptuous. Preserve its character.

[5] i.e., honours which will bring them bad repute. Slander is from a source which means a stumbling-block, a trap. This source, Anglo-Fr. esclaundre, O.Fr. esclandre, was an alteration of esclandre from oscilum.

[6] Point this line with a slight emphasis.

[7] Just the slightest pause after this word is required, and it is another word that follows it.

[8] Merely an epithet used as an intensifier to illustrate his unwanted state.

[9] i.e., enmity.

[10] Calmly and entirely unaffected by ANTONY'S diatribe. He is himself a man of high degree, tolerant here but later in the play showing his authority over ANTONY.


[12] i.e., for him.

[13] To turn or wheel. Pronounce the 1 as in time. It was a name used in relationship to horse-management.

[14] i.e., bodily.

[15] i.e., degree. To taste a thing is to sample a certain amount of it. Hence amount-degree.

[16] i.e., weak, without any stinging, virile qualities. Notice how ANTONY reverts to this particular form of opprobrium before he was slight and unmeritable.

[17] i.e., addicted to.

[18] The Folio reading is objects, arts, which has been changed at different times to object, object. Taking the present reading of the Cambridge text it can be accepted in the senses of the following words. Subjects, things discarded (lit. cast away); arts, things left over (fragments of no value, the word meaning fragments of food, scraps), whilst limitations simply mean the following of other men's ideas, the most expressive words being used by ANTONY to suggest the contempt that he feels. He is simply amplifying his epithet, 'barren-spirited', a predominant thought in his mind which gives his incensed tongue an imitative vocabulary.

[19] Diameters with impudence as one not to be too tolerated. "Property" means something subjective. It is another derivative of proper, from properum.

[20] Leave the contempt and come to business. Keep the speed moderate but emphatic and the treatment colloquial. We are now reaching the active plot once again. Here it is introduced and later in the play developed.

[21] This is the principal line of the passage. Strike it, but not with any rhetorical strength.

[22] The Second Folio followed by the rest reads "and our best means stretched out". F. is the present line. Its meaning is let our means be reviewed, stretched open for examination.

[23] He rises, rolling up the scroll. He then comes down R. of the table.

[24] i.e., how uncertain matters may be best considered. Note the elliptical nature of the construction at this point, 'sit in council' meaning to sit in council in order to discuss.


[26] He comes up to Antony and speaks quietly but significantly.

The three-fold world divided, | he should stand |
One of the three to share it?

OCTAVIUS. 2So you thought him,
And took his voice who should be pricked to die
In our black sentence and proscription.

ANTONY. 4Octavius, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
4To groan and sweat under the busi-ness
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load and turn him off,
Like to the empty ass, to shake his ears
And graze in commons.

OCTAVIUS. 10You may do your will:
But he's a tri'd and valiant sold i'er.

ANTONY. 11So is my horse, Octavius, and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And, in some taste, is Lepidus but so;
He must be taught, and train'd, and bid go forth;
A bane of my spirit.

On objects, arts and imitat i ons,
Which, out of use and stale'd by other men,
Begin his fashion: do not talk of him
But as a property. 26And now, Octavius,
Listen great things: Brutus and Cassius
Are levying powers: we must straight make head:
Therefore let our alliance be comin'd,
Our best friends made, our meanes stretched;
26And let us presently go sit in council,
How covert matters may be best disclos'd,
And open peril surest answered.

OCTAVIUS. 25Let us do so: for we are at the stake,
And by'd about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs.

Lights dim quickly on the word cue. Lower Tabs and strike the columns, etc.
SCENE II

The First pair of grey traverse curtains.

Camp near Sardis. Before Brutus’ tent.

After Antony, Brutus. This scene now introduces the leading character in its first new dramatic situation, the estrangement of itself from that other with which it has hitherto been so closely associated in the critical accomplishment of the catastrophe. This is a situation and one which is made the theme of the next big scene. Further observations of greater detail will be made in the introduction to that scene. Here we merely consider the situation for the purposes of determining the treatment of this interlude. Against the ascending Antony, proud, haughty and bitter, we see the modest, patient Brutus, meeting a bitter disappointment with dignity and quelling any slight tendency of passion that occurs. Thus character is played against character and a prelude to a scene of great power begun.

Drum. Enter Brutus, Lucilius, Lucius from L. Titinius and Pindarus are discovered c., Pindarus being on the L. of Titinius, Brutus comes to L.C. Titinius and Pindarus salute Brutus, who returns it before speaking. Brutus, Lucilius and Titinius wear their red military tunics and over it their red cloaks, Brutus the paludamentum, Titinius the abolla. Lucilius wears his white or cream tunic with a sagum. Pindarus wears his red tunic with a sagum. All wear daggers (pugio) attached to their hips. Armour was not worn until battle was imminent.

Brutus. Stand, ho! Lucilius. Give the word, ho! and stand. Brutus. What now, Lucilius! is Cassius near? Lucilius. He is at hand; and Pindarus is come.

To do you 4salutation from his master. Brutus. He 5greets me well. Your master, Pindarus, In his own change, 'or by ill officers, Hath given me some worthy cause to wish Things done undone: but if he be at hand, I shall be 5satisfied.'

Pindarus. I do not doubt. But that my noble master will appear Such as he is, full of 5regard and 5honour. Brutus. He is not doubted. A word, Lucilius, How he receiv’d you: let me be 5resolved.

Lucilius. With 5courtesy and with 5respect enough; But not with such familiar incidents, Nor with such free and friendly conference, As he hath us’d of old.

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

There are no tricks in plain and simple faith: But hollow men, like horses, hot at hand,

[A distant march, which draws nearer though never reaching to full pitch.

Make gallant show and promise of their 5mettle; But when they should endure the bloody spur,
ACT IV, SC. II

[1] This word is used transitively. They drop the high promise.
[3] Note the inflexion in order to particularize the fact.
[4] Now Sart, a town of Asia Minor, the capital of the old Kingdom of Lydia.

[5] i.e., courteously. Note Brutus' care to exhibit politeness. He is to meet Cassius and not wait for him to come. Again he shows tact as well as patience.

They fall their crests and like deceitful jades
Sink in the triad.] Comes his army on?

Lucilius. They mean this night in Sardis to be quarter'd;

(The march ceases.

The greater part, the horse in general,
Are come with Cassius.

[Trumpet-call off r.

Brutus. Hark; he is arriv'd:
March gently on to meet him.

Brutus and Lucilius move a step or two towards c., when Cassius is quickly on the scene. He loses no time whatever in reaching Brutus. He enters r., comes to c.r., turns and calls off r. Brutus turns and does likewise l. The three 'Stands!' are taken by various voices offstage on either side simultaneously during which Cassius, Brutus and the others salute. This all takes place in a very short space of time, so that there is no appreciable wait. Cassius wears his red tunic and military cloak (paludamentum) and a dagger attached to his belt.

Cassius. Stand, ho!

Brutus. Stand, ho! Speak the word along.

First Soldier. Stand!

Second Soldier. Stand!

Third Soldier. Stand!

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

Brutus. Judge me, you gods! wrong I mine enemies?

And, if not so, how should I wrong a brother?

Cassius. Brutus, this sober form of yours hides wrongs;

And when you do them—

Brutus. 11 Cassius, be content;

Speak your griefs softly: I do know you well.

Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

Cassius. 10 Pindarus,

Bid our commanders lead their charges off
A little from this ground.

Brutus. 17 Lucilius, do you the like, and let no man
Come to our tent till we have done our conference.

Let Lucius and Titinius guard our door.

[Exeunt.

Everybody salutes and all except Cassius and Brutus make quick exits r. and l. The Curtains open and the two principals proceed into the tent.
The note preceding the foregoing scenes of this act have been prepared to a certain extent for this scene. The Fourth Act usually takes the situation created by the catastrophe and develops it to its further and final issue. In this play the development of that situation gives place to development of character since at the end of this act the situation of the action is precisely the same as at the opening. Brutus has been the leading character throughout, and where drama retires to a state of minor agency poetry comes in and leads the play on its course. For the interest of this scene is provided by the phases through which Brutus is made to pass; and his own reaction to the circumstances those phases produce, their effects balanced one against the other; and the cumulative effects of them alone are responsible for the great value of this scene. This is due to his manifestations of a high as well as a humble spirit, a facing of broken friendship, bereavement, and a threatening future with a great courage, the action of which creates his spirit, his character, and expresses that character in the nature of poetic refinement. The scene is like a book of several chapters which develop each other’s units into a parable of sublime beauty. He is shown in weakness and in strength, in dignity and humility; face to face with the challenge of temporal power and finally by the grim spirit world and the dark power of evil fate. On the hidden frame of drama Shakespeare lays the grace of poetic
beauty and his admiration for 'the ancient Roman honour' and 'The constant service of the antique world' begins to find the fullness of expression in a vivid though deeply tragic form.

As they move up into the scene, each one removes his cloak. These cloaks are fastened on the r. shoulder by a pin (fibula). For the actual time that either Brutus or Cassius wear them they do not require to be fastened on to the tunic but merely into shape. Cassius performs this with the haste of his passion and flings it over the stool R.C. Brutus removes his in a more leisurely way and lays it on the stool beside the table. The opening positions into which they move are:—Brutus above the stool, Cassius C. Keep the stool well in to begin with and set this entire unit to allow for Cæsar's appearance.

CASSIUS commences more by sharp abruptness than by extreme vehemence. If he commences on too high or strained a note he has nothing left for the passages when matter is left behind and pure passion alone predominates. Here there is a subject of argument, not merely heated feeling. Remember that he is a man of character and therefore something solid must appear in him, otherwise the scene is a brunt. We have the clash of characters, and character there must be.

CASSIUS. That you have wrong'd me doth appear in this:
You have 1condemn'd and 2noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on my side,
Because I knew the man, were 3lighted off.

From here until further notice, keep these two men directly facing each other. They are each giants in their own way, and this stationary and challenging attitude, with their conflicting characters, maintains a masculine consistency which is only broken when the stronger leaves the weaker and abandons the contest in contempt. It helps to make this point stronger when it arrives.

Also keep the speeches knitted together almost without pause between each. The steadier pace of Brutus will ensure that there will not be any effect of rushing. A powerful character is thus given to the scene as well as adding to those of the two men concerned. Brutus restrains himself until he reaches 'Remember March . . . ' otherwise his necessary strength at that point would disappear in mere noise.

BRUTUS. 4You wrong'd yourself to write in such a case.
CASSIUS. 5In such a time as this it is not meet
That every 7nice offence should bear 8his 9comment.

BRUTUS. 10Let me tell you, Cassius, you yourself
Are much condemn'd to have an 11itching palm,
To sell and 12mart your offices for gold
To 13underservers.

CASSIUS. 14An itching palm!
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last.
BRUTUS. 15The name of Cassius honours this corruption,
And chastisement doth therefore 16hide his head.

BRUTUS. 17Remember March, the Ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, 17that did stab,
And not for justice? 18What, shall one of us,
That struck the foremost man of all this world
19but for supporting robbers, 20shall we now

Cæsar that adds to his anger since he had to sacrifice him merely to find his confederates becoming bolder still.

18'Cæsar was but a farraver and subverter of all them that did robbe and spoile by his countenance and authority.'— Plutarch. Note the stress on supporting.

20From here he works up to the climax of these lines below by intense deliberation. Don't hurry. Make the whole passage compelling in word and phrase.
Contaminate our fingers with base bribes, | And sell the mighty space of our large honours | For so much trash | as may be grasped | thus? | I had rather be a dog, and bay the moon, | Than such a Roman.

CASSIUS. | 2Brutus, 3bait not me; | I'll not endure it: 4you forgot yourself, | To 5hedge me in; | I am a soldier, I, | Older in practice, abler than yourself | To make 6conditions.

BRUTUS. | 7Go to; you are not, Cassius.

CASSIUS. | 8I am.

BRUTUS. | 9I say you are not.

CASSIUS. | 10Urg me no more, I shall forget myself; | 11Have mind upon your 12health, tempt me no farther.

BRUTUS. | 13Away, 14slight man!

CASSIUS. | 15Is 't possible?

BRUTUS. | 16Hear me, for I will speak.

17Must I give way and 18room to your rash cholera? | Shall I be frightened when a madman 19stares?

CASSIUS. | 20O ye gods, ye gods! must I endure all this?

BRUTUS. | 21All this | ay, more: 22fret till your proud heart breaks; | Go show your slaves how choleric you are, | And make your bondmen tremble. 23Must I 24budge? | Must I 25observe you? must I stand | and crouch

Under your 26tasty humour? | 27By the gods, You shall 28digest the 29venom of your 30spleen, Though it do 31split you; 32for, from this day forth, I'll use you for my mirth, 33ay, 34for my laughter, When you are 35waspish.

CASSIUS. | 36Is it come to this?

BRUTUS. | 37You say you are a better soldier: | Let it appear so; make your 38vaunting true, | And it shall please me well: for mine own part, | I shall be glad to learn of noble 39men.

CASSIUS. | 40You wrong me every way; you wrong me, Brutus; 41I said, an elder soldier, not a better: }

agony. He staggered to the stool R. where he collapses and buries his face in his hands.

[21] BRUTUS relentlessly pillories him. He is not showing any mercy. Invaluable is his keynote and time his assistant to the course. Make the phrase tell by marking the important words, and neither hurry nor shout.

[22] I.e., fume or rage. From O. E. fretan, to fret.

[23] These questions are asked with soothed irony.

[24] I.e., wine, fitch. This line is quoted by the O. E. D. with other examples of this meaning after the Fr. bouger.

[25] I.e., be forced to respect your rage.

[26] I.e., headstrong. Anglo-Fr. testif, -ve from testee, head.

[27] His tracy changes to a fierce anger, deep and growing up to 'split you.'

[28] I.e., eradicate, subdue by control.

[29] I.e., the bitter essence.

[30] This word receives the capital emphasis of the whole passage and the phrase lifts itself out in a flash of intense vehemence, not wild but merely a free development of the highly heated feeling that has instigated the foregoing. On the end of this phrase there is a smoother cry from Cassius, who is still holding his face between his hands as he leans forward on the stool.

[31] His anger turns to biting ridicule. He takes his time to point almost every word. Elocution and vehemence give place to the ease of caustic, the ease that chooses irritative words to do its work with a just emphasis.


[33] Cassius bitterly adds out this line, his face still buried in his hands. He is in the same position as before.

[34] Now he changes to polite sarcasm. Keep the treatment colloquial and easy but expressive. The wave of intense anger has passed but he is still pungent in this aftermath.


[36] He moves to the lower corner of the table and idly picks up a scroll.

[37] Cassius rises impulsively, but remains where he is. His passion is emphatic but not so violent as before.

[38] This shows his state of mind when he said it. There is no doubt that he is quite honest in his belief.
Did I say, better?

BRUTUS. If you did, I care not.

CASSIUS. When Caesar liv'd, he durst not thus have mov'd me.

BRUTUS. Peace, peace! you durst not so have tempt'd 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.

Brutus moves to C. He is perfectly self-possessed and his speech is a steady recapitulation of the situation that has arisen between himself and CASSIUS, entirely devoid of animosity but dignified and assertive in its moral themes, and with a wholesome and reproachful sentiment characterizing its final passages. He brings the scene into a steadier phase, dropping from the higher tension of conflict into the clear light of a logical emotion which expans and appeals at the same time. Against this comes CASSIUS' medley of passion in his own approaching speech.

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 I can raise no money by vile means:

10By heaven, I had rather coin my heart,
And drop my blood for 1 drachmas, than to wring
From the hard hands of peasants | their vile trash
By any indirect direction.

13I did send To you for gold to pay my legions,
Which you deni'd me. 12Was that done like Cassius? | Should I have answer'd Caius Cassius so?

When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
To be ready, gods, with all your thunderbolts,
To dash him to pieces!

CASSIUS. I deni'd you not.

BRUTUS. You did.

CASSIUS. I did not: he was but a fool
That brought my answer back. 24Brutus hath riv'd my heart:
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

BRUTUS. I do not, till you practise them on me.

CASSIUS. You love me not.

I do not like your faults.

BRUTUS. A friendly eye could never see such faults.

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

CASSIUS, accused, lashed, and corrected by Brutus' firmness, here discharges his spirit in a confusion of grief and anguish. This is the last phase of this highly emotional scene which by analysis is moving from the pitch of frenzy, anger and pride into one of yielding sentiment. Here is the dissolution of the tempest that bursts like a breaking heart and dies in foam. In one final spasm he rises to the pitch of intense compunction and pride, anguish and remorse lay themselves in his excessive nature at the feet of Brutus. On the opening line he turns fully front and extends his arms in a wide attitude of appeal.

CASSIUS. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius, 
For Cassius is aware of the world; 
Hated by one he loves; brav'd by his brother; 
Check'd like a bondman; all his faults observ'd, 
Set in a note-book, learn'd and conn'd by rote, 
To cast into my teeth. O! I could weep 
My spirit from mine eyes! There is my dagger, 
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 Caesar; for I know, 
When thou didst hate him worst, thou lovedst him better 
Than ever thou lovedst Cassius.

BRUTUS holds the situation for a moment and then proceeds in a quiet conversational tone of complete condescension towards CASSIUS, followed by an intensely kindly comment upon him.

BRUTUS. 
Sheathe your dagger: 
Be angry when you will, it shall have scope; 
Do what you will, dishonour shall be humour. 
O Cassius, you are yoked with a lamb, 
That carries anger as the flint bears fire. 
Who, much enforced, shows a hasty spark 
And straight is cold again.

CASSIUS. 
Hath Cassius liv'd 
To be but mirth and laughter to his Brutus, 
When grief and blood ill-temper'd vexeth him?

BRUTUS. 
When I spoke that, I was ill-temper'd too. 
Do you confess so much? Give me your hand. 
And my heart too. 
O 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 from henceforth, 
When you are overearnest with your Brutus, 
He'll think your mother chides, and leave you so. 

POET [Off R.]. Let me go in to see the generals; 
There is some grudge between 'em; 'tis not meet 
They be alone.

LUCILIUS [Off R.]. You shall not come to them. 

POET [Off R.]. Nothing but death shall bar them.

In Plutarch, the intruder was Marcus Phaoniaus, who had been, a friend and follower of Cato; not a poet, but one who assumed the character of a cynic philosopher.—Stevens.

PHAONIUS enters as though he has run past the guards and comes to R.C. He is followed closely by LUCILIUS and TITINIUS, who stand above him. LUCIUS remains a little to the R. of them. PHAONIUS wears a dark-coloured mantle (abolla) over his grey tunic.

The propriety of this scene being included is a matter for individual choice. It is not any violation of good taste because it separates two scenes of great emotional intensity which, if run one upon the other, adds too much of the one quality and robs the succeeding one of its own individual pathos. They are quite different in nature.

CASSIUS. How now! what's the matter?

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

CASSIUS. Ha! ha! how vilely doth this cynical rhyme!
BRUTUS. 'Get you hence, sirrah; a saucy fellow, hence!
CASSIUS. Bear with him, Brutus; 'tis his fashion.
BRUTUS. I'll know his humour when he knows his time:
What should the wars do with these officious fools?
*Companion, hence!
CASSIUS. 'Away, away, be gone! [Exit poet R. quickly.
BRUTUS. Lucius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
CASSIUS. And come yourselves, and bring Messala with you
Immediately to us. [Exeunt CASSIUS and TITINIUS R. BRUTUS.
Lucius, a bowl of wine! [Exit Lucius R.
[Lights begin to dim.
CASSIUS. 'I did not think you could have been so angry.
BRUTUS. O Cassius, I am sick of many griefs.
CASSIUS. Of your philosophy you make no use,
If you give place to accidental evils.
BRUTUS. No man bears sorrow better: Portia is dead.
CASSIUS. Ha! Portia!
BRUTUS. She is dead.
CASSIUS. How 'scaped I killing when I cross'd you so?
O insupportable and touching loss!
Upon what sickness?
BRUTUS. Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong: for with her death
That tidings came: with this she fell distracted,
And, her attendants absent, swallowed fire.
CASSIUS. And died so?
BRUTUS. Even so.
CASSIUS. O ye immortal gods!
[The lights are very dim.
CASSIUS closes the short scene with quiet but stentorian awe.
It has been one of great sublimity.
It requires the separation from the different quality of the quarrel scene
which the entrance of the poet gives to it, and that isolation which a picture of value
requires in order to show its true worth.

Lucius re-enters after a moment's pause with a tray bearing a crater of wine,
cups, a large ladle and a lighted candle in its holder. He crosses behind the two men and places his tray on the table L.C.
The lights rise as the candle appears.

BRUTUS. Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius. [Drinks.
CASSIUS. My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.
[Drinks. LUCIUS remains between them.

[Quizzical, simply.
A slight pause after this word to mark it as the cause. Then run the rest of the line on to the following one.
I.e., because distressed, broken by her grief.
Produce these two words with equal emphasis. The dramatic motion of this speech, besides being that of grief, also has
certain elements of ominous forboding.
Slowly, quietly, on a high note of wonderment.
A slight pause before he breaks. Then it is almost in a whisper and his head sinks. He may admire her for her deed, but he also feels the loss.

[Brutus rises and moves to Cassius.
CASSIUS puts his hand on Brutus' shoulder and that is all.
Brutus then turns to Lucius, who brings the wine to him on his R. He then
returns, fills the other cup and brings it to Cassius. Each cup is filled
by the large ladle, which is quicker and more correct. Brutus now
brings the scene to a normal level.
CASSIUS is not 'hearty' so much as eager for the sign of complete reconcilia-
tion.
I.e., to give that noble pledge or assurance. Probably the strict word should be 'pledging'.

[ACT IV, SC. III]
LUCIUS waits until they have both drunk, takes their cups to the tray, puts the candle on the table and then puts the tray on the table up L. After this he stands by the table up L.

BRUTUS. 'Come in, Titinius!

Re-enter Titinius, with Messala. R. Messala is a general and wears his paludamentum over his tunic and carries tabulae (fig. 23, plate II). They come to R.C and salute. Messala is above Titinius. If possible, play this scene purely in the light of the candle with the slightest assistance from a spot. The effect that is seen in Rembrandt’s ‘Christ Before Pilate’ should be aimed at.

Welcome, good Messala.

Now sit we close about this taper here,
And call in question our necessities.
CASSIUS. Portia, art thou gone?

BRUTUS. No more, I pray you.

BRUTUS moves back to the top of the table. Cassius follows and stands beside him on his R.

BRUTUS speaks as he moves. Now commence a new phase of the scene, close, sharp, and businesslike. Bear in mind that Messala knows of Portia's death and is studying Brutus. Brutus' clear and undisturbed behaviour later provokes Messala's inquiry as to whether Brutus is aware of his wife's death.

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

MESSALA. Myself have letters of the self-same tenour.

BRUTUS. With what addition?

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

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

CASSIUS. Cicero one!

MESSALA. Cicero is dead, And by that order of proscription i on. As stated above, Messala is a little puzzled by Brutus' self-possession. He asks this question curiously but diplomatically. The abrupt and businesslike tone of the scene now ceases and gives place to a slight softening. Brutus looks steadily at Messala when making his reply and betrays no sign of emotion. The whole treatment of the following short scene is one of quiet strength. Emotions are kept entirely subjective beneath a calm control and evidence themselves merely as fundamental elements to inspire the situation and not to control it.

A great deal has been written about this scene, and many think it to be a second version of Portia's death which was printed by an oversight in the Folio. Leaving all argument, the present editor admits the scene as being intentional. The death of Portia would be universally known as a matter of sensational interest and if the news had been conveyed to Messala in his dispatches it only stands to reason that he would expect Brutus to be informed. The interruption is quite natural following upon the undisturbed bearing of Brutus and the episode simply introduces a dramatic element into what is primarily a play and not merely a talk. Brutus is unavoidably brought into a situation which he faces in the best possible way. The whole situation is handled with a careful repression and avoids any forced heroics. It softens the firm atmosphere of military debate but does not weaken it. It must be consistently treated to match the meagre power with which the scene is now braced.

Had you your letters from your wife, my lord?

BRUTUS. No, Messala.

MESSALA. Nor nothing in your letters writ of her?

BRUTUS. Nothing, Messala.

MESSALA. That, methinks, is strange.

BRUTUS. Why ask you? hear you aught of her yours?

MESSALA. No, my lord.

BRUTUS. Now, as you are a Roman, tell me true.

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

[1] Brutus strikes a bold note once again to start the scene on its fresh course.

[2] He indicates the table L.

[3] Messala and Titinius move behind Brutus to the table. Titinius remaining R. and Messala going L. As they are crossing, Cassius speaks his line quietly and unobtrusively. Brutus goes down to him and delivers his own quiet injunction and then moves to his seat above the table. Cassius follows up and stands beside Brutus.

[4] i.e., despatches.

[5] i.e., directing.

[6] In pronunciation, the first two 'Y's are short and the third long. The second 'I' takes an emphatic bow. This pronunciation stands throughout. It was a town in Macedonia named after Philip of Macedon.

[7] i.e., bearing. Through Fr. from Lat. tenor-em, course, import (of a law, etc.) from tenere, to hold.


[11] He looks at Titinius. It is merely the exchange of glances when a matter of delicate moment arises which closely concerns a present third party.

[12] He answers with a suddenness that implies a change of mind or rather the wish not to lead in to an embarrassing matter.


THE TRAGEDY OF JULIUS CAESAR

Act IV, Sc. III

Brutus. "Why, farewell, Portia. We must die, Messala:
With meditating that she must die atonce
I have the patience to endure it now.
Messala. "Even so | great men great losses should endure.
Cassius. "I have as much of this in art as you,
But yet my nature could not bear it so.

Brutus now revives the note of military debate. From now on, the scene becomes fairly rapid and colloquial, though assertive. These men know their minds. Don't hurry too much, but simply adopt the pace of men engaged upon urgent discussions with quick intelligences alert to comparative qualities. A certain sharpness of treatment is necessary. We have had a quiet and impression scene just beforehand and very shortly we enter into another phase, where quietness, simplicity and colloquial tenderness take the reins of action. Note how the character of Cassius is used to vitalize the renewal of the former quality.

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 force'd affect i on,
For they have grudged us contribut i on:
The enemy marching along 10 by them,
By them shall make a fuller number up,
Come on refresh'd, new-added and encourag'd;
From which advantage shall we cut him off
If at Philippi we do face him there,
These people at our back.

Cassius. 13Hear me, good brother.
Brutus. Under your pardon. 14You must note beside
That we have tri'd the utmost of our friends,
Our legions are brim-full; our cause is ripe:
The enemy increaseth every day;
17We, at the height, are ready to decline.

There is a tide in the affairs of men
Which [taken at the flood | leads on to fortune;]
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures.

Cassius. 24Then, 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 nigard with a little rest.
There is no more to say.
Cassius. No more. Good night:
Early to-morrow will we rise and hence.

Brutus. 29Lucius! My gown.

[Exit Lucius R.}

Farewell, good Messala:
Good night, 31Titinius; 32noble, noble Cassius,
Good night, and good repose.

- are the required elements. Brutus holds up his hand and Cassius takes it, but bows his head until Brutus has finished speaking.
SCENE III

THE TRAGEDY OF JULIUS CAESAR

81

CASSIUS. 

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

BRUTUS. Every thing is well.

CASSIUS. 2Good night, my lord.

BRUTUS. Good night, good brother.

TITINIUS. 4Good night, Lord Brutus.

MESSALIA. Farewell, every one.

After the tempest of the quarrel and the earnestness of the council we reach a scene of great kindness and relaxation. Here again, the circumstances concentrate upon Brutus' character, for we know the tribulations in which he is involved and yet he is able to show a care and sympathy for others. And so gradually the scene sinks with a poetic gradation to the lonely figure reading his book by candlelight, and out of its repose rises the sudden spectre both of past and future and a horror seizes the silence and gloom and brings Brutus to a sudden renewal of his grip with events.

LUCIUS re-enters with the gown (synthesis). Inside this will be the pocket containing the libellus or leaved book. LUCIUS assists Brutus into the gown.

Give me the gown. Where is thy instrument?

LUCIUS. 6Here in the tent.

BRUTUS. What, thou speak' st drowsily?

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

Call Claudius and some other of my men;

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

[BRUTUS takes the book out of an inside pocket of the gown.] Enter VARRO and CLAUDIUS from R. These two men are soldiers, not officers. At a later moment he addresses CLAUDIUS as 'sirrah', 'fellow' and 'thou', and the incident here shows desire to evidence his democratic spirit by offering them this relaxation in his tent—probably suggested by the realization that LUCIUS was 'o'er-watch'd' which would lead him to think of his guard. They only represent two of his guard as the text shows. They are dressed in steel loricas and carry rectangular shields and single pilae. See Plates I, II, III.) They come to R.C. and salute. LUCIUS picks up his instrument from the palliasses and stands up c.

VARRO. Calls my lord?

BRUTUS. 8I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by
On business to my brother Cassius.

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

BRUTUS. I will not have it so: lie down, good sirs;
12It may be I shall otherwise bethink me.

Look, LUCIUS, here's the book I sought for so;
I put it in the pocket of my gown.

Do not play this scene with the obsession of any forthcoming drama. Let it be an intimate and entirely unfurled interlude between these two, unburdened either by tragedy or any overdrawn sentiment. Only at the last does any deeper feeling of the play's tragedy come in and then it is with one slight stroke that relates the situation with the play.

LUCIUS. I was sure your lordship did not give it me.

BRUTUS. 14Bare with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?

LUCIUS. Ay, my lord, an 't please you. It does, my boy:
I trouble thee too much, but thou art willing.

LUCIUS. It is my duty, sir.

BRUTUS. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.

LUCIUS. I have slept, my lord, already.

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

[Music, and a song.

LUCIUS sinks down beside BRUTUS' stool and proceeds to sing a very simple song. His position shows him sitting back on his heels and leaning beside the stool. As Mr. Dennis Arundell has pointed out, there are occasions in Shakespeare when these songs are introduced merely to create an atmosphere to a situation which can be obtained on the modern stage by lighting and other aids to illusion. This is an instance, and the song chosen must be something of an unobtrusive kind and whose tune suits the situation. There must not be anything of the nature of a purely vocal number about it. It should be modest and capable of being trailed away into silence as LUCIUS falls asleep. This he does after a judicious interval and his head falls against the stool and his instrument just sinks into his lap. It will be seen by the context that the song deals with Sleep since BRUTUS remarks upon the fact that slumber has silenced the singer who plays music to it. This selection of a theme about sleep is a very natural development of LUCIUS' own o'er-watched mind. He puts a brave countenance over his utter weariness, but here it takes its leadership and induces the subject of his real desire.

5This is a sleepy tune. O murderous slumber,

Lay'st thou thy leaden 'mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not thee so much wrong to awake thee:
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night.

10Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

The lights have dimmed right out, leaving only the candlelight.
This effect gives the illusion of the ill-burning taper without the taper itself having to act the part.

Almost in a moment we rise to an intense climax. It has been prepared for by the lightness of the reposeful scene just concluded, and now grows sheer to the height of an unearthly drama. No contrast could ever be greater, no scene be brought to a close with a more sudden and gripping effect. Don't rush it to begin with. BRUTUS, like any other man confronted with the like phenomenon, especially when it has the appearance of someone who has been loved and assassinated, is paralyzed with a reasonable and human terror, but it is a terror which analyzes its subject by a dramatic process, which holds us, and does not dissipate itself in more hysteria. Note the remoteness established between the two by the use of the distant, rhetorical ' thes'.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.

The GHOST of CAESAR now appears in the extreme corner of the tent down L. from behind the masking front curtain.

13It comes upon me. Art thou any thing?
14Art thou some god, some angel, or some devil,
That maketh my blood cold, and my hair to stare?
15Speak to me what thou art.

GHOST. Thy evil spirit, Brutus.
ACT IV, SC. III

[1] He recovers his voice and alters it to a low, intense tone which is almost a moan, as though he is unable to meet the increase of his sorrows.

[2] VARIO and CLAUDIUS each utter a sharp suppressed cry as of pain. Caesar turns and moves to his exit.

[3] Both "Well" and "Why" are used as exclamations.

The sight of CAESAR's commencing to disappear, which is virtually what his movement indicates, begins to relieve the strain from BRUTUS' nerves and his voice grows firmer.

[4] He gathers courage although we feel by the construction of the line that it is something of an effort in the attempt to reassert what has already been said. He is pulling himself together, but there is an element of discomposure about him, an alarm which vitalizes him both now and throughout what follows.

[5] He moves quickly to below the table, still holding the candle above his head as though searching for the apparition. His pace is quick and his voice sharp and highly wrought.

[6] There is just a slight pause whilst his mind seeks to get his mind, to see that he will do with his mind in the condition it is.

[7] He turns as he calls this name, still holding the candle above his head as he would do with his mind in the condition it is.

[8] Just beginning to wake up.

[9] He rises, out of tune.

[10] He puts the candle on the table and goes up to the R. of Lucius, shaking him by the shoulder.

[11] Lucius answers with a startled cry and suddenly half rises to one knee.

[12] BRUTUS wants to make his question clear and Lucius is alarmed. He therefore drops his vehemence and asks his question with a great and careful earmark. Don't lower the tension by being merely slow but by deliberate change of treatment that is still strong.


[14] Still half frightened. BRUTUS' own intensity makes him realize that something is amiss. BRUTUS looks at him for a second or two, as the former is still mentally confronted with the uncertain mystery.

[15] Then he stands erect and faces front, speaking in a slow detached way. Lucius does not sleep but rises and stands watching. He senses alarm and disturbance.

[16] Here he suddenly recollects the cries of the other two and is seized with the hope of a solution. He goes up to the L. of Claudius as he calls. His form of address shows the urge of his authority to secure his purpose. This is, of course, spoken sharply.

[17] They wake instantly and rise swiftly to their feet.

[18] Take this with a sharper treatment than used in the question to LUCIUS. He is addressing his men in an authoritative as well as an urgent way.

[19] Again sharply, and then a pause to make his following statement fully effective.

[20] LUCIUS didn't see anything; did they?

[21] He looks at them for a moment and then moves slowly centre, looking straight out in front. He speaks with a level tone, giving orders but thinking in his mind that danger is near and must be anticipated.
ACT THE FIFTH

Third pair of grey curtains, J in Groundplan II.

SCENE I

The plains of Philippi.

This act brings together the opposing elements of the play. That, nominally, is its function; but after establishing the one side in their persons they are withdrawn and operate only by their effects and in so doing display the reactions of the two principal characters, Brutus and Cassius, to the consequences of events, giving a sequence of intensely emotional episodes that end in the disaster of Brutus' own spiritual collapse, his momentary recovery and then his death. By degrees the scenes concentrate upon these two men and then upon Brutus only. The interest is sustained purely by character, and the headings to and the treatment of each scene will handle this interest in the various forms. In this one, the opposing forces are introduced, their animosity made patent, and then Octavius and Antony disappear in person, leaving the play in the hands of the two other principals until the concluding phases.

One general observation might be made in the survey of the whole act, and that is that Shakespeare does not allow the sentimental element to drown the activity of the action. Each scene begins and ends with a virile note, creating a lively stimulant both before and after the profounder measures that come between. Only in the final scene does this principle alter and then, as we shall see, with striking effect.

Octavius and Antony enter R. and come to R., not R.C. Antony is on the L. of Octavius. Behind them in the entrance stand the standard-bearer bearing the eagle or legionary standard (aquila). Beside him is another bearing the praetorian standard. Both men are dressed as described in the costume glossary. On either side is a trumpeter. Each carries a tube. Behind them are other trumpeters each carrying the round cornu. These men wear the steel lorica armour. There are several officers, who, with the two principals, wear the brass armour of their rank, Octavius wearing a white paludamentum, Antony a crimson one, fringed with gold. The other officers wear the red abolla. The helmets of the four chief characters have a panache or crest of red feathers that reach to the base of the crown. There is no tail to the Roman helmet. The lower officers have horse-hair crests.

Octavius. 1Now, Antony, our hopes are 2answered: You said the enemy would not come down, But keep the hills and upper regions; It proves not so: their 3battles are at hand; They mean to 4warn us at Philippi here, 5Answering before we do demand of them.

Antony. 6Tut, I am in their 7bosoms, and I know Wherefore they do it: 8they could be content.

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[1] Make this speech virile and open it with relish. Although a young man, he is full of vigour and spirit and a little superior as he thinks in that showing up Antony's wrong judgment (eternal youth). This haughtiness is maintained throughout the scene. He is certainly not eating out of Antony's hand. He is almost another Hotspur, high-tempered, imperious and self-willed. He makes a strong contrast to Brutus a little later.
[2] i.e., what we wished for has come to pass.
[3] i.e., armies.
[4] i.e., threaten.
[5] i.e., attacking us before we invite battle.
[6] Antony replies with a knowing self-assurance. The younger man is carried away by appearances. The older one is a strategist.
[7] 'I read their intentions.'
[8] i.e., they could be well contented—prefer.
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 from L. He is a light-armed skirmishing soldier (velites) wearing a leather jerkin, shoulder armour like the lorica pieces. He carries an elliptical shield and a light lance and wears a sword on his right side. He enters running and comes c. He speaks excitedly.

MESSALIA. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.
ANTONY. Octavius, lead your battle softly on,
Upon the left hand of the even field.
OCTAVIUS. Upon the right hand I; keep thou the left.
ANTONY. Why do you cross me in this exigent?
OCTAVIUS. I do not cross you; but I will do so.

Enter from L. Brutus and Cassius, Brutus being up stage. Behind them come Lucilius, Titinius, Messala, Young Cato, Dardanius, Clito, Strato and Volumnius. They form two groups, the first three being together and adjacent to Brutus and Cassius. The others are a little up stage above the first party. They actually only come on a few steps before Brutus stops and speaks. Thus the entrance will more or less be filled. All will be dressed in full armour and wearing their respective cloaks, the lesser officers wearing the abolla. Some, including Cassius, wear a gold belt round their breastplates and all have drawn swords. If any further numbers should be required, we can just see another legionary standard and soldiers in steel loricas, carrying trumpets as before. Don't bring on 'the bloody sign of battle'.

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, Caesar, 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, counymen?
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 Caesar's heart,
Crying Long live! hail, Caesar!'
CASSIUS. Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.
ANTONY. Not stingless too.
BRUTUS. O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

From this point the scene begins its accentuated vitality. In this speech rely more upon emphasis than upon speed for effect. It will be found to be a passage where the words themselves image the thoughts and dramatize them. Use this function to its full advantage, working only upon a vehement increase from 'Whilst damned Cæsa...'

ACT V, SC. I
[1] i.e., and they come down. They would rather go elsewhere, but they come down from the hills to try and make us believe that they have courage.
[2] 'The next morning by break of day, the signal of battle was set in Brutus' and Cassius' camp, which was an arming scarlet coat.'—North's Plutarch (N.V.). This would be an abolla. Arming coat is a cloak worn over armour, coat merely being the Elizabethan use of the word for a covering and thus translated by North.
[3] i.e., it is going to be done. The verb is in the line above is common to this one.
[5] i.e., without exertion. Some glossaries read this for slowly.
[6] i.e., both armies are equal in number and quality.
[8] ANTONY shows fire.
[9] i.e., crisis, or urgent need. From Lat. exigent-em, p.p. of exigere, to drive (ex, out + exigere, to drive).
[10] The meaning of 'cross' in these two lines is that of 'thwart' or 'hinder' for a purpose. OCTAVIUS merely asserts that he is not binding ANTONY out of any rivalry, but he has made up his mind that he is going to take the right wing. The very use of the word by ANTONY as well as his line implies a suggestion that the idea of suspected rivalry is in his mind.
[11] i.e., talk. Brutus and Cassius enter with swords drawn, obviously ready to fight. The sight of their foes standing without their swords in hand is a surprise, and Brutus is quick to announce the fact so as to prevent an assault.
[12] OCTAVIUS is impetuous, and seeing them ready for fight is eager to engage them.
[13] ANTONY is restrained. Let the others begin the battle. They themselves will answer only on assault.
[14] i.e., advance or move out.
[15] They move to R.C.
[16] After a step or so Octavius turns to the group R.
[17] He advances a pace or two. He is dignified and strong.
[18] OCTAVIUS is anxious to show his feelings. He didn't ask for the talk.
[19] Calmly but meaningly. Whole some words will do more good than destructive strokes.
[20] ANTONY begins to add edge to the debate. He comes in quickly on his cue. Don't make him vehement but ironical.
[21] Cassius steps up beside Brutus, just leaving him clear in the line of sight of the audience.
[22] i.e., character, quality. The context gives this meaning. 'Posture' means position, attitude, and therefore character.
[23] A town in Sicily celebrated for the honey produced by the bees in the surrounding hills.
ACT V, SC. I

[1] Any punctuation different from this is obviously wrong. The Folio is as printed here.

[2] i.e., because they showed courtesy and adulation to Caesar and yet had swords ready to kill him. Also, Antony gets in a fine insinuating allusion to Cassius on the subject of words. He brings this out with scolding emphasis.

[3] Cassius immediately crosses Brutus in a blaze of fury. Brutus grips his arm as he passes and stops him. He then turns to Brutus.

[4] i.e., Antony's. If Cassius had had his way Antony would have been associated with Cassius as we know.

[5] Octavius moves across Antony and stands level with Cassius. It is the stage is small it is better for him to remain where he is. He keeps the scene alive by a determined challenge. He does not shout but remains strong and virile.

[6] The matter with which we are principally concerned, the avenging of Caesar's death.

[7] i.e., determining of the cause. 'Arguing' is elliptical for arguing about it.

[8] He speaks this word in a sharply arresting way and pauses after it for a moment.

[9] He draws the sword on this line and brings it down menacing them on the word 'conspirators'.

[10] i.e., himself. His title was Octavius Caesar, and later by special decree of the senate it was prefixed with Augustus. He was the nephew of Julius Caesar and was adopted by him as a son.

[11] He is disclaiming the applicability of the epithet to himself, and at the same time maintaining a dignity in his delivery.

[12] He has no traitors in his own ranks, therefore he cannot die. P. Simpson (Sh. &c., vol. p. 67) says: 'It is the function of the colon (in the Folio) to mark an emphatic pause. Compare its use in the prayer book to point the Psalms for singing. Compare also 'O pardon me, thou bleeding piece of Earth.' That I am . . .'—N. Y.

[13] Make this line more cutting than violent. It is a retort implying that Brutus is a traitor. The 'traitors' use of the word 'traitors' is in the sense of those who become Caesar's enemies. Brutus' use of the word is in the sense of those who are antagonistic to republican ideals which he and his party represent.

[14] Brutus answers with a strong but impressive note. He is not a pig, but knows what he stands for and later says doesn't. But they don't do a lot.

[15] i.e., bad tempered, headstrong. The derivation of the word is unknown. The word 'boy' became attached to Octavius because of his youth and is on historical fact. Take this line easily and make the contempt cutting.

[16] i.e., one who participates in masques. A masque was a festive occasion on which heraldic visages were worn. The name is frequently used to denote a revel or any other festive celebration.

[17] i.e., the same old Cassius, 'old' meaning as he used to. It is said with quiet amusement.

[18] Octavius moves briskly across to R. and resumes the life of the scene. He turns as he reaches the R.

[19] apprise, apprise, or here, more strongly, courage.

[20] Cassius moves quickly up to the R.C. and gives this wild release to his impulses.

[21] i.e., the hazard or chance of fate.

[22] Brutus moves down L.C. as he speaks. Lucullus joins him and moves down with him on his L.

[23] Cassius moves up to C. and Messalla comes to him.

[24] i.e., as on.

[25] Epicurus disregarded omens as illusions of sense. Cassius had a great belief in his doctrine.

[26] He becomes a little quieter. It is simply a slight acknowledgment of his fears. This speech taken colloquially and intimately after the outburst following Octavius' erst makes its effect compelling. The note of an unsuspected situation is always arresting. Don't force it. It declares itself by its nature.

ANTONY. Villains, you did not so, when your vile daggers Hack'd one another in the sides of Caesar: You show'd your teeth like apes, and fawn'd like hounds, And bow'd like bondmen, kissing Caesar's feet; Whilst damned Casca, like a 3cur, behind Struck Caesar on the neck. O you 4flatterers! CASSIUS. 5Flatterers! Now, Brutus, thank yourself: This tongue had not offended so to-day, If Cassius might have rul'd.

OCTAVIUS. 6Come, come, the cause: if arguing make us sweat, The 7proof of it will turn to redder drops. 8Look; I draw a sword against conspirators; When think you that the sword goes up again? Never, 12never, till Caesar's three and thirty wounds Be well aveng'd, or till another 10Caesar Have added slaughter to the sword of traitors.

BRUTUS. Caesar, thou canst not die by traitors' hands, Unless thou bring'st them 12with thee.

OCTAVIUS. So I 12hope; I was not born to die on Brutus' sword.

BRUTUS. 14O, if thou wert the noblest of thy strain, Young man, thou couldst not die more honourable.

CASSIUS. A 15peevish schoolboy, worthless of such honour, Join'd with a 16masker and a reveller!

ANTONY. 17Old Cassius still!

OCTAVIUS. 18Come, Antony: away! Defiance, traitors, hurl we in your teeth; If you dare fight to-day, come to the field: If not, when you have 12stomachs.

[OCTAVIUS exits R., followed by Antony and the others.

CASSIUS. 20Why, now, blow wind, swell billow, and swim bark! The storm is up, and all is on the 21hazard.

BRUTUS. 22Ho, Lucilius! hark, a word with you.

LUCILIUS. My lord?

CASSIUS. 23Messala! Messalla, [standing forth.] What says my general?

Take this speech in a colloquial way without any violence whatever, but with animation and respect for the importance of the things touched on. It is that trickle of apprehension which foretells tragedy, a trickle which is only such because of the courage of the man that keeps back the main flood. From here onwards there is the indication of apprehension and the manifestation of courage and spirit that checks it. In order to avoid extremes either of fear or bombastic heroes keep the treatment smooth. The situation is suggested more than defined and the strength of character can only be dictated by its form and resolved address to the threats of fate. From now onwards the contest with that fate commences and never once is there any flinching either from its whippers or its blowers.

CASSIUS. This is my birthday; 4as this very day Was Cassius born. Give me thy hand, Messalla: 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 2Epicurus strong, And his opinion: 2now I change my mind,
And partly credit things that do presage.

Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows and kites
Fly o'er our heads and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.
MESSALA. Even so, Lucilius.

BRUTUS. I but believe it partly,
For I am fresh of spirit and resolv'd
To meet all perils very constantly.
Even so, Lucilius.

Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But, since the affairs of men rest still uncertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then determined to do?

BRUTUS. realises what CASSIUS means and proceeds to state his views on the matter. He is colloquial and without any trace of dramatising his feelings. He speaks straightforwardly with just the slightest trace of hesitancy at 'I know not how,' which illustrates his approach to a deep personal conviction. Give the whole a tone of being something very private and intimate.

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, to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below.

The above speech has been the subject of many discussions which occupy four pages of the N.V.

Mr. W. E. Holloway suggests that the significance of 'I know not how' is that of uncertainty, proceeding from a mind that is beginning to feel the strain of its burdens, and simply expressing this fact parenthetically. 'I don't know what to make of things.' It indicates the tiredness that makes BRUTUS unusual from his hitherto accustomed composure. He resumes with corrective vigour.

CASSIUS.

Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?

The contingency that CASSIUS puts before BRUTUS is one that BRUTUS has not anticipated. In Plutarch the speech referred to above goes on to say: 'but being now in the midst of danger, I am of a contrary mind'. It is probable that the shame of defeat and the failure to accomplish his purpose as well as a return to Rome in bondage give his spirit a just cause for altering his mind. He blamed Cato merely as a witness of his death. Now, however, the consequences of failure both to himself and Rome as personal experience convince him that it is nobler to die whether in battle or by his own hand. He speaks as though confronted with a new and very vital fact, and greets it with a great earnestness. Don't overbid with heavy sentences.

BRUTUS. No, Cassius, no: think not, I thou noble Roman,
That ever Brutus will go bound to Rome;
He bears 'tis great a mind. But this same day
Must end that work the Ides of March begun.
And whether we shall meet again I know not:
Therefore our everlasting farewell take.
For ever, and for ever, farewell, Cassius!
If we do meet again, why, | 'we shall smile ;
If not, why then this parting was | well made.
Cassius. | For ever and for ever farewell, Brutus!
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.

Lights dim on the word cue just as Brutus moves.

[SCENE II]
First pair of grey curtains.

The field of Battle.

Enter Brutus and Messala from between the curtains. Brutus comes c., followed by Messala on his r. Battle sounds are heard off stage.

Brutus. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side:

[Loud trumpet call off l. and shouts.

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.

[Exit Messala l.]

Lights fade on a quick dim on word cue.
Another part of the field.

Succeeding upon the more static nature of Scene I, this scene puts into practical terms the courage which is suggested by its important predecessor. Shakespeare now concentrates his action upon two characters alone, Cassius and Brutus, and spends them wisely in their exploitation and deaths. Here, battle brings its calamity, but it is not defeat but grief that destroys the passionate Cassius. The scene is played with the development of its action concentrated in the reaction of the principal figure, and every moment is a phase of that highly-strung spirit under afflicting events, development and final catastrophe. Keep it thus primed. Cassius is discovered C with drawn sword. Titinius with drawn sword is R. Cassius is holding the eagle standard that he has taken from his standard-bearer. This man is lying dead over L C. He is dressed in the standard-bearer's costume. Note that Cassius has a gold belt round his arm' and that the arm'our is unstrapped at one side. This will enable him to shed his armour for his death. Titinius' reference to the setting sun must not be taken too literally as indicating the actual time of day or that it really means that sunset is taking place. If we do this our last scene would, strictly speaking, be played in darkness. Therefore in lighting this scene, use a soft light suggestive of approaching evening, and one which can still be softened even more for the final scene without robbing it of visibility. Note that Cassius is without his cloak and sword belt, both of which lie behind him.

Alarums off R.

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 't from him.

TITINIUS. O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all enclos'd.

Enter PINDARUS from R. He runs to CASSIUS.
PINDARUS. 1 Fly further off, my lord, fly further off; Mark Antony is in your tents, my lord: Fly, therefore, noble Cassius, fly 2 far off.

CASSIUS. 3 This hill is far enough. Look, look, Titinius; Are those my tents where I perceive the fire?

TITINIUS. 4 They are, my lord.

CASSIUS. 5 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 2 again; that I may rest assure Whether yond troops are friend or enemy.

TITINIUS. 6 I will be here again, even with a thought. [Exit R.

CASSIUS. 9 Go, Pindarus, get higher on that hill; My sight was ever 1 thick; regard Titinius, And tell me what thou notest about the field.

[Exit PINDARUS ascending the hill.

11 This day I breathed first: time is come round, And where I did begin, there shall I end; My life is run his 12 compass. 13 Sirrah, what news?

PINDARUS. 14 O my lord!

CASSIUS. What news?

PINDARUS. 15 Titinius is enclosed round about With horsemen, that make to him on the spur; Yet he spurs on. Now they are almost on him. 16 Now, Titinius! Now some 17 light. 18 O, he lights too.

He's ta'en. [Distant shout off R.

And, hark! they shout for joy.

CASSIUS. 20 Come down; behold 11 no more. 22 O, coward that I am, to live so long, To see my best friend ta'en before my 23 face!

PINDARUS comes R. of CASSIUS. CASSIUS suddenly un buckles the strap that is round his armour and takes off his armour which he drops on to his cloak.

24 Come hither, sirrah: In 23 Parthia did I take thee prisoner; And then I 26 swore thee, saving of thy life, That whatsoever I did bid thee do, Thou shouldst 27 attempt it. 28 Come now, keep thine oath; 28 Now be a 30 freeman; and with this good sword, That ran through Caesar's bowels, 31 Bosom. 32 Stand not to answer: 33 here, take thou the 3 hilts; 34 And when my face is cover'd, as 'tis now, Guide thou the 35 word. 36 Caesar, thou art reveng'd,
Scene III
THE TRAGEDY OF JULIUS CAESAR

1 Even with the sword that kill'd thee—

PINDARUS. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
2 Far from this country Pindarus shall run,
Where never Roman shall take no\of him. (Exit L.
MESSALA. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

TITINIUS. These tidings will well comfort Cassius.

Re-enter MESSALA and TITINIUS from R. MESSALA comes first. TITINIUS wears a roughly woven garland on his brow. Plutarch records that he was crowned with a 'garland of triumph' which was made of laurel or bay.

MESSALA. Where did you leave him?

TITINIUS. All disconsolate,

With Pindarus his bondman, on this hill.

MESSALA. Is not that he that lies upon the ground?

TITINIUS. He lies not like the living. O my heart!

MESSALA. Is not that he?

TITINIUS. No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set,
The sun of Rome is set! Our day is gone;
Clouds, dews and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

MESSALA. Mistrust of good success hath done this deed.

O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceiv'd,
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee!

TITINIUS. What, Pindarus! where art thou, Pindarus?

MESSALA. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears: I may say 'thrusting' it,
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.

TITINIUS. He you, Messala, And I will seek for Pindarus the while. [Exit MESSALA R.

He comes back to Cassius and sinks beside him once again. His emotion is deep, so deep that he sacrifices himself in his regard for Cassius; but it must not be 'handed over' in a melodramatic way. He commences with a great tenderness mingled with grief. His voice takes an upward inflection at the ends of his sentences to preserve continuity and a gradual lifting of his voice. The speed also increases from the last phrase of the second line to 'give it thee'.

Why didst thou send me forth, brave Cassius? Did I not meet thy friends? and did not they Put on my brows this wreath of victory, And bid me give it thee? Didst thou not hear their shouts? Alas, thou hast misconstru'd every thing! But, hold thee, take this garland on thy brow; Thy Brutus bid me give it thee, and I Will do his biding. Brutus, come apace, And see how I regarded Caius Cassius.

By your leave, gods: this is a Roman's part:

Come, Cassius' sword, and find Titinius' heart.
ACT V, SC. III

[1] Brutus speaks as he enters from L.

[2] This passage shows how the practice of the stage to show death by lying with the face up as old as the time of Shakespeare.—J. Hunter.—N. V., 294/103. As this was probably a traditional attitude it points to being a much older usage. Brutus stops as he speaks this line. His apprehension arrests him. Then he moves to Cassius round by the L. side of the body. Cato comes to the R. of Titinius. Lucilius follows Brutus and stands above c. The others remain in the entrance E.

[3] He delivers this short speech with a quiet submissiveness to what he realises is an inevitable authority over the events of the time. Cesar's spirit has cried 'Haroc' to death and Cassius is the spoiler.

[4] He walks among them from its realms of Hades. Notice how with his own death later, he bids this spirit to be still and satisfied.

[5] i.e., into.

[6] i.e., appropriate, deserving.


[8] Brutus speaks with contemplative quiet as he looks down upon the two bodies. Keep the whole speech superb and intimate. Remember that before the others he has to show a manly courage as well as sorrow, and that he succeeds in a scene of great passionate quality and demonstrative anguish.

[9] This is an apostrophe to his greatness. Here it also describes the gradual decay that is setting in to their strength, the failing to pieces of their cause. This line is historical fact. Brutus declared that Cassius deserved to be called the last of all the Romans.

[10] i.e., more. His grief is now controlled and its dryness does not betoken the debt that he will pay when they are not present.


[12] He is on the verge of paying the debt in their presence, but masters himself as at the end of his last scene with Cassius and firmly gives this order. Quickens the pace and end the scene on a note of valor.


[14] i.e., funeral ceremonies.

[15] Brutus crosses in front of Lucilius to R.C.

[16] He stops. These two men are among the group B. In Labo the 'e' is almost elided.

SCENE IV

Another part of the field.

TITINIUS faces up stage. He raises the sword and brings it down, seemingly under his armour, so that he apparently plunges the blade downward into his heart. He bends forward on the moment of the blow and then after withdrawing the sword he staggered towards CASSIUS, falls first on one knee and then forward and over on to his back with his head lying on CASSIUS' breast.

Thus a necessary amount of care will be needed in arranging a proper relative position before TITINIUS falls. This can be finally obtained during the actual moment of his stabbing himself, when he can stagger to his prescribed point as he is bent with the blow.

MESSALA re-enters from R. and goes to up stage R. BRUTUS follows. He speaks his line as he enters. He is followed by LUCILIUS and young CATO and behind them come a group of GENERALS and the two STANDARD-BEARERS (legionary and praetorian) and trumpeters. This CATO was the son of Cato of Utica. See note 17, p. 87.

Re-enter MESSALA, with BRUTUS, YOUNG CATO, and others.

BRUTUS. 1 Where, where, Messala, doth his body lie?

MESSALA. Lo, yonder, and Titinius mourning it.

BRUTUS. Titinius' face is upward.

CATO. He is slain.

BRUTUS. 3 O Julius Caesar, thou art mighty yet!

Thy spirit walks abroad, and turns our swords
In our own proper entrails.

CATO. 7 Brave Titinius!

Look, whe'er he have not crown'd dead Cassius!

BRUTUS. 8 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 10 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. 12 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.

MESSALA turns and takes CASSIUS' standard as BRUTUS and the others exeunt R. This is the cue for the lights to dim quickly, and the tabs are lowered, if the position of the bodies so requires.

SCENE IV

Second pair of grey curtains.

Another part of the field.

This short scene, so often cut, serves to space two scenes of a highly emotional nature as well as to add a note of vigour that sets off the poetic drama of what is to follow. It carries on the spirit of valour. BRUTUS and his supporters are not to be daunted no matter what defeats or disasters have operated against them, and the incident thereby gives us a more complete and just picture of BRUTUS in his
Scene IV

THE TRAGEDY OF JULIUS CAESAR

final scene where we see him beaten after a strenuous fight and not merely discouraged by Cassius' death. It softens the passage of the action and makes the final development less abrupt. It also introduces the highly poetic attempt of Lucius to seek to save Brutus by offering himself as his commander and by his fine tribute, concentrating the entire interest upon the leading character of the play with whose death it virtually finishes. It is not merely worth the playing as a piece of good drama, but has an essential demand to be included in the poetic and dramatic construction of the play.

The stage direction which indicates the fighting forces engaged in action is merely to show that a battle is in progress. Actually it is not required, and unless done with great skill is more amusing than convincing. It is better omitted.

This scene must be played with the greatest vigour. It is the last desperate effort of these men against fatal odds and they are going to make fight and make their weakening comrades do the same. Bear in mind the observation of the above paragraph.

After the tabs rise bring up the lights on a quick resistance. Brutus is discovered L., Cato C., Messala up L.C., Lucius over R.C. with Flavius exhaustedly leaning with his arm on Lucius' shoulder and with his head resting on it. His back is to the audience. Battle noises are heard off L. and R.

Brutus. Yet, countrymen, O, yet hold up your heads! Cato. What a bastard doth not? Who will go with me?
I will proclaim my name about the field.
1 I am the son of Marcus Cato, ho!
2 A foe to tyrants, and my country's friend;
3 I am the son of Marcus Cato, ho!

Brutus. 4 And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus!

[Exit L., followed by Messala and Flavius. Lucius reaches as far as C., when he stops, held by the spectacle of the fight between Cato and his enemies.

Lucilius. 5 O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius,
And mayst be 'honour'd, being Cato's son.

Enter from R. two soldiers in steel loricas with rectangular shields and drawn swords. They run in as though having seen Lucius from a distance and one goes behind him and then confronts him as he moves L., looking off at the battle. This man is the first soldier.

First soldier. Yield, or thou diest.

The following incident is simply a valiant attack on the part of Lucius to save his friend Brutus by impersonating him. Following upon Cato's sacrifice this attempted one exemplifies the spirit that is abroad beside Caesar's. It is founded upon fact. Make him vehemently earnest.

Lucilius.

6 Only I yield to die:

[Offering money.] 7 There is so much that thou wilt kill me straight;]
Kill Brutus, and be honour'd in his death.

First soldier. We must not. A noble prisoner!

Second soldier. 8 Room, ho! Tell Antony, Brutus is ta'en.
First soldier. 9 I'll tell the news. Here comes the general.

Enter Antony R. Behind him come a number of generals and the legionary and praetorian standard bearers and trumpeters. They remain in the entrance.

Brutus is ta'en, Brutus is ta'en, my lord.

Antony. 10 Where is he?

Lucilius. 11 Safe, Antony; Brutus is safe enough:

[1] i.e., he is a bastard who does not. This is used as a term of opprobrium. Play this opening with tremendous vigour.
[2] He turns towards L. and hurrs this towards the enemy.
[3] He runs off L. as he says this and keeps it up until a clash of swords indicates that he is engaged in fight.
[6] i.e., not merely valiantly fighting, but with the high nobility of spirit that shone in Titinius. He obviously was going to his death and made an example of courage in his sacrifice.
[7] i.e., honoured with a worthy funeral.
[8] i.e., I only yield to die, I deliberately yield to death.
[9] A Roman costume will not allow of this line to be spoken.
[10] He turns and calls this off towards R. Make it a fact of great moment.
[11] This one is eager with the news and runs across to R. to go and tell it when he sees Antony coming and stops.
[13] He asks this eagerly. Even if he had seen Lucilius he knows only too well that he is not Brutus.
[14] Lucilius turns and delivers this fine speech with great sincerity. It is short but very conspicuous. It is the emotional quality of the situation and of Lucilius in this moment of high endeavour that gives it such distinctive poetic quality.
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

ANTONY. This is not Brutus, friend, but, I assure you,
A prize no less in worth: keep this man safe,
Give him all kindness: I had rather have
Such men my friends than enemies. Go on,
And see whether Brutus be alive or dead,
And bring us word unto Octavius' tent
How every thing is changed.

Quick dim on the word cue.

SCENE V

See Illustration No. 7, on p. 89. Figure A is removed half out of sight, B is set well up stage and C. well below it. Strike E and D. See Groundplan II.

It has already been pointed out that the opening of this scene differs from its immediate predecessors in its complete change of character. The entrances have been arranged to develop this character. STRATO appears in a state of complete exhaustion, sinks upon the mound and in a moment or so his sword falls from his unconscious hand as he drops to sleep. BRUTUS appears, his cloak and armour shed, unapt to wear it any longer, careless of danger. We last saw him charging boldly against a whole field of enemies. We now see him, not only incapable of physical effort, but with a mind that has become a prey to devouring grief and a gate to death instead of to endeavour. This is the tragedy of the man. Gradually the action has concentrated upon him, clearing the stage of all others and leaving him alone the centre of all interest. The contrast of every form of high courage, moral as well as physical, lies behind this present picture and gives the relief to his pitiable condition. No man of his character shows such a change unless the mind has grown too weak for its burden. The spirit having gone, only a gaunt image remains. This is the last manifestation of BRUTUS' humanity. He is not merely weary, not at all afraid, but in that condition of mind when he is insensible to sentiments, incapable of reasoning with the gods or philosophy about death, and the man is made evident in his mental collapse. Thus there should be the suggestion of an abnormal condition in the treatment of the opening of the scene and not merely that of a tired man wanting to escape from the world. BRUTUS in his normal condition would not do that. It is a sense of overstrain that is needed, the notion of mental and spiritual collapse which gives us the realization of the great price that his nobility, his patience and his courage have asked of his powers. His composition has not been of marble purity but of mortal frailty and the sensitiveness of human feeling. This finally exemplifies the fact. It is helped in a great degree by the treatment of the two men CLITUS and DARDANIUS, whose evidences of intense shock and awe contribute to the sense of some terribly tragic change in BRUTUS.
The means are not great and this dissertation may seem out of all proportion to possibility: but it has been presented to bring the actor into the line of thought that has governed the study of the character throughout the play and to enable him to use what opportunity there is to give a last touch to one of whom it is finally said that 'This was a man'; and to be that man had cost him all his mortal power.

There are no sounds of battle to open with. Strato enters R.E. in an exhausted condition. He staggering across to the L. and sinks down upon the mound and lies on his side with his head on his outstretched arm. He remains like this for a second or two only and then his sword slips down from his hand which is hanging limply by his exposed side, and clatters to the ground. He lies just as he falls in utter weariness and goes straight off to sleep. Make this entrance and business a fully developed, individual incident because it expresses and establishes the situation. Volumnius follows and comes to above Strato, putting one foot on the mound and holding his head in his hand as his arm rests upon his knee. Then Brutus enters; he has shed his armour which Clitus, who is following him, carries. Apart from the fact that this is primarily a convenience in order to allow for the stabbing that brings his death, it also suggests his complete physical exhaustion and with it his disregard of attack. He sits C. Clitus deposits the armour and cloak on the ground above him and stands with Dardanius, looking at Brutus.

Brutus. 1Come, poor 2remains of friends, rest on this rock. Clitus. Statilius show'd the 3torch-light, but, my lord, He came not back: he is or ta'en or slain. Brutus. 4Sit thee down, Clitus: slaying is the word. It is a deed in 6fashion. 7Hark thee, Clitus. Clitus. 8What, I, my lord? 9No, not for all the world. Brutus. Peace then, no 10words. Clitus. 11I'll rather kill myself. Brutus. 12Hark thee, Dardanius. Dardanius. 13O Dardanius! Clitus. 14Shall I do such a deed? Dardanius. To kill him, Clitus. Look, he 15institates. Clitus. Now is that noble vessel full of 16grief, That it runs over even at his eyes. Brutus. Come hither, good Volumnius; 17list a word. Volumnius. 18What says my lord? Brutus. 19Why, 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:

[20I know my hour is come. Volumnius. 21Not so, my lord. Brutus. 22Nay, I am sure it is, Volumnius. 23Thou seest the 24world, Volumnius, how it goes; Our enemies have beat us to the pit:

[A distant trumpet off.}
ACT V, SC. V

[Trumpet off. nearer than before and subdued cries. Strato suddenly awakes, rises and picks up his sword. Clitus runs up. and looks off. Dardanius goes up R.C., facing Brutus.

Clitus. \textit{4Fly, fly, my lord; there is no tarrying here.}

Brutus. \textit{5Farewell to you; and you; and you, Volumnius.}

Strato, thou hast been all this while asleep; Farewell to thee too, Strato. Countrymen,]

My heart doth joy that yet in all my life I found no man but he was true to me. I shall have glory by this losing day, More than Octavius and Mark Antony By this \textit{vile conquer shall attain unto.}

So, fare you well at once; for Brutus' tongue Hath almost ended his life's history: Night hangs upon my eyes; my bones would rest, That have but labour'd to attain \textit{this hour.}

[Another trumpet sounds off R., very near, and cries of \textit{Fly, fly, fly!} are heard.

Clitus. \textit{1Fly, my lord, fly.}

Brutus. \textit{3Hence! I will follow.}

[Exeunt Clitus, Dardanius and Volumnius L.]

1I prithee, Strato, stay thou by thy lord: Thou art a fellow of a good \textit{1 respect; Thy life hath had some \textit{18}match of honour in it:}

1Hold then my sword, and turn away thy face, While I do run upon it. Wilt thou, Strato? \[Trumpet off R. Strato.\]

2Give me your hand first: fare you well, my lord.

Brutus. Farewell, good \textit{3Strato. Caesar, now be still:}

1I kill'd not thee with half so good a will.

Brutus falls forward and turns on to his back. Strato stands looking at him without attempting to move. Octavius enters R., speaking as he appears. Messala is on his L. Behind them come Antony and Lucilius on his R. The standard-bearers with the legionary and praetorian standards, and if available, the vexillium or cavalry standard, trumpeters, and a group of generals fill up the entrance. Octavius and Messala stop R.C., whilst the former makes his sharp inquiry.

Octavius. What man is that?

Messala. My master's man. Strato, where is thy master?

Strato. \textit{20}Free from the bondage you are in, Messala:

The conquerors can but make a \textit{21}fire of him; For Brutus \textit{2only overcame himself} And no man else hath honour by his death.

Lucilius. So Brutus should be found. \textit{21}Thank thee, Brutus, That thou hast prov'd Lucilius' \textit{24}saying true.\footnote{Then he speaks. He is quiet and deeply appreciative. Remember his lines in Sc. IV. Keep this situation to these two with \textit{Strato} adjacent and don't bring the others across until afterwards.}
THE TRAGEDY OF JULIUS CAESAR

SCENE V

OCTAVIUS. 1All that serv'd Brutus, I will 2entertain them.

Fellow, wilt thou bestow thy time with me?

STRATO. Ay, if Messala will 4prefer me to you.

OCTAVIUS. 5Do so, good Messala.

MESSALA. How did 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. 6This was the noblest Roman of them all:

All the conspirators, save only he,

Did that they did in 7envy of great Cæsar;

8He only, in a 9general honest thought
And common good to all, 10made 11one of them.

His life was 12gentle, and the 13elements
So mix'd in him 14that Nature might stand up
And say to all the world ' 15This was a man!'

OCTAVIUS. 16According to his virtue let us 17use him,

With all respect and rites of burial.

Within my tent his bones to-night shall lie,

Most like a soldier, 18order'd 19honourably.

OCTAVIUS and ANTONY extend their swords in salute.

So call the field to rest, and let's away,

To part the glories of this happy day.

Exeunt.

A quick curtain descends on the last word. Respect has been paid to BRUTUS, the sentiment is finished and the action closes on a strong note of victory. Vale!

THE END.

[20] Now he strikes the final note of strength on which the play has begun, continued and ended. Throughout its length it has been composed of men and women who faced up to things, and has been built to that classical standard of the conception of courage and honour that met and faced life and death without flinching or loosening sentimentality and with the same masculine temperance that wrote the epitaph of the Three Hundred at Thermopylae:

'Tell the Spartans at their bidding, Stranger, here in death we lie.'

ACT V, SC. V

[1] Octavius advances to C. Messala with him. Antony follows. The ultimate positions place OCTAVIUS and ANTONY by the feet of Brutus and Messala on the 1L. of OCTAVIUS.

[2] i.e., take them into his service. It is formed from Lat. inter, among + tenère, to hold.

[3] To STRATO.

[4] i.e., advance. STRATO, like all others associated with Brutus, maintains a certain dignity. He is not yielding to OCTAVIUS except through MESSALA, BRUTUS' friend.


[6] Antony has been standing looking down upon Brutus and thinking his own thoughts. He breaks into this speech out of his meditations. The value of the short preceding scene is that it separates the sentimental passages and also enables Antony to develop this speech out of a period of silence and thinking, and not merely adding it to a number of other speeches. He takes it with a quiet deliberation, not forcing it rhetorically, but by its great and noble sentiments.


[8] Separate these two words and give them individually. Both this and the following line are treated with a careful delivery of each phrase.

[9] i.e., an honest and sincere thought in everything he did.

[10] i.e., made himself one of the people.


[12] i.e., governed by gentleness of culture and high principle, not aggressive in self-interest.

[13] i.e., the four humours, blood, phlegm, cholér, melancholy. He becomes a little quicker and stronger.

[14] Don't force this. Make it dignified but not 'theatrical'.


[16] i.e., treat.


[18] i.e., with the most that can be done to signify that he was a great soldier.

[19] Separate these words and give them their distinct values. After they have been spoken, OCTAVIUS draws his sword and salutes BRUTUS.