JULIUS CÆSAR

DRAMATIS PERSONÆ[1]

JULIUS CÆSAR.

OCTAVIUS CÆSAR, MARCUS ANTONIUS,[2] M. ÆMILIUS LEPIDUS, — triumvirs after the death of Julius Cæsar.

CICERO, PUBLIUS, POPILIUS LENA, — senators.

MARCUS BRUTUS, CASSIUS, CASCA, TREBONIUS, LIGARIUS, DECIUS BRUTUS,[3] METELLUS CIMBER, CINNA, — conspirators against Julius Cæsar.

FLAVIUS and MARULLUS,[4] tribunes.

ARTEMIDORUS of Cnidos, a teacher of Rhetoric.[5]

A Soothsayer.

CINNA, a poet. Another Poet.

LUCILIUS, TITINIUS, MESSALA, Young CATO, VOLUMNIUS, — friends to Brutus and Cassius.

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, DARDANIUS, — servants to Brutus.

PINDARUS, servant to Cassius.

CALPURNIA,[6] wife to Cæsar.

PORTIA, wife to Brutus.

Senators, Commoners, Guards, Attendants, &c.

SCENE: *Rome; the neighborhood of Sardis; the neighborhood of Philippi.*

[1] DRAMATIS PERSONÆ. Rowe was the first to give a list of Dramatis Personæ. His list was imperfect and Theobald enlarged it.

[2] ANTONIUS. In I, ii, 3, 4, 6, the First Folio gives the name in the Italian form, 'Antonio.' See note, p. 9, l. 3.

[3] DECIUS BRUTUS. The true classical name was Decimus Brutus. In Amyot's *Les Vies des hommes illustres grecs et latins* (1559) and in North's Plutarch (1579) the name is given as in Shakespeare.

[4] MARULLUS. Theobald's emendation for the Murellus (Murrellus, I, ii, 281) of the First Folio. Marullus is the spelling in North's Plutarch.

[5] ARTEMIDORUS. Rowe (1709) had 'Artimedorus (Artemidorus, 1714) a Soothsayer.' This Theobald altered to 'Artemidorus, a Sophist of Cnidos,' and made the Soothsayer a separate character.

[6] CALPURNIA. Occasionally in North's Plutarch (twice in *Julius Cæsar*) and always in the First Folio the name is given as 'Calphurnia.'

ACT I

SCENE I. *Rome. A street*

Enter FLAVIUS, MARULLUS, *and certain* Commoners *over the stage*

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?

CARPENTER. Why, sir, a carpenter.

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

ACT I, SCENE I | Actus Primus. Scœna Prima Ff. — *Rome. A street* Capell | Rome Rowe | Ff omit. — Commoners Ff | Plebeians Hanmer. 6. CARPENTER | Car. Ff | First Com. Camb | 1 Pleb. Hanmer.

ACT I. In the First Folio *The Tragedie of Julius Cæsar* is divided into acts but not into scenes, though 'Scœna (so spelled in the Folios) Prima' is given here after 'Actus Primus.' — *over the stage.* This, the Folio stage direction, suggests a mob.

3. **Being mechanical**: being mechanics. Shakespeare often uses adjectives with the sense of plural substantives. Cf. 'subject' in *Hamlet*, I, i, 72. Twice in North's Plutarch occurs "base mechanical people." — **ought not walk.** See Abbott, § 349.

4–5. Shakespeare transfers to ancient Rome the English customs and usages of his own time. In Porter and Clarke's 'First Folio' *Julius Cæsar*, it is mentioned that Shakespeare's uncle Henry, a farmer in Snitterfield, according to a court order of October 25, 1583, was fined "viii d for not havinge and wearinge cappes on Sondayes and hollydayes."

9. **You.** On 'you' as distinct from 'thou,' see Abbott, § 232.

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

MARULLUS. But what trade art thou? answer me directly.

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

FLAVIUS. What trade, thou knave? thou naughty knave, what trade?

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

MARULLUS. What mean'st thou by that? mend me, thou saucy fellow?

COBBLER. Why, sir, cobble you.

FLAVIUS. Thou art a cobbler, art thou?

COBBLER. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's

10. COBBLER | Cobl. Ff | Sec. Com. Camb.
15. soles | soules F_1F_2 | soals F_4.
16. FLAVIUS | Fla. Ff | Mur. Capell | Mar. Globe Camb.
19. MARULLUS | Mur. Ff.

10. **in respect of**: in comparison with. So in *The Psalter* (Book of Common Prayer), xxxix, 6. Cf. *Hamlet*, V, ii, 120.

11. **cobbler**. This word was used of a coarse workman, or a bungler, in any mechanical trade. So the Cobbler's answer does not give the information required, though it contains a quibble.

12. **directly**: in a straightforward manner, without evasion.

15. **soles**. The First Folio spelling, 'soules,' brings out the pun. This 'immemorial quibble,' as Craik calls it, is found also in *The Merchant of Venice*, IV, i, 123: "Not on thy sole, but on thy soul."

16. Modern editors give this speech to Marullus, but the Folio arrangement is more natural and dramatic, the two Tribunes alternately rating the people, as Knight puts it, like two smiths smiting on the same anvil.

17–18. A quibble upon two common meanings of 'out'—(1) 'at variance,' as in "Launcelot and I are out," *The Merchant of Venice*, III, v, 34; and (2) as in 'out at heels,' or 'out at toes.'

matters, but withal I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's-leather have gone upon my handiwork.

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

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

MARULLUS. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft

25. **withal** I F_1 | withall I F_2F_3 | with awl. I (Farmer's conj.) Camb Globe | with all. I Capell.
34. Two lines in Ff.
39-40. **Pompey? Many ... oft Have** Rowe | Pompey many ... oft? Have Ff.

25. The text of the First Folio needs no emendation. It is good prose and involves a neat pun.

26. **proper**: goodly, handsome. This word has often this meaning in Elizabethan literature, and is still so used in provincial England. Cf. *The Tempest*, II, ii, 63; *Hebrews* (King James version), xi, 23; Burns's *The Jolly Beggars*: "And still my delight is in proper young men."

27. **trod upon neat's-leather**. This expression and "as proper a man as" are repeated in the second scene of the second act of *The Tempest*. — **neat's-leather**: ox-hide. 'Neat' is Anglo-Saxon *neát*, 'ox,' 'cow,' 'cattle,' and is still used in 'neat-herd,' 'neat's-foot oil.' See *The Winter's Tale*, I, ii, 125. The form 'nowt' is still in common use in the North of England and the South of Scotland. Cf. Burns's *The Twa Dogs*: "To thrum guitars an' fecht wi nowte."

39. **Many a time and oft**. This form of emphasis occurs also in *The Merchant of Venice*, I, iii, 107. Cf. *Timon of Athens*, III, i, 25.

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,

41. windows, Rowe | Windowes? Ff. 44. Rome: Ff | Rome? Rowe. 47, 49. her | his Rowe.

47. **That**: so that. For the omission of 'so' before 'that,' see Abbott, § 283. — **her**. In Latin usage rivers are masculine, and 'Father' is a common appellation of 'Tiber.' In Elizabethan literature Drayton generally makes rivers feminine, while Spenser tends to make them masculine.

48. **To hear**: at hearing. A gerundive use of the infinitive. — **replication**: echo, repetition (Lat. *replicare*, to roll back).

51. Is this a day to pick out for a holiday?

53. The reference is to the great battle of Munda, in Spain, which took place in March of the preceding year, B.C. 45. Cæsar was now celebrating his fifth triumph, which was in honor of his final victory over the Pompeian, or conservative, faction. Cnæus and Sextus, the two sons of Pompey the Great, were leaders in that battle, and Cnæus perished. "And because he had plucked up his race by the roots, men did not think it meet for him to triumph so for the calamities of his country." — Plutarch, *Julius Cæsar*.

Pray to the gods to intermit the plague
That needs must light on this ingratitude.

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

[*Exeunt all the* Commoners]

See, where their basest metal be not mov'd!
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,

62. [*Exeunt . . .*] Ff | Exeunt Citizens Capell. 63. where Ff | whe're Theobald | whêr Dyce | whether Camb.

57. "It is evident from the opening scene, that Shakespeare, even in dealing with classical subjects, laughed at the classic fear of putting the ludicrous and sublime into juxtaposition. After the low and farcical jests of the saucy cobbler, the eloquence of Marullus 'springs upwards like a pyramid of fire.'" — Campbell.

61–62. Till the river rises from the extreme low-water mark to the extreme high-water mark.

63. **where**: whether. As in V, iv, 30, the 'where' of the Folios represents the monosyllabic pronunciation of this word common in the sixteenth century. In Shakespeare's verse the 'th' between two vowels, as in 'brother,' 'other,' 'whither,' is frequently mute. — **basest metal**. — The Folio spelling is 'mettle,' and the word here may connote 'spirit,' 'temper.' If it be taken literally, the reference may be to 'lead.' Cf. 'base lead,' *The Merchant of Venice*, II, ix, 19. In this case the meaning may be that even these men, though as dull and heavy as lead, have yet the sense to be tongue-tied with shame at their conduct. 'Mettle' occurs again in I, ii, 293; 'metal' (First Folio, 'mettle') in I, ii, 306.

66. **images**. These images were the busts and statues of Cæsar, ceremoniously decked with scarfs and badges in honor of his triumph.

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 Cæsar's trophies. I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men,
And keep us all in servile fearfulness. [*Exeunt*]

67. ceremonies: ceremonial symbols, festal ornaments. Cf. 'trophies' in l. 71 and 'scarfs' in I, ii, 282. Shakespeare employs the word in the same way, as an abstract term used for the concrete thing, in *Henry V*, IV, i, 109; and, in the singular, in *Measure for Measure*, II, ii, 59. "After that, there were set up images of Cæsar in the city, with diadems on their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down." — Plutarch, *Julius Cæsar*.

69. Lupercal. The *Lupercalia*, originally a shepherd festival, were held in honor of Lupercus, the Roman Pan, on the 15th of February, the month being named from *Februus*, a surname of the god. Lupercus was, primarily, the god of shepherds, said to have been so called because he protected the flocks from wolves. His wife Luperca was the deified she-wolf that suckled Romulus. The festival, in its original idea, was concerned with purification and fertilization.

71. Cæsar's trophies. These are the scarfs and badges mentioned in note on l. 66, as appears from ll. 281–282 in the next scene, where it is said that the Tribunes "for pulling scarfs off Cæsar's images, are put to silence."

72. the vulgar: the common people. So in *Love's Labour's Lost*, I, ii, 51; *Henry V*, IV, vii, 80.

75. pitch. A technical term in falconry, denoting the height to which a hawk or falcon flies. Cf. *1 Henry VI*, II, iv, 11: "Between two hawks, which flies the higher pitch."

SCENE II. *A public place*

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

CÆSAR. Calpurnia!
CASCA. Peace, ho! Cæsar speaks.
CÆSAR. Calpurnia!
CALPURNIA. Here, my lord.
CÆSAR. Stand you directly in Antonius' way,
When he doth run his course. Antonius!
ANTONY. Cæsar, my lord?
CÆSAR. Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.
ANTONY. I shall remember:
When Cæsar says 'Do this,' it is perform'd.

SCENE . . . *place* | Ff omit.
3. **Antonius'** Pope | Antonio's Ff.
4, 6. **Antonius** Pope | Antonio Ff (and so elsewhere).

3. Antonius'. The 'Antonio's' of the Folios is the Italian form with which both actors and audience would be more familiar. So in IV, iii, 102, the Folios read "dearer than Pluto's (i.e. Plutus') mine." Antonius was at this time Consul, as Cæsar himself also was. Each Roman *gens* had its own priesthood, and also its peculiar religious rites. The priests of the Julian gens (so named from Iulus the son of Æneas) had lately been advanced to the same rank with those of the god Lupercus; and Antony was at this time at their head. It was probably as chief of the Julian Luperci that he officiated on this occasion, stripped, as the old stage direction has it, "for the course."

8–9. It was an old custom at these festivals for the priests, naked except for a girdle about the loins, to run through the streets of

CÆSAR. Set on; and leave no ceremony out. [*Flourish*]
SOOTHSAYER. Cæsar!
CÆSAR. Ha! who calls?
CASCA. Bid every noise be still. Peace yet again!
CÆSAR. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry 'Cæsar!' Speak; Cæsar is turn'd to hear.
SOOTHSAYER. Beware the Ides of March.
CÆSAR. What man is that?
BRUTUS. A soothsayer bids you beware the Ides of March.
CÆSAR. Set him before me; let me see his face.
CASSIUS. Fellow, come from the throng; look upon Cæsar.
CÆSAR. What say'st thou to me now? speak once again.
SOOTHSAYER. Beware the Ides of March.
CÆSAR. He is a dreamer; let us leave him. Pass.
[*Sennet. Exeunt all but* BRUTUS *and* CASSIUS]
CASSIUS. Will you go see the order of the course?

11. [Flourish] Ff omit. 25. Scene III Pope.

the city, waving in the hand a thong of goat's hide, and striking with it such women as offered themselves for the blow, in the belief that this would prevent or avert "the sterile curse." Cæsar was at this time childless; his only daughter, Julia, married to Pompey the Great, having died some years before, upon the birth of her first child, who also died soon after.

18. **the Ides of March**: March 15th.

19. Coleridge has a remark on this line, which, whether true to the subject or not, is very characteristic of the writer: "If my ear does not deceive me, the metre of this line was meant to express that sort of mild philosophic contempt, characterizing Brutus even in his first casual speech." — **soothsayer**. By derivation, 'truth teller.'

24. **Sennet**. This is an expression occurring repeatedly in old stage directions. It is of uncertain origin (but cf. 'signature' in musical notation) and denotes a peculiar succession of notes on a trumpet, used, as here, to signal the march of a procession.

BRUTUS. Not I.
CASSIUS. I pray you, do.
BRUTUS. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I 'll leave you.
CASSIUS. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.
BRUTUS. Cassius,
Be not deceiv'd: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am

36. friend F1 | Friends F2F3.

28. **gamesome**: fond of games. Here as in *Cymbeline*, I, vi, 60, the word seems to be used in a literal and restricted sense.

29. **quick spirit**: lively humor. The primary meaning of 'quick' is 'alive,' as in the phrase "the quick and the dead." See Skeat.

34. **as**. The three forms 'that,' 'who' ('which'), and 'as' are often interchangeable in Elizabethan usage. So in line 174. See Abbott, §§ 112, 280.

35. You hold me too hard on the bit, like a strange rider who is doubtful of his steed, and not like one who confides in his faithful horse, and so rides him with an easy rein. See note on l. 310.

36. Caius Cassius Longinus had married Junia, a sister of Brutus. Both had lately stood for the chief prætorship of the city, and Brutus, through Cæsar's favor, had won it; though Cassius was at the same time elected one of the sixteen prætors or judges of the city. This is said to have produced a coldness between Brutus and Cassius, so that they did not speak to each other, till this extraordinary flight of patriotism brought them together.

39. **Merely**: altogether, entirely. So in *The Tempest*, I, i, 59.

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

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

52-53. Three irregular lines in Ff. | himself, F3 | himself: F4.
52. itself | it selfe F1 | himselfe F2 53. by some Ff | from some Pope

40. **passions of some difference**: conflicting emotions.

41. **only proper to myself**: belonging exclusively to myself.

42. **give some soil to**: to a certain extent tarnish. — **behaviours.** Shakespeare often uses abstract nouns in the plural. This usage is common in Carlyle. Here, however, and elsewhere in Shakespeare, as in *Much Ado about Nothing*, II, iii, 100, the plural 'behaviours' may be regarded as denoting the particular acts which make up what we call 'behavior.' See Clar.

48. **mistook.** The *en* of the termination of the past participle of strong verbs is often dropped, and when the resulting word might be mistaken for the infinitive, the form of the past tense is frequently substituted. — **passion.** Shakespeare uses 'passion' for any feeling, sentiment, or emotion, whether painful or pleasant. So in *Henry V*, II, ii. 132: "Free from gross passion or of mirth or anger."

49. **By means whereof**: and because of my mistaking it. 'Means' was sometimes used in the sense of 'cause.'

53. Except by an image or 'shadow' (l. 68; cf. *Venus and Adonis*, 162) reflected from a mirror, or from water, or some polished surface. Cf. *Troilus and Cressida*, III, iii, 105–111.

CASSIUS. 'T is just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,
Except immortal Cæsar, speaking of Brutus,
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, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laughter, or did use

58. Two lines in Ff. 70. you yet F1F2 | yet you F3F4.
63. Two lines in Ff. — Cassius, Pope Camb Globe | Cassius? Ff. 72. laughter | Laughter Ff | laugher Rowe Camb Globe.

54. **'T is just**: that's so, exactly so. Cf. *All's Well that Ends Well*, II, iii, 21; *As You Like It*, III, ii, 281; *2 Henry IV*, III, ii, 89.

59. **Where.** The adverb is here used of occasion, not of place. — **of the best respect**: held in the highest estimation.

60. **Except immortal Cæsar.** Keen, double-edged irony.

71. **jealous on**: suspicious of. In Shakespeare we find 'on' and 'of' used indifferently, even in the same sentence, as in *Hamlet*, IV, v, 200. Cf. *Macbeth*, I, iii, 84; *Sonnets*, LXXXIV, 14. See Abbott, § 181.

72. **laughter**: laughing-stock. Although most modern editors have adopted Rowe's emendation, 'laugher,' the reading of the Folios is perfectly intelligible and thoroughly Shakespearian. Cf. IV, iii, 114.

To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous. [*Flourish and shout*]

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

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

BRUTUS. I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' the other,
And I will look on both indifferently;

77. **myself** | my selfe F_1 | omitted in $F_2F_3F_4$.
79–80. Three irregular lines in Ff.
85. **aught** Theobald | ought Ff.
87. **both** Ff | death Theobald (Warburton).

73. To stale: to make common by frequent repetition, to cheapen. So again in IV, i, 38. Cf. *Antony and Cleopatra*, II, ii, 240.

74. 'To protest' is used by Shakespeare in the sense of 'to profess,' 'to declare,' 'to vow,' as in *All's Well that Ends Well*, IV, ii, 28, and *A Midsummer Night's Dream*, I, i, 89. The best commentary on ll. 72–74 is *Hamlet*, I, iii, 64–65: "But do not dull thy palm with entertainment Of each new-hatch'd, unfledged comrade."

76–78. If you know that, when banqueting, I make professions of friendship to all the crowd.

87. "Warburton would read 'death' for 'both'; but I prefer the old text. There are here three things, the public good, the individual Brutus' honour, and his death. The latter two so balanced each other, that he could decide for the first by equipoise; nay — the thought growing — that honour had more weight than death." — Coleridge. — **indifferently**: without emotion. 'Impartially.' — Clar.

For let the gods so speed me as I love
The name of honour more than I fear death.

CASSIUS. I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, 'Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in,

94. **for** F_1 | omitted in $F_2F_3F_4$.
101. **chafing** F_1F_4 | chasing F_2F_3.
102. **said** | saide F_1 | saies F_2F_3.
105. **Accoutred** F_1 | Accounted F_2.

88. speed: prosper, bless. So in II, iv, 41. "The notion of 'haste' which now belongs to the word is apparently a derived sense. It is thus curiously parallel to the Latin *expedio*, with which some would connect it etymologically.... The proverb 'more haste, worse speed' shows that haste and speed are not the same." — Clar.

91. favour: appearance. The word has often this meaning in Shakespeare. Cf. 'well-favored,' 'ill-favored,' and such a provincial expression as 'the child favors his father.'

95. lief: readily. The pronunciation of the *f* as *v* brings out the quibble. From the Anglo-Saxon *léof*, 'dear.' See Murray.

101. chafing. See Skeat for the interesting development of the meanings of the verb 'chafe (Fr. *chauffer*),' which Shakespeare uses twenty times, sometimes transitively, sometimes intransitively.

And bade him follow: so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point propos'd,
Cæsar cried, 'Help me, Cassius, or I sink!'
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar: and this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain;
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their colour fly;

109. hearts of controversy: controversial hearts, emulation. In Shakespeare are many similar constructions and expressions. Cf. 'passions of some difference,' l. 40, and 'mind of love' for 'loving mind,' *The Merchant of Venice*, II, viii, 42.

110. arrive the point. In sixteenth and early seventeenth century literature the omission of the preposition with verbs of motion is common. Cf. 'pass the streets' in I, i, 44.

119. In Elizabethan literature 'fever' is often used for sickness in general as well as for what is now specifically called a fever. Cæsar had three several campaigns in Spain at different periods of his life, and the text does not show which of these Shakespeare had in mind. One passage in Plutarch indicates that Cæsar was first taken with the 'falling-sickness' during his third campaign, which closed with the great battle of Munda, March 17, B.C. 45. See note, p. 25, l. 252, and quotation from Plutarch, p. 26, l. 268.

122. The image, very bold, somewhat forced, and not altogether happy, is of a cowardly soldier running away from his flag.

And that same eye whose bend doth awe the world
Did lose his lustre. I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. [*Shout. Flourish*]
BRUTUS. Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.

124. lose | loose F1. **125. bade** Theobald | bad Ff.

123. bend: look. So in *Antony and Cleopatra*, II, ii, 213: "tended her i' the eyes, And made their bends adornings." In Shakespeare the verb 'bend,' when used of the eyes, has usually the sense of 'direct,' as in *Hamlet*, II, i, 100: "bended their light on me"; III, iv, 117: "That you do bend your eye on vacancy."

124. his: its. 'Its' was just creeping into use at the close of the sixteenth century. It does not occur once in the King James version of the Bible as originally printed; it occurs ten times in the First Folio, generally in the form 'it's'; it occurs only three times in Milton's poetry. See Masson's *Essay on Milton's English*; Abbott, § 228; Sweet's *New English Grammar*, § 1101.

129. temper: temperament, constitution. "The lean and wrinkled Cassius" venting his spite at Cæsar, by ridiculing his liability to sickness and death, is charmingly characteristic. The mighty Cæsar, with all his electric energy of mind and will, was of a rather fragile and delicate make; and his countenance, as we have it in authentic busts, is of almost feminine beauty. Cicero, who did not love him at all, in one of his *Letters* applies to him the Greek word that is used for 'miracle' or 'wonder' in the New Testament; the English of the passage being, "This miracle (monster?) is a thing of terrible energy, swiftness, diligence."

CASSIUS. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsar: what should be in that 'Cæsar?'
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
'Brutus' will start a spirit as soon as 'Cæsar.'
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,

135. Observe the force of 'narrow' here; as if Cæsar were grown so enormously big that even the world seemed a little thing under him. Some while before this, the Senate had erected a bronze statue of Cæsar, standing on a globe, and inscribed to "Cæsar the Demigod," but this inscription Cæsar erased.

136. It is only a legend that the bronze Colossus of Rhodes bestrode the entrance to the famous harbor. The story probably arose from the statement that the figure, which represented Helios, the national deity of the Rhodians, was so high that a ship might sail between its legs.

140. In Shakespeare are many such allusions to the tenets of the old astrology and the belief in planetary influence upon the fortunes and characters of men which Scott describes in the Introduction to *Guy Mannering* and makes the atmosphere of the story.

142. **should be**: can be. So in *The Tempest*, I, ii, 387: "Where should this music be? i' the air or the earth?"

146–147. The allusion is to the old custom of muttering certain names, supposed to have in them "the might of magic spells," in raising or conjuring up spirits.

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

155. **walks** F_4 | Walkes $F_1F_2F_3$ | walls Rowe.

152. **the great flood.** By this an ancient Roman would understand the universal deluge of classical mythology, from which only Deucalion and his wife Pyrrha escaped alive. The story is told in Ovid's *Metamorphoses*, I. Shakespeare mentions Deucalion twice.

155. **walks.** The reasons why Rowe's emendation, 'walls,' is almost universally accepted, are that 'walls' would be easily corrupted into 'walks' from the nearness of 'talk'd,' and that there is a disagreeable assonance in 'talk'd' and 'walks' in successive lines. But 'walks' is picturesque and poetical; compared with it, 'walls' is commonplace and obvious. Cf. *Paradise Lost*, IV, 586.

156. A play upon 'Rome' and 'room,' which appear to have been sounded more alike in Shakespeare's time than they are now. So again in III, i, 289–290: "A dangerous Rome, No Rome of safety for Octavius yet." Cf. also *King John*, III, i, 180.

159. The allusion is to Lucius Junius Brutus, who bore a leading part in driving out the Tarquins and in turning the kingdom into a republic. Afterwards, as consul, he condemned his own sons to death for attempting to restore the kingdom. The Marcus Junius Brutus of the play, according to Plutarch, supposed himself to be descended from him. His mother, Servilia, also derived her lineage from Servilius Ahala, who slew Spurius Mælius for aspiring to royalty. Merivale remarks that "the name of Brutus forced its possessor into prominence as soon as royalty began to be discussed." — **brook'd**: endured, tolerated. See Murray for the history of this word.