

ACT II

SCENE I. Rome. BRUTUS'S orchard

Enter BRUTUS

BRUTUS. What, Lucius, ho !
I cannot, by the progress of the stars,
Give guess how near to day. Lucius, I say !
I would it were my fault to sleep so soundly.
When, Lucius, when? awake, I say ! what, Lucius ! 5

Enter LUCIUS

LUCIUS. Call'd you, my lord?
BRUTUS. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.
LUCIUS. I will, my lord. [Exit]
BRUTUS. It must be by his death: and, for my part, 10
I know no personal cause to spurn at him,

Rome... Enter BRUTUS Malone | 5. when? Ff | when! Delius.—
Enter Brutus in his Orchard Ff. what, Lucius ! | what Lucius? Ff.

orchard. Shakespeare generally uses 'orchard' in its original sense of 'garden' (literally 'herb-garden,' Anglo-Saxon *ort-geard*).

1. What. A common exclamation frequent in Shakespeare. So in V, iii, 72. The 'when' of l. 5 shows increasing impatience.

10. Brutus has been casting about on all sides to find some means to prevent Cæsar's being king, and here admits that it can be done only by killing him. Thus the soliloquy opens in just the right way to throw us back upon his antecedent meditations. In expression and in feeling it anticipates *Hamlet*, III, i, 56-88. From now onwards the speeches of Brutus strangely adumbrate those of Hamlet.

But for the general. He would be crown'd :
How that might change his nature, there's the question.
It is the bright day that brings forth the adder,
And that craves wary walking. Crown him? — that ; — 15
And then, I grant, we put a sting in him,
That at his will he may do danger with.
Th' abuse of greatness is when it disjoins
Remorse from power ; and, to speak truth of Cæsar,
I have not known when his affections sway'd 20
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber upward turns his face ;
But when he once attains the upmost round,

15. him?—that;—CambGlobe | 23. climber upward Ff | climber-
him that, Ff | him—that—Rowe. upward Warburton.

12. the general: the general public, the community at large. Cf. *Hamlet*, II, ii, 457, "pleas'd not the million; 't was caviare to the general." See III, ii, 7-8, and V, v, 71-72.

14. The sunshine of royalty will kindle the serpent in Cæsar. The figure in 32-34 suggests that 'bring forth' may here mean 'hatch.'

17. do danger with: do mischief with, prove dangerous. Cf. *Romeo and Juliet*, V, ii, 20: "neglecting it May do much danger."

19. Remorse. Constantly in Shakespeare 'remorse' is used for 'pity' or 'compassion.' Here it seems to mean something more, 'conscience,' 'conscientiousness.' So in *Othello*, III, iii, 468:

Let him command,
And to obey shall be in me remorse,
What bloody business ever.

The possession of dictatorial power is apt to stifle or sear the conscience, so as to make a man literally remorseless.

20. affections sway'd: passions (inclinations) governed.

21. proof: experience. So in *Twelfth Night*, III, i, 135.

23. Warburton put a hyphen between 'climber' and 'upward.' Delius, however, would connect 'upward' with 'whereto' and 'turns.'

He then unto the ladder turns his back, 25
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Cæsar may ;
 Then, lest he may, prevent. And, since the quarrel
 Will bear no colour for the thing he is,
 Fashion it thus ; that what he is, augmented, 30
 Would run to these and these extremities ;
 And therefore think him as a serpent's egg
 Which, hatch'd, would, as his kind, grow mischievous,
 And kill him in the shell.

Re-enter LUCIUS

LUCIUS. The taper burneth in your closet, sir. 35
 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]*28. lest F₂F₃F₄ | least F₁.35, 59, 70. *Re-enter* | Enter Ff.

26. base degrees: lower steps. 'Degrees' is here used in its original, literal sense for the rounds, or steps, of the ladder.

28. prevent: anticipate. — quarrel: cause of complaint.

29-34. colour: pretext, plausible appearance. The general meaning of this somewhat obscure passage is, Since we have no show or pretext of a cause, no assignable ground or apparent ground of complaint, against Cæsar, in what he is, or in anything he has yet done, let us assume that the further addition of a crown will quite upset his nature, and metamorphose him into a serpent. The strain of casuistry used in this speech is very remarkable. Coleridge found it perplexing. On the supposition that Shakespeare meant Brutus for a wise and good man, the speech seems unintelligible. But Shakespeare must have regarded him simply as a well-meaning but conceited and shallow idealist ; and such men are always cheating and puffing themselves with the thinnest of sophisms, feeding

BRUTUS. Get you to bed again ; it is not day.
 Is not to-morrow, boy, the first of March? 40
 LUCIUS. I know not, sir.
 BRUTUS. Look in the calendar, and bring me word.
 LUCIUS. I will, sir. *[Exit]*
 BRUTUS. The exhalations whizzing in the air
 Give so much light that I may read by them. 45

[Opens the letter and reads]

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

Shall Rome, etc. Speak, strike, redress!

Brutus, thou sleep'st: awake!

Such instigations have been often dropp'd
 Where I have took them up. 50

40. first Ff | Ides Theobald.

49. dropp'd | dropt, F₁F₂.

on air and conceiving themselves inspired, or "mistaking the giddiness of the head for the illumination of the Spirit."

40. The Folio reading 'first of March' cannot be right chronologically, though it is undoubtedly what Shakespeare wrote, for in Plutarch, *Marcus Brutus*, he read: "Cassius asked him if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar's friends should move the Council that day that Cæsar should be called king by the Senate." This inconsistency is not without parallels in Shakespeare. Cf. the "four strangers" in *The Merchant of Venice*, I, ii, 135, when six have been mentioned. In Scott, too, are many such inconsistencies.

44. exhalations: meteors. In Plutarch's *Opinions of Philosophers*, Holland's translation, is this passage (spelling modernized): "Aristotle supposeth that all these meteors come of a dry exhalation, which, being gotten enclosed within a moist cloud, seeketh means, and striveth forcibly to get forth." Shakespeare uses 'meteor' repeatedly in the same way. So in *Romeo and Juliet*, III, v, 13.

48. The Folios give this line as it is here. Some editors arrange it as the beginning of the letter repeated ponderingly by Brutus.

49-50. See quotation from Plutarch in note, p. 40, l. 143.

'Shall Rome, etc.' Thus must I piece it out:
 Shall Rome stand under one man's awe? What, Rome?
 My ancestors did from the streets of Rome
 The Tarquin drive, when he was call'd a king.
 'Speak, strike, redress!' Am I entreated 55
 To speak and strike? O Rome, I make thee promise,
 If the redress will follow, thou receivest
 Thy full petition at the hand of Brutus!

Re-enter LUCIUS

LUCIUS. Sir, March is wasted fifteen days.

[Knocking within]

BRUTUS. 'Tis good. Go to the gate; somebody knocks.

[Exit LUCIUS]

Since Cassius first did whet me against Cæsar, 61
 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: 65

52. What, Rome? Rowe | What
 Rome Ff.
 53. ancestors Ff | ancestor Dyce.

55. thee F₁F₄ | the F₂F₃.
 59. fifteen Ff | fourteen Theobald.
 60, 76. [Exit LUCIUS] Ff omit.

59. fifteen. This, the Folio reading, is undoubtedly correct. Lines 103-104 and 192-193 show that it is past midnight, and Lucius is including in his computation the dawn of the fifteenth day, a natural thing for any one to do, especially a Roman.

64. motion: prompting of impulse. Cf. *King John*, IV, ii, 255.

65. phantasma: a vision of things that are not. "Shakespeare seems to use it ('phantasma') in this passage in the sense of nightmare, which it bears in Italian."—Clar. What Brutus says here is in the very spirit of Hamlet's speeches. Cf. also the King's speech to Laertes, *Hamlet*, IV, vii, 115-124, and *Macbeth*, I, vii, 1-28.

The Genius and the mortal instruments
 Are then in council; and the state of a man,
 Like to a little kingdom, suffers then
 The nature of an insurrection.

67. a man F₁ | man F₂F₃F₄.

66. Commentators differ about 'Genius' here; some taking it for the 'conscience,' others for the 'anti-conscience.' Shakespeare uses 'genius,' 'spirit,' and 'demon,' as synonymous, and all three, apparently, both in a good sense and in a bad, as every man was supposed to have a good and a bad angel. So, in this play, IV, iii, 284, we have "thy evil spirit"; in *The Tempest*, IV, i, 27, "our worser genius"; in *Troilus and Cressida*, IV, iv, 52, "some say the Genius so Cries 'come' to him that instantly must die"; in *Antony and Cleopatra*, II, iii, 19, "Thy demon, that's thy spirit which keeps thee"; where, as often, 'keeps' is 'guards.' In these and some other cases the words have some epithet or context that determines their meaning, but not so with 'Genius' in the text. But, in all such cases, the words indicate the directive power of the mind. And so we often speak of a man's 'better self,' or a man's 'worser self,' according as one is in fact directed or drawn to good or to evil. — The sense of 'mortal' here is also somewhat in question. Shakespeare sometimes uses it for 'perishable,' or that which dies; but oftener for 'deadly,' or that which kills. 'Mortal instruments' may well be held to mean what Macbeth refers to when he says, "I'm settled, and bend up Each corporal agent to this terrible feat." — As Brutus is speaking with reference to his own case, he probably intends 'Genius' in a good sense, for the spiritual or immortal part of himself. If so, then he would naturally mean by 'mortal' his perishable part, or his ministerial faculties, which shrink from executing what the directing power is urging them to. The late Professor Ferrier of St. Andrews seems to take a somewhat different view of the passage. He says, "In this speech of Brutus, Shakespeare gives a fine description of the unsettled state of the mind when the will is hesitating about the perpetration of a great crime, and when the passions are threatening to overpower, and eventually do overpower, the reason and the conscience."

67-69. Cf. I, ii, 39-47; *Macbeth*, I, iii, 137-142.

Re-enter LUCIUS

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

BRUTUS. Is he alone?

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

BRUTUS. Do you know them?

LUCIUS. No, sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them 75
By any mark of favour.

BRUTUS. Let 'em enter. [*Exit LUCIUS*]
They are the faction. O conspiracy,
Sham'st thou to show thy dangerous brow by night,
When evils are most free? O, then, by day
Where wilt thou find a cavern dark enough 80
To mask thy monstrous visage? Seek none, conspiracy;
Hide it in smiles and affability:

72. moe Ff | more Rowe.

74. cloaks | Cloakes F1 | cloathes

F2 | cloaths F3F4.

76. 'em F1F2F3 | them F4.

70. brother. Cassius was married to Junia, the sister of Brutus.
72. moe: more. The old comparative of 'many.' In Middle English 'moe,' or 'mo,' was used of number and with collective nouns; 'more' had reference specifically to size. See Skeat.

73. Pope was evidently so disgusted with Shakespeare's tendency to dress his Romans like Elizabethans, that in his two editions he omits 'hats' altogether, indicating the omission by a dash!

76. favour: countenance. So in I, ii, 91; I, iii, 129.

79. evils: evil things. So in *Lucrece*, l. 1250, we have 'cave-keeping evils.' The line in the text means, When crimes and mischiefs, and evil and mischievous men, are most free from the restraints of law or of shame. So Hamlet speaks of night as the time "when hell itself breathes out Contagion to this world." Cf. l. 265.

For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention. 85

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

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

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

CASSIUS. Yes, every man of them; and no man here 90
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

BRUTUS. He is welcome hither.

CASSIUS. This, Decius Brutus.

BRUTUS. He is welcome too. 95

CASSIUS. This, Casca; this, Cinna; and this, Metellus
Cimber.

BRUTUS. They are all welcome.

83. path, thy F2 | path thy F1F3F4 Pope | put thy Dyce (Coleridge conj.).
| hath thy Quarto (1691) | march, thy 86. Scene II Pope.

83. path: take thy way. Drayton employs 'path' as a verb, both transitively and intransitively, literally and figuratively, in *England's Heroicall Epistles* (1597-1598). The verb seems to have been in use from the fourteenth century to the close of the seventeenth.

84. Erebus: the region of nether darkness between Earth and Hades. Cf. *The Merchant of Venice*, V, i, 87: "dark as Erebus."

85. prevention: discovery, anticipation. This, the original sense, would lead to 'prevention,' as the term is used to-day.

95. Decius Brutus. See notes, *Dramatis Personæ*, and p. 40, l. 148.

What watchful cares do interpose themselves

Betwixt your eyes and night? 99

CASSIUS. Shall I entreat a word? [*They whisper*]

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

CASCA. No.

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

CASCA. You shall confess that you are both deceiv'd. 105

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

Some two months hence up higher toward the north
He first presents his fire, and the high east 110

Stands, as the Capitol, directly here.

BRUTUS. Give me your hands all over, one by one.

CASSIUS. And let us swear our resolution.

101-111. This little side-talk on a theme so different from the main one of the scene, is finely conceived, and aptly marks the men as seeking to divert anxious thoughts of the moment by any casual chat. It also serves the double purpose of showing that they are not listening, and of preventing suspicion if any were listening to them. In itself it is thoroughly Shakespearian; and the description of the dawn-light flecking the clouds takes high place among Shakespeare's great sky pictures.

104. fret: "mark with interlacing lines like fretwork." — Clar. There are two distinct verbs spelled 'fret,' one meaning 'to eat away,' the other 'to ornament.' See Skeat. In *Hamlet*, II, ii, 313, we have "this majestical roof fretted with golden fire."

107. growing on: encroaching upon, tending towards.

108. Weighing: if you take into consideration.

110. high: full, perfect. Cf. 'high day,' 'high noon,' etc.

112. all over: one after the other until all have been included.

BRUTUS. No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse, — 115

If these be motives weak, break off betimes,
And every man hence to his idle bed;

So let high-sighted tyranny range on,
Till each man drop by lottery. But if these, 120

As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause

114. No, not an oath. This is based on Plutarch's statement in *Marcus Brutus*: "Furthermore, the only name and great calling of Brutus did bring on the most of them to give consent to this conspiracy: who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they all kept the matter so secret to themselves, and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed." — if not the face of men. This means, probably, the shame and self-reproach with which Romans must now look each other in the face under the consciousness of having fallen away from the republican spirit of their forefathers. The change in the construction of the sentence gives it a more colloquial cast, without causing any real obscurity. Modern editors have offered strange substitutes for 'face' here, — 'faith,' 'faiths,' 'fate,' 'fears,' 'yoke,' etc.

115. sufferance: suffering. So in *Measure for Measure*, III, i, 80; *Coriolanus*, I, i, 22. In I, iii, 84, 'sufferance' is used in its ordinary modern sense. — the time's abuse: the miserable condition of things in the present. Such 'time's abuse' in his own day Shakespeare describes in detail in *Sonnets*, LXVI.

118-119. Brutus seems to have in mind the capriciousness of a high-looking and heaven-daring Oriental tyranny, where men's lives hung upon the nod and whim of the tyrant, as on the hazards of a lottery.

123. What need we: why need we. So in *Antony and Cleopatra*, V, ii, 317; *Titus Andronicus*, I, i, 189. Cf. *Mark*, xiv, 63.

To prick us to redress? what other bond
 Than secret Romans, that have spoke the word, 125
 And will not palter? and what other oath
 Than honesty to honesty engag'd,
 That this shall be, or we will fall for it?
 Swear priests and cowards and men cautelous,
 Old feeble carrions and such suffering souls 130
 That welcome wrongs; unto bad causes swear
 Such creatures as men doubt; but do not stain
 The even virtue of our enterprise,
 Nor th' insuppressive mettle of our spirits,
 To think that or our cause or our performance 135
 Did need an oath; when every drop of blood
 That every Roman bears, and nobly bears,
 Is guilty of a several bastardy,
 If he do break the smallest particle
 Of any promise that hath pass'd from him. 140

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

125. *secret Romans*: Romans who had promised secrecy.

126. *palter*: equivocate, quibble. The idea is of shuffling as in making a promise with what is called a "mental reservation." "Palter with us in a double sense" is the famous expression in *Macbeth*, V, viii, 20, and it brings out clearly the meaning implicit in the term.

129. *cautelous*: deceitful. The original meaning is 'wary,' 'circumspect.' It is the older English adjective for 'cautious.' "The transition from caution to suspicion, and from suspicion to craft and deceit, is not very abrupt." — Clar. Cf. 'cautel' in *Hamlet*, I, iii, 15.

130. *carrions*: carcasses, men as good as dead.

133. *The even virtue*: the virtue that holds an equable and uniform tenor, always keeping the same high level. Cf. *Henry VIII*, III, i, 37.

134. *insuppressive*: not to be suppressed. The active form with the passive sense. Cf. 'unexpressive,' in *As You Like It*, III, ii, 10.

135. *To think*: by thinking. The infinitive used gerundively.

CASCA. Let us not leave him out.

CINNA. No, by no means.

METELLUS. O, let us have him, for his silver hairs
 Will purchase us a good opinion, 145
 And buy men's voices to commend our deeds:
 It shall be said, his judgment rul'd our hands;
 Our youths and wildness shall no whit appear,
 But all be buried in his gravity.

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

CASSIUS. Then leave him out.

CASCA. Indeed he is not fit.

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

CASSIUS. Decius, well urg'd: I think it is not meet, 155
 Mark Antony, so well belov'd of Cæsar,
 Should outlive Cæsar: we shall find of him

145. *opinion*: reputation. So in *The Merchant of Venice*, I, i, 91.

150. *break with him*: broach the matter to him. This bit of dialogue is very charming. Brutus knows full well that Cicero is not the man to take a subordinate position; that if he have anything to do with the enterprise it must be as the leader of it; and that is just what Brutus wants to be himself. Merivale thinks it a great honor to Cicero that the conspirators did not venture to propose the matter to him. In Plutarch, *Marcus Brutus*, the attitude of the conspirators to Cicero is described thus: "For this cause they durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly and trusted best; for they were afraid that he, being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise (the which specially required hot and earnest execution), seeking by persuasion to bring all things to such safety, as there should be no peril."

157. *of him*: in him. The "appositional genitive." See Abbott, § 172.

A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all; which to prevent,
Let Antony and Cæsar fall together. 160

BRUTUS. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar. 165
Let's be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar,
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
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, 175
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious;
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers. 180

166. Let's Ff | Let us Theobald.
168. men Ff | man Pope.

169. spirit F1 | spirits F2F3F4.
177. 'em F1F2F3 | them F4.

164. envy: malice. Commonly so in Shakespeare, as in *The Merchant of Venice*, IV, i, 10. So 'envious' in the sense of 'malicious' in l. 178.

175-177. So the king proceeds with Hubert in *King John*. And so men often proceed when they wish to have a thing done, and to shirk the responsibility; setting it on by dark hints and allusions, and then, after it is done, affecting to blame or to scold the doers of it.

180. purgers: healers, cleansers of the land from tyranny.

And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

CASSIUS. Yet I fear him,
For in the ingrafted love he bears to Cæsar —

BRUTUS. Alas, good Cassius, do not think of him: 185
If he love Cæsar, all that he can do
Is to himself, take thought and die for Cæsar:
And that were much he should, for he is given
To sports, to wildness, and much company. 189

TREBONIUS. There is no fear in him; let him not die;
For he will live, and laugh at this hereafter. [*Clock strikes*]

BRUTUS. Peace! count the clock.

CASSIUS. The clock hath stricken three.

TREBONIUS. 'Tis time to part.

CASSIUS. But it is doubtful yet

187. 'Think and die,' as in *Antony and Cleopatra*, III, xiii, 1, seems to have been a proverbial expression meaning 'grieve oneself to death'; and it would be much indeed, a very wonderful thing, if Antony should fall into any killing sorrow, such a light-hearted, jolly companion as he is. Cf. *Hamlet*, III, i, 85. 'Thoughtful' (sometimes in the form 'thoughtish') is a common provincial expression for 'melancholy' in Cumberland and Roxburghshire to-day.

188-189. Here is Plutarch's account in *Marcus Antonius*, of contemporary criticism of Antony's habits: "And on the other side, the noblemen (as Cicero saith), did not only dislike him, but also hate him for his naughty life: for they did abhor his banquets and drunken feasts he made at unseasonable times, and his extreme wasteful expenses upon vain light huswives; and then in the daytime he would sleep or walk out his drunkenness, thinking to wear away the fume of the abundance of wine which he had taken over night."

190. no fear: no cause of fear. Cf. *The Merchant of Venice*, II, i, 9.

192. stricken. In II, ii, 114, we have the form 'strucken.' An interesting anachronism is this matter of a striking clock in old Rome.

Whether Cæsar will come forth to-day or no ;
 For he is superstitious grown of late, 195
 Quite from the main opinion he held once
 Of fantasy, of dreams, and ceremonies :
 It may be these apparent prodigies,
 The unaccustom'd terror of this night,
 And the persuasion of his augurers, 200
 May hold him from the Capitol to-day.

DECIVS. Never fear that : if he be so resolv'd,
 I can o'ersway him ; for he loves to hear
 That unicorns may be betray'd with trees,
 And bears with glasses, elephants with holes, 205

194. Whether. So in the Folios. Cf. the form 'where' in I, i, 63.

196. For 'from' without a verb of motion see Abbott, § 158. 'Main' is often found in sixteenth century literature in the sense of 'great,' 'strong,' 'mighty.' Cæsar was, in his philosophy, an Epicurean, like most of the educated Romans of the time. Hence he was, in opinion, strongly skeptical about dreams and ceremonial auguries. But his conduct, especially in his later years, was characterized by many gross instances of superstitious practice.

198. apparent prodigies : evident portents. 'Apparent' in this sense of 'plainly manifest,' and so 'undeniable,' is found more than once in Shakespeare. Cf. *King John*, IV, ii, 93 ; *Richard II*, I, i, 13.

204. So in Spenser, *The Faerie Queene*, II, v, 10 :

Like as a Lyon, whose imperiall powre
 A prowd rebellious Unicorn defyes,
 T' avoide the rash assault and wrathful stowre
 Of his fiers foe, him to a tree applyes,
 And when him ronning in full course he spyes,
 He slips aside ; the whiles that furious beast
 His precious horne sought of his enimyes,
 Strikes in the stocke ne thence can be releast,
 But to the mighty victor yields a bounteous feast.

205. Bears are said to have been caught by putting looking-glasses in their way ; they being so taken with the images of themselves

Lions with toils, and men with flatterers :
 But when I tell him he hates flatterers,
 He says he does, being then most flattered.
 Let me work ;

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

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

BRUTUS. By the eighth hour ; is that the uttermost ?

CINNA. Be that the uttermost, and fail not then.

METELLUS. Caius Ligarius doth bear Cæsar hard, 215
 Who rated him for speaking well of Pompey :
 I wonder none of you have thought of him.

213. eighth F₄ | eight F₁F₂F₃.

215. hard F₁ | hatred F₂F₃F₄.

that the hunters could easily master them. Elephants were beguiled into pitfalls, lightly covered over with hurdles and turf.

206. toils: nets, snares. The root idea of the word is a 'thing woven' (Cf. Spenser's 'welwoven toyles' in *Astrophel*, xvii, 1), and while it seems to have primary reference to a web or cord spread for taking prey, the old Fr. *toile* sometimes means a 'stalking-horse of painted canvas.' Shakespeare uses the word several times. Cf. *Antony and Cleopatra*, V, ii, 351 ; *Hamlet*, III, ii, 362.

215. doth bear Cæsar hard. For a discussion of this interesting expression see note, p. 29, l. 310. "Now amongst Pompey's friends there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power: and therefore in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him being sick in his bed, and said unto him: 'Ligarius, in what a time art thou sick?' Ligarius, rising up in his bed, and taking him by the right hand, said unto him: 'Brutus,' said he, 'if thou hast any great enterprise in hand, worthy of thyself, I am whole.'" — Plutarch, *Marcus Brutus*.

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

CASSIUS. The morning comes upon 's : we'll leave you,
Brutus :

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

BRUTUS. Good gentlemen, look fresh and merrily ;
Let not our looks put on our purposes ; 225
But bear it as our Roman actors do,
With untir'd spirits and formal constancy :
And so, good morrow to you every one.

[*Exeunt all but BRUTUS*]

Boy ! Lucius ! Fast asleep ? It is no matter ;
Enjoy the honey-heavy dew of slumber : 230
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men ;
Therefore thou sleep'st so sound.

221. Two lines in Ff.
228. [*Exeunt* . . .] | *Exeunt*. Ma- heavy-Dew Ff | honey heavy dew
net Brutus Ff. Johnson | heavy honey-dew Collier.

218. by him : by his house. Make your way home that way.

225. Let not our looks betray our purposes by wearing, or being
attired with, any indication of them. Cf. *Macbeth*, I, vii, 81.

230. The compound epithet, 'honey-heavy,' is very expressive
and apt. The 'dew of slumber' is called 'heavy' because it makes
the subject feel heavy, and 'honey-heavy,' because the heaviness it
induces is sweet. But there may be a reference to the old belief that
the bee gathered its honey from falling dew. So in Vergil's *Georgics*,
IV, i, we have "the heavenly gifts of honey born in air." Brutus is
naturally led to contrast the free and easy state of the boy's mind
with that of his own, which the excitement of his present undertaking
is drawing full of visions and images of trouble.

Enter PORTIA

PORTIA. Brutus, my lord !

BRUTUS. Portia, what mean you ? wherefore rise you now ?
It is not for your health thus to commit 235
Your weak condition to the raw cold morning.

PORTIA. Nor for yours neither. You've ungently, Brutus,
Stole from my bed : and yesternight at supper
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across ; 240
And when I ask'd you what the matter was,
You star'd upon me with ungentle looks :
I urg'd you further ; then you scratch'd your head,
And too impatiently stamp'd with your foot :
Yet I insisted, yet you answer'd not, 245
But with an angry wafture of your hand
Gave sign for me to leave you. So I did,

233. Scene III Pope.

237. You've Rowe | Y' have Ff.

239. suddenly | sodainly Ff.

246. wafture Rowe | wafter Ff.

233. Similarities and differences between this scene with Brutus
and Portia and that between Hotspur and his wife in *King Henry IV*,
II, iii, will prove a suggestive study. The description of the develop-
ment of Portia's suspicion here is taken directly from Plutarch. "Out
of his house he (Brutus) did so frame and fashion his countenance
and looks that no man could discern he had anything to trouble his
mind. But when night came that he was in his own house, then he
was clean changed : for either care did wake him against his will
when he would have slept, or else oftentimes of himself he fell into
such deep thoughts of this enterprise, casting in his mind all the
dangers that might happen : that his wife, lying by him, found that
there was some marvellous great matter that troubled his mind, not
being wont to be in that taking, and that he could not well deter-
mine with himself." — Plutarch, *Marcus Brutus*.

237. Double negatives abound in Shakespeare. See Abbott, § 406.