The heavens speed thee in thine enterprise!
Sure, the boy heard me. Brutus hath a suit
That Cæsar will not grant. O, I grow faint.
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.
[*Exeunt severally*]

46. [*Exeunt severally*] Theobald | Exeunt F_1.

42–43. Brutus hath a suit That Cæsar will not grant. These words Portia speaks aloud to the boy, Lucius, evidently to conceal the true cause of her uncontrollable flutter of spirits.

ACT III

SCENE I. *Rome. Before the Capitol; the* Senate *sitting*

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

CÆSAR. The Ides of March are come.
SOOTHSAYER. Ay, Cæsar; but not gone.
ARTEMIDORUS. Hail, Cæsar! read this schedule.
DECIUS. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.
ARTEMIDORUS. O Cæsar, read mine first; for mine 's a suit
That touches Cæsar nearer: read it, great Cæsar.
CÆSAR. What touches us ourself shall be last serv'd.

Rome. Before . . . PUBLIUS, *and others* Capell (substantially) | Flourish. Enter Cæsar . . . Artimedorus, Publius, and the Soothsayer Ff | Ff omit Popilius.
3. schedule F_3F_4 | Scedule F_1F_2.

1–2. Cf. Plutarch, *Julius Cæsar:* "There was a certain soothsayer, that had given Cæsar warning long time afore, to take heed of the day of the Ides of March, which is the fifteenth of the month; for on that day he should be in great danger. That day being come, Cæsar, going unto the Senate-house, and speaking merrily unto the soothsayer, told him 'the Ides of March be come.' —'So they be,' softly answered the soothsayer, 'but yet are they not past.'" Note Shakespeare's development of his material.

8. us ourself. The plural of modern English royalty transferred to ancient Rome. Another of the famous anachronisms.

ARTEMIDORUS. Delay not, Cæsar; read it instantly.
CÆSAR. What, is the fellow mad?
PUBLIUS. Sirrah, give place.
CASSIUS. What, urge you your petitions in the street?
Come to the Capitol.

CÆSAR *goes up to the Senate-house, the rest following*

POPILIUS. I wish your enterprise to-day may thrive.
CASSIUS. What enterprise, Popilius?
POPILIUS. Fare you well.
[*Advances to* CÆSAR]
BRUTUS. What said Popilius Lena?
CASSIUS. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.
BRUTUS. Look, how he makes to Cæsar: mark him.
CASSIUS. Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.

13. CÆSAR *goes* . . . | Ff omit. 14. *Advances* . . . | Ff omit.

9. See quotation from Plutarch, *Julius Cæsar*, above, p. 74.

12. As already indicated (see note, p. 39, l. 126), the murder of Cæsar did not take place in the Capitol, but Shakespeare, departing from Plutarch, followed a famous literary tradition. So in Chaucer, *The Monkes Tale*, ll. 713–720. Cf. the speech of Polonius, *Hamlet*, III, ii, 108–109: "I did enact Julius Cæsar; I was kill'd i' the Capitol; Brutus kill'd me." See Introduction, Sources, p. xv.

13. This is mainly Steevens's (1773) stage direction. Capell's (1768) is interesting: "Artemidorus is push'd back. Cæsar, and the rest, enter the Senate: The Senate rises. Popilius presses forward to speak to Cæsar; and passing Cassius, says, . . ."

18. **makes to**: advances to, presses towards. — **mark**. No necessity to pronounce this as dissyllabic. The pause has the effect of a syllable.

BRUTUS. Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.
CASSIUS. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.
[*Exeunt* ANTONY *and* TREBONIUS]

26. [*Exeunt* ANTONY . . .] Ff omit.

22. **constant**: firm. So in ll. 60, 72, 73. Cf. II, i, 227, 299; iv, 6.

23–26. So in Plutarch, *Marcus Brutus:* "Another senator called Popilius Læna after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded[1] softly in their ears, and told them, 'I pray the gods you may go through with that you have taken in hand; but, withal, dispatch, I read[2] you, for your enterprise is bewrayed.' When he had said, he presently departed from them, and left them both afraid that their conspiracy would out. . . . When Cæsar came out of his litter, Popilius Læna went . . . and kept him a long time with a talk. Cæsar gave good ear unto him; wherefore the conspirators . . . conjecturing . . . that his talk was none other but the very discovery of their conspiracy, they were afraid every man of them; and one looking in another's face, it was easy to see that they all were of a mind, that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain other clapped their hands on their swords under their gowns, to draw them, Brutus marking the countenance and gesture of Læna, and considering that he did use himself rather like an humble and earnest suitor than like an accuser, he said nothing to his companion (because there were many amongst them that were not of the conspiracy), but with a pleasant countenance encouraged Cassius; and immediately after, Læna went from Cæsar, and kissed his hand. . . . Trebonius on the other side drew Antonius aside, as he came into the house where the Senate sat, and held him with a long talk without." In the *Julius Cæsar* Plutarch makes Decius detain Antony in talk.

[1] i.e. whispered. [2] i.e. advise.

DECIUS. Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
BRUTUS. He is address'd: press near and second him.
CINNA. Casca, you are the first that rears your hand.
CÆSAR. Are we all ready? What is now amiss
That Cæsar and his senate must redress?
METELLUS. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart, — [*Kneeling*]
CÆSAR. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree

31. **Are . . . ready?** | Dyce gives to Casca; Ritson (conj.) to Cinna.
35. [*Kneeling*] Rowe | Ff omit.
36. **courtesies** F1 | curtsies F4.

28. **presently**: immediately, at once. So Shakespeare and other Elizabethan writers always use the word. See l. 143; IV, i, 45.

29. **address'd**: prepared. Often so in sixteenth century literature. Cf. *As You Like It*, V, iv, 162; *Henry V*, III, iii, 58; *2 Henry IV*, IV, iv, 5. This old meaning survives in a well-known golf term.

36. **couchings**: stoopings. 'Couch' is used in the sense of 'bend' or 'stoop' as under a burden, in Spenser, *The Faerie Queene*, III, i, 4:

> An aged Squire there rode,
> That seemd to couch under his shield three-square.

So in *Genesis*, xlix, 14: "Issachar is a strong ass couching down between two burdens." The verb occurs six times in the Bible (King James version). In *Roister Doister*, I, iv, 90, we have "Couche! On your marybones. . . Down to the ground!"

38. **pre-ordinance and first decree**: the ruling and enactment of the highest authority in the state. "What has been pre-ordained and decreed from the beginning." — Clar.

Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools, I mean, sweet words,
Low-crooked curtsies, and base spaniel-fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.

39. **law** | lane Ff.
43. **Low-crooked curtsies** | Low-crooked-curtsies Ff. — **spaniel-fawning** Johnson | Spaniell fawning F1.

39. **law**. This is one of the textual *cruces* of the play. 'Law' is Johnson's conjecture for the 'lane' of the Folios. It was adopted by Malone. In previous editions of Hudson's Shakespeare, Mason's conjecture, 'play,' was adopted. 'Line,' 'bane,' 'vane' have each been proposed. Fleay defends the Folio reading and interprets 'lane' in the sense of 'narrow conceits.' 'Law of children' would mean 'law at the mercy of whim or caprice.'

39–40. **Be not fond, To think**: be not so foolish as to think.

47–48. In previous editions of Hudson's Shakespeare was adopted, with a slight change, Tyrwhitt's suggested restoration of these lines to the form indicated by Ben Jonson in the famous passage in his *Discoveries*, when, speaking of Shakespeare, he says: "Many times he fell into those things could not escape laughter: as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong,' he replied, 'Cæsar did never wrong but with just cause,' and such like; which were ridiculous." Based upon this note the Tyrwhitt restoration of the text was:

> METELLUS. Cæsar, thou dost me wrong.
> CÆSAR. Know, Cæsar doth not wrong, but with just cause,
> Nor without cause will he be satisfied.

In the old Hudson Shakespeare text the first line of Cæsar's reply was: "Cæsar did never wrong but with just cause." Jonson has

METELLUS. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banish'd brother?
BRUTUS. I kiss thy hand, but not in flattery, Cæsar,
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
CÆSAR. What, Brutus!
CASSIUS. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
CÆSAR. I could be well mov'd, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks;
They are all fire and every one doth shine;
But there 's but one in all doth hold his place:
So in the world; 't is furnish'd well with men,

61. true-fix'd | true fixt Ff.

another gird at what he deemed Shakespeare's blunder, for in the Induction to *The Staple of News* is, "*Prologue.* Cry you mercy, you never did wrong, but with just cause." Either Jonson must have misquoted what he heard at the theater, or the passage was altered to the form in the text of the Folios on his remonstrance. This way of conveying meanings by suggestion rather than direct expression was intolerable to Jonson. Jonson must have known that 'wrong' could mean 'injury' and 'punishment' as well as 'wrong-doing.' 'Wrong' meaning 'harm' occurs below, l. 243. See note, p. 105, l. 110.

51. **repealing**: recall. So 'repeal' in l. 54. Often so in Shakespeare.

59. If I could seek to move, or change, others by prayers, then I were capable of being myself moved by the prayers of others.

And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshak'd of motion: and that I am he,
Let me a little show it, even in this;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
CINNA. O Cæsar,—
CÆSAR. Hence! wilt thou lift up Olympus?
DECIUS. Great Cæsar,—
CÆSAR. Doth not Brutus bootless kneel?
CASCA. Speak, hands, for me! [*They stab Cæsar*]
CÆSAR. Et tu, Brute? Then fall, Cæsar! [*Dies*]

75. Doth not F1 | Do not F2F3F4. 77. [*Dies*] *Dyes* F1 | F2F3F4 omit.

67. **apprehensive**: capable of apprehending, intelligent.

72–73. All through this scene, Cæsar is made to speak quite out of character, and in a strain of hateful arrogance, in order, apparently, to soften the enormity of his murder, and to grind the daggers of the assassins to a sharper point. Perhaps, also, it is a part of the irony which so marks this play, to put the haughtiest words in Cæsar's mouth just before his fall.

75. The 'Do not' of the three later Folios was adopted by Johnson because Marcus Brutus would not have knelt.

76. The simple stage direction of the Folios is retained. That of the Cambridge and the Globe editions is, "Casca first, then the other Conspirators and Marcus Brutus stab Cæsar."

77. **Et tu, Brute?** There is no classical authority for putting this phrase into the mouth of Cæsar. It seems to have been an Elizabethan proverb or 'gag,' and it is found in at least three works published earlier than *Julius Cæsar*. (See Introduction, Sources, p. xvi.) Cæsar had been as a father to Brutus, who was fifteen years his junior; and the Greek, καὶ σύ, τέκνον, "and thou, my son!" which Dion and Suetonius put into his mouth, though probably unauthentic, is good enough to be true. In Plutarch are two

CINNA. Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

CASSIUS. Some to the common pulpits, and cry out,
'Liberty, freedom, and enfranchisement!'

detailed accounts of the assassination, that in *Marcus Brutus* differing somewhat from that in *Julius Cæsar* with regard to the nomenclature of the persons involved. The following is from *Marcus Brutus:* "Trebonius on the other side drew Antonius aside, as he came into the house where the Senate sat, and held him with a long talk without. When Cæsar was come into the house, all the Senate rose to honour him at his coming in. So when he was set, the conspirators flocked about him, and amongst them they presented one Tullius Cimber, who made humble suit for the calling home again of his brother that was banished. They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast. Cæsar at the first simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him. Then Cimber with both his hands plucked Cæsar's gown over his shoulders, and Casca, that stood behind him, drew his dagger first and strake Cæsar upon the shoulder, but gave him no great wound. Cæsar, feeling himself hurt, took him straight by the hand he held his dagger in, and cried out in Latin: 'O traitor Casca, what dost thou?' Casca on the other side cried in Greek, and called his brother to help him. So divers running on a heap together to fly upon Cæsar, he, looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casca's hand go, and casting his gown over his face, suffered every man to strike at him that would. Then the conspirators thronging one upon another, because every man was desirous to have a cut at him, so many swords and daggers lighting upon one body, one of them hurt another, and among them Brutus caught a blow on his hand, because he would make one in murthering of him, and all the rest also were every man of them bloodied."

80. **common pulpits**: rostra, the public platforms in the Forum.

81. This is somewhat in the style of Caliban, when he gets glorious with "celestial liquor," *The Tempest*, II, ii, 190, 191: "Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!"

BRUTUS. People, and senators, be not affrighted;
Fly not; stand still: ambition's debt is paid.

CASCA. 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 Cæsar'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,
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

CASSIUS. Where is Antony?

TREBONIUS. Fled to his house amaz'd.

97. Scene II Pope. — *Re-enter* ... Capell | Enter ... Ff.

82–83. "Cæsar being slain in this manner, Brutus, standing in the middest of the house, would have spoken, and stayed the other Senators that were not of the conspiracy, to have told them the reason why they had done this fact. But they, as men both afraid and amazed, fled one upon another's neck in haste to get out at the door, and no man followed them." — Plutarch, *Marcus Brutus.*

95. **abide**: pay for, suffer for. So in III, ii, 114. "Through confusion of form with 'abye,' when that verb was becoming archaic, and through association of sense between *abye* (pay for) *a deed*, and *abide the consequences of a deed*, 'abide' has been erroneously used for 'abye' = pay for, atone for, suffer for." — Murray.

97. "But Antonius and Lepidus, which were two of Cæsar's chiefest friends, secretly conveying themselves away, fled into other men's houses and forsook their own." — Plutarch, *Julius Cæsar.*

Men, wives, and children stare, cry out, and run
As it were doomsday.
BRUTUS. Fates, we will know your pleasures:
That we shall die, we know; 't is but the time,
And drawing days out, that men stand upon.
CASCA. 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 we are Cæsar's friends, that have abridg'd
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let 's all cry 'Peace, freedom, and liberty!'
CASSIUS. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
BRUTUS. How many times shall Cæsar bleed in sport,

102. CASCA | Cask. Ff | Cas. Pope Camb Globe. 114. states $F_2F_3F_4$ | State F_1. 115. BRUTUS | Casc. Pope.

98. "When the murder was newly done, there were sudden outcries of people that ran up and down." — Plutarch, *Marcus Brutus*.

101. **stand upon**: concern themselves with. Cf. II, ii, 13. What men are chiefly concerned about is how long they can draw out their little period of mortal life. Cf. Sophocles, *Ajax*, 475–476: "What joy is there in day following day, as each but draws us on towards or keeps us back from death?" — J. Churton Collins.

102–103. Many modern editors have followed Pope and given this speech to Cassius. But there is no valid reason for this change from the text of the Folios. In the light of Casca's sentiments expressed in I, iii, 100–102, this speech is more characteristic of him than of Cassius. Pope also gave Casca ll. 106–111.

That now on Pompey's basis lies along
No worthier than the dust!
CASSIUS. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.
DECIUS. What, shall we forth?
CASSIUS. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant

BRUTUS. Soft! who comes here? A friend of Antony's.
SERVANT. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving:
Say I love Brutus and I honour him;

116. lies F_3F_4 | lye F_1. 117. CASSIUS | Bru. Pope.

116. "Cæsar . . . was driven . . . by the counsel of the conspirators, against the base whereupon Pompey's image stood, which ran all of a gore-blood till he was slain." — Plutarch, *Julius Cæsar*.

117–119. This speech and the two preceding, vaingloriously anticipating the stage celebrity of the deed, are very strange; and, unless there be a shrewd irony lurking in them, it is hard to understand the purpose of them. Their effect is to give a very ambitious air to the work of these professional patriots, and to cast a highly theatrical color on their alleged virtue, as if they had sought to immortalize themselves by "striking the foremost man of all this world."

122. **most boldest**. See Abbott, § 11. So in III, ii, 182.

123. ***Enter a* Servant**. "This simple stage direction is the . . . turning-round of the whole action; the arch has reached its apex and the Re-action has begun." — Moulton.

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 resolv'd
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
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

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

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

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.

132. **resolv'd**: informed. This meaning is probably connected with the primary one of 'loosen,' 'set free,' through the idea of setting free from perplexity. 'Resolve' continued to be used in the sense of 'inform' and 'answer' until the beginning of the nineteenth century. Shakespeare uses the word in the three main senses of (1) 'relax,' 'dissolve,' *Hamlet*, I, ii, 130; (2) 'inform,' as here; and (3) 'determine,' *3 Henry VI*, III, iii, 219.

137. **Thorough**. Shakespeare uses 'through' or 'thorough' indifferently, as suits his verse. The two are but different forms of the same word. 'Thorough,' the adjective, is later than the preposition.

141. **so please him come**: provided that it please him to come. 'So' is used with the future and subjunctive to denote 'provided that.'

146–147. **still Falls shrewdly to the purpose**: always comes cleverly near the mark. See Skeat under 'shrewd' and 'shrew.'

Re-enter ANTONY

BRUTUS. But here comes Antony. Welcome, Mark Antony.

ANTONY. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well!
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

BRUTUS. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,

148. Scene III Pope. — Two lines in Ff.

153. **be let blood**: be put to death. So in *Richard III*, III, i, 183. — **is rank**: has grown grossly full-blooded. The idea is of one who has overtopped his equals, and grown too high for the public safety. So in the speech of Oliver in *As You Like It*, I, i, 90, when incensed at the high bearing of Orlando: "Is it even so? begin you to grow upon me? I will physic your rankness."

160. **Live**: if I live. Cf. *The Merchant of Venice*, III, ii, 61.

163. In this line 'by' is used (1) in the sense of 'near,' 'beside,' and (2) in its ordinary sense to denote agency.

You see we do; yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;
And pity to the general wrong of Rome —
As fire drives out fire, so pity pity —
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony:
Our arms in strength of malice, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

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

172. The first 'fire' is dissyllabic. The allusion is to the old notion that if a burn be held to the fire the pain will be drawn or driven out. Shakespeare has four other very similar allusions to this belief — *Romeo and Juliet*, I, ii, 46; *Coriolanus*, IV, vii, 54; *The Two Gentlemen of Verona*, II, iv, 192; *King John*, III, i, 277.

175. **in strength of malice**: strong as they have shown themselves to be in malice towards tyranny. Though the Folio text may be corrupt, and at least twelve emendations have been suggested, the figure as it stands is intelligible, though elliptically obscure. Grant White has indicated how thoroughly the expression is in the spirit of what Brutus has just said. In previous editions of Hudson's Shakespeare, Singer's conjecture of 'amity' for 'malice' was adopted. What makes this conjecture plausible is Shakespeare's frequent use of 'amity,' and "strength of their amity" occurs in *Antony and Cleopatra*, II, vi, 137.

178–179. Brutus has been talking about "our hearts," and "kind love, good thoughts, and reverence." To Cassius, all that is mere rose-water humbug, and he knows it is so to Antony too. He hastens to put in such motives as he knows will have weight with Antony, as they also have with himself. And it is remarkable that several of these patriots, especially Cassius, the two Brutuses, and Trebonius, afterwards accepted the governorship of fat provinces for which they had been prospectively named by Cæsar.

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

ANTONY. I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all, — alas, what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 't is true:
If, then, thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?

183. **struck** | strooke F_1F_2 | strook F_3F_4. 184. **wisdom** F_3F_4 | Wisedome F_1 F_2.

181. "When Cæsar was slain, the Senate — though Brutus stood in the middest amongst them, as though he would have said something touching this fact — presently ran out of the house, and, flying, filled all the city with marvellous fear and tumult. Insomuch as some did shut to the doors." — Plutarch, *Julius Cæsar*.

193. **conceit**: conceive of, think of. So in I, iii, 162.

197. **dearer**: more intensely. This emphatic or intensive use of 'dear' is very common in Shakespeare, and is used in the expression of strong emotion, either of pleasure or of pain.

Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd, brave hart;
Here didst thou fall, and here thy hunters stand,
Sign'd in thy spoil and crimson'd in thy lethe.
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer, strucken by many princes,
Dost thou here lie!

CASSIUS. Mark Antony, —

ANTONY. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

CASSIUS. I blame you not for praising Cæsar so;
But what compact mean you to have with us?

205. **hart** F_1 | Heart $F_2F_3F_4$.
207. **lethe** | Lethe$F_2F_3F_4$ | Lethee F_1 | death Pope.
209. **heart** Theobald | hart Ff.
210. **strucken** Steevens | stroken F_1 | stricken $F_2F_3F_4$.

205. **bay'd**: brought to bay. The expression connotes being barked at and worried as a deer by hounds. Cf. *A Midsummer Night's Dream*, IV, i, 118. "Cæsar turned him no where but he was stricken at by some . . . and was hackled and mangled among them, as a wild beast taken of hunters." — Plutarch, *Julius Cæsar*.

207. **Sign'd in thy spoil.** This may have reference to the custom still prevalent in England and Europe of hunters smearing their hands and faces with the blood of the slain deer. — **lethe.** This puzzling term is certainly the reading of the Folios, and may mean either 'violent death' (Lat. *letum*), as 'lethal' means 'deadly,' or, as White interprets the passage, 'the stream which bears to oblivion.'

214. **modesty**: moderation. So in *Henry VIII*, V, iii, 64. This is the original meaning of the word. See illustrative quotation from Sir T. Elyot's *The Governour*, 1531, in Century.

Will you be prick'd in number of our friends,
Or shall we on, and not depend on you?

ANTONY. Therefore I took your hands, but was indeed
Sway'd from the point by looking down on Cæsar.
Friends am I with you all, and love you all,
Upon this hope that you shall give me reasons
Why and wherein Cæsar was dangerous.

BRUTUS. Or else were this a savage spectacle:
Our reasons are so full of good regard
That, were you, Antony, the son of Cæsar,
You should be satisfied.

ANTONY. That 's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.

226. **you, Antony** Theobald | you Antony Ff.

217. **prick'd**: marked on the list. The image is of a list of names written out, and some of them having holes pricked in the paper against them. Cf. IV, i, 1. See Century under 'pricking for sheriffs.'

225. **full of good regard**: the result of noble considerations.

229. 'Produce' here implies 'motion towards'—the original Latin sense. Hence the preposition 'to.' — **market-place.** Here, and elsewhere in the play, 'the market-place' is the Forum, and the *rostra* provided there for the purposes of public speaking Shakespeare calls 'pulpits.' In this, as in so much else, he followed North.

231. **the order of his funeral**: the course of the funeral ceremonies. "Then Antonius, thinking good . . . that his body should be honourably buried, and not in hugger-mugger,[1] lest the people might thereby take occasion to be worse offended if they did otherwise: Cassius stoutly spake against it. But Brutus went with the motion, and agreed unto it." — Plutarch, *Marcus Brutus*.

[1] i.e. in secrecy. Ascham has the form 'huddermother' and Skelton 'hoder-moder.' Cf. "In hugger-mugger to inter him," *Hamlet*, IV, v, 84.

BRUTUS. You shall, Mark Antony.
CASSIUS. Brutus, a word with you.
[*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 Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.
CASSIUS. I know not what may fall; I like it not.
BRUTUS. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do 't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

233. [*Aside to* BRUTUS] Ff omit.

243. **wrong**: harm. Cf. l. 47. Note the high self-appreciation of Brutus here, in supposing that if he can but have a chance to speak to the people, and to air his wisdom before them, all will go right. Here, again, he overbears Cassius, who now begins to find the effects of having stuffed him with flatteries, and served as a mirror to "turn his hidden worthiness into his eye" (I, ii, 57–58).

ANTONY. Be it so;
I do desire no more.
BRUTUS. Prepare the body, then, and follow us.
[*Exeunt all but* ANTONY]
ANTONY. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue,
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war;
All pity chok'd with custom of fell deeds:

254. [*Exeunt*...] Capell | Exeunt. Manet Antony Ff. 255. Scene IV Pope. 263. limbs F_3F_4 | limbes F_1F_2.

257–258. Cf. Antony's eulogy of Brutus, V, v, 68–75.

263. **limbs**. Thirteen different words ('kind,' 'line,' 'lives,' 'loins,' 'tombs,' 'sons,' 'times,' etc.) have been offered by editors as substitutes for the plain, direct 'limbs' of the Folios. One of Johnson's suggestions was "these lymmes," taking 'lymmes' in the sense of 'lime-hounds,' i.e. 'leash-hounds.' 'Lym' is on the list of dogs in *King Lear*, III, vi, 72. In defence of the Folio text Dr. Wright quotes Timon's curse on the senators of Athens and says, "Lear's curses were certainly levelled at his daughter's limbs."

269. **with**: by. So in III, ii, 196. See Abbott, § 193.