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JULIUS CÆSAR.

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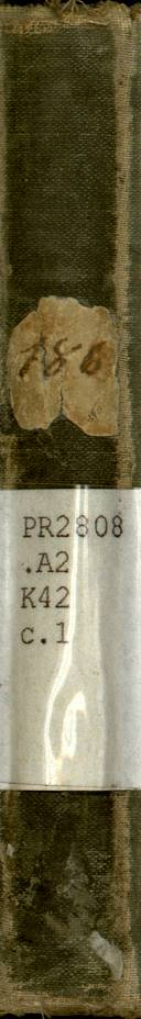

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SHAKESPEARE'S
JULIUS CÆSAR.

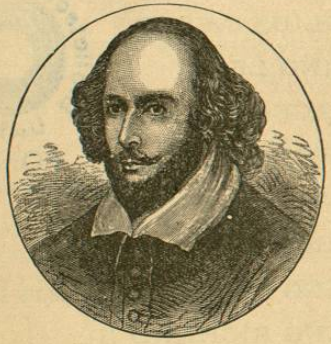
WITH

NOTES, EXAMINATION PAPERS, AND PLAN OF PREPARATION.

(SELECTED.)

BY BRAINERD KELLOGG, A.M.,

Professor of the English Language and Literature in the Brooklyn Collegiate and Polytechnic Institute, and author of a "Text-Book on Rhetoric," a "Text-Book on English Literature," and one of the authors of Reed & Kellogg's "Graded Lessons in English," and "Higher Lessons in English."



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SHAKESPEARE'S PLAYS,

WITH NOTES.

Uniform in style and price with this volume.

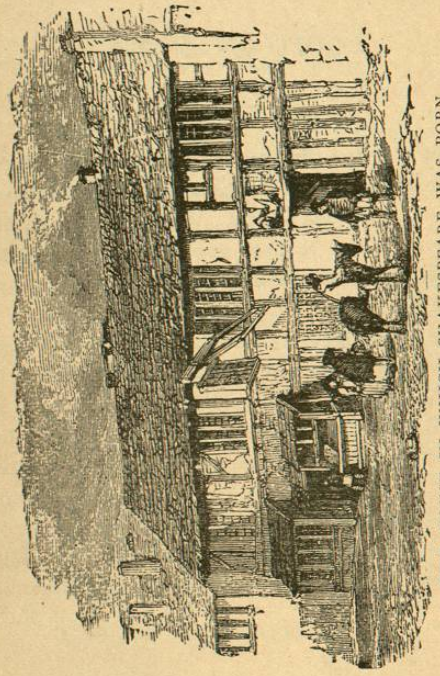
MERCHANT OF VENICE.
KING HENRY V.
AS YOU LIKE IT.
JULIUS CÆSAR.
KING LEAR.
MACBETH.
TEMPEST.
HAMLET.
KING HENRY VIII.
KING HENRY IV. (Part I.)
KING RICHARD III.

EDITOR'S NOTE.

THE text here presented, adapted for use in mixed classes, has been carefully collated with that of six or seven of the latest and best editions. Where there was any disagreement those readings have been adopted which seemed most reasonable and were supported by the best authority.

Professor Meiklejohn's exhaustive notes form the substance of those here used; and his plan, as set forth in the "General Notice" annexed, has been carried out in these volumes. But as these plays are intended rather for pupils in school and college than for ripe Shakespearian scholars, we have not hesitated to prune his notes of whatever was thought to be too learned for our purpose, or on other grounds was deemed irrelevant to it. The notes of other English editors have been freely incorporated.

B. K.



THE HOUSE IN WHICH SHAKESPEARE WAS BORN.
From a Drawing by J. W. Archer.

GENERAL NOTICE.

"An attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

"The first purpose in this elaborate annotation is, of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of

thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

"Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some Teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Assez n'y a, s'il trop n'y a.* The Teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

"It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and

vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived—he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight."—J. M. D. MEIKLEJOHN, M.A., *Professor of the Theory, History, and Practice of Education in the University of St. Andrews.*

Shakespeare's Grammar.

Shakespeare lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled; and so Shakespeare's grammar is not only somewhat different from our own but is by no means uniform in itself. In the Elizabethan age, "Almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes;' as a noun, 'the *backward* and abysm of time;' or as an adjective, 'a *seldom* pleasure.' Any noun, adjective, or intransitive verb can be used as a transitive verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy,' 'free,' 'excellent;' or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he; spoke* and *took* for *spoken* and *taken;* plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish; to* omitted after '*I ought*,' inserted after '*I durst;*' double negatives; double comparatives ('more better,' &c.) and superlatives; *such* followed by *which*, *that* by *as*, *as* used for *as if; that* for *so that;* and lastly some verbs apparently with two nominatives, and others without any nominative at all." — Dr. Abbott's *Shakesperian Grammar*.

Shakespeare's Versification.

Shakespeare's Plays are written mainly in what is known as *blank verse;* but they contain a number of riming, and a considerable number of prose, lines. As a rule, rime is much commoner in the earlier than in the later plays. Thus, *Love's Labor's Lost* contains nearly 1,100 riming lines, while (if we except the songs) *Winter's Tale* has none. *The Merchant of Venice* has 124.

In speaking, we lay a stress on particular syllables: this stress is called *accent*. When the words of a composition are so arranged that the accent recurs at regular intervals, the composition is said to be *rhythmical*. In blank verse the lines consist usually of ten syllables, of which the second, fourth, sixth, eighth, and tenth are accented. The line consists, therefore, of five parts, each of which contains an unaccented followed by an accented syllable, as in the word *attend*. Each of these five parts forms what is called a *foot* or *measure;* and the five together form a *pentameter*. "Pentameter" is a Greek word signifying "five measures." This is the usual form of a line of blank verse. But a long poem composed entirely of such lines would be monotonous, and for the sake of variety several important modifications have been introduced.

(*a*) After the tenth syllable, one or two unaccented syllables are sometimes added; as—

"*Me-thought* | *you said* | *you nei* | *ther lend* | *nor bor* | *row.*"

(*b*) In any foot the accent may be shifted from the second to the first syllable, provided two accented syllables do not come together.

"*Pluck' the* | *young suck'* | *ing cubs'* | *from the'* | *she bear'.*"

(*c*) In such words as "yesterday," "voluntary," "honesty," the syllables *-day*, *-ta-*, and *-ty* falling in the place of the accent, are, for the purposes of the verse, regarded as truly accented.

"*Bars' me* | *the right'* | *of vol'-* | *un-ta'* | *ry choos'* | *ing.*"

(*d*) Sometimes we have a succession of accented syllables; this occurs with monosyllabic feet only.

"*Why, now, blow wind, swell billow, and swim bark.*"

(*e*) Sometimes, but more rarely, two or even three unaccented syllables occupy the place of one; as—

"*He says* | *he does,* | be-ing *then* | *most flat* | *ter-ed.*"

(*f*) Lines may have any number of feet from one to six.

Finally, Shakespeare adds much to the pleasing variety of his blank verse by placing the pauses in different parts of the line (especially after the second or third foot), instead of placing them all at the ends of lines, as was the earlier custom.

N. B.—In some cases the rhythm requires that what we usually pronounce as one syllable shall be divided into two, as *fi-er* (fire), *su-er* (sure), *mi-el* (mile), &c.; *too-elve* (twelve), *jaw-ee* (joy), &c. Similarly, *she-on* (-tion or -sion).

It is very important to give the pupil plenty of ear-training by means of formal scansion. This will greatly assist him in his reading.

PLAN OF STUDY

FOR

'PERFECT POSSESSION.

To attain to the standard of 'Perfect Possession,' the reader ought to have an intimate and ready knowledge of the subject. (See opposite page.)

The student ought, first of all, to read the play as a pleasure; then to read it over again, with his mind upon the characters and the plot; and lastly, to read it for the meanings, grammar, &c.

With the help of the scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play. (See page 161.)

1. The Plot and Story of the Play.
- (*a*) The general plot;
- (*b*) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.
- (*a*) Relation of A to B and of B to A;
- (*b*) Relation of A to C and D.

4. Complete Possession of the Language.
- (*a*) Meanings of words;
- (*b*) Use of old words, or of words in an old meaning;
- (*c*) Grammar;
- (*d*) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.
- (*a*) What was said by A or B on a particular occasion;
- (*b*) What was said by A in reply to B;
- (*c*) What argument was used by C at a particular juncture;
- (*d*) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.
- (*a*) To attribute a line or statement to a certain person on a certain occasion;
- (*b*) To cap a line;
- (*c*) To fill in the right word or epithet.

INTRODUCTION

TO

JULIUS CÆSAR.

THIS tragedy embraces two memorable years of Roman history. It commences with the festival of the Lupercalia in February 44 B.C., or in the year of Rome 709. Cæsar had in the preceding autumn returned triumphant from Spain, having defeated the sons of Pompey, and been appointed consul for a period of ten years and dictator for life. To fill the measure of Cæsar's ambition, or of his own adulation, Mark Antony then offered him the regal crown or diadem, which Cæsar reluctantly refused, and in one month afterwards (March 15) the great soldier and statesman fell under the swords of the assassins. The incidents of the conspiracy and death having been depicted with all the dramatist's marvellous power and truth, he hurries over the succeeding events, devoting one short scene to the merciless conscription of the triumvirs, and the drama closes with the battle of Philippi and the death of Brutus, 42 B.C.

The authority relied upon by Shakespeare for his historical facts was Plutarch's *Lives*, translated from the

French of Amyot by Sir Thomas North, and published in 1579. The work was highly popular, and the poet followed it closely, but in one point he departed from it and from the truth of history: he made the Capitol the scene of Cæsar's assassination, whereas it took place in the senate-house, or, as North has it, in 'one of the porches about the theatre where was set up the image of Pompey.' In the delineation of character, also, the poet, though working after the models afforded by Plutarch, introduces some modifications. Cassius was 'marvellous choleric and cruel,' and it was 'certainly thought that he made war and put himself into sundry dangers, more to have absolute power and authority than to defend the liberty of his country.' He was also accused of being rapacious; 'he would oftentimes be carried away from justice for gain.' The poet ventures a strong allusion to the 'itching palm' of Cassius, but generally he has elevated the character of the astute conspirator, and by investing him with the dignity of a Roman patriot he made him more worthy of being the friend and associate of Brutus. The prompt decision and fiery zeal of Cassius as a republican were not only necessary towards carrying on their great design, but were required to bring out fully the character of Brutus, whom the poet evidently intended to be the hero of the drama. Brutus, noble-minded, generous, and humane, is inferior to Cassius in energy and penetration. His attempts to justify the sacrifice of Cæsar are weak in the extreme. He has no personal enmity towards the dictator, he cannot say that Cæsar's affections 'sway more than his reason,' and he knows that their quarrel will 'bear no

color;' but then he argues that if Cæsar were monarch of Rome he might become dangerous:

'He would be crown'd:—
How that might change his nature, there's the question.'

An ardent love of liberty and deep absorbing sense of public duty, seconded by the persuasions and promptings of the stronger-minded Cassius, overpower the dictates of his conscience and understanding, and he rushes into the crime which he believes is to make Rome free. The fine humanity of Brutus is then awakened. He would do grace to Cæsar's corpse; he would allow Mark Antony to make the funeral oration; he would impose no restraint on the friends of Cæsar; nor would he permit any injustice or corruption in his government. The pure and lofty patriot alone is conspicuous, but he sinks under the power of baser natures, who knew mankind better, and Cæsar's spirit is revenged. Nothing in all Shakespeare is more touching than the picture of Brutus in adversity. The conflict between his philosophy and his tenderness on the death of Portia and the loss of Cassius in battle, his care of his page Lucius, who falls asleep in Brutus's house:

'Enjoy the honey heavy-dew of slumber:
Thou hast no figures, nor no fantasies
Which busy care draws in the brains of men';

and the mental struggle of Brutus preceding his death, are all drawn with indescribable effect, yet with such simplicity as to preclude every idea or appearance of art. Of Cæsar we see but little, and that little is scarcely in keeping with the intellectual character of the original. In the

drama, as in life, the conqueror was sacrificed to Brutus. 'It is possible,' says a recent author, 'to be a very great man, and to be still very inferior to Julius Cæsar, the most complete character, so Lord Bacon thought, of all antiquity. Nature seems incapable of such extraordinary combinations as composed his versatile capacity, which was the wonder even of the Romans themselves. The first general; the only triumphant politician; inferior to none in eloquence; comparable to any in the attainments of wisdom, in an age made up of the greatest commanders, statesmen, orators, and philosophers that ever appeared in the world; an author who composed a perfect specimen of military annals in his travelling carriage; at one time in a controversy with Cato, at another writing a treatise on punning and collecting a set of good sayings; fighting and making love at the same moment, and willing to abandon both his empire and his mistress for a sight of the Fountains of the Nile—such did Cæsar appear to his contemporaries.' *

Shakespeare's drama was first printed in the folio of 1623. It appears in a more accurate form than most of the plays, yet about a score of misprints and minor errors have been removed by the care of successive editors. The usual date of the composition of *Julius Cæsar* is referred to the year 1607, but Mr. Collier has shown good reasons for believing that it was acted before 1603. The subject had previously been dramatized. Gosson mentions a

* Lord Broughton (John Cam Hobhouse) in notes to *Childe Harold*, Canto IV.

play, entitled *The History of Cæsar and Pompey*, in 1579, and in 1582 a Latin play by Dr. Richard Eedes, on the subject of Cæsar's murder, was acted in the university of Oxford. Lord Stirling, in 1604, published a tragedy entitled *Julius Cæsar*. To none of these, so far as can be ascertained, was Shakespeare indebted.—MEIKLEJOHN.

'Shakespeare was, as I believe, conversant with the better class of English literature which the reign of Elizabeth afforded. Among other books, the translation by North of Amyot's Plutarch seems to have fallen into his hands about 1607 [some years earlier]. It was the source of three tragedies founded on the lives of Brutus, Antony, and Coriolanus, the first bearing the name of Julius Cæsar. In this the plot wants even that historical unity which the romantic drama requires; the third and fourth acts are ill connected; it is deficient in female characters, and in that combination which is generally apparent amidst all the intricacies of his fable. But it abounds in fine scenes and fine passages; the spirit of Plutarch's Brutus is well seized, the predominance of Cæsar himself is judiciously restrained, the characters have that individuality which Shakespeare seldom misses; nor is there, perhaps, in the whole range of ancient and modern eloquence a speech more fully realizing the perfection that orators have striven to attain than that of Antony.'—HALLAM.

'I know no part of Shakespeare that more impresses on

me the belief of his genius being superhuman than the scene between Brutus and Cassius [Act IV. sc. 3]. In the Gnostic heresy it might have been credited with less absurdity than most of their dogmas, that the Supreme had employed him to create, previously to his function of representing, characters.'—COLERIDGE.

PERSONS REPRESENTED.

JULIUS CÆSAR.

OCTAVIUS CÆSAR,
MARCUS ANTONIUS,
M. ÆMILIUS LEPIDUS, } *Triumvirs after the death of* JULIUS CÆSAR.

CICERO,
PUBLIUS,
POPILIUS LENA, } *Senators.*

MARCUS BRUTUS,
CASSIUS,
CASCA,
CINNA,
TREBONIUS,
LIGARIUS,
DECIUS BRUTUS,
METELLUS CIMBER, } *Conspirators against* JULIUS CÆSAR.

FLAVIUS *and* MARULLUS, *Tribunes.*

ARTEMIDORUS *of* Cnidos, *a teacher of Rhetoric.*

CINNA, *a Poet; another* Poet; *a* Soothsayer.

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

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, *and* DARDANIUS, *servants to* Brutus.

PINDARUS, *servant to* Cassius.

CALPHURNIA, *wife to* Cæsar.
PORTIA, *wife to* Brutus.

Senators, Citizens, Guards, Attendants, &c.

SCENE,—ROME; SARDIS; *and near* PHILIPPI.

JULIUS CÆSAR

ACT I.

SCENE I.—Rome. *A Street.*

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

Flavius.

HENCE! home, you idle creatures, get you home;
Is this a holiday? What, know you not,
Being mechanical, you ought not walk,
Upon a laboring-day, without the sign
Of your profession?—Speak, what trade art thou?

1 *Cit.* Why, sir, a carpenter.

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

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

Mar. But what trade art thou? Answer me directly.