

182. Deliver, tell.

193. Conceit me, think that I am. *Conceit* is never used by Shakespeare in the modern sense. He uses it with four meanings: *conception, invention, mental power, or parts*. So, in still older English, 'Dan Chaucer is a conceited clerk' = an educated person (clerk) of great ability.

197. Dearer, more keenly or acutely. Shakespeare uses the adjective *dear* of disagreeable feelings also. Cf. *Love's Labor's Lost* (V. ii.):—

'Deafed with the clamor of their own dear groans.'

203, 204. Close in terms = come to terms. Cf. the ordinary phrase, 'To close with.'

205. Bay'd, brought to bay, as a hunted creature by hounds.

207. Sign'd, marked by wounds.—*Spoil* appears to be a technical term for the division of the prey after it has been taken.—*Lethe*. Delius supposes that, as Shakespeare elsewhere uses *Lethe* for one of the rivers of the infernal world, he here applies the term to the blood as the stream or river of death. But he may have derived it from the Lat. *letum*, death. Pope reads *death*.

208, 209. Hart . . . heart, a play upon words, called by Coleridge a miserable quibble.

214. Modesty, moderation.

217. Prick'd in, marked amongst. The ceremony of pricking is still used in nominating sheriffs.

219. Therefore = for that purpose.

222. Upon (the strength of) this hope.

224. Savage. From Fr. *sauvage*; low Lat. *silvaticus*; Lat. *silva*, a wood. Spenser always writes *salvage*. The great forests in the valley of the Amazon are called *Selvas*.

225. Regard, consideration, capable of favorable consideration.

231. In the order of, &c., in the regular course of the ceremonies which follow each other in order during the funeral.

236. Utter, a verb from *out* or *at*. There are very few verbs in the English language formed from particles by suffixes. Such particles cling most usually to other verbs,

as *doff* (= do off), *don* (= do on), *dout* (= do out), &c.

—By your pardon, with your leave.

242. True rites = genuine and usual rites.

244. Fall, happen. The more usual form is *befall*. Shakespeare sometimes drops the *be*, while he employs the verb as having the force of that prefix.

258. In the tide of times, since the tide of time began to flow. The original meaning of *tide* was *time*; and it is the Low-German form of the High-German *Zeit*. It was afterwards appropriated to the regular flow of the sea. Shakespeare sometimes uses it in its older sense. Cf. *King John* (III. i.):—

'Set

Among the high tides in the calendar.'

261. Ope = open.

265. Cumber, lie heavy on, and vex.

270. All pity (being) chok'd.—With custom = by the usualness.—Fell = fierce or savage.

272. Ate, the goddess of mischief. 'Where did Shakespeare get acquainted with this divinity; whose name does not occur, I believe, in any Latin author?' (Craik.) In the Greek tragic writers she is the goddess of vengeance. She is four times mentioned by Shakespeare.

274. Havoc, from Welsh *hafoc*, destruction; to cry havoc meant that no quarter was to be given to a vanquished enemy. The word is by some said to be connected with *hafoc*, O. E. for hawk.—Let slip, as hounds are slipped from the leash. In an old book on the Art of Hunting (*Art of Venerie*) this sentence occurs: 'We let slip a greyhound, and we cast off a hound.'—Dogs of war. In the Prologue to *Henry V.*, Shakespeare calls 'famine, sword, and fire' the hounds of war.

276. Groaning for burial. It is not an uncommon thing in some parts of the country still to say of a corpse which begins to show signs of decomposition that 'it calls out loudly for the earth.' Cf. P. S.

284. Passion, deep grief, sorrow.



285. **Beads.** The word comes from O. E. *biddan*, to pray. Hence the old phrase 'bidding his beads' = saying his prayers. Hence also *bedesman*, *beadle*, &c.

290. **No Rome of safety.** Play upon the word *room* and the pronunciation of *Rome*.

293. **The market-place**—the Forum Romanum, which occupied the low ground extending from the Capitoline Hill towards the low ridge of the Velia. Co. S.

294. **Take,** look upon or think of.

#### SCENE 2.

1. **Satisfied** = have satisfaction and good reasons for the assassination of Caesar.

10. **Severally** = separately.

11. **Is ascended.** Verbs of motion in Shakespeare's time were construed with the verb 'to be,' not with the verb 'to have.' Cf. V. iii. 25 of this play. Shakespeare writes 'Is escaped,' 'is entered into,' 'are marched up,' 'is rode,' 'is stolen away,' 'am declined.' (See Abbott, sect. 295.)

13. Brutus was a Stoic, and disdained popular arts. He was brought up by his uncle Cato in the old austere Roman manner. He neither showed emotion nor cared to excite it. It was said of him that, in speaking Greek, he preferred the brief, compressed (Laconic) mode of the Lacedaemonians. This speech is quite in that character.—**Lovers, friends.**

16. **Censure me,** judge my acts. In most instances in Shakespeare the noun *censure* means simply *opinion*, and the verb simply *to estimate*. In very few passages has it the modern meaning of *blame*.

17. **Awake your senses** = keep your ears on the watch (= wake).

25. **There is.** A plural noun or nouns with a sing. verb is very common in Shakespeare. But, in fact, *es* was a plural in Old English; it was the plural of verbs in the Northern Dialect. Trevisa (writing in the 14th century) mentions that the English language was 'a-deled a thré'—that is, into three dialects, the Northern, the Midland, and the Southern. The Northern formed the plural of its verbs in *es*; the Midland in *en*; and the Southern in *eth*.

35, 36. **The question,** &c. How and why he was assassinated is formally explained and registered in the Capitol.

—**Extenuated,** lessened. (From Latin *extenuo*, I make thin.)

37. **Offences enforced,** his sins too glaringly exposed, or exaggerated.

55. **Grace,** honor.

58. **Not a man depart.** 'This optative use of the subjunctive, dispensing with *let*, *may*, &c., gives great vigor to the Shakespearian line.' (Abbott, sect. 365.) And he quotes *Othello* (I. ii.) :—

'Judge me the world.'

61. **Chair,** the rostra or 'pulpit' from which Brutus had just spoken.

63. **Beholding** = beholden, indebted. The form *beholding* is found in Shakespeare nineteen times; but *beholden* not once (except in two quarto editions of one play—the play of *Richard III.*)

72. **To bury Caesar.** As when Shakespeare talks of Caesar's 'doublet,' the clock striking, &c., so here he uses the customs of his own country. In Rome, bodies were burned.

75. **So let it be with Caesar;** that is, let Caesar's goodness be buried with him.

78. **Answer'd,** atoned for.

85. **Brutus is an honorable man:** Antony constantly brings this statement of *opinion* regarding Brutus's character opposite to the statement of some *fact* favorable to Caesar; and thus prepares the way for lessening and at length destroying the value of it.

87. **The general coffers,** the public treasury.

89. **When that.** *So*, *as*, and *that* were used as suffixes to interrogatives for the purpose of turning them into relatives. Thus *whoso*, *whereas*, *when that*. In the same way we have *if that*, *though that*, *lest that*, &c. (See Abbott, sect. 287.)

93. **The Lupercal** was a cave in which Romulus and Remus, according to tradition, were found. In this passage, 'on the Lupercal' means 'on the Lupercalia' = during the feast of, &c.



118. And none so poor to do him reverence, 'And (there is) none to do him reverence so poor (as himself).' (Craik.) But the meaning given by Delius is, 'And even the poorest man thinks himself too good—too superior—to show him any respect.'

125. Than I will wrong. The construction requires *than to do wrong*.

126. Parchment. From Lat. *Pergamena* (*charta*, paper), from Pergamus, in Asia Minor, where it was invented.

128. Testament. Lat. *testamentum*, from *testis*, a witness. The phrase *will* and *testament* is one of those double phrases—composed of English and Latin words—such as *assemble and meet together*, *dissemble nor cloak*, *aid and abet*, *nature and kind*, *hunting and venery*, &c.

129. I do not mean to read. Here A. excites their curiosity and thus, unconsciously to themselves, makes his hearers desirous of his friendship.

134. Bequeath. The transitive verb from the intransitive *quoth*. The noun from it, *bequest*, seems to have taken its ending under Latin influence, probably from some confusion with *quest* (from *quero*, I seek).

—Issue = children.

148. I have o'ershot myself. I have gone too far.

150. Whose daggers. Here he calls up a strong and visible image of the actual stabbing, in order to excite disgust. The Fourth Citizen is by this time quite conquered.

166. Bear back = press back.

171. He overcame the Nervii. This battle was fought 57 B.C. It was perhaps the most desperate fight in which Caesar was ever engaged. The Nervii—according to Plutarch, 'the stoutest warriors of all the Belgæ'—lived in French Flanders and Hainault in Belgium. Plutarch adds, 'They were all in a manner slain in the field.' Antony thus appeals to the Romans' love of conquest and military fame.

177. As rushing = as if rushing.—To be resolv'd = to be informed if it were Brutus who, &c.

190. Flourish'd = triumphed. Schmidt explains it as meaning 'brandished a sword.' But it simply means 'to thrive and be prosperous,' while the rest of the state had 'fallen down.'

192. Dint = impression. The primary meaning is a *stroke*; the secondary, *an impression of a blow*.

195. Marr'd = hacked, mangled.

202. About! Let us be off.

208. Good friends. Antony now restrains them for a little, that he may make their rage greater.

215. I am no orator. Brutus had spoken in a stiff and formal manner; Antony's speech was the merest talk—the art which conceals art.

219. Wit = ability. The earliest meaning is simply knowledge, or the power of knowing. Hence the senses were called the *five wits*. See *Romeo and Juliet* (I. iv.) Then it came to mean internal sense, as in *Much Ado about Nothing* (III. v.): 'His arts are not so blunt.' Sometimes it means in Shakespeare the *imaginative faculty*, as in *Midsummer Night's Dream* (IV. ii.): 'It is past the wit of man to say what dream it was.' Or it means *common-sense*, as in *Two Gentlemen of Verona* (IV. iv.): 'If I had not had more wit than he.' And so the word has gradually narrowed down to its modern meaning.

221. Right on = in a straightforward way.

241. Seventy-five drachmas, about £25s.

248. On this side Tiber. Caesar's gardens and pleasure-grounds were on the Janiculan Mount, on the farther side of the Tiber, not on the side on which the Forum stood, where Antony's speech was delivered. North's Plutarch led Shakespeare wrong.

250. To walk abroad (in). Cf. 'Arrive the point proposed,' I. ii. 110.

265. Upon a wish, as soon as I have wished him.

#### SCENE 3.

2. Charge my fantasy = fill or burden my imagination.

3. Forth = out of.

9. Directly = straightforwardly.

12. You were best, it were best for you. The old phrase, 'Me were better,' which was = 'It were better for me,' was mistakenly changed into 'I were better.' And then 'You were better' and 'You were best' were introduced.



In the same way, the modern 'If you please' is not always seen to be = 'If it please you.'

18. You'll bear me a bang for that, I owe you one, or you will have a clout from me for that.

24. For your dwelling, tell us where you live.

34. Turn him going, send him 'to the right-about.

#### ACT FOURTH.

##### SCENE 1.

The real scene of the meeting was not Rome, but an islet in the Reno, near Bologna, about 300 miles north from Rome.

6. Damn him, condemn him to death. Cl. P. S.

12. Slight, unmeritable = insignificant and undeserving. The word *unmeritable* is found in only one other place in Shakespeare, *Richard III* (III. vii.)

13. Three-fold world Europe, Asia, and Africa.

15. So you thought him fit to have a share in the empire.

17. Proscription. In this proscription there were put to death 2,000 knights and 300 senators.

27. Graze in commons. *In* is frequently used by Shakespeare for *on*. Cf. *Measure for Measure* (IV. ii.): 'There is written in your brow honesty and constancy;' and *Troilus and Cressida* (IV. ii.): 'Would he were knocked in the head.'

30. Appoint, order, assign. Cf. the phrase 'Armed and appointed will' frequently used by Shakespeare.—*Provender* = *præbenda*, from Latin *præbère*, to furnish, through the Fr. *provender*.

31. It, used contemptuously.

32. To wind, turn, wheel round.

33. His corporal motion = the motion of his body.

34. Taste, sense.

37. Abject orts and imitations. *Abject*, in the literal Latin sense, *cast away* (from *abjicere*, to throw away). *Ort* is a word that occurs four times in Shakespeare. "It is a compound word, made up of Old Dutch *oor*, cognate with

O. E. *or*, signifying *without* or *out*, and Du. *eten*, cognate with Eng. *eat*. It means *what is left in eating*, an *out-morsel*, so to speak.—Skeat.

38. Stal'd = made common.

39. Begin his fashion, are the beginning of a new fashion to him.

40. Property, mere appendage, a piece of stage furniture. A property-man is one who has the charge of the appendages about a theatre.

42. Levying powers, raising troops.—*Make head*. Shakespeare uses the phrases *raise head*, *make head*, and *gather head*, for to collect an army.

44. Stretch'd out = to the utmost.

46. How. The verb *consult*, upon which *how* depends, must be extracted from *sit in council*.

47. Answer'd, met.

48. At the stake, as a bear or bull that is baited by dogs.

51. Millions of mischief. So Shakespeare has 'a million of manners' (*Two Gentlemen of Verona*, II. i.); 'a million of beating;' and we speak of the *million* for the *multitude*.

##### SCENE 2.

7. In his own change of disposition towards me.

12. Regard and honor towards you.

13. Doubted, suspected.

14. Resolv'd = informed.

16. Familiar instances, signs, tokens, or marks of familiarity.

23. Hot at hand, hard to be curbed or held in.

25. Should endure = come to endure.

26. They fall = let fall. Shakespeare frequently uses *fall* as a transitive verb.—*Jade*, a worthless or ill-trained horse.

28. Sardis, once the capital of Lydia, stood at the foot of Mount Tmolus, on the river Pactolus. It is now a heap of ruins.

40. Sober form, unruffled countenance. Shakespeare frequently uses *form* for *behavior*.

41. Be content, calm yourself.



42. **Griefs** = grievances.  
 45. **Wrangle**, a continuative from *wring*. *Wring* has, as an old past participle, the adjective *wrong*.  
 46. **Enlarge** = dwell upon them at large, state this to me in full.  
 48. **Charges**, divisions, troops the commanders have charge of.  
 49. **A little from** = away from.

## SCENE 3.

1. **That you have wrong'd me.** The opening of this quarrel scene—one of the poet's most magnificent efforts—was suggested by North: 'The next day after, Brutus, upon complaint of the Sardiens, did condemn and note Lucius Pella for a defamed person, that had been a prator of the Romans, and whom Brutus had given charge unto. . . . Now, as it commonly happeneth in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints betwixt them. Therefore, before they fell in hand with any other matter, they went into a little chamber, and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing one another, and at length fell both a weeping.'  
 2. **Noted**, put a mark or stigma upon, branded with disgrace.

4. **Praying on his side**, taking his part.  
 5. **Slighted off** = put aside with easy contempt.  
 8. **Nice**, trifling, petty, insignificant.—**Bear his comment**, be animadverted on. (See Abbott, sect. 356.)  
 10. **Condemn'd to have**, condemned for having.—**An itching palm**, a greedy desire for money. Cf. *Troilus and Cressida* (II. i.):—

'My fingers itch' (to strike).

11. **Mart**, make traffic of. *Mart* is a contracted form of *market*.  
 20. **What villain**, who of those that touched his body

was such a villain that he stabbed for any other motive than justice? Cf. P. S.

30. **To hedge me in**, to put me under restraint.  
 32. **Go to**, an exclamation of impatience, like our familiar phrase, Get out!  
 36. **Have mind upon your health**, take care of yourself; I shall have to attack you.  
 39. **Choler**, anger. From Gr. *cholē*, bile, adjective *choleric*. Hence *melancholy* = black bile. The disease called *cholera morbus* was supposed to be a derangement of the biliary organs.

44. **Budge**, flinch from my resolution.  
 45. **Observe you**, be always watching and adapting myself to your caprices.  
 46. **Testy** = fretful. From O. Fr. *teste*, the head; from Lat. *testa*, a jar. Cf. the Eng. *heady*, for rash.  
 47. **Venom of your spleen**, the poison of your anger. *Venom*, from Lat. *venenum*, poison. *Spleen*. The old writers on physiology made the spleen the seat of the passions and emotions.  
 52. **Vaunting** = boasting. From Low Lat. *vanitare*, from *vanus*, empty.  
 75. **Indirection**, unfair or dishonorable means. Cf. the use of *directly* (= straightforwardly) in I. i. 12. Cf. also Polonius's statement in *Hamlet* (II. i. 66):—

'By indirections find directions out.'

80. **To lock** = as to lock.—**Counters** here mean money; literally they are round and flat pieces of bone or metal, used in calculations.—**Rascal** = literally the scrapings and refuse of anything. Said to come from the Icelandic *raska*, to scrape. A rascal in Shakespeare's time also meant a lean deer not fit to hunt or kill.

85. **Riv'd**, torn or cleft, instead of *riven*.  
 97. **Conn'd by rote**, learnt by heart. *Con* is a form of *ken* and of *kn-ow*. Both come from O. E. *cunnan*, to know; and this word also gives us the words *cunning*, *can*, *knowledge*, &c. *Rote*, from Lat. *rota*, a wheel.  
 101. **Plutus**, the god of riches.  
 107. **Scope**, free range.



108. **Humor** = a mere passing feeling.  
 111. **Enforced**, struck with violence.  
 112. **Straight**, at once.  
 119. **Rash humor** = quick temper.  
 121. **Over-earnest** = too eager.  
 131. **Cynic**, snarling or rude fellow. But the term comes from the Gr. *kuon*, a dog, and was generally applied to the followers of Diogenes, who cultivated rude and familiar manners.  
 133. **His fashion**, manner, a way he has.  
 134. **I'll know his humor** = I will acknowledge and make allowance for his humor, when he chooses the proper time to exercise it.  
 135. **Jigging fools**, doggerel rhymsters. 'In Shakespeare's time a jig did not always mean a dance; it sometimes meant a ballad, and the air to which it was sung.'  
 136. **Companion** = fellow. The word is used in a contemptuous sense.  
 150. **Upon** = in consequence of what? — **Impatient** . . . grief. Impatience and grief were the causes of her death. There is here a mixture of two constructions.  
 153. **Distract**. Shakespeare frequently uses the Latin past participle in its pure Latin form. But we also find English verbs so treated by Shakespeare, as *bloat* for *bloated*; *quit*; *waft*; *wed*; *ingraft* for *ingrafted*. Though Plutarch and numerous other ancient writers give this account of the death of Portia, it is more probable, from the correspondence of Cicero and notices in other works, that she died of a lingering illness after Brutus had left Italy.  
 163. **Call in question**, &c., consider the critical position in which we are.  
 168. **Bending their expedition** = directing their march on Philippi, a city in Macedonia, founded by Philip, father of Alexander the Great; now called Filibah or Felibejik.  
 176. **Proscriptions**. Here a trisyllable; but two lines lower down a quadrisyllable.  
 189. **Once** = at some time or other.  
 192. **In art**. Cassius had learned as much of this *by study* in the Stoic philosophy as Brutus, but his natural strength of mind could not bear it so composedly.

195. **Alive**, with the living; they had been talking about the dead.  
 199. **Doing himself offence**, doing himself harm. But connect *offence* with *defence* in the next line. *They* will have been, as it were, fighting against themselves; *we* shall be full of the power of defence.  
 200. **Nimbleness**. From O. E. *niman*, to take; it therefore means *quickness at taking*. The O. E. adjective was *numol*; and the *b* was introduced between the two liquids *m* and *l*.  
 201. **Of force** = of necessity.  
 203. **In a forc'd affection**, not thoroughly well-disposed toward us. *Affection* and *contribution* have both the *tion* as a dissyllable.  
 204. **Contribution**, supplies of provisions, &c.  
 206. **By them**, through their country. But the next *by them* = by their help. — **Make a fuller number up** = obtain reinforcements.  
 212. **Tried the utmost** = put the most extreme pressure upon them.  
 219. **Bound in shallows** = hemmed in by shallows.  
 222. **Ventures**, what we have risked. *Venture* was in Shakespeare's time the technical term for a cargo. So the merchants of Bristol called themselves 'Merchant Adventurers.'  
 224. **The deep of night**. Twice used by Shakespeare for the middle or stillest part of the night.  
 226. **Niggard with**, take a scanty allowance of. No other writer has ever used *niggard* as a verb; and Shakespeare has used it so only twice.  
 239. **Knave** = lad. The word *knave* meant in O. E. simply a boy, as *Knabe* still does in High-German. It is often used by Shakespeare as a term of endearment, as in such phrases as *my good knave*, or *good my knave*, *gentle knave*, *my friendly knave*, *my pretty knave*, &c. — **O'erwatched** = wearied out with watching. — **Other** = others. (See Abbott, sect. 12.)  
 249. **Otherwise bethink me**, change my mind.  
 253. **Much forgetful**. Shakespeare and his contemporaries used *much* with adjectives. We now use it only



with participles. We find in Shakespeare *much guilty, much sea-sick, much ill, much sorry, much unlike, much unequal, much sad, &c.*

260. **Young bloods** = young people.

265. **O murderous slumber.** Cf. the celebrated passage in *Henry IV.* (Sec. Part, III. i.):—

'Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
And in the calmest and most stillest night  
Deny it to a king?'

266. **Mace** once used for sceptre.

272. **Left** = left off.

273. **How ill.** 'Brutus boldly asked what he was, a god or a man, and what cause brought him hither? The spirit answered, "I am thy evil spirit, Brutus, and thou shalt see me by the city of Philippi." Brutus, being no otherwise afraid, replied again unto it, "Well: then I shall see thee again." The spirit presently vanished away.'—NORTH'S *Plutarch*.

278. **Stare**, stand on end.

289. **False.** In much the same sense Shakespeare has the phrases *a false gallop, false Latin, false French, false reckonings, false strains, false trait, &c.*

305. **Set on his powers betimes**, put his troops early in motion.

#### ACT FIFTH.

##### SCENE 1.

4. **Battles**, battalions, brigades, or divisions in order of battle.

5. **Warn** = summon or challenge.

7. **Am in their bosoms** = am in their confidence, or know what they are going to do.

8. **Content**, well pleased.—**Could** = would. Cf. P. S.

10. **Fearful bravery**, display. *Fearful* is used by Shakespeare in the subjective sense = full of fear; as well as in the modern or objective sense of *terrible*.—**By this face**, in this manner, by this display.

11. **Fasten in our thoughts**, make us believe.

17. **Even** = level.

19. **Exigent**, emergency, exigency. An adjective for a noun, as frequently happens in Shakespeare.

24. **Answer on their charge**, attack them when they attack us.

25. **Make forth** = set out.

33. **The posture of, &c.** = the direction and force. But Dr. Schmidt suggests *nature*. *Are* is wrong for *is*.

34. **Hybla.** There were three places of the name in Sicily. It was unknown which of them was famed for honey. The bees fed on the thyme which grew on the hills, hence its exquisite flavor.

41. **Fawn'd like hounds.** This is based upon Plutarch, 'They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast.'

46. **This tongue would have been silenced in death** if Cassius's advice had been taken.

48. **The cause** = the business on which we have come.

52. **Goes up**, is sheathed.

53. **Cæsar's three-and-thirty wounds.** Theobald reduced the number of wounds to three-and-twenty, as given by Plutarch, Appian, and Suetonius. As Shakespeare followed Plutarch so closely in details, the higher number is probably a printer's error.

54. **Another Cæsar have added slaughter to** = another Cæsar (myself) have fallen by the sword of traitors.

59. **Strain** = race; from O. E. *strynan*, to beget; still in use, but only applied to dogs, horses, &c.

60. **Honorable.** Adj. for adverb.

61. **A peevish school-boy.** Octavius was only twenty-one years of age. *Peevish* has generally in Shakespeare the meaning of *childish and thoughtless*.

62. **A masker and a reveller.** See I. ii. 203, and II. ii. 116.

63. **Old Cassius still.** Just the same scornful Cassius as Julius Cæsar described him to me.

66. **Stomachs**, inclination, appetites.

71. **As** = on. 'As' is apparently used redundantly with



definitions of time (as *ὥς* is used in Greek with respect to motion). It is said by Halliwell to be an eastern counties' phrase. (See Abbott, sect. 114.)

77. Held Epicurus strong, had great faith in the doctrines of Epicurus. Epicurus (born 342 B.C.) regarded human happiness as the end of philosophy. The *summum bonum* consisted in tranquillity and peace of mind.

78. Do presage = that point out the future.

79. Former = foremost.

82. Consorted = attended.

86. As = as if. (See Abbott, sect. 107.)

87. Canopy. From Greek *kônôpeion*, a covering against a *kônops*, Gr. for mosquito.

89. I but believe it partly = I believe it but partly.

91. Very constantly, with the greatest firmness.

106. Time of life, natural term of our existence.

107. Stay = await. Shakespeare more usually employs stay in this sense with *on* or *upon*.

## SCENE 2.

1. Bills, notes, written directions, general orders.
3. Set on, attack.

## SCENE 3.

3. Ensign, standard-bearer. The word *ensign*, from the Lat. adjective *insignis*, distinctive or well-marked.

4. It, the standard-eagle, which he carried.

6. Advantage on, instead of over.

7. Fell to spoil, began to plunder.

8. Enclos'd, surrounded.

11. Far off, probably for *farre*, the old comparative of *far*, and so found in Chaucer, as *nerre* and *derre* are for *nearer* and *dearer*.

19. With a thought = quick as thought.

21. Thick = dim.

25. His compass, its circular course.

29. Make to him, &c., that are hastening to him.

38. Swore thee, made thee swear.—Saving of thy life = in saving thy life. Saving is here the verbal noun, which

originally ended in *ung*. It was then written with *ing*, and thus frequently confused with the present participle. Prefixed to this was the old preposition *an* (on), which was pared down to *a* ('While the ark was a preparing'), and then vanished altogether.

41. Be a freeman = earn your freedom by putting me to death.

42. Search, pierce.

51. Change, the ups and downs of fortune.

68. Apt, impressionable.

84. Misconstrued = misinterpreted.

88. Regarded, respected.

89. This, the act of suicide, is the *part* (= duty) of a Roman.

96. In = into.—Own proper — a tautology. Shakespeare uses *proper* for *own*, as in *Tempest* (III. iii. 60): 'Men hang and drown their proper selves.' There are four instances of the double phrase *own proper*.

101. Breed thy fellow, produce another like thee.

104. Thassos, an island now called Thaso, in the Ægean Sea, off the Thracian coast.—The latter touching portion of this grand and truly Roman panegyric is wholly Shakespeare's. The first part is from North: 'So when he was come thither, after he had lamented the death of Cassius, calling him the last of the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried.'

105. Funerals. Shakespeare uses this word only twice in the plural.

106. It refers to funerals.

109. Ere night . . . a second fight. As a matter of fact, the second battle of Philippi was fought twenty days after the first.

## SCENE 4.

2. What bastard doth not? Who is so base-born as will not?

8. Know me for Brutus. For this use of *for* cf. *Hamlet* (IV. vii. 2): 'You must put me in your heart for



friend;' and V. i. 196, where Hamlet talks of Yorick: 'A pestilence on him for a mad rogue!'

12. Only I yield to die, I yield only to die. Cf. this position of *only* with that of *but* in V. i. 89.

32. Is chanc'd, has happened or fallen out.

SCENE 5.

13. That noble vessel. Cf. *Winter's Tale* (III. iii.):—

'I never saw a vessel of like sorrow  
So filled and so becoming.'

And in several passages woman is spoken of as 'the weaker vessel.'

15. List = listen.

42. But labor'd to attain = labored but to attain.

46. Smatch, tincture. This is the only instance of this word in Shakespeare. The word is probably a form of *smack*. Cf. *bake, batch; make, match; wake, watch*.

59. Lucilius' saying true. Lucilius had said (V. iv. 25) that 'no enemy shall ever take alive the noble Brutus.'

60. Entertain them, take them into my service.

61. Bestow = invest, put to use.

62. Prefer = recommend. Cf. *Cymbeline* (IV. ii.): 'The emperor's letters should not sooner than thine own worth prefer thee.'

69. He. Dr. Schmidt says that Shakespeare never uses *save* as a preposition governing the objective, but only as an adverb.

72. Common good to all. 'It was said that Antonius spake it openly divers times, that he thought that of all of them that had slain Cæsar, there was none but Brutus only that was moved to do it as thinking the act commendable of itself; but that all the other conspirators did conspire his death for some private malice or envy that they otherwise did bear unto him.'—NORTH'S *Plutarch*.

78. His bones, his corpse. Shakespeare frequently uses *bones* in this sense.

80. The field, the army in the field.

81. Part = share.

EXAMINATION PAPERS.

[The questions in the following Examination Papers are chiefly taken from the papers set by the English Civil Service Commissioners. The teacher or the student can easily draw up as many as he likes on the basis of the scheme for 'Perfect Possession' given on pages —viii. and ix.]

1. Write a short account of the action of the play.
2. Explain and illustrate by quotations the main differences between the characters of Brutus and Cassius.
3. State by whom, of whom, and on what occasions the following lines were uttered:—
  - (a) His coward lips did from their color fly.
  - (b) He is a great observer, and he looks  
Quite through the deeds of men. . .
  - (c) Nor airless dungeon, nor strong links of iron,  
Can be retentive to the strength of spirit.
  - (d) Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds.
  - (e) A woman well-reputed, Cato's daughter.
4. Explain and annotate the following words and phrases: *To stale with ordinary oaths; hearts of controversy; promised forth; cross'd in conference; the cross blue lightning; monstrous quality; the element; men cautelous; characterary.*
5. Give six examples of compound adjectives in *Julius Cæsar*.