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Volume the eighteenth

Act II

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ACT II. SCENE I.

*The same. Brutus's Orchard.*⁶*Enter BRUTUS.*

BRU. What, Lucius! ho! —
I cannot, by the progress of the stars,

⁶ — *Brutus's orchard.*] The modern editors read *garden*, but *orchard* seems anciently to have had the same meaning.

STEEVENS.

That these two words were anciently synonymous, appears from a line in this play:

“ — he hath left you all his walks,

“ His private arbours, and new-planted *orchards*,

“ On this side Tiber.”

In Sir T. North's *Translation of Plutarch*, the passage which Shakspeare has here copied, stands thus: “He left his *gardens* and arbours unto the people, which he had on this side of the river Tyber.”

So also in Barret's *Alvearie*, 1580: “A garden or an *orchard*, hortus.” — The truth is, that few of our ancestors had in the age of Queen Elizabeth any other garden but an orchard; and hence the latter word was considered as synonymous to the former.

MALONE.

The number of treatises written on the subject of horticulture, even at the beginning of Queen Elizabeth's reign, very strongly controvert Mr. Malone's supposition relative to the unfrequency of gardens at so early a period. STEEVENS.

Orchard was anciently written *hort-yard*; hence its original meaning is obvious. HENLEY.

By the following quotation, however, it will appear that these words had in the days of Shakspeare acquired a distinct meaning. “It shall be good to have understanding of the ground where ye do plant either *orchard* or *garden* with fruite.” *A Booke of the Arte and maner howe to plant and graffe all sortes of trees*, &c. 1574. 4to. And when Justice Shallow invites Falstaff to see his *orchard*, where they are to eat a *last year's pippin* of his own *grafting*, he certainly uses the word in its present acceptation.

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 Lu-
 cius!

Enter LUCIUS.

LUC. Call'd you, my lord?

BRU. Get me a taper in my ſtudy, Lucius :
 When it is lighted, come and call me here.

LUC. I will, my lord. [Exit.]

BRU. It muſt be by his death: and, for my part,
 I know no perſonal cauſe to ſpurn at him,
 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; —

And then, I grant, we put a ſting in him,
 That at his will he may do danger with.
 The abuſe of greatneſs is, when it diſjoins
 Remorſe from power:⁸ And, to ſpeak truth of
 Cæſar,

Leland alſo in his Itinerary diſtinguiſhes them. "At Moſle in Derbyſhire (ſays he) there is as much pleaſure of orchards of great variety of frute, and fair made walks, and gardens, as in any place of Lancaſhire." HOLT WHITE.

⁷ When, *Lucius*, when?] This exclamation, indicating impatience, has already occurred in *King Richard II*:

"When, Harry, when?" STEEVENS.

See Vol. XII. p. 12. n. 2. MALONE.

⁸ Remorſe from power:] *Remorſe*, for mercy. WARBURTON.

Remorſe (ſays Mr. Heath) ſignifies the conſcious uneaſineſs ariſing from a ſenſe of having done wrong; to extinguiſh which feeling, nothing hath ſo great a tendency as abſolute uncontrouled power.

I have not known when his affections sway'd
 More than his reason. But 'tis a common proof,⁹
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face:
 But when he once attains the upmost round,
 He then unto the ladder turns his back,²
 Looks in the clouds, scorning the base degrees³
 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,
 Would run to these, and these extremities:
 And therefore think him as a serpent's egg,
 Which, hatch'd, would, as his kind,⁴ grow mis-
 chievous;
 And kill him in the shell.

I think Warburton right. JOHNSON.

Remorse is pity, tenderness; and has twice occurred in that sense in *Measure for Measure*. See Vol. VI. p. 62, n. 6; and p. 186, n. 9. The same word occurs in *Othello*, and several other of our author's dramas, with the same signification. STEEVENS.

⁹ — common proof,] Common experiment. JOHNSON.

Common proof means a matter proved by common experience. With great deference to Johnson, I cannot think that the word *experiment* will bear that meaning. M. MASON.

² But when he once attains the upmost round,

He then unto the ladder turns his back, &c.] So, in Daniel's *Civil Wars*, 1602:

“The aspirer, once attain'd unto the top,

“Cuts off those means by which himself got up:

“And with a harder hand, and straighter rein,

“Doth curb that looseness he did find before;

“Doubting the occasion like might serve again;

“His own example makes him fear the more.”

MALONE.

³ — base degrees —] Low steps. JOHNSON.

So, in Ben Jonson's *Sejanus*:

“Whom when he saw lie spread on the degrees.”

STEEVENS.

⁴ — as his kind,] According to his nature. JOHNSON.

Re-enter LUCIUS.

LUC. The taper burneth in your closet, fir.
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.

BRU. Get you to bed again, it is not day.
Is not to-morrow, boy, the ides of March?⁵

LUC. I know not, fir.

BRU. Look in the calendar, and bring me word.

LUC. I will, fir. [Exit.]

BRU. The exhalations, whizzing in the air,
Give so much light, that I may read by them.

[Opens the letter, and reads.]

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

Shall Rome &c. Speak, strike, redress!

Brutus, thou sleep'st; awake, —

So, in *Antony and Cleopatra*: "You must think this, look you,
the worm [i. e. serpent] will do his kind." STEEVENS.

As his kind does not mean, according to his nature, as Johnson
asserts, but like the rest of his species. M. MASON.

Perhaps rather, as all those of his kind, that is, nature.

MALONE.

⁵ *Is not to-morrow, boy, the ides of March?* [Old copy—the
first of March.] We should read *ides*: for we can never suppose
the speaker to have lost fourteen days in his account. He is here
plainly ruminating on what the soothsayer told Cæsar [A&I. sc. ii.]
in his presence. [—*Beware the ides of March.*] The boy comes
back and says, *Sir, March is wasted fourteen days*. So that the *tomorrow*
was the *ides of March*, as he supposed. For March, May, July, and
October, had six nones each, so that the fifteenth of March was
the *ides* of that month. WARBURTON.

The correction was made by Mr. Theobald. The error must have
been that of a transcriber or printer; for our author without any
minute calculation might have found the ides, nones, and kalends,
opposite the respective days of the month, in the Almanacks of
the time. In Hopton's *Concordance of yeares*, 1616, now before me,
opposite to the *fifteenth* of March is printed *Idus*. MALONE.

Such infligations have been often dropp'd
 Where I have took them up.
Shall Rome &c. 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 then⁶
 To speak, and strike? O Rome! I make thee pro-
 mise,
 If the redress will follow, thou receivest
 Thy full petition at the hand of Brutus!

Re-enter LUCIUS.

LUC. SIR, March is wasted fourteen days.⁷
[*Knock within.*

BRU. 'Tis good. Go to the gate; somebody
 knocks. [*Exit LUCIUS.*

Since Cassius first did whet me against Cæsar,
 I have not slept.
 Between the acting of a dreadful thing
 And the first motion,⁸ all the interim is

⁶ — *Am I entreated then* —] The adverb *then*, which enforces the question, and is necessary to the metre, was judiciously supplied by Sir Thomas Hanmer. So, in *King Richard III*:

“ ——— wilt thou *then*

“ Spurn at his edit? — ” STEEVENS.

⁷ — *March is wasted fourteen days.*] In former editions,
Sir, March is wasted fifteen days.

The editors are slightly mistaken: it was wasted but *fourteen* days: this was the dawn of the 15th, when the boy makes his report.

THEOBALD.

⁸ *Between the acting of a dreadful thing*

And the first motion, &c.] That nice critic, Dionysius of Halicarnassus, complains, that of all kind of beauties, those great strokes which he calls the *terrible graces*, and which are so frequent in Homer, are the rarest to be found in the following writers. Amongst

Like a phantasma,⁸ or a hideous dream :
The genius, and the mortal instruments,

our countrymen, it seems to be as much confined to the British Homer. This description of the condition of conspirators, before the execution of their design, has a pomp and terror in it that perfectly astonishes. The excellent Mr. Addison, whose modesty made him sometimes dissident of his own genius, but whose true judgement always led him to the safest guides (as we may see by those fine strokes in his *Cato* borrowed from the *Philippics* of Cicero) has paraphrased this fine description; but we are no longer to expect those terrible graces which animate his original :

" O think, what anxious moments pass between

" The birth of plots, and their last fatal periods.

" Oh, 'tis a dreadful interval of time,

" Fill'd up with horror all, and big with death." *Cato*.

I shall make two remarks on this fine imitation. The first is, that the subjects of the two conspiracies being so very different (the fortunes of Cæsar and the Roman empire being concerned in the one; and that of a few auxiliary troops only in the other) Mr. Addison could not, with propriety, bring in that magnificent circumstance which gives one of the *terrible graces* of Shakspeare's description:

" The genius and the mortal instruments

" Are then in council; —."

For *kingdoms*, in the Pagan Theology, besides their *good*, had their *evil genius's*, likewise; represented here, with the most daring stretch of fancy, as sitting in consultation with the conspirators, whom he calls their *mortal instruments*. But this, as we say, would have been too pompous an apparatus to the rape and desertion of Syphax and Sempronius. The other thing observable is, that Mr. Addison was so struck and affected with these *terrible graces* in his original, that instead of imitating his author's sentiments, he hath, before he was aware, given us only the copy of his own impressions made by them. For,

" Oh, 'tis a dreadful interval of time,

" Fill'd up with horror all, and big with death."

are but the affections raised by such forcible images as these:

" — All the interim is

" Like a *phantasma*, or a hideous dream.

" — the state of man,

" Like to a little kingdom, suffers then

" The nature of an insurrection."

Comparing the troubled mind of a conspirator to a state of anarchy, is just and beautiful; but the *interim* or interval, to an *hideous*

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

vision, or a frightful dream, holds something so wonderfully of truth, and lays the soul so open, that one can hardly think it possible for any man, who had not some time or other been engaged in a conspiracy, to give such force of colouring to nature.

WARBURTON.

The *Δείvoy* of the Greek critics does not, I think, mean sentiments which raise fear, more than wonder, or any other of the tumultuous passions; το *Δείvoy* is that which strikes, which astonishes with the idea either of some great subject, or of the author's abilities.

Dr. Warburton's pompous criticism might well have been shortened. The genius is not the genius of a kingdom, nor are the instruments, conspirators. Shakspeare is describing what passes in a single bosom, the insurrection which a conspirator feels agitating the little kingdom of his own mind; when the genius, or power that watches for his protection, and the mortal instruments, the passions, which excite him to a deed of honour and danger, are in council and debate; when the desire of action, and the care of safety, keep the mind in continual fluctuation and disturbance. JOHNSON.

The foregoing was perhaps among the earliest notes written by Dr. Warburton on Shakspeare. Though it was not inserted by him in Theobald's editions, 1732 and 1740, (but was reserved for his own in 1747) yet he had previously communicated it, with little variation, in a letter to Matthew Concanen in the year 1726. See a note on Dr. Akenfide's *Ode* to Mr. Edwards, at the end of this play. STEEVENS.

There is a passage in *Troilus and Cressida*, which bears some resemblance to this:

" — Imagin'd worth

" Holds in his blood such swoln and hot discourse,

" That, 'twixt his mortal, and his active parts,

" Kingdom'd Achilles in commotion rages,

" And batters down himself."

Johnson is right in asserting that by the *Genius* is meant, not the Genius of a Kingdom, but the power that watches over an individual for his protection. — So in the same play *Troilus* says to *Cressida*,

" Hark! you are call'd. Some say, the *Genius* fo

" Cries, Come, to him that instantly must die."

Johnson's explanation of the word *instruments*, is also confirmed by the following passage in *Macbeth*, whose mind was, at the time, in the very state which Brutus is here describing:

Re-enter LUCIUS.

LUC. Sir, 'tis your brother Cassius⁹ at the door,
Who doth desire to see you.

" — I am fettle'd, and bend up

" Each corporal agent to this terrible feat." M. MASON.

The word *genius* in our author's time, means either "a good angel or a familiar evil spirit," and is so defined by Bullokar in his *English Expofitor*, 1616. So, in *Macbeth*:

" — and, under him,

" My *genius* is rebuk'd; as, it is faid,

" Mark Antony's was by Cæsar's."

Again, in *Antony and Cleopatra*:

" Thy dæmon, that thy spirit which keeps thee, is," &c.

The more usual fignification now affixed to this word was not known till feveral years afterwards. I have not found it in the common modern fenfe in any book earlier than the Dictionary published by Edward Phillips, in 1657.

Mortal is certainly used here, as in many other places, for *deadly*. So, in *Othello*:

" And you, ye mortal engines," &c.

The *mortal instruments* then are, the deadly passions, or as they are called in *Macbeth*, the "*mortal thoughts*," which excite each "corporal agent" to the performance of some arduous deed.

The *little kingdom of man* is a notion that Shakspeare seems to have been fond of. So, K. Richard II. speaking of himself:

" And these same thoughts people this little world."

Again, in *King Lear*:

" Strives in his little world of man to outcorn

" The to-and-fro colliding wind and rain."

Again, in *King John*:

" — in the body of this fleshly land,

" This kingdom, —."

I have adhered to the old copy, which reads — the state of a man. Shakspeare is here speaking of the *individual* in whose mind the genius and the mortal instruments hold a council, not of *man*, or mankind, in general. The passage above quoted from *King Lear* does not militate against the old copy here. There the *individual* is marked out by the word *his*, and "*the little world of man*" is thus circumscribed, and appropriated to Lear. The editor of the second folio omitted the article, probably from a mistaken notion concerning the metre; and all the subsequent editors have adopted his

BRU.

Is he alone?

LUC. No, fir, there are more with him.

BRU.

Do you know them?

LUC. No, fir; their hats are pluck'd about their ears,

And half their faces buried in their cloaks,

alteration. Many words of two syllables are used by Shakspeare as taking up the time of only one; as *whether*, *either*, *brother*, *lover*, *gentle*, *spirit*; &c. and I suppose *council* is so used here.

The reading of the old authentick copy, to which I have adhered, is supported by a passage in *Hamlet*: "— What a piece of work is a man."

As *council* is here used as a monosyllable, so is *noble* in *Titus Andronicus*:

"Lose not so *noble* a friend on vain suppose." MALONE.

Influenced by the conduct of our great predecessors, Rowe, Pope, Warburton and Johnson; and for reasons similar to those advanced in the next note, I persist in following the second folio, as our author, on this occasion, meant to write verse instead of prose. — The instance, from *Hamlet* can have little weight; the article — *a*, which is injurious to the metre in question, being quite innocent in a speech decidedly prosaic: and as for the line adduced from *Titus Andronicus*, the second syllable of the word — *noble*, may be melted down into the succeeding vowel, an advantage which cannot be obtained in favour of the present restoration offered from the first folio.

STEEVENS.

Neither our author, nor any other author in the world, ever used such words as *either*, *brother*, *lover*, *gentle*, &c. as monosyllables; and though *whether* is sometimes so contracted, the old copies on that occasion usually print — *where*. It is, in short, morally impossible that two syllables should be no more than one. RITSON.

* *Like a phantasma*.] "Suidas maketh a difference between *phantasma* and *phantasia*, saying that *phantasma* is an imagination, or appearance, or sight of a thing which is not, as are those sights whiche men in their sleepe do thinke they see: but that *phantasia* is the seeing of that only which is in very deeds. *Lavaterus*, 1572.

HENDERSON.

"A *phantasme*, says Bullokar, in his *English Expofitor*, 1616, is a vision, or imagined appearance." MALONE.

* — *your brother Cassius* —] *Cassius* married *Junia*, Brutus' sister. STEEVENS.

That by no means I may discover them
By any mark of favour.^a

BRU.

Let them enter. [*Exit Lucius.*

They are the faction. O conspiracy!

Sham'st thou to shew thy dangerous brow by night,
When evils are most free? O, then, by day,
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, con-
spiracy;

Hide it in smiles, and affability;

For if thou path, thy native semblance on,³

Not Erebus itself were dim enough

To hide thee from prevention.

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

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

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

CAS. Yes, every man of them; and no man here,
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.

^a — any mark of favour.] Any distinction of countenance.

JOHNSON.

See Vol. VI. p. 149, n. 3. STEEVENS.

³ For if thou path, thy native semblance on,] If thou walk in thy true form. JOHNSON.

The same verb is used by Drayton in his *Polyolbion*, Song II:

"Where, from the neighbouring hills, her passage Wey
doth path."

Again, in his Epistle from Duke Humphrey to Elinor Cobham:

"Pathing young Henry's unadvised ways." STEEVENS.

BRU. He is welcome hither.

CAS. This Decius Brutus.

BRU. He is welcome too.

CAS. This, Casca; this, Cinna;
And this, Metellus Cimber.

BRU. They are all welcome.
What watchful cares do interpose themselves⁴
Betwixt your eyes and night?

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

DEC. Here lies the east: Doth not the day break
here?

CASCA. No.

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

CASCA. You shall confess, that you are both de-
ceiv'd.

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
Stands, as the Capitol, directly here.

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

CAS. And let us swear our resolution.

BRU. No, not an oath: If not the face of men,⁵

⁴ — do interpose themselves &c.] For the sake of measure I am willing to think our author wrote as follows, and that the word—*themselves*, is an interpolation:

What watchful cares do interpose betwixt

Your eyes and night?

Cas.

Shall I entreat a word? STEEVENS.

⁵ No, not an oath: If not the face of men, &c.] Dr. Warburton would read *fate of men*; but his elaborate emendation is, I think, erroneous: The face of men is the countenance, the regard, the

The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,

esteem of the publick; in other terms, honour and reputation; or the face of men may mean the dejected look of the people. JOHNSON.

So, Tully in *Catilinam*—*Nihil horum ora vultusque moverunt?*

Shakspeare formed this speech on the following passage in Sir T. North's translation of *Plutarch*:—"The conspirators having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they kept the matter so secret to themselves," &c. STEEVENS.

I cannot reconcile myself to Johnson's explanation of this passage, but believe we should read—

— If not the *faith* of men, &c.

which is supported by the following passages in this very speech:—

— What other bond

Than secret Romans, that *have spoke the word,*

And will not palter.—

— 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.

Both of which prove, that Brutus considered the *faith* of men as their firmest security in each other. M. MASON.

In this sentence, [i. e. the two first lines of the speech] as in several others, Shakspeare, with a view perhaps to imitate the abruptness and inaccuracy of discourse, has construed the latter part without any regard to the beginning. "If the face of men, the sufferance of our souls, &c. if these be not sufficient; if these be motives weak," &c. So, in *The Tempest*:

"I have with such provision in mine art,

"So safely order'd, that there is *no soul*—

"No, not so much perdition," &c.

Mr. M. Mason would read—if not the *faith* of men—. If the text be corrupt, *faiths* is more likely to have been the poet's word; which might have been easily confounded by the ear with *face*, the word exhibited in the old copy. So, in *Antony and Cleopatra*:

"— the manner of their *deaths*?

"I do not see them bleed."

Again, in *King Henry VI.* P. III.

"And with their *helps* only defend ourselves."

Again, more appositely, in *The Rape of Lucrece*:

"— You, fair lords, quoth she,—

"Shall plight your honourable *faiths* to me." MALONE.

And every man hence to his idle bed;
 So let high-fighted tyranny range on,
 Till each man drop by lottery.⁶ But if these,
 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,
 To prick us to redress? what other bond,
 Than secret Romans, that have spoke the word,
 And will not palter?⁷ and what other oath,
 Than honesty to honesty engag'd,
 That this shall be, or we will fall for it?
 Swear priests,⁸ and cowards, and men cautelous,⁹

⁶ *Till each man drop by lottery.*] Perhaps the poet alluded to the custom of *decimation*, i. e. the selection by *lot* of every tenth soldier, in a general mutiny, for punishment.

He speaks of this in *Coriolanus*:

"By decimation, and a tithed death.

"Take thou thy fate." STEEVENS.

⁷ *And will not palter?*] And will not fly from his engagements. Cole in his Dictionary, 1697, renders to palter, by *tergiversor*. In *Macbeth* it signifies, as Dr. Johnson has observed, to *shuffle* with ambiguous expressions: and, indeed, here also it may mean to *shuffle*; for he whose actions do not correspond with his promises is properly called a *shuffler*. MALONE.

⁸ *Swear priests, &c.*] This is imitated by Otway:

"When you would bind me, is there need of oaths?" &c.

Venice Preserved. JOHNSON.

⁹ — *cautelous,*] Is here *cautious*, sometimes *insidious*.

So, in *Woman is a Weathercock*, 1612: "Yet warn you, be as *cautelous* not to wound my integrity."

Again, in Drayton's *Miseries of Queen Margaret*:

"Witty, well-spoken, *cautelous*, though young."

Again, in the second of these two senses in the romance of *Kynge Appolyn of Thyre*, 1610: "—a fallacious policy and *cautelous* wyle."

Again, in *Holinshed*, p. 945: "—the emperor's counsell thought by a *cautell* to have brought the king in mind to sue for a licence from the pope." STEEVENS.

Bullockar in his *English Expofitor*, 1616, explains *cautelous* thus: "Warie, circumspect;" in which sense it is certainly used here.

MALONE.

Old feeble carrions, and such suffering souls
 That welcome wrongs; unto bad causes swear
 Such creatures as men doubt: but do not stain
 The even virtue of our enterprize,⁹
 Nor the insuppressible mettle of our spirits,
 To think, that, or our cause, or our performance,
 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.

CAS. But what of Cicero? Shall we sound him?
 I think, he will stand very strong with us.

CASCA. Let us not leave him out.

CIN.

No, by no means.

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

BRU. O, name him not; let us not break with
 him;

For he will never follow any thing
 That other men begin.

CAS.

Then leave him out.

CASCA. Indeed, he is not fit.

⁹ *The even virtue of our enterprize,*] The calm, equable, temperate spirit that actuates us. MALONE.

Thus in Mr. Pope's *Eloisa to Abelard*:

"Desires compos'd, affections ever even,—" STEEVENS.

^a — *opinion,*] i. e. character. So, in *King Henry IV.* P. 1:

"Thou hast redeem'd thy lost opinion."

The quotation is Mr. Reed's. See Vol. XII. p. 399, n. 7.

STEEVENS.

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

CAS. Decius, well urg'd:—I think, it is not meet,

Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar: We shall find of him
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.

BRU. 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:³
For Antony is but a limb of Cæsar.

Let us 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,⁴

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,⁵

³ — and envy afterwards:] Envy is here, as almost always in Shakspeare's plays, *malice*. See Vol. XVI. p. 61, n. 9; and p. 101, n. 9. MALONE.

⁴ O, that we then could come by Cæsar's spirit, &c.] Lord Sterling has the same thought: Brutus remonstrating against the taking off Antony, says:

“ Ah! ah! we must but too much murder see,

“ That without doing evil cannot do good;

“ And would the gods that Rome could be made free,

“ Without the effusion of one drop of blood!”

MALONE.

⁵ — as a dish fit for the gods, &c.]

“ — Gradive, dedisti,

“ Ne qua manus vatem, ne quid mortalia bello

Not hew him as a carcase fit for hounds:⁶
 And let our hearts, as subtle masters do,
 Stir up their servants to an act of rage,
 And after seem to chide them. This shall make
 Our purpose necessary, and not envious:
 Which so appearing to the common eyes,
 We shall be call'd purgers, not murderers.
 And for Mark Antony, think not of him;
 For he can do no more than Cæsar's arm,
 When Cæsar's head is off.

CAS. Yet I do fear him:⁷

For in the ingrafted love he bears to Cæsar, —

BRU. Alas, good Cassius, do not think of him;
 If he love Cæsar, all that he can do
 Is to himself; take thought,⁸ and die for Cæsar:

"Lædere tela queant, sanctum & venerabile Diti

"Funus erat." *Stat. Theb.* VII. I. 696. STEEVENS.

⁶ *Not hew him as a carcase fit for hounds:*] Our author had probably the following passage in the old translation of Plutarch in his thoughts: "—Cæsar turned himselfe no where but he was stricken at by some, and still had naked swords in his face, and was hacked and mangled among them as a wild beast taken of hunters."

MALONE.

⁷ *Yet I do fear him:*] For the sake of metre I have supplied the auxiliary verb. So, in *Macbeth*:

"— there is none but him

"Whose being I do fear." STEEVENS.

⁸ — *take thought,*] That is, turn melancholy. JOHNSON.

So, in *Antony and Cleopatra*:

"What shall we do, Enobarbus?

"Think and die."

Again, in *Holinshed*, p. 833: "— now they were without service, which caused them to *take thought*, insomuch that some died by the way," &c. STEEVENS.

The precise meaning of *take thought* may be learned from the following passage in St. Matthew, where the verb *μεριμνάω*, which signifies to anticipate, or forebode evil, is so rendered: "*Take no thought for the morrow: for the morrow shall take thought for the things of itself; sufficient unto the day is the evil thereof.*"—

And that were much he should; for he is given
To sports, to wildness, and much company.⁸

TREB. There is no fear in him; let him not die;
For he will live, and laugh at this hereafter.

[*Clock strikes.*]

BRU. Peace, count the clock.

CAS. The clock hath stricken three.

TREB. 'Tis time to part.

CAS. But it is doubtful yet,
Whe'r Cæsar will come forth to-day, or no:
For he is superstitious grown of late;
Quite from the main opinion held once
Of fantasy, of dreams, and ceremonies:⁹

Cassius not only refers to, but thus explains, the phrase in question, when, in answer to the assertion of Brutus concerning Antony, A& III:

"I know that we shall have him well to friend."
he replies:

"I wish we may: but yet I have a mind

"That fears him much; and my misgiving still

"Falls shrewdly to the purpose."

To take thought then, in this instance, is not to turn melancholy, whatever think may be in Antony and Cleopatra. HENLEY.

See Vol. V. p. 291, n. 6. MALONE.

⁸ ——— company.] Company is here used in a disreputable sense. See a note on the word companion, A& IV. HENLEY.

⁹ Quite from the main opinion he held once

Of fantasy, of dreams, and ceremonies:] Main opinion, is nothing more than leading, fixed, predominant opinion. JOHNSON.

Main opinion, according to Johnson's explanation, is sense; but mean opinion would be a more natural expression, and is, I believe, what Shakspeare wrote. M. MASON.

The words main opinion occur again in *Troilus and Cressida*, where (as here) they signify general estimation:

"Why then we should our main opinion crush

"In taint of our best man."

There is no ground therefore for suspecting any corruption in the text.

It may be, these apparent prodigies,
The unaccustom'd terror of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.

DEC. Never fear that: If he be so resolv'd,
I can o'erfway him: for he loves to hear,
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,²

Fantasy was in our author's time commonly used for *imagination*, and is so explained in Cawdry's *Alphabetical Table of hard words*, 8vo. 1604. It signified both the imaginative power, and the thing imagined. It is used in the former sense by Shakspeare in *The Merry Wives of Windsor*:

"Raife up the organs of her *fantasy*."

In the latter, in the present play:

"Thou hast no figures, nor no *fantasies*."

Ceremonies means omens or signs deduced from sacrifices, or other *stremonial* rites. So, afterwards:

"Cæsar, I never stood on *ceremonies*,

"Yet now they fright me." MALONE.

² *That unicorns may be betray'd with trees,*

And bears with glasses, elephants with holes.] Unicorns are said to have been taken by one who, running behind a tree, eluded the violent push the animal was making at him, so that his horn spent its force 'on the trunk, and stuck fast, detaining the beast till he was despatched by the hunter.

So, in Spenser's *Fairy Queen*, B. II. ch. v:

"Like as a lyon whose imperiall powre

"A proud rebellious *unicorne* defies;

"T'avoid the rash assault and wrathfull flowre

"Of his fiers foe, him to a tree applies:

"And when him running in full course he spies,

"He slips aside; the whiles the furious beast

"His precious horne, sought of his enemies,

"Strikes in the stocke, ne thence can be releast,

"But to the mighty victor yields a bounteous feast."

Again, in *Buffy d'Ambois*, 1607:

"An angry *unicorne* in his full career

"Charge with too swift a foot a jeweller

"That watch'd him for the treasure of his brow,

"And e'er he could get shelter of a tree,

"Nail him with his rich antler to the earth."

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 :³

For I can give his humour the true bent ;

And I will bring him to the Capitol.

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

BRU. By the eighth hour : Is that the uttermost ?

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

MET. Caius Ligarius doth bear Cæsar hard,⁴

Who rated him for speaking well of Pompey ;

I wonder, none of you have thought of him.

BRU. Now, good Metellus, go along by him :⁵

He loves me well, and I have given him reasons ;

Send him but hither, and I'll fashion him.

Bears are reported to have been surpris'd by means of a *mirror*, which they would gaze on, affording their pursuers an opportunity of taking the surer aim. This circumstance, I think, is mentioned by Claudian. *Elephants* were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them, was expos'd. See Pliny's *Nat. Hist.* B. VIII. STEEVENS.

³ *Let me work :*] These words, as they stand, being quite unmetrical, I suppose our author to have originally written :

Let me to work.

i. e. go to work. STEEVENS.

⁴ — *bear Cæsar hard,*] Thus the old copy, but Messieurs Rowe, Pope, and Sir Thomas Hanmer, on the authority of the second and latter folios, read—*hatred*, though the same expression appears again in the first scene of the following act: “ — I do beseech you, if you *bear me hard* ;” and has already occurred in a former one :

“ Cæsar doth *bear me hard*, but he loves Brutus.”

STEEVENS.

Hatred was substituted for *hard* by the ignorant editor of the second folio, the great corrupter of Shakspeare's text. MALONE.

⁵ — *by him :*] That is, by his house. Make that your way home. Mr. Pope substituted *to* for *by*, and all the subsequent editors have adopted this unnecessary change. MALONE.

CAS. The morning comes upon us: We'll leave you, Brutus:—

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

BRU. Good gentlemen, look fresh and merrily; Let not our looks⁵ put on our purposes; 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: Thou hast no figures,⁶ nor no fantasies, Which busy care draws in the brains of men; Therefore thou sleepest so sound.

Enter PORTIA.

POR. Brutus, my lord!

BRU. Portia, what mean you? Wherefore rise you now?

It is not for your health, thus to commit Your weak condition to the raw-cold morning.

POR. Nor for yours neither. You have ungently, Brutus,

Stole from my bed: And yesternight, at supper, You suddenly arose, and walk'd about, Musing, and sighing, with your arms across: And when I ask'd you what the matter was,

⁵ *Let not our looks ———] Let not our faces put on, that is, wear or show our designs. JOHNSON.*

⁶ *Thou hast no figures, &c.] Figures occurs in the same sense in the First Part of Henry IV. A.D. I. sc. iii:*

“He apprehends a world of figures.” HENLEY.

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 insist'd, yet you answer'd not ;
 But, with an angry wafture of your hand,
 Gave sign for me to leave you : So I did ;
 Fearing to strengthen that impatience,
 Which seem'd too much enkindled ; and, withal,
 Hoping it was but an effect of humour,
 Which sometime hath his hour with every man,
 It will not let you eat, nor talk, nor sleep ;
 And could it work so much upon your shape,
 As it hath much prevail'd on your condition,⁷
 I should not know you, Brutus. Dear my lord,
 Make me acquainted with your cause of grief.

BRU. I am not well in health, and that is all.

POR. Brutus is wife, and, were he not in health,
 He would embrace the means to come by it.

BRU. Why, so I do :—Good Portia, go to bed.

POR. Is Brutus sick ? and is it physical
 To walk unbraced, and suck up the humours
 Of the dank morning ? What, is Brutus sick ;
 And will he steal out of his wholesome bed,
 To dare the vile contagion of the night ?
 And tempt the rheumy and unpurged air
 To add unto his sickness ? No, my Brutus ;
 You have some sick offence within your mind,
 Which, by the right and virtue of my place,
 I ought to know of : And, upon my knees,
 I charm you,⁸ by my once commended beauty,

⁷ — on your condition,] On your temper ; the disposition of your mind. See Vol. XIII. p. 494, 5. MALONE.

⁸ I charm you,] Thus the old copy. Mr. Pope and Sir Thomas Hanmer read—*charge*, but unnecessarily. So, in *Cymbeline*:

By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy; and what men to-night
Have had resort to you: for here have been
Some six or seven, who did hide their faces
Even from darkness.

BRU. Kneel not, gentle Portia.

POR. I should not need, if you were gentle
Brutus.

Within the bond of marriage, tell me, Brutus,
Is it excepted, I should know no secrets
That appertain to you? Am I yourself,
But, as it were, in fort, or limitation;
To keep with you at meals,⁹ comfort your bed,^a

“ — ’tis your graces

“ That from my muteest conscience to my tongue

“ *Charms* this report out.” STEEVENS.

⁹ *To keep with you at meals, &c.*] “ I being, O Brutus, (saying she) the daughter of Cato, was married unto thee, not to be thy bedfellowe and companion in bedde and at borde onelie, like a harlot; but to be partaker also with thee, of thy good and euill fortune. Now for thyselfe, I can finde no cause of faulte in thee touching our matche: but for my parte, how may I shewe my duetie towards thee, and how muche I woulde doe for thy sake, if I can not constantlie beare a secrete mischaunce or grieffe with thee, which requireth secrecy and fidelitie? I confesse, that a woman’s wit commonly is too weake to keep a secret safely: but yet, Brutus, good education, and the companie of vertuous men, haue some power to reforme the defect of nature. And for my selfe, I haue this benefit moreouer: that I am the daughter of Cato, and wife of Brutus. This notwithstanding, I did not trust to any of these things before: vntil that now I haue found by experience, that no paine nor grieffe whatsoeuer can ouercome me. With those wordes she showed him her wounde on her thigh, and tolde him what she had done to proue her selfe.” *Sir Thomas North’s Translation of Plutarch.* STEEVENS.

Here also we find our author and lord Sterline walking over the same ground:

And talk to you sometimes? Dwell I but in the
suburbs³

Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

BRU. You are my true and honourable wife;
As dear to me, as are the ruddy drops
That visit my sad heart.⁴

POR. If this were true, then should I know this
secret.

"I was not, Brutus, match'd with thee, to be
"A partner only of thy board and bed;
"Each servile whore in those might equal me,
"That did herself to nought but pleasure wed.
"No;—Portia spous'd thee with a mind t' abide
"Thy fellow in all fortunes, good or ill;
"With chains of mutual love together ty'd,
"As those that have two breasts, one heart, two souls,
one will." *Julius Cæsar*, 1607. MALONE.

* ——— comfort your bed,] "is but an odd phrase, and gives
as odd an idea," says Mr. Theobald. He therefore substitutes,
comfort. But this good old word, however disused through modern
refinement, was not so discarded by Shakspeare. Henry VIII. as
we read in Cavendish's *Life of Wolsey*, in commendation of queen
Katharine, in publick said, "She hath beene to me a true obedi-
ent wife, and as *comfortable* as I could wish." UPTON.

In the book of entries at Stationers' Hall, I meet with the
following: 1598. "*A Conversation between a careful Wyfe and
her comfortable Husband*." STEEVENS.

In our marriage ceremony, the husband promises to *comfort* his
wife; and Baret's *Alvearie, or Quadruple Dictionary*, 1580, says,
that to *comfort* is, "to recreate, to solace, to make pastime."

COLLINS.

³ ——— in the suburbs —] Perhaps here is an allusion to the place
in which the harlots of Shakspeare's age resided. So, in Beaumont
and Fletcher's *Monsieur Thomas*:

"Get a new mistress,
"Some suburb faint, that fixpence, and some oaths,
"Will draw to parley." STEEVENS.

⁴ As dear to me, &c.] These glowing words have been adopted
by Mr. Gray in his celebrated *Ode*:

"Dear as the ruddy drops that warm my heart—."

STEEVENS.

I grant, I am a woman ;⁴ but, withal,
 A woman that lord Brutus took to wife ;
 I grant, I am a woman ; but, withal,
 A woman well-reputed ; Cato's daughter.⁵
 Think you, I am no stronger than my sex,
 Being so father'd, and so husbanded ?
 Tell me your counsels, I will not disclose them :
 I have made strong proof of my constancy,
 Giving myself a voluntary wound
 Here, in the thigh : Can I bear that with patience,
 And not my husband's secrets ?

BRU. O ye gods,
 Render me worthy of this noble wife !

[Knocking within.

Hark, hark ! one knocks : Portia, go in a while ;
 And by and by thy bosom shall partake
 The secrets of my heart.

All my engagements I will construe to thee,
 All the charactery⁶ of my sad brows :—
 Leave me with haste.

[Exit PORTIA.

⁴ *I grant, I am a woman ; &c.*] So, Lord Sterling :

“ And though our sex too talkative be deem'd,

“ As those whose tongues import our greatest pow'rs,

“ For secrets still bad treasurers esteem'd,

“ Of others' greedy, prodigal of ours ;

“ Good education may reform defects,

“ And I this vantage have to a virtuous life,

“ Which others' minds do want and mine respects,

“ I'm Cato's daughter, and I'm Brutus' wife.”

MALONE.

⁵ *A woman well-reputed ; Cato's daughter.*] By the expression *well-reputed*, she refers to the estimation in which she was held, as being the wife of Brutus ; whilst the addition of *Cato's daughter*, implies that she might be expected to inherit the patriotic virtues of her father. It is with propriety therefore, that she immediately asks,

“ Think you I am no stronger than my sex,

“ Being so father'd, and so husbanded ? HENLEY.

⁶ *All the charactery* —] i. e. *all that is character'd on*, &c.

Enter LUCIUS and LIGARIUS.

Lucius, who's that, knocks?

LUC. Here is a sick man, that would speak with you.

BRU. Caius Ligarius, that Metellus spake of.— Boy, stand aside.—Caius Ligarius! how?

LIG. Vouchsafe good morrow from a feeble tongue.

BRU. O, what a time have you chose out, brave Caius,

To wear a kerchief?^s 'Would you were not sick!

The word has already occurred in *The Merry Wives of Windsor*.

STEEVENS.

See Vol. VI. p. 184, n. 3. MALONE.

⁷ — *who's that, knocks?*] i. e. who is that, *who* knocks? Our poet always prefers the familiar language of conversation to grammatical nicety. Four of his editors, however, have endeavoured to destroy this peculiarity, by reading — *who's there* that knocks? and a fifth has, *who's that, that* knocks? MALONE.

⁸ *O, what a time have you chose out, brave Caius,*

To wear a kerchief?] So, in Plutarch's *Life of Brutus*, translated by North: "— Brutus went to see him being sicke in his bedde, and sayed unto him, O Ligarius, in what a time art thou sicke? Ligarius rising up in his bedde, and taking him by the right hande, sayed unto him, Brutus, (sayed he,) if thou hast any great enterprise in hande worthie of thy selfe, I am whole." Lord Sterling also has introduced this passage into his *Julius Cæsar*:

"By sickness being imprison'd in his bed

"Whilst I Ligarius spied, whom pains did prick,

"When I had said with words that anguish bred,

"*In what a time Ligarius art thou sick!*

"He answer'd straight, as I had physick brought,

"Or that he had imagin'd my design,

"*If worthy of thyself thou would'st do aught,*

"*Then Brutus I am whole, and wholly thine.*"

MALONE.

LIG. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

BRU. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

LIG. By all the gods that Romans bow before,
I here discard my sickness. Soul of Rome!
Brave son, deriv'd from honourable loins!
Thou, like an exorcist, hast conjur'd up
My mortified spirit.⁹ Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's to do?

BRU. A piece of work, that will make sick men
whole.

LIG. But are not some whole, that we must make
sick?

BRU. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.

LIG. Set on your foot;
And, with a heart new-fir'd, I follow you,
To do I know not what: but it sufficeth,
That Brutus leads me on.

BRU. Follow me then. [*Exeunt.*]

⁹ *Thou, like an exorcist, hast conjur'd up
My mortified spirit.*] Here, and in all other places where the
word occurs in Shakspeare, to *exorcise* means to raise spirits, not to
lay them; and I believe he is singular in his acceptation of it.

M. MASON.

See Vol. IX. p. 193, n. 3. MALONE.

SCENE II.

The same. A Room in Cæsar's Palace.

Thunder and lightning. Enter CÆSAR, in his Night-gown.

CÆS. Nor heaven, nor earth, have been at peace
to-night:
Thrice hath Calphurnia in her sleep cried out,
Help, ho! They murder Cæsar. Who's within?

Enter a Servant.

SERV. My lord?

CÆS. Go bid the priests do present sacrifice,
And bring me their opinions of success.

SERV. I will, my lord. [Exit.]

Enter CALPHURNIA.

CAL. What mean you, Cæsar? Think you to
walk forth?
You shall not stir out of your house to-day.

CÆS. Cæsar shall forth: The things, that threaten'd me,
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished.

CAL. Cæsar, I never stood on ceremonies,²

² *Cæsar, I never stood on ceremonies,*] i. e. I never paid a ceremonious or superstitious regard to prodigies or omens.

The adjective is used in the same sense in *The Devil's Charter*, 1607:

Yet now they fright me. There is one within,
 Besides the things that we have heard and seen,
 Recounts most horrid sights seen by the watch.
 A lioness hath whelped in the streets;
 And graves have yawn'd, and yielded up their
 dead:³

Fierce fiery warriors fight upon the clouds,
 In ranks, and squadrons, and right form of war,⁴
 Which drizzled blood upon the Capitol:
 The noise of battle hurtled in the air,⁵

"The devil hath provided in his covenant,

"I should not cross myself at any time:

"I never was so ceremonious."

The original thought is in the old translation of *Plutarch*:
 "Calphurnia, until that time, was never given to any fear or
 superstition." STEEVENS.

³ And graves have yawn'd, and yielded up their dead: &c.] So,
 in a funeral song in *Much ado about nothing*;

"Graves yawn, and yield your dead."

Again, in *Hamlet*:

"A little ere the mightiest Julius fell,

"The graves stood tenantless, and the sheeted dead

"Did squeak and gibber in the Roman streets."

MALONE.

⁴ Fierce fiery warriors fight upon the clouds,
 In ranks, and squadrons, and right forms of war,] So, in *Taci-*
tus Hist. B. V. "Vixæ per cælum concurrere acies, rutilantia ar-
ma, & subito nubium igne collucere" &c. STEEVENS.

Again, in Marlowe's *Tamburlaine*, 1590:

"I will persist a terror to the world;

"Making the meteors that like armed men

"Are seen to march upon the towers of heaven;

"Run till'ing round about the firmament,

"And break their burning launces in the ayre,

"For honour of my wondrous victories." MALONE.

⁵ The noise of battle hurtled in the air,] To hurtle is, I suppose,
 to clash, or move with violence and noise. So, in *Selimus Emperor*
of the Turks, 1594:

"Here the Polonian he comes hurtling in,

"Under the conduct of some foreign prince."

Horfes did neigh,⁶ and dying men did groan;
 And ghoſts did ſhriek, and ſqueal about the ſtreets.
 O Cæſar? theſe things are beyond all uſe,
 And I do fear them.

CÆS. What can be avoided,
 Whoſe end is purpoſ'd by the mighty gods?
 Yet Cæſar ſhall go forth: for theſe predictions
 Are to the world in general, as to Cæſar.

CAL. When beggars die, there are no comets ſeen;
 The heavens themſelves blaze forth the death of
 princes.⁷

Again, *ibid*:

"To toſs the ſpear, and in a wärlike gyre
 "To hurtle my ſharp ſword about my head."
 Shakspeare uſes the word again in *As You Like it*:

"— in which hurtling,
 "From miſerable ſlumber I awak'd." STEEVENS.

Again, in *The Hiſtory of Arthur*, P. I. c. xiv: "They made
 both the Northumberland battailes to hurtle together." BOWLE.

To hurtle originally ſignified to *puſh* violently; and, as in ſuch
 an aſſion a loud noiſe was frequently made, it afterwards ſeems to
 have been uſed in the ſenſe of *to claſh*. So, in Chaucer's *Canterbury*
Tales, v. 2618:

"And he him hurtleth with his hors adoun." MALONE.

⁶ *Horfes did neigh*,] Thus the ſecond folio. Its blundering pre-
 deceſſor reads:

Horfes do neigh. STEEVENS.

⁷ *When beggars die, there are no comets ſeen*;

The heavens themſelves blaze forth the death of princes.] "Next
 to the ſhadows and pretences of experience, (which have been met
 withall at large,) they ſeem to brag moſt of the ſtrange events
 which follow (for the moſt part,) after blazing ſtarrs; as if they
 were the ſummoners of God to call princes to the ſeat of judgment.
 The ſureſt way to ſhake their painted bulwarks of experience is,
 by making plaine, that neyther princes always dye when comets
 blaze, nor comets ever [i. e. always] blaze when princes dye." *Defen-
 ſative againſt the poiſon of ſuppoſed Prophecies*, by Henry Howard,
 Earl of Northampton, 1583.

Again, *ibid*: "Let us look into the nature of a comet, by the
 face of which it is ſuppoſed that the ſame ſhould portend plague,
 famine, warre, or the death of potentates." MALONE.

CÆS. Cowards die many times before their deaths;⁷

The valiant never taste of death but once.

Of all the wonders that I yet have heard,⁸

It seems to me most strange that men should fear;

Seeing that death, a necessary end,⁹

Will come, when it will come.

Re-enter a Servant.

What say the augurers?

SERV. They would not have you to stir forth to-day.

Plucking the entrails of an offering forth,

They could not find a heart within the beast.

⁷ *Cowards die many times before their deaths;*] So, in the ancient translation of *Plutarch*, so often quoted:

"When some of his friends did counsel him to have a guard for the safety of his person; he would never consent to it, but said, it was better to die once, than always to be affrayed of death." STEEVENS.

So, in *Marston's Insatiate Countess*, 1613:

"Fear is my vassal: when I frown, he flies,

"*A hundred times in life a coward dies.*"

Lord Essex, probably before any of these writers, made the same remark. In a letter to lord Rutland, he observes, "that as he which dieth nobly, doth live for ever, so *he that doth live in fear, doth die continually.*" MALONE.

⁸ — *that I yet have heard,*] This sentiment appears to have been imitated by Dr. Young in his tragedy of *Busiris King of Egypt*:

"—— Didst thou e'er fear?

"Sure 'tis an art; I know not how to fear:

"'Tis one of the few things beyond my power;

"And if death must be fear'd before 'tis felt,

"Thy master is immortal." — STEEVENS.

⁹ — *death, a necessary end, &c.*] This is a sentence derived from the stoical doctrine of predestination, and is therefore improper in the mouth of Cæsar. JOHNSON.

CÆS. The gods do this in shame of cowardice :²
 Cæsar should be a beast without a heart,
 If he should stay at home to-day for fear.
 No, Cæsar shall not : Danger knows full well,
 That Cæsar is more dangerous than he.
 We were³ two lions litter'd in one day,
 And I the elder and more terrible ;
 And Cæsar shall go forth.⁴

² — in shame of cowardice :] The ancients did not place courage but wisdom in the heart. JOHNSON.

³ We were —] In old editions :

We heare —

The copies have been all corrupt, and the passage, of course, unintelligible. But the slight alteration, I have made, [We were] restores sense to the whole ; and the sentiment will neither be unworthy of Shakspeare, nor the boast too extravagant for Cæsar in a vein of vanity to utter : that he and danger were two twin-whelps of a lion, and he the elder, and more terrible of the two.

THEOBALD.

Mr. Upton recommends us to read :

We are —.

This resembles the boast of Otho :

Experti invicem sumus, Ego & Fortuna. Tacitus.

STEEVENS.

It is not easy to determine, which of the two readings has the best claim to a place in the text. If Theobald's emendation be adopted, the phraseology, though less elegant, is perhaps more Shaksperian. It may mean the same as if he had written,—We two lions were litter'd in one day, and I am the elder and more terrible of the two. MALONE.

⁴ — Cæsar shall go forth.] Any speech of Cæsar, throughout this scene, will appear to disadvantage, if compared with the following sentiments, put into his mouth by May, in the seventh book of his *Supplement to Lucan* :

— Plus me, Calphurnia, luctus

Et lachrymæ movere tuæ, quam tristia vatum

Responſa, inſaultæ volucres, aut ulla dierum

Vana ſuperſtitio poterant. Offenta timere

Si nunc inciperem, quæ non mihi tempora poſthac

Anxia tranſirent? quæ lux jucunda maneret?

Aut quæ libertas? fruſtra ſervire timori

(Dum nec luce ſrui, nec mortem arcere licebit)

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F

CAL. Alas, my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: Call it my fear,
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house;
And he shall say, you are not well to-day:
Let me, upon my knee, prevail in this.

CÆS. Mark Antony shall say, I am not well;
And, for thy humour, I will stay at home.

Enter DECIVS.

Here's Decius Brutus, he shall tell them so.

DEC. Cæsar, all hail! Good morrow, worthy
Cæsar:

I come to fetch you to the senate-house.

CÆS. And you are come in very happy time,
To bear my greeting to the senators,
And tell them, that I will not come to-day:
Cannot, is false; and that I dare not, falser;
I will not come to-day: Tell them so, Decius.

CAL. Say, he is sick.

CÆS. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afraid to tell grey-beards the truth?
Decius, go tell them, Cæsar will not come.

DEC. Most mighty Cæsar, let me know some
cause,

Lest I be laugh'd at, when I tell them so.

CÆS. The cause is in my will, I will not come;
That is enough to satisfy the senate.

Cogar, & huic capiti quod Roma veretur, aruspex
Jus dabit, & vanus semper dominabitur augur.

STEEVENS.

But, for your private satisfaction,
 Because I love you, I will let you know.
 Calphurnia here, my wife, stays me at home :
 She dreamt to-night she saw my statua,⁵
 Which like a fountain, with a hundred spouts,
 Did run pure blood ; and many lusty Romans
 Came smiling, and did bathe their hands in it.
 And these does she apply for warnings, portents,⁶
 And evils imminent ;⁷ and on her knee
 Hath begg'd, that I will stay at home to-day.

DEC. This dream is all amiss interpreted ;
 It was a vision, fair and fortunate :
 Your statue spouting blood in many pipes,
 In which so many smiling Romans bath'd,
 Signifies, that from you great Rome shall suck
 Reviving blood ; and that great men shall press
 For tinctures, stains, reliicks, and cognizance.⁸

⁵ — my statua,] See Vol. IV. p. 275, n. 8 ; and Vol. XV. p. 383, n. 5. STEEVENS.

⁶ — warnings, portents,] Old copy, unmetrically, — warnings and portents. STEEVENS.

⁷ And evils imminent ;] The late Mr. Edwards was of opinion that we should read :

Of evils imminent. STEEVENS.

The alteration proposed by Mr. Edwards is needless, and tends to weaken the force of the expressions, which form, as they now stand, a regular climax. HENLEY.

⁸ — and that great men shall press

For tinctures, stains, reliicks, and cognizance.] This speech, which is intentionally pompous, is somewhat confused. There are two allusions ; one to coats armorial, to which princes make additions, or give new tinctures, and new marks of cognizance ; the other to martyrs, whose reliques are preserved with veneration. The Romans, says Decius, all come to you as to a saint, for reliques, as to a prince, for honours. JOHNSON.

I believe tinctures has no relation to heraldry, but means merely handkerchiefs, or other linen, tinged with blood. Bullokar in his

This by Calphurnia's dream is signify'd.

CÆS. And this way have you well expounded it.

DEC. I have, when you have heard what I can say:

And know it now; The senate have concluded

To give, this day, a crown to mighty Cæsar.

If you shall send them word, you will not come,

Their minds may change. Besides, it were a mock

Apt to be render'd, for some one to say,

Break up the senate till another time,

When Cæsar's wife shall meet with better dreams.'

If Cæsar hide himself, shall they not whisper,

Lo, Cæsar is afraid?

Pardon me, Cæsar; for my dear, dear love

To your proceeding bids me tell you this;

And reason⁸ to my love is liable.

CÆS. How foolish do your fears seem now,
Calphurnia?

I am ashamed I did yield to them.—

Give me my robe, for I will go:—

Expositor, 1616, defines it "a dipping, colouring or staining of a thing." So, in A& III. sc. ii:

"And dip their napkins," &c. MALONE.

I concur in opinion with Mr. Malone. At the execution of several of our ancient nobility, martyrs, &c. we are told that handkerchiefs were tinged with their blood, and preserved as affectionate or salutary memorials of the deceased. STEEVENS.

⁷ *When Cæsar's wife shall meet with better dreams.*] So, in Lord Sterling's *Julius Cæsar*, 1607:

"How can we satisfy the world's conceit,

"Whose tongue still in all ears your praise proclaims?

"Or shall we bid them leave to deal in state,

"Till that Calphurnia first have better dreams?"

MALONE.

⁸ *And reason* &c.] And reason, or propriety of conduct and language, is subordinate to my love. JOHNSON.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS,
CASCA, TREBONIUS, and CINNA.

And look where Publius is come to fetch me.

PUB. Good morrow, Cæsar.

CÆS. Welcome, Publius.—
What, Brutus, are you stirr'd so early too?—
Good-morrow, Casca.—Caius Ligarius,
Cæsar was ne'er so much your enemy,
As that same ague which hath made you lean.—
What is't o'clock?

BRU. Cæsar, 'tis stricken eight.

CÆS. I thank you for your pains and courtesy.

Enter ANTONY.

See! Antony, that revels long o'nights,
Is notwithstanding up:—
Good morrow, Antony.

ANT. So to most noble Cæsar.

CÆS. Bid them prepare within:—
I am to blame to be thus waited for.—
Now, Cinna:—Now, Metellus:—What, Trebonius!
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.

TREB. Cæsar, I will:—and so near will I be,
[*Aside.*
That your best friends shall wish I had been further.

CÆS. Good friends, go in, and taste some wine
with me;
And we, like friends, will straightway go together.

BRU. That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon!

Excunt.

SCENE III.

The same. A street near the Capitol.

Enter ARTEMIDORUS, reading a paper.

ART. Cæsar, beware of Brutus; take heed of Cæ-
sius; come not near Casca; have an eye to Cinna;
trust not Trebonius; mark well Metellus Cimber;
Decius Brutus loves thee not; thou hast wrong'd Caius
Ligarius. There is but one mind in all these men,
and it is bent against Cæsar. If thou be'st not immor-
tal, look about you: Security gives way to conspiracy.
The mighty gods defend thee! Thy lover,⁸

Artemidorus.

Here will I stand, till Cæsar pass along,
And as a suitor will I give him this.
My heart laments, that virtue cannot live
Out of the teeth of emulation.⁹
If thou read this, O Cæsar, thou may'st live;
If not, the fates with traitors do contrive.² [*Exit.*

⁸ *Thy lover,*] See Vol. XVII. p. 409, n. 7. MALONE.

⁹ — *emulation.*] Here, as on many other occasions, this word is used in an unfavourable sense, somewhat like—*fañious*, envious, or malicious rivalry. So, in *Troilus and Cressida*:

“Whilst emulation in the army crept.” STEEVENS.

² — *the fates with traitors do contrive.*] The fates join with traitors in contriving thy destruction. JOHNSON.

SCENE IV.

The same. Another part of the same street, before the house of Brutus.

Enter PORTIA and LUCIUS.

POR. I pr'ythee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?³

LUC. To know my errand, madam.

POR. I would have had thee there, and here again,
Ere I can tell thee what thou should'st do there.—
O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!—
Art thou here yet?

LUC. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?

POR. Yes, bring me word, boy, if thy lord look
well,
For he went sickly forth: And take good note,
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?

LUC. I hear none, madam,

POR. Pr'ythee, listen well:

³ *Why dost thou stay? &c.*] Shakspeare has expressed the perturbation of King Richard the third's mind by the same incident:

" — Dull, unmindful villain!

" Why stay'st thou here, and go'st not to the duke?—

" *Cat.* First, mighty siege, tell me your highness' pleasure,

" What from your grace I shall deliver to him."

STEEVENS.

I heard a bustling rumour, like a fray,
And the wind brings it from the Capitol.

LUC. Sooth, madam, I hear nothing.

*Enter Soothfayer.*³

POR. Come hither, fellow:
Which way hast thou been?

SOOTH. At mine own house, good lady.

POR. What is't o'clock?

SOOTH. About the ninth hour, lady.

POR. Is Cæsar yet gone to the Capitol?

SOOTH. Madam, not yet; I go to take my stand,
To see him pass on to the Capitol.

POR. Thou hast some suit to Cæsar, hast thou not?

SOOTH. That I have, lady: if it will, please Cæsar

To be so good to Cæsar, as to hear me,
I shall beseech him to befriend himself.

POR. Why, know'st thou any harm's intended
towards him?

SOOTH. None that I know will be, much that I
fear may chance.⁴

Good morrow to you. Here the street is narrow:

³ *Enter Soothfayer.*] The introduction of the Soothfayer here is unnecessary, and, I think, improper. All that he is made to say, should be given to Artemidorus; who is seen and accosted by Portia in his passage from his first stand, p. 70, to one more convenient, p. 73. TYRWHITT.

⁴ *None that I know will be, much that I fear may chance.*] Sir Thomas Haumer, very judiciously in my opinion, omits—*may chance*, which I regard as interpolated words; for they render the line too long by a foot, and the sense is complete without them.

STEEVENS.

The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [*Exit.*

POR. I must go in.—Ah me! how weak a thing
The heart of woman is! O Brutus!
The heavens speed thee in thine enterprize!
Sure, the boy heard me:—Brutus hath a suit,⁵
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.*

ACT III. SCENE I.

The same. The Capitol; the Senate sitting.

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

CÆS. The ides of March are come.

SOOTH. Ay, Cæsar; but not gone.

ART. Hail, Cæsar! Read this schedule.

DEC. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.

⁵ — Brutus hath a suit, &c.] These words Portia addresses to Lucius, to deceive him, by assigning a false cause for her present perturbation. MALONE.