

JULIUS CAESAR (New Folger edition)

LIVING LITERATURE SERIES

WILLIAM SHAKESPEARE

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

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SYNOPSIS

Act I, Scene 1: On the Feast of the Lupercal, Julius Caesar, a triumphant Roman general, makes a grand entrance into the city. Plebeians celebrate his victory over Pompey and his sons. Two tribunes, Flavius and Marullus, scold fickle commoners for forgetting their support of Pompey and applauding his enemy, who fought Pompey in a civil war.

Act I, Scene 2: Caesar and his entourage enter on their way to a ritual race. A soothsayer warns Caesar to beware the ides of March. Caesar, arrogant and over-confident, declares the man a dreamer and moves on. During the race, Cassius draws Brutus aside to discuss current political problems. Cassius resents and envies Caesar for the ability to become Rome's absolute ruler. Cassius describes Caesar as the only mortal who dares think of himself as a god.

Brutus does not share Cassius's envy, but he does worry that too much power to Caesar means less freedom for Romans. Brutus's greatest fear is that the crowd will thrust a crown and throne on Caesar, thus replacing the republic with a monarchy. The dilemma between love for his friend and respect and patriotism for Rome eats at Brutus. Cassius manipulates the inner conflict and tries to persuade him to acknowledge that the welfare of Rome requires the extermination of Caesar.

When the entourage exits the race, Caesar remarks to his loyal friend Mark Antony that Cassius looks untrustworthy. However, Caesar claims not to fear any man. When the retinue moves on, Casca joins Brutus and Cassius and reports that Antony thrice offered Caesar a crown, which he put aside three times, each time a little less eagerly. The public spectacle ended with Caesar's collapse from an epileptic seizure. When Cassius remains behind, he reveals that he intends to corrupt Brutus and draw him into a conspiracy against Caesar. The importance of Brutus to the cabal derives from his prestige as an honorable Roman of unquestionable morals.

Act I, Scene 3: In the street during a thunderstorm, Cicero encounters Casca, who reports on strange omens—fire from heaven, flame burning harmlessly around a slave's hand, and a lion walking through by the Capitol. Cicero learns that Caesar will come to the Capitol the next day and hurries out of the storm.

Cassius meets briefly with Casca and instructs him to leave forged letters in Brutus's chair urging him to take pity on Rome, which Caesar appears to have in a stranglehold. Cassius is determined to bind Casca, Decius Brutus, Caius Ligarius, Cinna, Metellus, and Trebonius in an assassination plot.

Act II, Scene 1: Brutus finds the forged letters and ponders the gravity of the situation. The conspirators converge at his house to discuss their method. By now a willing participant, he declares that they must act nobly and without stealth.

Cassius insists that they kill Mark Antony as well. Brutus counters Cassius and claims that the group should not think of themselves as butchers but sacrificers.

After the conspirators depart, Portia asks her husband about the meeting. He tries to conceal the plot and claims that he has been ill. A woman of noble ancestry, she reveals a wound that she has inflicted on her thigh to prove that she is able to keep a political secret. Moved by her act, he promises to tell her what has been troubling him. When Caius Ligarius arrives, Brutus urges him to take part in an act that will heal Rome.

Act II, Scene 2: After a stormy night, Calpurnia, Caesar's wife, awakens on the Ides of March from a terrifying dream in which Caesar's statue poured blood. She pleads with him the next morning to remain home from the Senate. Augurers agree that Caesar should remain home. He decides to forego the Senate session, but Decius Brutus, a friend who secretly works for the conspirators, reinterprets Calpurnia's dream and convinces Caesar that he must attend to public duty or else be laughed at for fearing a woman's dreams.

Act II, Scene 3: On the road to the Forum, Artemidorus, a rhetorician, stands ready to warn Caesar of the conspiracy.

Act II, Scene 4: Portia, terrified at the events that are about to involve her husband, waits at home and sends the servant Lucius for news from the Senate. She encounters a soothsayer, who awaits Caesar at a narrow part of the street to warn him of danger.

Act III, Scene 1: As Caesar, his colleagues, and others approach the Capitol, the soothsayer warns that the Ides of March are not yet past. At a narrowing of the street, Artemidorus stops Caesar and begs that he read a letter. Caesar rejects the personal request, thereby missing the information Artemidorus holds out to him. Drawing near the Senate, the conspirators press round pleading for the return of an exiled citizen.

After Mark Antony is drawn aside, the conspirators ring Caesar and stab him many times. He draws his cloak over his face at the approach of Brutus, whom he had trusted, and falls to the final blow. His corpse lies at the feet of a statue of Pompey. The conspirators bathe their hands in his blood.

Immediately, chaos threatens the conspirators' plans. To ingratiate himself with assassins, Mark Antony sends a servant, then, assured that he may safely enter, pretends to concur with the killers' cause. He asks Brutus's permission to speak at the funeral. Against Cassius's advice, Brutus grants the request. When the crowd moves on, Antony speaks a soliloquy demonstrating his anger at the murderers and his intent to make a moving funeral oratory that will plunge Rome into bloody civil war.

Act III, Scene 2: In the public pulpit, Brutus speaks first. He carefully expresses the purpose of Cassius and the other assassins in exterminating Caesar to end his rise to power. The people applaud Brutus's noble purpose. He leaves the

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pulpit to Antony. At first, Antony appears to favor the "honorable" conspirators, but soon turns his repeated praise into grim sarcasm.

With skill and cunning, Antony plays on the crowd's emotions. He uncovers the blood-encrusted body, names the assassins who stabbed his friend, then reads Caesar's will, which is generous to Rome's citizens. By the end of his speech, the populace has lost any sympathy for Brutus and is howling for revenge. Plebeians pour into the thoroughfares, determined to tear the conspirators apart and burn their houses. Brutus, Cassius, and the other plotters flee through the gates. Octavius, Caesar's nephew and only heir, arrives in Rome.

Act III, Scene 3: The wild crowd locates Cinna the poet and, thinking him to be Cinna the conspirator, lay hold on him to tear him apart.

Act IV, Scene 1: At Antony's house, Octavius allies with him. The two join Lepidus in the Second Triumvirate and plot the deaths of the assassins. They agree that all eight and their families must die.

Act IV, Scene 2: Near Sardis, Brutus is camped with his army. When Cassius arrives, the two leaders quarrel.

Act IV, Scene 3: In the privacy of his tent, Brutus accuses Cassius of taking bribes and of withholding pay to his army. Cassius retorts that he has more experience and is an abler soldier and leader. The two men cool off. Brutus rationalizes his anger as a result of the suicide of Portia, who swallowed live coals.

After Titinius and Messala join them, the two leaders discuss the purging of 100 senators, including Cicero. Cassius prefers to wait for the armies of Antony and Octavius to attack, but Brutus opts to march to Philippi. Cassius and Brutus depart friends. That night, Caesar's ghost appears to Brutus and promises to meet him again at Philippi.

Act V, Scene 1: When the clash occurs, the leaders of the two sides trade insults. Antony defeats Cassius. Brutus achieves a victory over Octavius.

Act V, Scene 2: Brutus dispatches Messala across the battlefield with dispatches for the legions on the other side.

Act V, Scene 3: Cassius misinterprets the scene and, believing that Brutus has been captured, falls on the sword he used to stab Caesar. Brutus comes upon the body and orders a proper funeral.

Act V, Scene 4: Lucilius steers attackers away from Brutus by pretending to be Brutus. Antony orders his troops to keep Lucilius safe and to check on both Brutus and Octavius.

Act V, Scene 5: In the next engagement, Brutus' troops flee their defeat. With the aid of Strato, Brutus commits suicide in standard Roman fashion, by falling on his sword. He dies asking that Caesar's ghost stop haunting him. Antony and Octavius find Brutus's corpse. Antony praises Brutus as the noblest and least blameworthy of the conspirators. All the other assassins envied Caesar, but Brutus acted out of an idealistic love of the Republic. Octavius orders that Brutus' remains receive an honorable burial.

TIME LINE

- 106 B. C. Pompey is born.
- 100 B. C. July 12 Julius Caesar is born.
- 83 B. C. Caesar marries Cornelia. They have one child, Julia.
- 76 B. C. After studying oratory at Rhodes, Caesar is captured by pirates. He negotiates his ransom and release. He raises a military force and captures

and executes his former captors.

- 68 B. C. Caesar is appointed Spain's *quaestor* [public treasurer].
- 67 B. C. Cornelia dies.
- 65 B. C. While serving as *curule aedile* of public games and entertainment, Caesar goes into debt.
- 63 B. C. Caesar is named *pontifex maximus*, head of the state religion.
- 62 B. C. Caesar becomes a *praetor* [judge].
- 61 B. C. Caesar becomes Spain's *propraetor* [governor].
- 60 B. C. Pompey, Crassus and Caesar form the First Triumvirate.
- 58 B. C. Caesar is named *proconsul* [governor] of Gaul and Illyricum.
- 58-50 B. C. Roman troops commanded by Caesar conquer Gaul.
- 49 B. C. Civil war breaks out between Pompey and Caesar.
- 48 B. C. Caesar wins his second consulship.
- 47 B. C. Pompey is defeated and flees to Egypt, where he is murdered. Caesar settles a dispute between King Ptolemy XIV of Egypt and his sister Queen Cleopatra VII. He decides in Cleopatra's favor and becomes her lover.
- 45 B. C. Caesar is named dictator for life. The Julian calendar is introduced.
- 44 B. C. March 15 Brutus, Cassius and several others kill Caesar.
- 43 B. C. Octavius challenges Mark Antony as leader of the Caesarians. The two form an unstable triumvirate with Lepidus.
- 42 B. C. Antony defeats Brutus and Cassius at Philippi.

AUTHOR SKETCH

William Shakespeare (ca. April 23, 1564-April 23, 1616) attended a Latin grammar school in his hometown of Stratford-on-Avon. At eighteen, he married Anne Hathaway of Shottery, eight years his senior, and fathered a daughter, Susanna, and twins, Judith and Hamnet. He moved to London at the age of 23 or 24, joined the Lord Chamberlain's company, later known as the King's Men, and remained active in theater until 1611. Much about his early adulthood is a mystery, but it is clear that he obtained a thorough knowledge of his chosen field-acting-and was well-known by 1592.

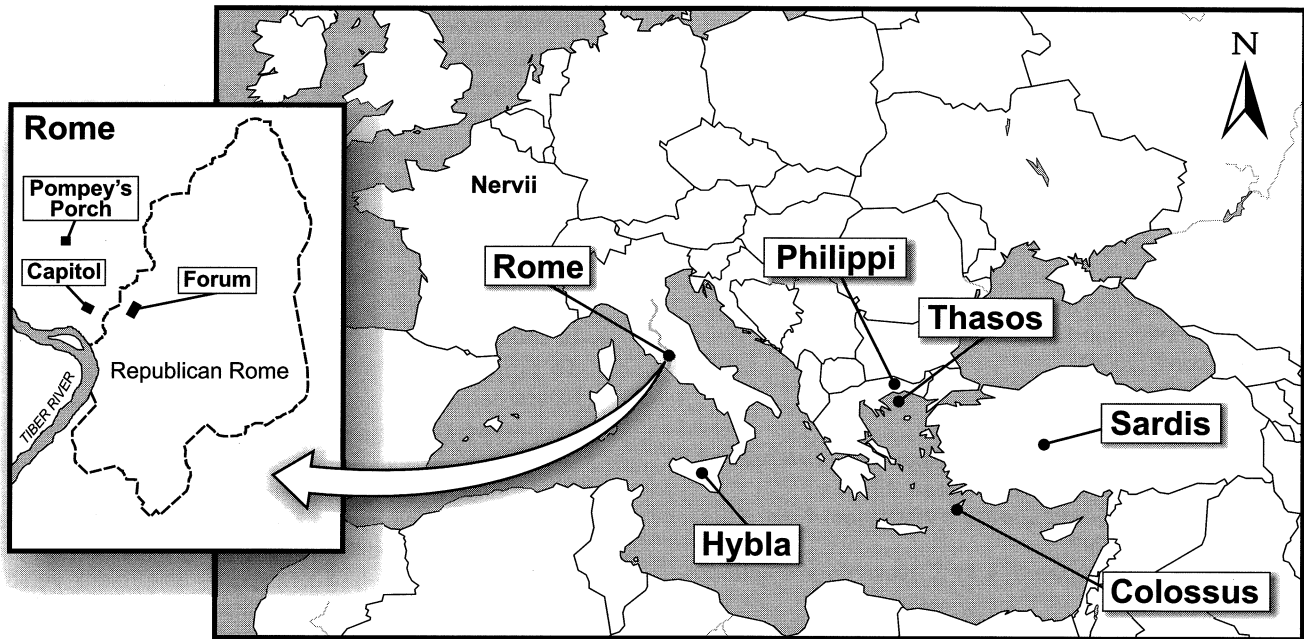
Shakespeare gained the approval of Elizabeth I and her Scottish successor, James I, both regular theater-goers. His success as an actor-playwright enabled him to invest in real estate, to build the popular Globe Theatre, and to purchase a coat of arms for his father, John Shakespeare, a glover and bailiff in Stratford. Having written and produced 37 plays, a sonnet sequence, and two long poems, Shakespeare retired to a large house in Stratford. As a country gentleman, he lived out his life in harmony with his family and lies buried in the chancel of Holy Trinity Church.

CRITIC'S CORNER

Composed in the first months of 1599, *Julius Caesar*, esteemed for refinement, complexity, and sophistication, is one of Shakespeare's best known tragedies. Theater-goers love its noble oratory, swordplay, and ghost scenes. History lovers applaud its overview of the Roman political scene at the end of the Republican Era.

The tragic costs of Brutus's idealism move audiences to empathize with political ambiguities and with the spirit of the times that demand action, but which give no guidance to the

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citizens who carry out difficult tasks. Ironically, although Caesar dies early in the play, his spirit is so virulent that assassination does not end his influence. As Cassius and Brutus feared, his power over the citizenry is indeed strong enough to cause chaos.

Performed at the Globe on September 21, 1599, and often thereafter, *Julius Caesar* reached print in the First Folio of 1623, seven years after Shakespeare's death. The play entertained royalty in 1613 and 1638, a general audience Covent Garden in 1812, and Queen Victoria and Prince Albert in 1850. American playgoers thronged productions starring Junius Booth, Edwin Forrest, Edwin Booth, and John Wilkes Booth. *Julius Caesar* has remained a frequently excerpted text and a regularly anthologized drama for high school students. In the years preceding World War II, Orson Wells reprised the play in modern dress in token of the rise of Benito Mussolini and Fascism in Italy.

The first screen version, directed by John Houseman in 1953 in black and white, starred John Gielgud, James Mason, Marlon Brando, Greer Garson, Deborah Kerr, Louis Calhern, and Edmond O'Brien. It won an Academy Award for direction and received nominations for best picture, photography, music, and Marlon Brando's portrayal of Mark Antony. The 1970 color version, directed by Stuart Burge, won no honors even though it boasted a well-known cast including Jason Robards, John Gielgud, Charlton Heston, Robert Vaughn, Richard Chamberlain, and Diana Rigg.

Critical commentary on the most prominent of Shakespeare's three Roman plays: *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra* is respectful, but tinged with doubts about the playwright's focus. In 1812, Leigh Hunt found the text unpoetic, but strong in character contrast. As did other analysts, he considered the title unfitting for a play so strong in the behaviors and dilemmas of Marcus Brutus. In 1895, Bernhard Ten Brinks differed with Hunt by declaring that the title named the man who brought down the Republic and those who plotted against him.

In 1963, William and Barbara Rosen restructured standard

criticism by questioning the perplexing bending of absolute virtues to suit public needs. They pitied Brutus, who watches his convictions of virtue and goodness overthrown. The Rosens admired Brutus for rejecting illicit funds and for choosing to fight head-on at Philippi rather than wait out the opposition. In their view, Cassius sets up a moral, noble man as figurehead, then finds himself constrained by the very virtues he mocked. They conclude that the machinations that overthrow Caesar unleash an ungoverned power that subsumes and destroys the conspirators.

SHAKESPEARE'S OTHER WORKS

All's Well That Ends Well (ca. 1604)
Antony and Cleopatra (ca. 1605)
As You Like It (ca. 1599)
The Comedy of Errors (ca. 1580s-1594)
Coriolanus (ca. 1605-1609)
Cymbeline (ca. 1608-1610)
Hamlet (ca. 1599-1600)
Henry IV, Part 1 (ca. 1596)
Henry IV, Part 2 (ca. 1597-1598)
Henry V (1599)
Henry VI, Part 1 (ca. 1589)
Henry VI, Part 2 (ca. 1590-1591)
Henry VI, Part 3 (ca. 1590-1591)
Henry VIII (ca. 1612-1613)
King John (1590)
King Lear (ca. 1603-1606)
Love's Labours Lost (ca. 1593-1595)
Macbeth (ca. 1603-1606)
Measure for Measure (1604)
The Merchant of Venice (1596-1598)
Merry Wives of Windsor (ca. 1597)
A Midsummer Night's Dream (ca. 1593-1595)
Much Ado About Nothing (ca. 1598)
Othello (ca. 1603-1604)
Pericles (ca. 1606-1608)
Rape of Lucrece (1594)

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Richard II (ca. 1595-1596)
Richard III (ca. 1589)
Romeo and Juliet (ca. 1593-1595)
Sonnets (ca. 1592-1598)
The Taming of the Shrew (ca. 1589)
The Tempest (ca. 1610-1611)
Timon of Athens (ca. 1606-1608)
Titus Andronicus (ca. 1588-1594)
Troilus and Cressida (ca. 1602)
Twelfth Night (ca. 1599 to 1601)
The Two Gentlemen of Verona (ca. 1613)
The Two Noble Kinsmen (possibly written by Shakespeare and John Fletcher in 1613)
Venus and Adonis (1593)
The Winter's Tale (ca. 1610-1611)

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GENERAL OBJECTIVES

1. To discuss the focus of tragedy
2. To contrast various attitudes toward assassination
3. To define types of victimization, treachery, and flattery
4. To examine the cause of civil disorder
5. To discuss how Roman women took part in civic affairs
6. To list examples of strong emotion
7. To chart positive and negative relationships of characters
8. To discuss the role of envy in conspiracy
9. To contrast settings
10. To analyze scenes featuring superstition

SPECIFIC OBJECTIVES

1. To describe the role of Publius Cimber, Artemidorus, Lucius, soothsayer, Titinius, Marullus, Cicero, and other

minor characters

2. To note evidence of Caesar's arrogance
3. To evaluate the pressures on Brutus
4. To account for Cassius's success in recruiting Brutus to the conspiracy
5. To describe motivation for three suicides
6. To comprehend Mark Antony's plan in speaking second at the funeral
7. To analyze the strengths of the two triumvirates
8. To discuss how Caesar remains powerful throughout the play
9. To evaluate Brutus's patriotism
10. To project how Mark Antony will honor Brutus at his funeral

LITERARY TERMS AND APPLICATIONS

For a better understanding of William Shakespeare's dramatic style, present the following terms and applications:

blank verse an unrhymed arrangement of short and long beats in a five-measured line of alternating short and long syllables (^ / ^ / ^ / ^ / ^). Shakespeare used blank verse to reflect the natural rhythms of English. In *Julius Caesar*, he blends prose and blank verse passages, for example, ennobling as verse the words of Cassius and Brutus in Act I, Scene ii, but reducing to prose the sarcasm of Casca about Cicero's speech and the babbling of Cinna the poet, who fears the mob. In this manner, Shakespeare indicates that the scene drops from the elevation and control of former passages and concludes in a riotous burst of outrage, vengeance, and mayhem.

climax the height of an action, a turning point from which all behaviors or attitudes are permanently altered and nothing can ever be what it once was. In *Julius Caesar*, the play reaches an early pivotal point when Brutus agrees to join the faction and assist with the murder. From that point on he finds no rest from the terrible inner qualms that cause him to plot with assassins. In his last line, he begs the ghost to be still, a symbolic gesture to his conscience, which has refused him peace.

time compression the molding of historical events into a suitable series of actions for a stage play. The action covered by the play extends from 44 B. C. to Octavius's triumph at Philippi in 42 B. C. In addition to the political and historical events, background episodes such as the elder Brutus's confrontation with Tarquin and Caesar's defeat of the Nervii require some knowledge of Roman history and Caesar's military career during an 8-year campaign in Gaul and Germany.

tragedy a drama in which characters succumb to their character flaws and who commit acts that doom them to failure, misery, poverty, ignominy, suffering, and/or death. During the plot resolution, the victims recognize their faults and achieve elevation by accepting the consequences of their acts. Brutus's downfall derives from his willingness to follow Cassius in an ignoble, unlawful act. Unlike the sleazy men who make up the conspiracy, Brutus stands above them in nobility of purpose and loyalty to Rome. His tribute comes from an enemy, Mark Antony, who awards him an honorable funeral.

THE IMPORTANCE OF SETTING

The milieu of Shakespeare's *Julius Caesar* was vast in ancient times and impressive to Elizabethan audiences, who would have read or heard about ancient Rome and Philippi.

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Republican Rome held a sizeable hegemony over the Mediterranean shores and well into Gaul, Africa, and Asia Minor. For stage purposes, the rapid movement of main characters from Rome to Sardis and Philippi creates a feeling of convenient, easy travel and constant manipulation of the political scene. The influence of men like Julius Caesar, Pompey, Antony, and Brutus around Rome and the Mediterranean rim was considerable. When these men clashed with each other, the effects rippled out to the known world, where ordinary citizens had good reason to wonder who would replace the great Julius Caesar.

For dramatic purposes, the settings are nonspecific at times. For example, the meeting of the triumvirate at Antony's house, the camp at Sardis, and the battlefield at Philippi seem close in time and space. For the playgoer, these places are little more than backdrops for an ongoing power struggle. Obviously, Shakespeare intended words to take precedence over scenery and costumes.

It is significant that the play closes on respect for a noble Roman. Historically, Antony returns the play to its beginnings by singling out another state hero like Pompey, whom people had once loved and then forgotten. Antony's ability to think of Brutus as a worthy citizen makes the death even more tragic. Rome has lost significant men during the rebellion, purge, and war. The loss of an esteemed member of the Brutus family adds to the substantive losses that the people must overcome with new allegiances to rising power figures like Antony and Octavius.

CROSS-CURRICULAR SOURCES

Novels

James Clavell, *Tai-Pan*

Colleen McCullough, *The First Man in Rome, Caesar, and Caesar's Women*

Mary Renault, *The King Must Die and Persian Boy*

Thomas T. Thomas, *First Citizen*

Robert Penn Warren, *All the King's Men*

Plays

John Dryden, *All for Love*

Henrik Ibsen, *An Enemy of the People*

Eugene O'Neill, *The Emperor Jones*

Poetry

Stephen Vincent Benét, "Lee"

Percy Bysshe Shelley, "Ozymandias"

Nonfiction

Diana Bowder, *Who Was Who in the Roman World*

Julius Caesar, *The Conquest of Gaul*

J. F. C. Fuller, *Julius Caesar: Man, Soldier, and Tyrant*

Suetonius, *Lives of the Caesars*

Plutarch, *Lives of the Noble Romans*

John Wilkes, *The Roman Army*

CD-ROMs

Ancient History Illustrated II: Rome (Queue)

Internet

"Early Roman Calendars,"

<www.greenheart.com/billh/earlyrom.html>.

"Gaius Julius Caesar," <www.geocities.com/Athens/Acropolis/2100/caesar/index.html>.

"Julius Caesar," <www.mrdowling.com/702-caesar.html>.

"The Rise of Julius Caesar," <www.republic.k12.mo.us/highschool/teachers/tstephen/romrep-6.htm>.

"Roman Imperial Coins," <ancient-coin-forum.com/Roman/Roman_Imperial.html>.

"Roman Republic: The Art of War,"

<www.ancientlanguages.org/misc/romanwarmach.html>

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Video/DVD

Julius Caesar (1953)

Julius Caesar (1970)

Julius Caesar (1986)

Julius Caesar, Master of the Roman World (A & E Biography)

THEMES AND MOTIFS

A study of the central issues and situations in William Shakespeare's tragedy *Julius Caesar* should include these aspects:

Themes

- ambition
- popularity
- jealousy
- nobility
- connivance
- treachery
- murder
- idealism
- alliance
- loss
- self-sacrifice

Motifs

- ridding oneself of a haunted conscience
- choosing patriotism over self
- concern for national security
- maintaining nobility and dignity
- seeking vengeance

MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in the play. Explain the meaning of each. Act, scene, line, and page numbers pinpoint the context in which the item appears.

1. What tributaries follow him to Rome

To grace in captive bonds his chariot wheels?

(I, i, 37-38, p. 9)

(Shakespeare opens the play with a warning: civil war is a wasteful type of battle that leads one group of citizens to kill another. Marullus, an official representing the working class, chastises laborers who enjoy a holiday honoring Caesar, who returns in victory after defeating Pompey's sons. Marullus reminds a cobbler that the victory did nothing to enrich Rome or add to the tax base. The tribune's remark presages the civil eruption that follows Caesar's funeral.)

2. Stand you directly in Antonius' way

When he doth run his course. (I, ii, 5-6, 13)

(The ritual race accompanying celebration of the Lupercal was thought to cure barren women. Caesar, who has had three wives, had only one legitimate child, Julia. After betrothing her to Pompey for political reasons, Caesar lost her following a miscarriage and hemorrhage. The issue of Calpurnia's inability to conceive precedes Caesar's rejection of a crown. Even if he had accepted a hereditary title, he had no one but his adopted nephew to inherit the throne.)

3. Marullus and Flavius, for pulling scarves off Caesar's images, are put to silence. (I, ii, 295-296, p. 31)

(The immediate execution of the tribunes who chastised

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workers for decorating statues proves that Caesar has great power over the actions and opinions of citizens. The chilling phrase "put to silence" brings to mind the German SS and the Soviet KGB.)

4. Their hats are plucked about their ears,
And half their faces buried in their cloaks . . . (II, i, 79-80)
(Shakespeare's actors wore contemporary English dress. Therefore, the anachronism of Roman men dressed in hats and cloaks did not lessen the effect of the play for the audience. In a 1930s production of Julius Caesar, Orson Welles used Italian dress to compare the danger of Caesar's growing power with that of Mussolini, dictator of Italy and ally of Hitler.)
5. I grant I am a woman, but withal
A woman well-reputed, Cato's daughter. (II, i, 317-318, p. 71)
(Brutus's father-in-law, Marcus Portius Cato, was a noted ethicist and symbol of Roman patriotism. Portia's reminder of the connection adds an allusion to recent history. Cato supported a strong constitutional government and opposed giving Caesar dictatorial powers. Cato was removed from the scene by an administrative appointment that sent Cato to Cyprus. Although he was no longer vocal in the political shift from Republican government to dictatorship, his opposition to a lessening of civil rights remained strong among his advocates, who supported the conspiracy against Caesar. In II, iv, 46-47, Portia declares her support of the assassination plot by murmuring to herself, "O Brutus, the heavens speed thee in thine enterprise!")
6. Plucking the entrails of an offering forth,
They could not find a heart within the beast. (II, ii, 42-43, p. 77)
(Shakespeare's presentation of the reading of the omens is farfetched, but probably appealed to playgoers, who enjoyed ghoulish details. Symbolically, the heartless beast represents both Caesar and Brutus. The former is heartless toward Romans, as demonstrated by his quelling of Marullus and Flavius. The latter is heartless in his decision to stab a dear friend to save the Republic.)
7. But I am constant as the Northern Star,
Of whose true fixed and resting quality
There is no fellow in the firmament. (III, i, 66-68, p. 97)
(Caesar's final speech serves Shakespeare well as a model of dramatic and verbal irony. Caesar flatters himself that he cannot be flattered and will not alter the exile of Publius Cimber. The constancy of his stance is only seconds away from ending as Cinna, Decius, and Casca move in to strike.)
8. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown! (III, i, 124-126, p. 103)
(Cassius's remark about the conspirators washing their hands in blood is Shakespeare's theatrical joke. He predicts that actors will continue performing this dramatic deed onstage for years to come. The language they will use has not been invented in Caesar's time. Shakespeare refers to English, which was first used for formal literature in 1385, when Geoffrey Chaucer composed the Prologue to the Canterbury Tales, 1429 years after Caesar's assassination.)
9. Romans, countrymen, and lovers, hear me for my cause,

and be silent that you may hear. (III, ii, 14-15, p. 117)
(Shakespeare veers from standard blank verse to present Brutus's speech in prose. The contrast to Antony's more skillful verse indicates that Antony is the better speaker, as shown in his introduction:

*Friends, Romans, countrymen, lend me your ears.
I come to bury Caesar, not to praise him. [III, ii, 82-83, p. 121])*

10. Come now, keep thine oath.
Now be a freeman, and with this good sword,
That ran through Caesar's bowels, search this bosom.
(V, iii, 42-45, p. 193)
(There are multiple ironies in Cassius's death. He does not survive Brutus, whom he initiated into the conspiracy. Pindarus, Cassius's slave, earns his freedom by obeying Cassius and stabbing him, just as the assassination frees Romans from tyranny. The use of Caesar's sword suggests that the spirit of Caesar was not killed by conspirators, but ranges at large as though the dictator were still alive. Pindarus, who is unimpressed with Roman politics, concludes that he must run far from Rome and escape the bloodbath that has overwhelmed the country.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the play.

Questions 1-5 Literal Level

1. Describe Caesar's strengths and weaknesses.
(Julius Caesar was the Mediterranean world's greatest military and political leader. He returned victorious from battles against the Nervii in Gaul and against Pompey's sons, whom he considered a military threat. The Senate made Caesar a dictator. According to Roman custom, he celebrates his triumph with a public procession. When Antony offers him a crown, he rejects it three times, each time a little less strenuously. His followers hang on his every word and escort him to and from the race course and to the Senate on the ides of March.
In contrast to these elements of greatness, Caesar also evidences weakness. He admits to being deaf in one ear. Brutus calls his collapse the falling sickness, a chronic disorder. Casca appends his own evidence. Returning from the race course, he describes the epileptic seizure that causes Caesar to fall down before the mob. To prove further mortal faults, Cassius tells of a time when Caesar dared him to swim over the raging Tiber, then begged to be rescued before he sank. Cassius adds that when Caesar suffered from fever in Spain, he whimpered for water. Shakespeare enumerates these weaknesses as proof that Caesar is a human man and capable of dying. The playwright also indicates that Caesar's spirit remains unconquered. It dominates the play to the end, thus justifying the fact that Caesar dies physically in Act II, yet remains strong and influential throughout the play.)
2. How does Cassius win Brutus to the conspiracy?
(At the beginning of the play, Brutus is already showing signs of mental unrest at the growing power of Caesar, who has always been his friend. When Cassius sounds out Brutus on the cooling of his affections, he denies the charge. Cassius strengthens the anti-Caesar sentiment already forming in Brutus by listing his weaknesses and

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by pointing out that, in a republic, all citizens are worthy, including Brutus himself. Cassius manipulates his chosen mark, who hates the thought that, as they speak, Caesar is being offered a crown.

Brutus cannot deny that, if Caesar allows himself to be made king, the Republic is doomed. Cassius encourages Brutus to be patriotic and think of Rome. To nurture his growing discontent, Cassius has conspirators write letters in various handwritings and leave them in the praetor's chair, which is Brutus's seat of honor. At a pre-dawn meeting at Brutus's house, the conspirators agree to assassinate Caesar when he arrives at the Capitol later that day. Brutus, who disdains Caesar's defeat of Pompey, fears that the dictator will develop into a tyrant.)

3. How does Portia enter the conspiracy?

(Because of her husband's mental anguish, Portia is aware that some great concern is pressing on his mind. He has been impatient and restless. He replies that he is ill, but she knows that his sleeplessness and irritability are symptoms of emotional distress. Portia, who is the daughter of the noble Cato, pleads that a wife has a right to share more than a husband's bed. To prove herself capable of keeping a secret, she stabs her thigh and conceals the wound until she needs proof of her constancy.)

Brutus acknowledges the nobility and character of his wife and promises that he will return to her and explain all that is troubling him. Although the scene does not occur onstage, by the next morning, Portia obviously knows that her husband intends to help the conspirators murder Caesar. She sends her confused servant for news from the Capitol and exchanges veiled comments with Artemidorus, the rhetoric teacher, who also knows about the plot.)

4. How does Antony improve on Brutus's funeral oration?

(Brutus unwisely speaks first and offers the citizens a neat, logical statement of the assassins' purpose. Mark Antony, who is far more clever than the idealistic Brutus, waits until the body is brought in and accompanies it to the rostrum. Antony pretends to honor the men who killed Caesar as he begins his speech. Instead of choosing high-flown phrases to mourn a tyrant, he chooses understatement: "He was my friend, faithful and just to me." The line establishes a contrast with Brutus's behavior toward a friend, to whom he was unfaithful and unjust. The speech progresses with examples of Caesar's good deeds, namely, filling the public treasure and capturing enemies. Caesar pitied the poor and rejected a crown. At this point, Antony's voice fills with emotion—either feigned or genuine—and he pauses to weep.

As the crowd begins to shift loyalties, Antony presses his case. He tempts them with the will, which he does not read. The hearers force him to continue. Before he begins, Antony steps down to the body and comments on the military cloak that Caesar first wore on the day of his victory over the Nervii. Although Antony did not observe the assassination, he pretends to name the various assassins and point out the cuts they made in the cloak. Antony's oratory rises to an emotional high as he notes that Brutus was the more devious of the assassins. As the crowd grows emotional, Antony strips the cloak from the maimed corpse.

The rise in public outcry again causes Antony to press for more pro-Caesar feeling. He makes a deprecating

remark about his lack of oratorical skill, then presses "the stones of Rome to rise and mutiny." Once more leashing the roiling mob, Antony reads from the will, which is marked with Caesar's signet ring. Antony claims that Caesar left each citizen 75 drachmas and that he set aside his arbors and orchards for public recreation. The speech concludes with a paean to Caesar and a rhetorical question, "When comes such another?")

5. How does Cinna fall into the hands of the mob?

(Shakespeare illustrates the efficacy of Antony's speech by describing the harum-scarum departure of the mob to avenge Caesar's death. Armed with the names of the conspirators, the plebeians happen on Cinna the poet, whose name is the same as one of the conspirators. A dream and ill fate take Cinna out of doors and into the path of a bloodthirsty mob. Upon being questioned, Cinna jokes with the mob that "wisely I say, I am a bachelor.")

Cinna tries to explain that he lives near the Capitol and intends to go to Caesar's funeral. The mob refuses to listen to his explanation and decides to rip him apart. He claims to be a poet, not a conspirator, but they have resolved to kill him—for his bad verses if not for conspiracy. The crowd exits, grabbing up torches and proceeds to the homes of Brutus, Cassius, Decius, Casca, and Ligarius.)

Questions 6-8 Interpretive Level

6. Why does Shakespeare use soliloquys as a study of character?

(To reveal the inner workings of characters' minds, Shakespeare has them stand alone on the stage and divulge their private thoughts. In Act I, Cassius acknowledges that his talk with Brutus proves that Brutus can be twisted into a worthy assassin. He adds that conspiring with a man of Brutus's respectability and noble ancestry will lend some honor to the underhandedness of the conspiracy.)

In Act II, Brutus reveals inner disquiet. He begins thoughts on the dictatorship with "It must be by his death" and continues to shape his decision to halt tyranny by killing Caesar. The logic suggests that Brutus rationalizes the need for assassination as a means of stopping Caesar from abusing his power. The notion of stopping Caesar from becoming an extremist is ironic in view of Brutus's own extremist thoughts. Later in Act II, Brutus continues his tortured musing, acknowledging that the choice of violence is a dire decision for any citizen.

In Act II, Scene iii, Artemidorus the rhetorician reveals the contents of his letter by reading it aloud. He names the members of the cabal and warns Caesar that none of the group can be trusted. The completeness of Artemidorus's knowledge and the added comment about Brutus's failures to demand an oath of secrecy from the assassins proves that the conspiracy is no longer secret.

One of the high points of Shakespeare's verse comes in Act III, when Mark Antony makes his arrangements with the conspirators and pretends to be businesslike, concluding with a bloody handshake. When he is left alone with the corpse, he voices the sorrow and outrage that fuel the remainder of the play. To the "bleeding piece of earth," he declares the conspirators "butchers." The prediction of "domestic fury and fierce civil strife" becomes his rallying cry. He implies his plan by

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connecting the deed with “carrion men groaning for burial,” an implication that he will make his move at the funeral.)

7. What is the turning point of the play?

(Shakespeare reaches the climax—the point beyond which events will never be the same—after the assassination. Brutus has already refused to kill Mark Antony, who has been identified as a drinker, carouser, and runner in the race. After the murder, he makes an effort to ingratiate himself with the anti-Caesar faction, and agrees to follow Brutus’s dictates at the funeral. Up to this point, the audience has not seen the real Antony.)

The release of power in Antony convinces the audience that Brutus and his fellow plotters have misjudged him as a rising political figure. He plans to contend with the conspirators in his own way and twist the emotion of the mob into a virulent weapon. By allying with Lepidus and Octavius, Antony begins manipulating the power base to his own use. The conspirators have no time to ponder his methods because, by the end of his funeral oration, they are being chased through the gates of Rome. Antony gloats, “Now let it work . . . Mischief, thou art afoot. Take what course thou wilt.”)

8. Explain the significance of the quarrel scene.

(The pairing of Cassius and Brutus in the first two acts has shown Cassius to be conniving and Brutus, idealistic and noble. However, Shakespeare reveals how deeply shaken Brutus is by his wife’s death and by the city riots when he and Cassius quarrel over money. Cassius implies that Brutus pretends to be a Stoic, but that he has allowed emotion to override his usual dispassionate self-control. In the first moments of their quarrel, Brutus accuses Cassius of taking bribes. Brutus spews anger, contempt, and harsh language in a way that contrasts his earlier skill in logic.)

Cassius, who once claimed to be able to mold Brutus as he willed, is shocked at the change. When he learns that Portia has killed herself by swallowing live coals, he claims that Brutus came close to killing him. Cassius reveals a soft side by mourning aloud the “insupportable and touching loss,” but Brutus cannot bear to let his mind focus on her death. The two patch up their differences. Cassius accedes to Brutus’s battle strategy and leaves him alone in his tent.)

Questions 9 and 10-Critical Level

9. What does the appearance of the ghost indicate about Brutus?

(In the last half of the play, Brutus is badly rattled. He indicates his scattered thoughts by admitting to Lucius that the book he had mislaid is still in the pocket of his gown. With a fatherly touch, he asks the small servant to stay awake long enough to play his instrument, a parallel to King Saul’s request to David the psalmist. The child sings, then falls asleep, symbolizing an innocence in Brutus that has lapsed. Gently, Brutus sets the instrument aside and begins reading.)

The flicker of the taper is a theatrical touch, introducing a supernatural scene to Elizabethans who loved touches of the occult. The ghost takes shape before Brutus’s eyes, causing his blood to go cold and his hair to bristle. Brutus demands the being to identify itself. Caesar’s spirit, intent on punishing his former favorite, claims

that he is Brutus’s bad conscience. The ghost makes no attempt to chastise Brutus, but vows to see him again at Philippi.)

This brief scene, which Brutus tries to rationalize by questioning his servant and guards, implies that Brutus’s troubled spirit which wracked him before the assassination, has grown much more burdensome in the aftermath of Caesar’s death. After the slaying of Cassius and Titinius, Brutus acknowledges that Julius Caesar is “mighty yet” and that his ghost walks the battlefield and “turns our swords in our own proper entrails.” Dismayed by the loss of leadership, Brutus is too busy to mourn his partner, but he promises, “I shall find time, Cassius; I shall find time.” After convincing a willing soldier to help him die, Brutus runs on his sword and turns his final thoughts to the ghost, “Caesar, now be still. I killed not thee with half so good a will.”)

10. Why does Shakespeare build up a leader at the end of the tragedy?

(Just as Macbeth and Hamlet conclude with a strong person left in charge of extensive carnage, Julius Caesar ends with Mark Antony rising along with Octavius. In constructing a tragedy, Shakespeare introduces a strong character, then reveals the weaknesses of character or judgment that result in downfall. The death of Brutus is a necessary sacrifice to atone for the murder of the great leader Caesar. Into the vacuum left by such a loss, a swirl of controversy and violence proves that no simple answer to tyranny will spare Rome from a bloodbath.)

By displaying Mark Antony at an advantageous point in his career, Shakespeare declares that the loss of one great leader need not deprive society of its right to a replacement. Antony displays a magnanimous quality by proclaiming Brutus “the noblest Roman of them all.” The explanation is simply put: “All the conspirators save only he did that they did in envy of great Caesar.” Antony lauds Brutus for keeping the common good in mind. In Antony’s estimation, Brutus was fated to suffer because he lived a gentle life.)

Antony’s assessment reveals much about his own capabilities. Far from the ringing cries he made from the public chair over Caesar’s corpse, the final speech comes from honest admiration of a fellow Roman. Having lived and worked alongside both Caesar and Brutus, Antony must admire manliness in both leaders, a quality that sets Antony himself on a historic quest for stability for Rome.)

Questions 11 and 12 Creative Level

11. Contrast various examples of courage from the play. In addition to Brutus’s intention to rid Rome of a potential wrecker of the Republic, describe Portia’s secret thigh wound, Strato’s assistance to Brutus, Marcus Cato’s fight against tyrants, and Mark Antony’s daring in approaching the conspirators so soon after the assassination.

12. Join a panel and discuss the Roman style of funerals. Express the effect of Mark Antony’s baring of the corpse before citizens and pointing out the individual stab wounds that killed Caesar. Comment on the war cloak and the will and their symbolic worth to Antony’s speech.

HOW LANGUAGE WORKS

One of the romantic triumphs of the Elizabethan stage, Shakespeare’s tragedy contains a full range of rhetorical

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devices:

1. repetition
For Brutus is an honourable man;
So are they all, all honourable men.
2. metaphor
These growing feathers pluck'd from Caesar's wing
Will make him fly an ordinary pitch.
3. simile
And therefore think him as a serpent's egg,
Which hatch'd would, as his kind, grow mischievous,
And kill him in the shell.
4. apostrophe
Judge, O you gods, how dearly Caesar lov'd him.
5. alliteration
With this good sword,
That ran through Caesar's bowels, search this bosom.
6. balanced statement
Hold then my sword, and turn away thy face.
7. parallel construction
As Caesar loved me, I weep for him; as he was fortunate,
I rejoice at it; as he was valiant, I honour him; but, as he
was ambitious, I slew him.
8. prose
Why, there was a crown offer'd him; and, being offer'd
him, he put it by with the back of his hand, thus; and then
the people fell a-shouting.
9. caesura
Portia, what mean? Wherefore rise you now?
10. letter
Caesar, beware of Brutus; take heed of Cassius; come
not near Casca; have an eye to Cinna; trust not Trebo-
nius; mark well Metellus Cimber; Decius Brutus loves
thee not; thou hast wrong'd Caius Ligarius.
11. epithet
O royal Caesar!
12. sibilance
Should I have answer'd Caius Cassius so?.
13. pun
All that I live by is with the awl: I meddle with no trades-
man's matters, nor women's matters; but withal I am,
indeed, sir, a surgeon to old shoes.
14. allusion
Why, man, he doth bstride the narrow world
Like a Colossus.
15. cacophony
The noise of battle hurtle in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
16. aphorism
Good words are better than bad strokes.

ACROSS THE CURRICULUM

Art and Music

1. Draw contrasting murals or posters to demonstrate these pairs: plebeians and patricians at the Feast of Lupercal, Mark Antony and Brutus at the funeral, Cassius and Brutus arguing near the battlefield, Portia asking her husband to tell her what troubles him, triumvirs choosing people to execute, and Calpurnia begging Caesar not to attend the Senate session.
2. Create outfits for dolls or paper bag puppets that represent adults and children in Republican Rome. Include clothing, jewelry, shoes, and hair styles for soldiers, house staff, augurers, senators, wives, soothsayer, tri-

bunes, and plebeians.

3. Compose a handbill that will catch the eye of prospective audiences. Choose an illustration that intrigues the illiterate reader to see the tragedy and learn how it ends. Emphasize action and contrast in your drawing, for example, by depicting the morning's walk to the Senate, omens during a storm, Calpurnia's dream, Brutus finding letters in his chair, and the conspirators washing their hands in blood.
4. Describe the shape and sound of Elizabethan musical instruments, including the hautboy, lute, rebeck, flute, recorder, and tabor. How could Shakespeare incorporate them in a production of Julius Caesar?
5. Make sketches of makeup and garments needed for the plays in Shakespeare's day, for example, formal senate togas, holiday dress for Calpurnia, scarf for a sick man, slave's garments for Lucius and Strato, cloak for the funeral, and helmet, scabbard, and swords for soldiers.

Cinema

1. Make a list of dramatic scenes from the play that would require intense use of lighting, costume, makeup, music, props, and stunts.
2. Describe movie and television versions of Shakespeare's plays that capture the sense of time, place, fashion, and historical events along with Elizabethan poetry and character studies, notably *Richard III*, *Henry V*, *A Midsummer Night's Dream*, and *Hamlet*. What does each movie say about the pleasure, moral training, and education the playwright provided audiences?

Drama and Speech

1. Write a report on Shakespeare's method of enhancing drama. Include the use of different stage levels and trapdoors, dancers, disguises, musical instruments, and special effects, such as cannon fire, ghostly apparitions, and thunder. Comment on his casting of young men to play the roles of such female characters as Calpurnia and Portia. Explain the purpose of the flag on top of the theater. Discuss how the producer would compensate for lack of curtains, sound systems, printed programs, and sophisticated lighting devices.
2. On a poster or mural, compose an extended definition of drama in which you explain the following aspects: character, setting, plot, theme, tone, mood, aside, soliloquy, monologue, climax, dilemma, conflict, literary foils, motivation, protagonist, antagonist, and denouement.
3. Debate the purpose of Cassius's prediction that players of the future would act out Caesar's assassination.

Education

1. Compose a lesson on English oratory based on important soliloquys in the play. Choose a speech that brings out human qualities in the character, such as Antony's anger at conspiracy, Artemidorus's intent to warn Caesar, Calpurnia's fear of a bad dream, and Casca's summary of Cicero's speech.
2. Explain why a study of the play is a lesson in world politics. Name recent global events that have hinged on conspiracy, noble families, great speakers, dictators, and soldiery.
3. Compose a curriculum and reading list that reflect how great orators like Cato, Cicero, and Julius Caesar were

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trained. Account for the fact that Roman men were bilingual, could write in either the Greek or Phoenician alphabets, and often completed their education in Greece or through Greek tutors.

Geography

1. Draw a map that traces Julius Caesar's life from his birth to his journeys to Spain and the outlying regions, into Gaul during his famous military campaigns, in search of Pompey during the Civil War, to Cleopatra's realm in Egypt, to his death in Rome, and to Philippi, where his ghost assaults the conscience of Brutus.
2. Make a transparency of European settings of Shakespeare's best loved tragedies. Overlay maps that show the Scotland and England of *Macbeth*, Denmark of *Hamlet*, Verona and Mantua of *Romeo and Juliet*, Actium and Egypt of *Antony and Cleopatra*, and the Republican Rome of *Julius Caesar*.
3. Using map software, generate a composite map of Shakespeare's plays and long poems and their settings. Locate real settings on a map along with the names and dates of the plays. Place a star on Shakespeare's birthplace.

History and Social Studies

1. Illustrate periods of ancient Roman history. Stress the three major eras: monarchy, republic, and empire. Explain why Caesar's death ended the Republic, precipitated ten years of civil war, and led to Augustus Caesar's Pax Romana.
2. Make a glossary of social, financial, and governmental terms from the play.
3. Organize a puppet show or pantomime typifying the rule of the first kings of Rome, beginning with Romulus and ending with Tarquinius Superbus. Make a clear connection between Brutus and the Republic.
4. Draw a diagram contrasting the governments of the Republic and Imperial Rome.
5. Explain why Caesar would banish a man like Publius Cimber rather than execute or imprison him.
6. Lead a discussion of the settings. Comment on Pompey's porch, the marketplace and pulpit, city gates, Brutus's orchard, Caesar's home, Senate, Forum, Philippi, and Thasos. Explain why a public lectern could replace the modern newspaper as a source of general announcements and decrees.
7. Define demagoguery as it affected Rome and as it occurs in current politics. Lead a debate about fanatical, disenfranchised, and uneducated people and their tendency to be swayed by a melodramatic speaker.
8. Draw a lineage of Julius Caesar and of Brutus. Indicate how Julius Caesar is related to Calpurnia and Octavius. Show Brutus's relationship to the Brutus of old, Portia, and Cassius.
9. Create a time line to indicate the major events of the Republic, particularly military success against Hannibal and Carthage and the rise of Rome's great generals: Marius, Pompey, and Julius Caesar.
10. Compose a money chart to show the value of the drachma in terms of a day's work. Add the aes, denarius, and other denominations of Roman coins that fill the "general coffers." Explain to the class why merchants and bankers of a metropolitan city like Rome would accept coins from other major trading ports, particularly Alexandria, Piraeus, and Massilia.

Language Arts

1. Compose an extended definition of patriot. Apply the definition to Julius Caesar, Brutus, Portia, Cassius, Cicero, augurers, Senators, conspirators, Calpurnia, Marullus and Flavius, Pompey, Publius Cimber, the soothsayer, Artemidorus, and plebeians.
2. Select models of aphorisms to explain. For example, discuss the wisdom of "Beware the ides of March," "Towards die many times before their deaths," "This was the noblest Roman of them all," "Let slip the dogs of war," "I come to bury Caesar, not to praise him," "This was the most unkindest cut of all," and "There is a tide in the affairs of men."
3. Summarize entries and chapters in reference books that clarify these terms and concepts: Caesar's assassination, Plutarch's *Lives*, Octavius's rise to power, the first and second triumvirates, augury, triumph, tribunes and senators, *praetor*, and Roman citizenship.
4. Compose a glossary to accompany the play. Use the base pronunciation model, for example *alchemy* [al' kuh . mee], *cynic* [sih' nihk], and *awful* [ah' fuhl].
5. Choose a series of lines from the play to illustrate the playwright's skill with poetry and aphorism as with "Yon Cassius has a lean and hungry look." Post the phrases on the bulletin board and lead a discussion of their significance to sound, cadence, and meaning. If you have questions about such Elizabethan words as ho, conjure, chidden, a-nights, vouchsafe, lo, hie, ta'en, fain, and durst, which have changed or fallen out of common use since the English Renaissance, refer to an online or print edition of the *Oxford English Dictionary*.
6. List and explain mythological, literary, religious, and historical allusions in the play.
7. Discuss how Shakespeare's lines typify the corrupt politician, loyal soldier, young slave, terrified wife, favor seeker, enraged plebeian, pompous orator, and conniving opportunist.
8. Write a letter or diary entry describing a presentation of *Julius Caesar* as seen from the point of view of an orange-seller, groundling, actor, rival playwright, courtier, or visitor from Rome. Stress the parts of the play that would impress a poorly educated but thoroughly experienced playgoer.
9. Compose a scene in which the triumvirate discuss their plans for Rome. What could Octavius offer men like Brutus and Cassius? Why would the assassins allow the selection of family members for execution?
10. Write an epilogue to the play. Choose an identifiable character such as an actor or Shakespeare himself to express the future of Roman citizens, Antony, and Octavius after Brutus's death.
11. Write a note to King James I in which you invite him to the opening night of *Julius Caesar*. Narrate the highlights of the rise of Rome under Pompey and Caesar. Emphasize circuitous turns of plot. Why would the king enjoy seeing a theatrical study of ancient Mediterranean history, particularly one referring to assassination and rebellion in Rome?

Psychology

1. Contrast the views of Antony as ritual runner in the

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Lupercal race course, soldier, loyal Roman, orator, and friend. Explain how he exacerbates emotional conflict in the rabble.

2. Compose a letter from Brutus to Portia explaining his responses to the ghost and his intent to rid himself of guilt.
3. In a brief talk, contrast various examples of courage in the play. In addition to Brutus's intention to rid Rome of a potential wrecker of the Republic, describe Portia's secret thigh wound, Strato's assistance to Brutus, Marcus Cato's fight against tyrants, Brutus's disapproval of Lucius Pella's actions, and Mark Antony's daring in approaching the conspirators so soon after the assassination.

Religion

1. Pantomime the role of the Egyptian soothsayer and Roman augurs. Demonstrate how an augur would discover that a beast has no heart.
2. Make a chart of standard Roman omens, particularly the rise of smoke and the flight patterns of birds.
3. Contrast the celebration of the Lupercalia with Saturnalia.
4. Join a panel and discuss the Roman style of funerals. Express the effect of Mark Antony's baring of the corpse before citizens and pointing out the individual stab wounds that killed Caesar. Comment on the war cloak and Caesar's will and their symbolic worth to Antony's speech.

Science and Health

1. Describe aloud the style of suicide that Portia uses and explain why it killed her.
2. Make a classroom presentation on "the falling sickness." Explain why commoners thought the disease was a sign of greatness.
3. Explain the symptoms and gradual degeneration that accompany shock and loss of blood. Summarize the effect of the mutilated corpse on onlookers at the funeral. Account for Portia's concealment of pain and trauma.
4. List, define, and illustrate references to nature, especially the Tiber, a lion, owl, oaks, adder, horse, oceans, the "falling sickness," thunder-stone, unicorns, elephants, and the northern star.
5. Explain why the reference to a clock striking and men in hats and cloaks are anachronistic.

ALTERNATE ASSESSMENT

1. List examples of intrigue, cruelty, suffering, fear, courage, intimidation, loyalty, honor, compassion, envy, family pride, and love of the Roman Republic among the characters.
2. Compile a list of lines that reflect Caesar's arrogance and conceit.
3. Compose a scene in which Artemidorus meets with the soothsayer to counter the conspiracy.
4. Make a character list and explain the relationship of each to Caesar. Include augurers, Artemidorus, Calpurnia, Mark Antony, Octavius, Cato, Nervii, Brutus, Senators, and Cassius.
5. Compose brief definitions of tragedy and motivation as they apply to Julius Caesar. What changes in the plot would alter audience sympathy for Brutus and Antony?

ANSWER KEY

VOCABULARY TEST

- | | |
|---------------|-----------------|
| 1. shed | 11. noble |
| 2. mantle | 12. ingratitude |
| 3. overcame | 13. muffling |
| 4. dagger | 14. treason |
| 5. rent | 15. perceive |
| 6. envious | 16. dint |
| 7. pluck'd | 17. gracious |
| 8. resolved | 18. behold |
| 9. angel | 19. vesture |
| 10. unkindest | 20. traitors |

COMPREHENSION TEST A

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. J | 6. B | 11. K |
| 2. F | 7. C | 12. G |
| 3. N | 8. A | 13. O |
| 4. M | 9. L | 14. I |
| 5. D | 10. E | 15. H |

Part II: Identification (10 points)

1. Antony identifies who stabbed Caesar, but is obviously lying because he did not witness the killing.
2. Portia kills herself by swallowing live coals.
3. Cicero addresses the crowd in Greek, but Casca cannot understand Greek.
4. The fifteenth of the month by the Roman calendar, it is the day of Caesar's assassination.
5. This is a listing of people who must be executed to rid Rome of pro-Caesar factions.

Part III: Cause and Effect (20 points)

Answers will vary.

Part IV: Essay (40 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Setting Identification (20 points)

- | | |
|------|-------|
| 1. H | 6. |
| 2. A | 7. G |
| 3. F | 8. I |
| 4. B | 9. J |
| 5. E | 10. D |

Part II: Fill-in (20 points)

1. Cassius, Antony
2. Antony, Brutus
3. Cassius, Portia
4. Octavius, triumvirate
5. 75, arbors

Part III: Multiple Choice (30 points)

- | | | |
|------|------|-------|
| 1. X | 6. X | 11. X |
| 2. X | 7. | 12. |
| 3. | 8. | 13. X |
| 4. | 9. X | 14. |
| 5. X | 10. | 15. |

Part IV: Essay Questions (30 points)

Answers will vary.

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VOCABULARY TEST

Using the terms that follow, replace each boldfaced word in the passage below with a synonym from the play.

angel	envious	muffling	pluck'd	traitors
behold	gracious	noble	rent	treason
dagger	ingratitude	overcame	resolved	unkindest
dint	mantle	perceive	shed	vesture

If you have tears, prepare to **spill** (1) _____ them now.

You all do know this **cloak** (2) _____: I remember

The first time ever Caesar put it on;

'Twas on a summer's evening, in his tent,

That day he **defeated** (3) _____ the Nervii:

Look, in this place ran Cassius' **blade** (4) _____ through:

See what a **hole** (5) _____ the **jealous** (6) _____ Casca made:

Through this the well-beloved Brutus stabb'd;

And as he **pulled** (7) _____ his cursèd steel away,

Mark how the blood of Caesar follow'd it,

As rushing out of doors, to be **decided** (8) _____

If Brutus so unkindly knock'd, or no;

For Brutus, as you know, was Caesar's **darling** (9) _____:

Judge, O you gods, how dearly Caesar loved him!

This was the most **cruellest** (10) _____ cut of all;

For when the **valiant** (11) _____ Caesar saw him stab,

Disloyalty (12) _____, more strong than traitors' arms,

Quite vanquish'd him: then burst his mighty heart;

And, in his mantle **covering** (13) _____ up his face,

Even at the base of Pompey's statua,

Which all the while ran blood, great Caesar fell.

O, what a fall was there, my countrymen!

Then I, and you, and all of us fell down,

Whilst bloody **betrayal** (14) _____ flourish'd over us.

O, now you weep, and, I **recognize** (15) _____, you feel

The **force** (16) _____ of pity: these are **loving** (17) _____ drops.

Kind souls, what, weep you when you but **view** (18) _____

Our Caesar's **clothing** (19) _____, wounded? Look you here,

Here is himself marr'd, as you see, with **renegades** (20) _____.

JULIUS CAESAR

COMPREHENSION TEST A

Part I: Matching (30 points)

Match the following descriptions with characters. Choose your answers from the list of characters below. You may use some of the answers more than once and some not at all.

- | | | |
|-------|--|--------------------|
| _____ | 1. is the son-in-law of Cato | A. soothsayer |
| _____ | 2. gains his freedom by killing Cassius | B. Portia |
| _____ | 3. is deaf in one ear | C. Titinius |
| _____ | 4. runs the race at the Feast of Lupercal | D. Marullus |
| _____ | 5. prefers Pompey to Caesar | E. Cassius |
| _____ | 6. wounds herself in secret | F. Pindarus |
| _____ | 7. carries a garland to Cassius | G. Casca |
| _____ | 8. tries to warn Caesar of danger | H. Calpurnia |
| _____ | 9. fears the lyre is out of tune | I. Octavius |
| _____ | 10. is surprised to learn that Brutus's wife is dead | J. Brutus |
| _____ | 11. is mistakenly identified as a conspirator | K. Cinna the poet |
| _____ | 12. is the first to strike Caesar | L. Lucius |
| _____ | 13. petitions for the return of his brother from exile | M. Mark Antony |
| _____ | 14. commands a respectful military funeral for Brutus. | N. Julius Caesar |
| _____ | 15. dreams of a bloody statue | O. Metellus Cimber |

Part II: Identification (10 points)

Explain the significance of the following details:

1. stab wounds

2. swallowed fire

3. It was Greek to me.

4. ides of March

5. proscription

JULIUS CAESAR

Part III: Cause and Effect (20 points)

Finish each of these statements.

1. The procession honors Julius Caesar because

2. Brutus refuses to allow multiple assassinations because

3. Cassius successfully recruits Brutus to the conspiracy because

4. The ghost troubles Brutus because

5. Brutus and Cassius argue before the battle because

6. Cassius orders letters composed in different handwritings because

7. Mark Antony saves the will to the end of his oration because

8. Plebeians are shocked by Antony's removal of the cloak because

9. Caesar doesn't trust Cassius because

10. The offering of a crown to Caesar worries Brutus because

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

1. Account for the Plebeians' delight in Caesar's will.
2. Discuss Julius Caesar's relationship to Mark Antony.
3. Describe the atmosphere as Julius Caesar enters the Senate.
4. Summarize significant scenes in which Brutus agonizes over his dilemma.
5. Explain why the ghost pursues Brutus.

JULIUS CAESAR

COMPREHENSION TEST B

Part I: Setting Identification (20 points)

Identify the settings that fit the following descriptions. Select your answers from the list that follows.

- | | | |
|-------|---|--------------------------|
| _____ | 1. Caesar nearly drowned. | A. Brutus's tent |
| _____ | 2. The taper seems to burn irregularly. | B. Caesar's tent |
| _____ | 3. Brutus explains why Caesar was killed. | C. orchard |
| _____ | 4. Caesar first wears his cloak. | D. Philippi |
| _____ | 5. Caesar falls dead. | E. Pompey's statue |
| _____ | 6. Brutus sends Lucius to consult the calendar. | F. public chair |
| _____ | 7. Calpurnia must stand in Antony's way. | G. race course |
| _____ | 8. Aeneas rescued Old Anchises. | H. Tiber |
| _____ | 9. Commoners welcomed Pompey. | I. Troy |
| _____ | 10. The final battle takes place. | J. walls and battlements |

Part II: Fill-in (20 points)

Fill in the paired blanks with answers that complete each statement.

1. After Caesar leaves the race course, he notices that _____ seems lean and hungry, but _____ declares that the man is not dangerous.
2. _____ tells Romans that _____ was Caesar's angel.
3. _____ realizes that Brutus is so overwhelmed by _____'s death that he could have escalated their quarrel into murder.
4. Antony welcomes _____'s servant and forms a _____ by adding Lepidus.
5. The will leaves each man _____ drachmas and sets aside for public use Caesar's private _____ and new orchards.

Part III: Identification (30 points)

Place an X by statements that refer to Brutus.

- _____ 1. Believes that Caesar was too ambitious.
- _____ 2. Promises to tell Portia the cause of his depression.
- _____ 3. Overcame the Nervii.
- _____ 4. Insists that Cassius kill his brother.
- _____ 5. Thinks assassins should not look like murderers.
- _____ 6. Welcomes the conspirators to his house.
- _____ 7. Dreamed that lions walked the streets of Rome.
- _____ 8. Cannot understand Cicero's speech in Greek.
- _____ 9. Whispers to Clitus.
- _____ 10. Shakes Strato's hand before dying.
- _____ 11. Celebrates his birthday in Philippi.
- _____ 12. Realizes that there is no heart in the sacrificial animal.
- _____ 13. Is more eager to kill himself than he was to kill Caesar.
- _____ 14. Considers Lepidus no better than a horse.
- _____ 15. Is the first to stab Caesar.

JULIUS CAESAR

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast Mark Antony and Brutus as patriots.
2. Describe Caesar's death.
3. Contrast the plebeians before and after Caesar's death.
4. Summarize the effect of the assassination on the country.
5. Describe Mark Antony's actions during his funeral oration.



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