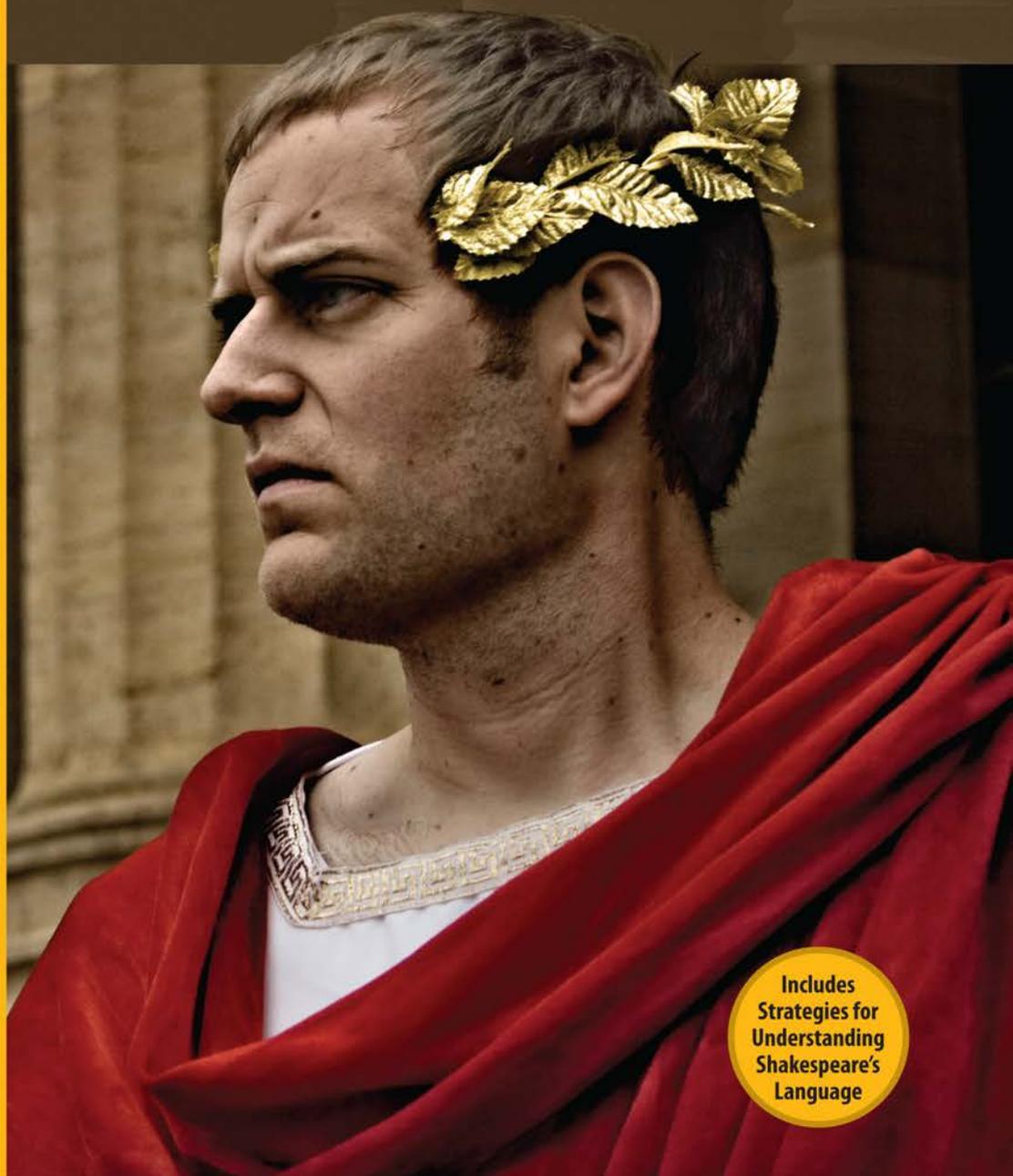


PRESTWICK HOUSE LITERARY TOUCHSTONE CLASSICS

JULIUS CAESAR

by William Shakespeare



Includes
Strategies for
Understanding
Shakespeare's
Language

UNABRIDGED WITH GLOSSARY AND NOTES



JULIUS CAESAR



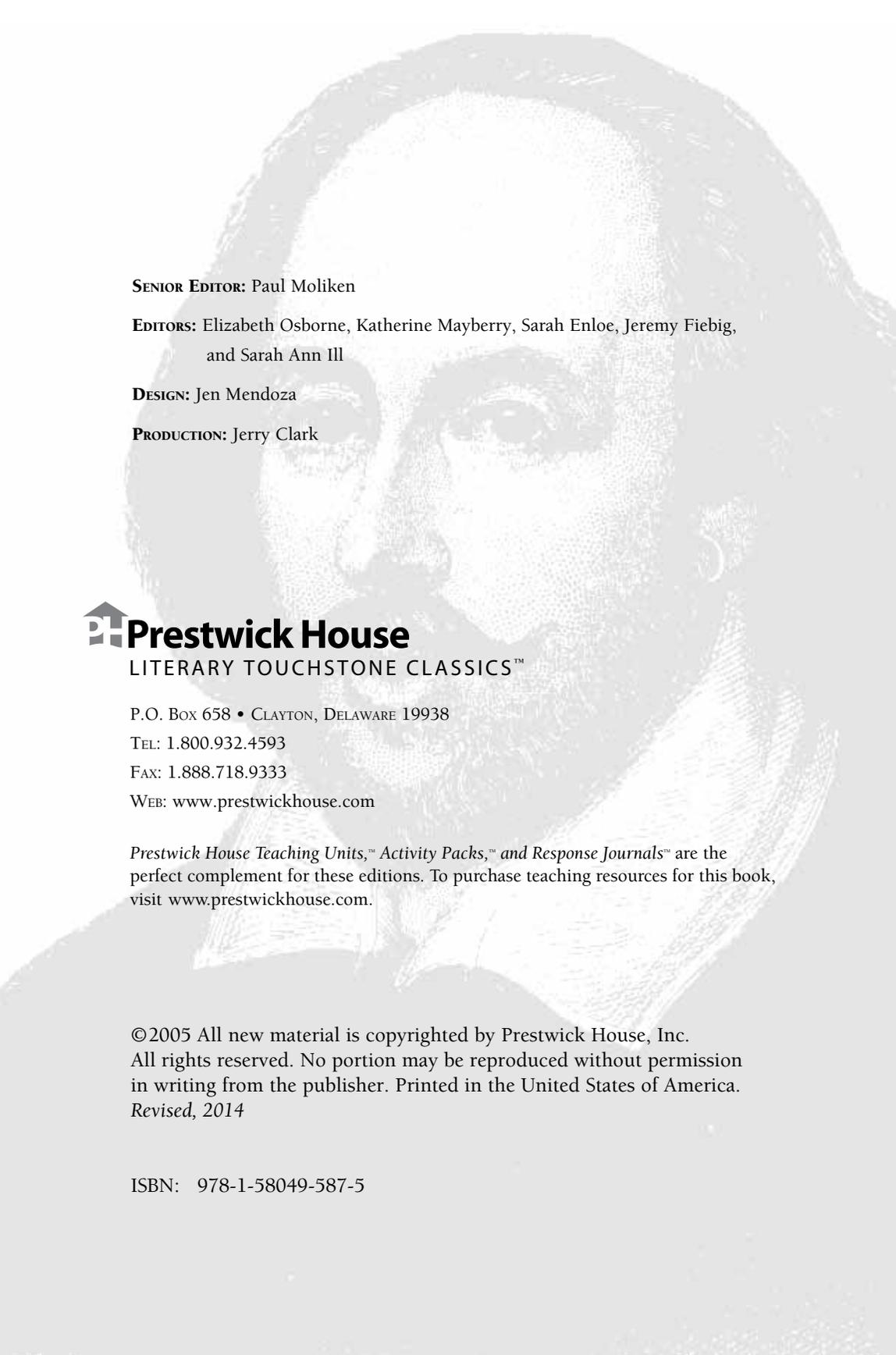
William Shakespeare



Prestwick House

LITERARY TOUCHSTONE CLASSICS™

P.O. Box 658 Clayton, Delaware 19938 • www.prestwickhouse.com



SENIOR EDITOR: Paul Moliken

EDITORS: Elizabeth Osborne, Katherine Mayberry, Sarah Enloe, Jeremy Fiebig,
and Sarah Ann Ill

DESIGN: Jen Mendoza

PRODUCTION: Jerry Clark

 **Prestwick House**
LITERARY TOUCHSTONE CLASSICS™

P.O. Box 658 • CLAYTON, DELAWARE 19938

TEL: 1.800.932.4593

FAX: 1.888.718.9333

WEB: www.prestwickhouse.com

Prestwick House Teaching Units,™ Activity Packs,™ and Response Journals™ are the perfect complement for these editions. To purchase teaching resources for this book, visit www.prestwickhouse.com.

©2005 All new material is copyrighted by Prestwick House, Inc.
All rights reserved. No portion may be reproduced without permission
in writing from the publisher. Printed in the United States of America.
Revised, 2014

ISBN: 978-1-58049-587-5

CONTENTS

STRATEGIES FOR UNDERSTANDING SHAKESPEARE'S LANGUAGE	4
READING POINTERS FOR SHARPER INSIGHTS	9
DRAMATIS PERSONAE	11
ACT I	
SCENE I	13
SCENE II	15
SCENE III	24
ACT II	
SCENE I	29
SCENE II	39
SCENE III	43
SCENE IV	43
ACT III	
SCENE I	45
SCENE II	54
SCENE III	61
ACT IV	
SCENE I	63
SCENE II	64
SCENE III	66
ACT V	
SCENE I	77
SCENE II	81
SCENE III	81
SCENE IV	84
SCENE V	86
VOCABULARY AND GLOSSARY	90

STRATEGIES

Strategies for Understanding Shakespeare's Language

1. When reading verse, note the appropriate phrasing and intonation.

DO NOT PAUSE AT THE END OF A LINE unless there is a mark of punctuation. Shakespearean verse has a rhythm of its own, and once a reader gets used to it, the rhythm becomes very natural to speak in and read. Beginning readers often find it helpful to read a short pause at a comma and a long pause for a period, colon, semicolon, dash, or question mark.

Here's an example from *The Merchant of Venice*, Act IV, Scene i:

The quality of mercy is not strain'd, (*short pause*)
It droppeth as the gentle rain from heaven
Upon the place beneath: (*long pause*) it is twice blest; (*long pause*)
It blesseth him that gives, (*short pause*) and him that takes; (*long pause*)
'Tis mightiest in the mighties; (*long pause*) it becomes
The throned monarch better than his crown; (*long pause*)

2. Read from punctuation mark to punctuation mark for meaning.

In addition to helping you read aloud, punctuation marks define units of thought. Try to understand each unit as you read, keeping in mind that periods, colons, semicolons, and question marks signal the end of a thought.

Here's an example from *The Taming of the Shrew*, Act I, Scene i:

LUC. Tranio, I saw her coral lips to move,
And with her breath she did perfume the air;
Sacred, and sweet, was all I saw in her.
TRA. Nay, then, 'tis time to stir him from his trance.
I pray, awake, sir: if you love the maid,
Bend thoughts and wits to achieve her.

The first unit of thought is from "Tranio" to "air":

He saw her lips move, and her breath perfumed the air.

The second thought ("Sacred, and sweet...") re-emphasizes the first.

Tranio replies that Lucentio needs to awaken from his trance and try to win "the maid." These two sentences can be considered one unit of thought.

3. In an **inverted sentence**, the verb comes before the subject. Some lines will be easier to understand if you put the subject first and reword the sentence. For example, look at the line below:

“*Never was seen so black a day as this:*” (*Romeo and Juliet*, Act IV, Scene v)

You can change its inverted pattern so it is more easily understood:

“*A day as black as this was never seen:*”

4. An **ellipsis** occurs when a word or phrase is left out. In *Romeo and Juliet*, Benvolio asks Romeo’s father and mother if they know the problem that is bothering their son. Romeo’s father answers:

“*I neither know it nor can learn of him*” (*Romeo and Juliet*, Act I, Scene i)

This sentence can easily be understood to mean,

“*I neither know [the cause of] it,
nor can [I] learn [about it from] him.*”

5. As you read longer speeches, keep track of the subject, verb, and object—who did what to whom.

In the clauses below, note the subject, verbs, and objects:

Ross: The king hath happily received, Macbeth,
The news of thy success: and when he reads
Thy personal venture in the rebel’s fight... (*Macbeth*, Act I, Scene iii)

1st clause: *The king hath happily received, Macbeth, / The news of thy success:*

SUBJECT – The king

VERB – has received

OBJECT – the news [of Macbeth’s success]

2nd clause: *and when he reads / thy personal venture in the rebel’s fight,*

SUBJECT – he [the king]

VERB – reads

OBJECT – [about] your venture

In addition to following the subject, verb, and object of a clause, you also need to track pronoun references. In the following soliloquy, Romeo, who is madly in love with Juliet, secretly observes her as she steps out on her balcony. To help you keep track of the pronoun references, we’ve made margin notes. (Note that the feminine pronoun sometimes refers to Juliet, but sometimes does not.)

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who* is already sick and pale with grief,

“Who” refers to the moon.

That thou her* maid* art more fair than she.*

“thou her maid” refers
to Juliet, the sun.

“she” and “her” refer to the moon.

In tracking the line of action in a passage, it is useful to identify the main thoughts that are being expressed and paraphrase them. Note the following passage in which Hamlet expresses his feelings about the death of his father and the remarriage of his mother:

O God! a beast that wants discourse of reason

Would have mourn'd longer—married with my uncle,

My father's brother, but no more like my father

Than I to Hercules. (*Hamlet*, Act I, Scene ii)

Paraphrasing the three main points, we find that Hamlet is saying:

- a mindless beast would have mourned the death of its mate longer than my mother did
- she married my uncle, my father's brother
- my uncle is not at all like my father

If you are having trouble understanding Shakespeare, the first rule is to read it out loud, just as an actor rehearsing would have to do. That will help you understand how one thought is connected to another.

6. Shakespeare frequently uses **metaphor** to illustrate an idea in a unique way. Pay careful attention to the two dissimilar objects or ideas being compared. In *Macbeth*, Duncan, the king says:

I have begun to plant thee, and will labour

To make thee full of growing. (*Macbeth*, Act I, Scene v)

The king compares Macbeth to a tree he can plant and watch grow.

7. An **allusion** is a reference to some event, person, place, or artistic work, not directly explained or discussed by the writer; it relies on the reader's familiarity with the item referred to. Allusion is a quick way of conveying information or presenting an image. In the following lines, Romeo alludes to Diana, goddess of the hunt and of chastity, and to Cupid's arrow (love).

Reading Pointers for Sharper Insights

As you read, look for the themes and elements described below:

Personal vs. public responsibility: Throughout the play, Brutus comes across opportunities to seize power, but he always weighs them against his belief in the “general good.” What does Caesar think about this general good? What kinds of things does he consider before making a decision?

Pragmatism vs. idealism: Cassius and Antony are shrewd politicians; they make plans after weighing the risks and benefits. Brutus, however, is an idealist, motivated only by his love of Rome and his strong convictions. In fact, Brutus meets his tragic end because of his idealism—a fact that even his enemies realize. He is too noble to survive in the corrupt and violent Rome that he has helped create.

Omens/Fate vs. Free Will: Plutarch, the Roman author who wrote *The Life of Julius Caesar* (upon which Shakespeare’s play is based), often mentions *omens*—signs of things to come. On the day of Caesar’s assassination, for instance, the *augurers* (priests who predict the future by examining the organs of birds and animals) supposedly found no heart in their sacrificed beast.

Shakespeare brings out his characters’ views on destiny and free will by showing their belief, or lack of belief, in omens. Note any mention of the following:

- alignments of the stars
- meteors
- unusual animals
- ghosts

How do Caesar, Brutus, and Cassius interpret these signs?

Honor vs. Power: Cassius believes that political power must be taken by cunning and force; to him, it is an end in itself. Honor is Brutus’ motivating force; he feels that power is, at best, a tool, and at worst, a burden.

Problems with democracy: The masses are fickle, and can be incited to riot. On the other hand, autocracy is dangerous. Even the most noble men can be corrupted by power.

Tragic flaw: a weakness in a character that leads to his or her destruction. Brutus’ tragic flaw is his inability to confront reality.

Rhetoric: Notice how the art of verbal persuasion is both used and abused. Antony can completely reverse a situation by appealing to the plebians’ emotions; Decius can change Caesar’s mind by playing on his pride.

JULIUS CAESAR

WILLIAM SHAKESPEARE

DRAMATIS PERSONAE

JULIUS CAESAR, Roman statesman and general

OCTAVIUS, Triumvir after Caesar's death, later Augustus Caesar, first emperor of Rome

MARCUS ANTONIUS, general and friend of Caesar, a Triumvir after his death

LEPIDUS, third member of the Triumvirate

MARCUS BRUTUS, leader of the conspiracy against Caesar

CASSIUS, instigator of the conspiracy

CASCA,

TREBONIUS,

LIGARIUS,

DECIUS BRUTUS,

METELLUS CIMBER,

CINNA,

CALPURNIA, wife of Caesar

PORTIA, wife of Brutus

CICERO,

PUBLIUS,

POPILIUS LENA,

FLAVIUS, tribune

MARULLUS, tribune

CATO,

LUCILIUS,

TITINIUS,

MESSALA,

VOLUMNIUS,

ARTEMIDORUS, a teacher of rhetoric

CINNA, a poet

VARRO,

CLITUS,

CLAUDIUS,

STRATO,

LUCIUS,

DARDANIUS,

PINDARUS, servant to Cassius

Ghost of Caesar

A Soothsayer

A Poet

Senators, Citizens, Soldiers, Commoners, Messengers, and Servants

} conspirators against Caesar

} senators

} supporters of Brutus

} servants to Brutus

SCENE: Rome, the conspirators' camp near Sardis, and the plains of Philippi.

ACT I

J U L I U S C A E S A R

ACT I

[SCENE I Rome. A Street.]

Enter Flavius, Marullus, and certain Commoners over the stage.

FLAVIUS: Hence! home, you idle creatures, get you home.

Is this a holiday? What, know you not,
Being mechanical, you ought not walk
Upon a laboring day¹ without the sign

5 Of your profession? Speak, what trade art thou?

CARPENTER: Why, sir, a carpenter.

MARULLUS: Where is thy leather apron and thy rule?²

What dost thou with thy best apparel on?
You, sir, what trade are you?

10 COBBLER: Truly, sir, in respect of a fine workman, I am but, as
you would say, a cobbler.³

MARULLUS: But what trade art thou? Answer me directly.

COBBLER: A trade, sir, that, I hope, I may use⁴ with a safe con-
science, which is indeed, sir, a mender of bad soles.⁵

15 MARULLUS: What trade, thou knave? Thou naughty knave,⁶ what
trade?

COBBLER: Nay, I beseech you, sir, be not out⁷ with me; yet, if you
be out, sir, I can mend you.

MARULLUS: What mean'st thou by that? Mend⁸ me, thou saucy-
20 fellow!

COBBLER: Why, sir, cobble you.

FLAVIUS: Thou art a cobbler, art thou?

COBBLER: Truly, Sir, all that I live by is with the awl;⁹ I meddle
with no tradesman's matters, nor women's matters, but with
25 awl. I am indeed, sir, a surgeon to old shoes; when they are
in great danger, I recover¹⁰ them. As proper men as ever trod
upon neats-leather¹¹ have gone upon¹² my handiwork.

¹workday

²straight edge
(carpenter's tool)

³"Cobble" means
both "to imitate
poorly" and "to
make shoes"
[The cobbler
puns throughout
this scene.]

⁴job that I hope I
may do

⁵a pun on "soles"
(shoes) and
"souls" (human
spirits)

⁶worthless fool

⁷"upset" or "hav-
ing a broken
shoe"

⁸"soothe" or
"repair" (as one
would a shoe)

⁹the cobbler puns
on "all" and
"awl" (a sharp
tool for punching
leather) several
times

¹⁰"save their lives"
or "give them
new coverings"

¹¹calfskin

¹²walked in

FLAVIUS: But wherefore art not in thy shop today?

30 Why dost thou lead these men about the streets?

COBBLER: Truly, sir, to wear out their shoes, to get myself
into more work. But indeed, sir, we make holiday, to see
Caesar and to rejoice in his triumph.

MARULLUS: Wherefore rejoice? What conquest brings he home?

35 What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,
Knew you not Pompey?¹³ Many a time and oft
40 Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
The live-long day with patient expectation
To see great Pompey pass the streets of Rome.

45 And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber¹⁴ trembled underneath her banks
To hear the replication¹⁵ of your sounds
Made in her concave shores?

50 And do you now put on your best attire?
And do you now cull out¹⁶ a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!

55 Run to your houses, fall upon your knees,
Pray to the gods to intermit¹⁷ the plague
That needs must light¹⁸ on this ingratitude.

FLAVIUS: Go, go, good countrymen, and, for this fault,

Assemble all the poor men of your sort,
60 Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

Exeunt all the Commoners.

See, whether their basest metal¹⁹ be not moved;
They vanish tongue-tied in their guiltiness.
65 Go you down that way towards the Capitol;
This way will I. Disrobe the images,
If you do find them deck'd with ceremonies.²⁰

¹³Gnaeus
Pompeius
Magnus, one
of the rulers
of Rome until
Caesar defeated
him at the Battle
of Pharsalus, 48
B.C.

¹⁴the river that
flows through
Rome

¹⁵echo

¹⁶take for your-
selves

¹⁷turn aside

¹⁸is the inevitable
result

¹⁹deepest nature

²⁰decorated for the
festival

MARULLUS: May we do so?

You know it is the feast of Lupercal.²¹

70 FLAVIUS: It is no matter; let no images

Be hung with Caesar's trophies. I'll about,

And drive away the vulgar²² from the streets;

So do you too, where you perceive them thick.²³

These growing feathers pluck'd from Caesar's wing

75 Will make him fly an ordinary pitch,²⁴

Who else would soar above the view of men

And keep us all in servile fearfulness.

Exeunt.

**[SCENE II
A public place.]**

Enter Caesar; Antony for the course, Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca; a Soothsayer; after them Marullus and Flavius.

CAESAR: Calpurnia!

CASCA: Peace, ho! Caesar speaks.

CAESAR: Calpurnia!

CALPURNIA: Here, my lord.

5 CAESAR: Stand you directly in Antonio's way,

When he doth run his course. Antonio!

ANTONY: Caesar, my lord?

CAESAR: Forget not, in your speed, Antonio,

To touch Calpurnia, for our elders say,

10 The barren, touched in this holy chase,²⁵

Shake off their sterile curse.

ANTONY: I shall remember.

When Caesar says "Do this," it is perform'd.

CAESAR: Set on, and leave no ceremony out.

15 SOOTHSAYER: Caesar!

CAESAR: Ha! Who calls?

CASCA: Bid every noise be still. Peace yet again!

CAESAR: Who is it in the press²⁶ that calls on me?

I hear a tongue, shriller than all the music,

20 Cry "Caesar." Speak, Caesar is turn'd to hear.

²¹Lupercalia, a fertility festival held in February

²²common people

²³see them in crowds

²⁴at a normal height

²⁵As part of the Lupercalia festivities, young men run naked through the streets of Rome, striking passers-by with leather thongs. An infertile person struck by a thong is supposed to become fertile.

²⁶crowd

²⁷ fifteenth day
[The Roman
month was
divided into
the calends
(beginning of
the month),
ides (either the
thirteenth or
fifteenth day of
the month), and
nones (nine days
before the ides).]

²⁸ have observed
you recently

²⁹ used

³⁰ direct my con-
cern

³¹ tarnish

³² ideas

³³ except by

SOOTHSAYER: Beware the ides of March.²⁷

CAESAR: What man is that?

BRUTUS: A soothsayer bids you beware the ides of March.

CAESAR: Set him before me; let me see his face.

25 CASSIUS: Fellow, come from the throng; look upon Caesar.

CAESAR: What say'st thou to me now? Speak once again.

SOOTHSAYER: Beware the ides of March.

CAESAR: He is a dreamer; let us leave him. Pass.

Sennet. Exeunt [all but] Brutus and Cassius.

CASSIUS: Will you go see the order of the course?

30 BRUTUS: Not I.

CASSIUS: I pray you, do.

BRUTUS: I am not gamesome; I do lack some part

Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires;

35 I'll leave you.

CASSIUS: Brutus, I do observe you now of late;²⁸

I have not from your eyes that gentleness

And show of love as I was wont²⁹ to have;

You bear too stubborn and too strange a hand

40 Over your friend that loves you.

BRUTUS: Cassius,

Be not deceived; if I have veil'd my look,

I turn the trouble of my countenance³⁰

Merely upon myself. Vexed I am

45 Of late with passions of some difference,

Conceptions only proper to myself,

Which give some soil³¹ perhaps to my behaviors;

But let not therefore my good friends be grieved—

Among which number, Cassius, be you one—

50 Nor construe any further my neglect

Than that poor Brutus with himself at war

Forgets the shows of love to other men.

CASSIUS: Then, Brutus, I have much mistook your passion,

By means whereof this breast of mine hath buried

55 Thoughts of great value, worthy cogitations.³²

Tell me, good Brutus, can you see your face?

BRUTUS: No, Cassius, for the eye sees not itself

But by³³ reflection, by some other things.

CASSIUS: 'Tis just,

VOCABULARY AND GLOSSARY

Act I, Scene I

battlements – castle or fortress walls, with openings for shooting through

concave – curved inwardly

knave – a rascal

mechanical – a tradesman

oft – often

saucy – disobedient

tributaries – rulers who serve

yet – still

Act I, Scene II

amiss – wrongly

an – if

aught – anything

become – suit

bestride – straddle

doth – does

durst – dared

enterprise – a significant undertaking

ere – before

fain – gladly

gamesome – enjoying sports or festivities

lief – rather

loath – reluctant

mark – notice

marry – by the Virgin Mary (an oath)

meet – fitting

mettle – temperament

rabblement – common people

soothsayer – a prophet

sound – try

spare – lean

start – raise

tardy – slow, dull

Act I, Scene III

base – low in status

bestow – to store, place

close – hidden

fearful – trying to inspire fear

gait – the manner of walking

heralds – messengers

hie – go on

hinds – female deer; servants

pleasure – will

rived – split

save – except

stay'd – waited

tempests – storms

tokens – omens

wonderful – amazing

Act II, Scene I

affability – friendliness

affections – emotions

betimes – early

closet – a private chamber

disjoins – separates

faction – a group of people

fret – to streak

hew – cut

rated – berated, criticized

resolved – informed

toils – nets

vouchsafe – swear

withal – nonetheless

Act II, Scene II

ague – fever, sickness

expounded – explained

portents – omens

whelped – given birth

yearns – grieves

Act II, Scene III

contrive – conspire

emulation – envy

Act II, Scene IV

sooth – in truth

Act III, Scene I

carrion – decayed flesh

confounded – bewildered