B.A. PART- II
SEMESTER-III

ENGLISH LITERATURE (ELECTIVE)
ENGLISH LITERATURE FROM CHAUCER To The EIGHTEENTH CENTURY

UNIT NO. I

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WILLIAM SHAKESPEARE : *JULIUS CAESAR*

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LESSON NO. 1.1

Introduction to the Study of Drama

1.1 Study of Drama

Dear student, there are many basic terms and concepts related to drama and theatre, knowledge of which always helps us in understanding a drama whether we are reading it or watching it being played. In this lesson, we shall discuss those important terms pertaining to drama which are prescribed in your syllabus.

1.2 Definition and Essence

The genre of drama is different from the other genres of literature, e.g. poetry, or prose and novel, because in the other genres of literature the writer mainly depends on the words, but drama is a multiple genre, using words, scenic effects, gestures, actors and the organizing talents of a producer. It is a literary form designed for the theatre where actors take the roles of the characters, perform the indicated action and utter the written dialogue. Marjorie Boulton defines it a "three dimensional genre", a literature that "walks before our eyes."

The dialogues in a drama can be written in poetic form also which is called Poetic Drama. Many dramas in English are written in heroic couplets (iambic pentameter lines rhyming in pairs). There is another form of drama writing also called Closet Drama which is written in the form of drama but is intended to be read rather than to be performed in the theatre e.g. Milton's *Samson Agonistes,* Shelley's *Prometheus Unbound* and Byron's *Manfred.*

1.3 Essence of dramatic art

In order to understand the definition of the term 'drama', we must understand the meaning of the words 'drama' and 'dramatic art' i.e. the essence of the dramatic art, which is different from arts of poetry and fiction writing. In order to understand the essence of this art, we have to define those particular qualities which distinguish it from other arts.

1.3.1 Drama is a reflection of truth

First of all, drama is a copy of life, a mirror of the world, "a reflection of truth." It is a mirror in which human nature is reflected. But this does not mean that drama is only an imitation of the real world. The dramatist with his imagination tries to present the things as life-like as possible. S. T. Coleridge rightly says that "the drama is not a copy but an imitation of nature." A dramatist takes a hint from natural orders what he has observed and organizes them in a compact whole.

1.3.2 Recognition of will

The second characteristic of drama is the "recognition of will". It is the action of a will, conscious of itself which brings obstacles in the total action of the protagonist and brings the elements of conflict. In fact, drama arises when any person or persons in play are consciously up against some antagonistic persons, circumstances or fortunes.

1.3.3 Presence of the audience

Another thing which marks the art of drama/theatre is the presence of the audience. In fact, "we cannot conceive of a play without an audience." While poetry is the particular art of expression, usually in rhythmic terms, and the fiction—the art of expression by means of a story in prose, drama is the art of expression by means of a story told to an audience assembled together in one place.

1.3.4 Human factor and machinery

The dramatist, more than any other artist, is dependent on the human factor and on machinery. He has to keep in mind, while opening his lines, the characters as actors who have to perform a particular action on a stage. Thus "a play without an audience to interpret it and actors to perform it, is inconceivable."

1.3.5 Physical endurance and capability of the characters

A dramatist unlike a poet and a novelist, has to write with thought of writing it for the theatre, the physical and material problems of theatre. He has to keep in mind the physical endurance and capability of the characters who have to perform the action and also of the audience who have to watch the action performed. The bindings of the time are to be observed. For purely material reasons the dramatist has to submit to a

general but unwritten law that his play should not presuppose a time of action greater than about three hours.

1.3.6 One character must occupy the stage

Along with it, since the dramatist works with the human material, he must normally take care that one of his characters remains on the stage the whole time.

1.3.7 Drama should create an illusion of reality

The dramatist, while organizing and presenting life-like scenes, should be able to create an illusion of reality and for this purpose, the style, the diction of the dialogues should be as far as possible like the real speech of people in life.

1.3.8 Element of surprise and shock

The element of surprise and shock in a dramatic art is the essence of its success as a drama. The drama is at once the most peculiar and the most enthralling of all the types of literature.

1.4 Drama Vs. Novel

On the basis of these peculiar characteristics of drama, we can differentiate between a drama and a novel.

Though a drama and a novel both deal with story and an action from beginning to the end with a middle and there are many characters who come into contact with one another, have various relations and conflicts, action ends either on a happy or sad note, yet there is a lot of difference between both the literary forms, the ways in which the human material is arranged and presented in them.

1.4.1 Action not narration

In a novel, mainly the action is told/narrated by the writer himself and even if the characters are made to converse with each other, wherever required the writer/novelist gives the comments on the whole action and takes the action further. In a drama, on the other hand, the whole action is known through the conversation/ dialogue of the action and being told, here the action is shown as it is going on.The dramatist keeps himself away from the action and the characters.

1.4.2 Characters reveal themselves in drama

Whereas in a novel, the characters are revealed and commented on by the novelist in a drama, the characters reveal themselves either through their dialogue or their action.

1.4.3 Dialogues are spoken by the characters

Since in a drama, the dialogues are to be spoken by the characters, the language and sentences of the dialogues should be such as not to make the whole thing monotonous and not presentable on the stage. But in a novel, the novelist can make the dialogues and speeches as long as he wants to convey the things in detail. Whereas in drama consciousness and relevance of dialogues are very necessary, there is no bar in a novel.

1.4.4 Stage directions

A dramatist, while writing a drama has to keep in mind particular stage directions and dramatic conventions but a novelist is not bound by any such theatrical requirements.

1.4.5 Performance in limited period of two to three hours

In a drama, the physical endurance and capability of the characters/actors and audience are to be taken care of and this makes the dramatist limit the performance of action in two or three hours. In a novel, the span of the action can range from even one generation or more.

1.4.6 Drama can be written in verse as well

A novel is a narrative, generally written in prose, the drama can be written in verse also.

1.4.7 Incidents, episodes and subplots

In a novel, it is possible to have many incidents, episodes and even subplots. Sometimes, the separate stories incorporated into the book have long evaluative comments. A drama cannot afford to incorporate these loose and irrelevant things as this will mar the unity of action and coherence of the plot in a drama.

1.4.8 Requirement of visual imagination

The reading of a drama makes demand on our visual imagination and we visualize the whole action being performed and the dialogues being spoken before our eyes but the narrative of a novel does not make any such demand. We simply read things and comprehend them.

These are some elements on the basis of which two genres are distinguished but in the twentieth century many novelists have incorporated the elements of drama also in their novels.

1.5 Drama and Theatre

Drama is distinguished from the other literary forms in the way that it is written with a design for performance in a theatre. The theatre is a place where men come to see as well as to hear. The physical action, accordingly, is absolutely demanded on the stage and those plays which are suitable for physical action are theatrically more successful and

popular. Therefore, the full effect of a written play comes only from its theatrical representation. Schlegel in his book, *A Course of Lectures on Dramatic Art and Literature* writes, "the form of dramatic poetry, that is, representation of an action by dialogue without the aid of the narrative, demands the theatre as its necessary complement. Visible representation is essential to the dramatic form... Therefore, a dramatic work must always be regarded from a double point of view, how far it is poetical and how far it is theatrical."

There are many written dramas which are poetically very weak but very strong from the perspective of presentation. For example, a 'melodrama' of the early nineteenth century, though it might lack grace of style and even of proper characterization, yet it possesses all the qualities to be staged in a theatre. *Charley's Aunt*, a highly popular farcical comedy by Brandon Thomas, though it cannot be called a great piece of literature is an excellent play of its kind. We also find, on the other hand, that a play may be lacking almost every theatrical requirement yet possesses the most glorious poetry, e.g., Marlowe's *Tamburlaine* is not a good theatrical piece as it is merely a stretch of episodes, but it excels in lyricism.

What is required is that there should be maintained a balance between these opposing qualities i.e. poetry, beauty of diction and requirements of the stage performance. Since the play is meant for being 'played' and performed, the theatrical quality and necessity should be kept in mind by the dramatist while writing a play, and arranging and framing his plot, giving dialogues to his characters, writing long poetic speeches, and portraying his characters.

The dramatist should devise and find an excellent plot, and out of this plot i.e., framework, he should frame an equally excellent scenario, and plan the situations in such a way that they should be thrilling, effective, coherent, well knit and logical. He should arrange the exits and entrances with a sure knowledge of the stage craft.

Similarly, while writing, the consideration in drama should not be to write a poetic dialogue, but the poetry is to be kept subservient to dramatic necessity. The dramatic language is subordinate to character and should be eminently suitable for historical enunciation. The dramatist, while writing a drama, with a view to make it a theatrical success, puts himself in the place not of a series of living characters but of a company of actors each of whom is taking a certain part in his play and who at the same time has ability to prevent his own personality from intruding into what should be the dialogue of another. There may be much poetry and much lyricism in a drama but that poetry should not seem to be poetic speech of one man and it must be subordinate to these essential requirements of the stage performances.

1.6 Origin and Growth of Drama

The dawn of the European theatrical art started in ancient Greece and Rome; and many Greek tragedies and comedies were written by the dramatists like Sophocles, Seneca, Aristophanes and many others. The best amphitheatres were established by the Romans in England for the production of plays. But with the departure of Romans, the theatre also stopped flourishing. In the middle ages, the art of action was revived not with the plays but with the individual players, jesters, clowns tumblers and minstrels.

Later on, the Church brought back drama into England by the tenth century though earlier the Church itself had condemned the theatre of the Roman empires because of its spectacles and scenes. Many biblical incidents and Easter celebrations were dramatized by the priests themselves and the choir boys. Along with these dramatic representations, many liturgical dramas also developed dealing with the celebration of May Day, Harvest time, the birth of Christ. At first, the liturgical play was only a part of the Church services, but by the thirteenth century it had grown and every part of the church was used in an action which converted the whole edifice into one stage, with the audience present and actors performing.

By and by the dramatic element in the whole performance became stronger than its religious purpose, and between the thirteenth and fourteenth centuries, the drama became secularized, and the medium of dialogue was now English, not Latin. The proper dramatic scripts were written. Drama became a social activity, a cooperative enterprise, and instead of priests, proper actors with skilled craftsmanship and with their own companies staged dramas. This was a significant development in the growth of drama and the dramatic activity was widespread. Along with these religious 'plays' there also developed morality plays in which the characters were vices and virtues and some of the authors of the morality plays were able to make real and contemporary characters as vices and virtues. The best known examples of morality plays are *Mankind* and *Everyman.* Though the characters in these plays are abstractions; they have relationships which are human though the whole action is controlled by the lesson which is to be taught, the play has a natural development, often a genuine realism, with a direct and sincere pathos.

Apart from the morality plays there also existed short plays called *Interludes* which were neither religious plays nor allegorical like moralities, rather these interludes were amusing in nature and aimed at a connected series of entertaining speeches, supported with a minimum of characters or plot.

In the Renaissance, (i.e. Sixteenth century) the form of drama developed and there was a revival of interest in the classical drama. The dramatists

like Thomas Kyd, Christopher Marlowe and William Shakespeare enriched the various genres of drama by following classical forms as well as by inventing new elements in the form of tragedies and comedies, and also brought out many dramatic forms like tragi-comedy, chronicle and history plays. They dealt with the current conflicting and realistic problems of their times through their plots and characters, and performance of the dramas in theatre was also widened. The dramatists of the times brought variety in the diction of dialogue using both poetic as well as the prose language in drama.

A contemporary of William Shakespeare, Ben Jonson, through his down to earth realistic comedies, satirized the vices prevalent in the society of London and highlighted the moral purpose of drama.

In the seventeenth century, the realistic element in drama was pursued, and a general vein of romantic sentimentality was combined with it by Thomas Dekker, Thomas Heywood, Beaumont and Fletcher. During the first forty years of the seventeenth century, many new kinds of tragedies were written by John Webster and Cyril Tourner, called the revenge tragedies which developed with a disregard for the motives of good and evil and in defence of the moral order of being. A few dramatists of this period like Thomas Middleton and Philip Massinger excelled in the art of comedy writing also with an aim of pinpointing the commercial classes. Other dramatists of this period like John Ford and James Shirley, though they dealt with the earlier themes yet they brought the excellence of poetry to drama.

In 1642, theatres were officially closed by Puritans and the onset of civil wars brought a setback to English drama. Only masques were being played for the entertainment in the courts of Public. The masque was a dramatic edifice into which poet and stage designer met to make an entertainment with dances, music and elaborate scenic devices but the national spirit in drama had disintegrated.

With the restoration of Charles II in 1660, the theatres were reopened. The drama after this period did not represent the whole of the age, rather it became only an entertainment of the court. A distinctive kind of comedy called the comedy of manners was written by the three dramatists named Etherege, Whycherley and Congreve. From this comedy all the romantic elements were excluded, and there was a witty portrayal of the eloquent ladies and gentlemen of the day in their conversation and their amorous intrigues.

Another form of drama called 'heroic drama' was popularized by Dryden in which the characters were given grand status, and themes of love and honour were dealt with.

In the eighteenth century, not much drama was written. Some sentimental comedies were brought out by John Gay, Richard Steele,

Hugh Kelly and Richard Cumbeland. The dramatists like Oliver Goldsmith and Sheridan brought the realism and brilliance of the Restoration dialogue into comedy and saved the comedy from sentimentalism.

In the early nineteenth century, the genre of drama did not grow as much as the genres of poetry and novel did. The popular things were regular spectacle, melodrama, and farce. Most of the romantic poets tried their hands at drama writing but were not much successful. There was no queen or courts of the 16th, 17th and 18th century to encourage the talent of drama. Moreover, the comedies written during this century were relatively unrelated to the life of the times.

In the second half of the century, a new life was brought to English drama and theatre by Ibsen, G. B. Shaw, Oscar Wilde and many others whose dramas were more subtle in stagecraft and profound in thought. In the twentieth century, there was a tremendous growth in the talent of drama and the dramas of the times written by H. Granvile Barker, John Galsworthy and John Ervine. They explore the contemporary social problems in their plays. In the thirties of this century, a significant development was made in verse drama by T. S. Eliot, W. H. Auden, Christopher Isherwood and Christopher Fry.

After the First World War, many new themes and techniques were developed in drama, and the genre drama has grown much after the first two decades of the twentieth century.

1.7 Dramatic Action

By dramatic action, we generally mean what the characters do and are made to do by the dramatist. It is the basis of an act or deed, which may be pursued with words or physical movements. An action may also be purely mental but the number of mental actions in a drama must be limited if the audience is to follow what is happening on the stage.

There is another meaning of the word 'action', the sense in which Aristotle used it in his *Poetics* in his famous definition of tragedy. For him, an action was the thing which drama imitated. "Tragedy", then, is the imitation of an action that is serious, complete and of a certain magnitude." In this sense, the word action means the doing, i.e., "the one large action, the objective of which constitutes the whole play. Ideas of intent and will are the definite components of this main action, i.e., "objective", but an "objective" or action written in an actor's script only becomes an "action" for use when it forms a part of the actual performance of the deeds undertaken to accomplish that objective. For this purpose, immediate actions are needed which make the major "action" work.

Now the nature of presenting an "action" introduces physical materials which must be organized i.e., the action must take place in some space; people are also present as visual elements and the movements or its lack will be noticed. No other art contains so many different materials to

structure it by the rules of art as does drama. In elaborating an action the structures of other arts like music may organize their materials in their own typical ways, but the organization of the nature and workings within dramatic structure requires much skill and craftsmanship on the part of the playwright, both in the matters of writing it perfectly for the purpose of coherent reading as well as for the purpose of action. The further division of action that will make the central action to be earned requires not only the systematic organization of plot but also allotting the proper roles to the actors, dialogues, etc. Even the allotment and performance of the smallest action by a character should be very appropriate to bring out the successful effect of the dramatic action. The playwright creates his dialogues with the imaginative grasp of purpose and given circumstances, which the actor uses to direct a physical manifestation of actions. The dramatic situations are also created with proper imaginative grasp, and the element of suspense is also maintained throughout to keep the reader and audience alert and waiting for future action. All the individual actions in a drama should have significance; although they are rarely seen as separate, and the greatest significance of action in drama must come from their relations to one another and to the parts and the whole of the play.

1.8 Elements of dramatic structure

1.8.1 Plot

Generally, the action, i.e. "objective" of a play is conveyed through a story which is systematically structured it is called "plot".

The plot in a dramatic work is the structure of its actions, as these are ordered and rendered towards achieving particular, emotional and artistic effects. There is a great variety of plot forms. For example, some plots are designed to achieve tragic effects while others are designed to achieve the effects of comedy, romance or satire; and there are further infinite varieties of plot patterns. But the component elements of plots include the chief character of a work around whom our interest centres. He is called a protagonist or hero and he is pitted against an important opponent, who is called antagonist. The relation between them is of conflict. In addition to the conflict between individuals, there may be the conflict of a protagonist against fate, or against the circumstances, that stand between opposing desires or values in a character's own mind.

As a plot progresses, it arouses expectations in the audience or readers about the future events. This anxiety about what is going to happen to the characters next is known as suspense and if, what in fact happens violates our expectations, it is known as surprise. The interplay of surprise and suspense is a prime source of the magnetic power and vitality of an on going plot. There is also an element of dramatic Irony in a plot, which is a kind of suspenseful expectation when we as readers/audience foresee the oncoming disaster or triumph but the character in the play does not see it.

A good plot also has a unity of action, which makes it "an artistic whole," if there is a single, complete and ordered structure of action, and all are directed towards the intended effect and in which, none of the component parts, or incidents is unnecessary. Aristotle also said that all the parts are "so closely connected that the transposal or withdrawal of any one of them will disjoint and dislocate the whole."

In many plays, the structural unity of the plot can also be achieved with double plots. There can also be a sub-plot also in a drama, a second story, that is complete and interesting in its own right, introduced into the play, and if it is skilfully managed, it serves to broaden our perspective on the main plot. Those underplots or subplots may have either the relation of analogy to the main plot or of counterpoint against it.

The order of a unified plot is a continuous sequence of the beginning, middle and end. The beginning initiates the action in a way which looks forward to something more; the middle presumes what has gone before and requires something to follow, and the end that follows what has gone before. At the end, we are satisfied that the plot is complete.

The traditional pattern in a five act play consists of a rising action, climax and falling action, i.e., first there is a clarification, and rising actions reaches the climax of the hero's fortunes. Then comes crisis or turning point in the fortunes of the protagonist. This inaugurates the falling action and the whole action is brought to a close by some final discovery, i.e., "unknotting" of the action or decision. This is called "denouement" i.e., untying of the plot.

1.8.2 Acts and Scenes

There are also divisions made in the action of the play by dividing the play into various Acts and Scenes. An act denotes a major division in the action of play. Such a division was introduced into English drama by the Elizabethan dramatists who structured the actions into five Acts. In the present century, we find the plays with three Acts, two Acts and there are many one Act plays also. This division is mainly conceived as convention which is a slicing up of the play, dividing the progress of the action.

Acts are often subdivided into smaller units which we know as Scenes which usually consist of units of action, in which there is no change of place or break in the continuity of time. In some recent plays, there is no division in acts and these plays are structured as a sequence of Scenes or episodes. In many plays there are only scenes.

1.8.3 Dialogue

In a drama what character converses/says/speaks is called "dialogue". In fact, a play is basically a dialogue and though it can be conceived without good plot and character yet it cannot survive if the dialogue is non-speakable and over-formal. The main reason of the dialogue being so

important and central to the success of a play is that a play is to be acted and performed with the characters speaking to one another and the things have to be conveyed to the audience by someone. The dialogue can be in verse or prose, varying from writer to writer and character to character.

While writing a play, the playwright should bring out the dialogue in such a way that the actor can speak his lines without stumbling, stopping for break wherever required and convey to the audience everything in proper intonation. Moreover, the writer should keep in mind that the diction of dialogues changes with each type of drama. For example, there is required abundance of wit in comedy, glory of diction in tragedy, lucidity and speed of argument in drama of ideas, human probability and individual idioms in speech given to different characters, originality of phrase and vocabulary, and vividness of description.

Since unlike a novelist, a dramatist cannot step in with his explanation and comment on what the characters mean to say and what is happening in the minds of characters by telling us directly, and the reader and the audience have to learn by listening to the conversation between the characters, hence the dialogues and the speech given to the characters should be self-explanatory. Moreover, the conversation and the dialogue are often more concise and devoid of irrelevant material. Another important aspect of dialogues is that the speech of every character is differentiated, and normally, every speech is characteristic of the speaker.

Moreover, the tragic or serious treatment of individual speech is concerned mainly with imagery and quality of imagination and these aspects of speech show something of the inner personality. In comedy, we find that the differences are more than the superficial distinctions of mannerism.

Another important aspect of dialogue is that the dialogue between two or more characters should resemble to the real conversation. The conversation should cerate an impression of the living scene.

There are certain conventions of stage dialogue which make it opposed to real life. For example, the use of soliloquies (the long speech) through which the character is not conversing with others, but by speaking aloud to himself, reveals himself and his real intention. Another convention of stage dialogues is the 'aside' which is a way of showing inner thought as opposed to outward expression. In the 'aside', a character, in the process of conversation, says something which is not meant to be heard and known to the persons present on the stage or the person with whom he is talking on the stage, but for the reader and the audience. Though by the standards of realism it sounds quite idiotic, yet 'aside' is accepted on the stage as a means of showing that what one character says to another is insincere or has a double meaning.

Apart from the conventions of 'stage dialogue', another aspect is the handling of the dialogue by the dramatist which modifies the speed of drama. For example, a scene with a few long speeches seems to move in a slower and steadier manner than the one in which speeches are short and come in quick succession. Generally, the dialogue of comedy moves more quickly than that of a tragedy, though in comedy there is often less action or at least less momentous action.

Though the dialogues in a play should be to the point and very relevant, and should bring in some information vital to the development of the play yet we also find that a play often contains number of great set speeches in prose or verse. These are dictated by the passion and creative joy of the writer and are brought forth by the writer to give the great actors an opportunity to show skill and fervour in the handling of emotion.

Thus, we see that the writing of dialogues should be suitable to the needs of conveying the information and carrying on the plot along with fulfilling the function of pleasing by the beauty, wit or oddity. The beautiful combination of these is a mark of the greatness of any good play and of a playwright.

1.8.4 Characterization

Since a play deals with certain particular events in the life of human beings or issues related to these, the action is carried on by human agents, who become the most important elements who are called the dramatis personae or characters. These characters are persons endowed with the moral and dispositional qualities that are expressed in what they say i.e., the dialogue and what they do i.e. the action. A character may remain essentially stable or unchanged in his outlook and disposition from the beginning to the end of the play, built around a single idea or quality. Such type of character is called a "flat character". A character may also undergo a radical change through a gradual development, or as a result of an extreme crisis, and is more complex in temperament and motivation. Such a character is termed as a round character. The required quality of a character, whether he is stable or changes, is "consistency", i.e., he should not suddenly break off and act in a way not plausibly grounded in his temperament.

The portrayal of a character in drama differs from that of a character portrayed in a novel. Though in both the genres, the characters reveal themselves in the process of communicating through dialogues and through their action, yet, whereas, in a novel the author himself intervenes authoritatively in order to describe, and often to evaluate the motives and dispositional qualities of his character, in drama the author merely presents his characters talking and acting, and leaves the reader to infer what motives and intentions lie behind what they do and say.

There is also a different in our knowing about a character in a drama and in what motives and intentions lay behind what they do and say.

There is also a difference of our knowing about a character in a drama and in real life. For example, whereas in real life, it is never possible to know a person fully even if we have lived with him for years, but while reading or watching a drama, we learn much more about a character and the details of his personality in two/three hours. By following certain conventions and through certain techniques, the dramatist with rapid communication reveals many facts of the personality of a character. These methods can be enlisted as follows:

1. A character may explain himself more or less directly to the audience in a *soliloquy*, i.e., alone aloud speech which is intended to be a direct and sincere expression of the speaker's real thoughts, i.e., his mental conflict, or his real intentions that he does not want to share with others.
2. The information about a character can also be conveyed by the use of the 'confidant' in whom one character, mainly the protagonist, confides his innermost thoughts which he wants to hide from others.
3. We learn about characters in the play mainly by their actions at the moments of crises when they make decisions.
4. We also learn about characters from what other people say about them and this gives us different views of people about a single character.
5. Of course, we also learn much about the character from the comments and interpretations of the people when that character leaves the stage, i.e., through the different reactions of the readers.This is to be kept in mind that in almost all the plays there are major characters and minor characters, flat characters and complex characters, and the dramatists portray not only the major characters with interest but the minor characters are also portrayed well. The mark of good characterization is whether the dramatists can show us different kinds of people and make them all equally convincing while they are on the stage, and create them in such a way that they seem to live like real human beings, provoke discussions and linger in our memories. The *diction* allotted to them should be appropriate to their roles and ranks.

1.8.5 Stage Directions

Since every drama is written performance, the dramatist wants it to be performed in a particular way. How a stage director knows the original intentions of the author, the way he wanted the action to be performed, is done with the help of the mention of stage directions at every step, to carry out the action it implies. These stage directions are very necessary to bring out the proper effect and meaning of drama.

In the plays of William Shakespeare and his contemporaries, the stage directions are mostly implied in the dialogues and also mentioned in the

parentheses. If this is not realized and directions are not obeyed, the speech may lose much of its interest.

With the help of an example from William Shakespeare's play *As You Like It* we can see how the stage directions are given and implied in the dialogue, and how the dramatist wants the actors to dress, behave and act.

We come to know that the dramatist has given the directions for the actor: Rosalind is to give the chain to Orlando, and then talk to him. After this, Rosalind has to look towards Celia and address her, "Shall we go, Coz?"

Another example of stage directions can be taken from Act IV Scene III (line 159) of *As You Like It* where after hearing from Oliver, the news of Orlando's encounter with a lioness and the injuries suffered by him, Rosalind is to faint and she faints and the direction for this is given by the dramatist within parenthesis (Rosalind swoons) and then Celia says, "Why how now Ganymede my Sweet Ganymede!"

Thus we see that with the help of the characters present on the stage, the writer throws hints for further action to be performed. But the extra stage directions given are the minimum. Though we have actual stage directions, how the characters are to proceed in actions yet the dialogue mainly implies the course of action.

As compared to Shakespeare and his contemporaries, modern playwrights use more stage directions in their scripts so that it is perhaps easier to grasp the significance of the modern play while silently reading the script. These stage directions throw much fresh light on the contemporary play production. For example, in John Osborne's play *Look Back in Anger* there are many stage directions given in parentheses at every step in the action, how the characters have to speak, move and behave.

In the middle of Act I, when Alison and Cliff are talking, Cliff goes out. The dialogues and directions follow as given below:

Cliff : I'll just pop down the bathroom and get some. Are you sure you're all right?

Alison : Yes.

Cliff : (Crossing the door). Won't be a minute.

Exit

(She leans back in the chair and looks up at the ceiling. She breathes in deeply and brings her hands up to her face. She winces as she feels the pain in her arm and she lets it fall. She runs her hand through her hair).

Alison: (In a clinched whisper) Oh, God!

Cliff : It's this scented muck. Do you think it'll be alright?

Alison : That'll do.

Cliff : Here we are then. Let's have your arm/

(He kneels down beside her, and she holds out her arm.) I've put it under the tap. It's quite soft. I'll do it ever so gently. (Very carefully, he rubs the soap over the burn). All right? (She nods). You're a brave girl.

Alison: I don't feel very brave. (Tears harshening her voice). I really don't Cliff. I don't think I can take much more (Turns her head away). I think I fell rather sick.

Cliff: All over now (Puts the soap down). Would you like me to

get you something?

Thus we see that John Osborne has given very minute and continuous directions in the script very frequently for the reader to know the tone and expression of the dialogues as well as giving guidelines for the theatre people to follow the gestures and movements to bring out the intended effect in understanding action.

1.8.6 Dramatic conventions

Drama, like other arts, has its own conventions and rules. In fact, the art of drama writing requires the following of certain conventions both because it is poetic genre of a special kind as well as because it is to be performed and enacted before the spectator and the audience and has to create the illusion of reality before them. There are certain conventions that are determined by the requirements of technical devices of particular types of staging, by the arrangement in the auditorium, and even by the circumstances in which the audience come to witness the plays. But these conventions are related to particular age and style of play house, hence they change from time to time. For example, the kind of theatre and the stage requirements that were available in Shakespeare's times have certainly changed now, and the dramatist of each period keeps in mind these changes while following the stage conventions. No doubt, in the designing and the division of the plot, in the handling of characters, in the writing of dialogues, and in the presentation of action, the playwright has to follow particular conventions but each playwright uses his own individual themes and skills in these matters.

Another dramatic convention that has to be kept in mind in order to make a drama successful both as an art form as well as an enactment of the illusion of reality is the observance of three unities i.e., the unity of time the unity of action and the unity of place.

Aristotle in his *Poetics*, while differentiating between the genre of epic and tragedy remarks that as contrasted to the epic, the action of a tragedy has a circumscribed fictional time i.e., the epic might deal in lengthy period of time

whereas drama normally confines itself to a short period. Aristotle also emphasizes the desirability of preserving some kind of unity in the action which means that the plot organization should be systematic and not a series of loose episodes. This unity must be organic which could not be secured by the mechanical device of making some one dominate the centre and make the plot a mere series of incidents relating to one person, not in themselves containing dramatic unity. Aristotle suggested these two unities, and the convention of the third unity i.e., the unity of impression was added by the critics of drama.

Though the writers and critics of drama since the time of Aristotle to the present day, have observed and interpreted three unities in their own ways yet these have generally been followed by them.

1.9 Important terms pertaining to Drama and Stage

In the foregoing discussion, we have seen that drama and theatre are mutually dependent on each other. Since drama is written with an aim of staging it in a theatre, and whatever is written in the script of drama in the printed form is a kind of recipe which is cooked on the stage, in the way the directions are given in recipe. Therefore, all the terms discussed till now, like Action, Plot, Act, Scenes, Characters, Dialogue, three unities, Stage Direction, Tragedy, Comedy etc. pertain to drama as well as theatre. There are a few other terms also which have not been covered till now. We shall discuss these briefly here:

1.9.1 Comic relief

It means the use of humorous characters, speeches, or scenes in a serious or tragic drama. Such elements were very common in Elizabethan tragedy. These were included and made an integral part of the play with a purpose of relieving tension and adding variety, by pluck and luck, and the stock boy meets the girl in a story.

1.9.2 Pathos

Pathos means passions and deep feelings of tenderness, pity or sympathetic sorrow to be evoked from the audience by designing a scene or passage in a particular way such as unexpected misfortunes meted out to a very gentle and noble man.

1.9.3 Soliloquy

Soliloquy is a dramatic speech uttered by one character while he is alone on the stage or while under the impression of being alone. The soliloquist thus reveals his inner thoughts and feelings to the audience, either in supposed self-communication or in a consciously direct address. Soliloquies have often appeared in the plays since the age of Shakespeare, notably in his *Hamlet* and *Macbeth*. The Elizabethan theatre used it regularly and brought the device to its excessive height. Although the modern theatre, communicating for the most part by the conventions of

relations, has made little use of soliloquy, yet in many plays we find this device effectively used.

1.9.4 Aside

Aside is a short speech or remark by a character in a drama. It is either directed at the audience or at another character, which by convention is supposed to be inaudible to other characters on stage. William Shakespeare used this device very effectively in his plays. But this device has rarely been used since the end of the nineteenth century when it was prominent in melodrama.

1.10 Suggested Readings

1. C. Carter Colwell, *A Students' Guide to Literature* (New York: Washington Square Press, 1968)
2. M. H. Abrams, *A Glossary of Literary Terms (9th edition)*
3. Gagan Raj, ed. *Dictionary of Literary Terms (Arnold Publications, 1990)*

B.A. PART II **ENGLISH LITERATURE (ELECTIVE)**

ENGLISH LITERATURE FROM CHAUCER

SEMESTER-III

To The EIGHTEENTH CENTURY

LESSON NO. 1.2

HISTORY OF ENGLISH LITERATURE FROM CHAUCER TO EIGHTEENTH CENTURY

2.1 Introduction

The division of nation's literary history into periods offers a convenient method of studying authors and movements as well as literature itself, in the proper perspective. Hence most literary histories and anthologies are arranged by periods. In the case of English literature, there can be more than one arrangement to divide the literary work. One plan is to name a period from its greater or its most representative author e.g. Age of Chaucer, Age of Spenser etc. Another is to coin a descriptive adjective from the name of the ruler e.g. Elizabethan Period, Jacobean Period. On the basis of pure chronology the names of centuries may be preferred, e.g. Fifteenth Century Literature, Eighteenth Century Literature, etc. or descriptive titles can be designed to indicate prevailing critical and philosophical attitudes, or dominant fashions or 'schools' of literature may be used, e.g. Neo-Classical literature, Romantic literature or the literature of the Age of Reason. Logically, some single principle should control in any given scheme, provide the division some consistency. The English literary history, as divided according to syllabus, is to be studied as follows:

1. Literature from Chaucer to Donne, literature which is characterized as Renaissance and Reformation Period.
2. Eighteenth century literature which is characterized as Neo-Classical literature.

This lesson presents a survey of English literature from Chaucer to Donne (1571 to 1631) and discusses the chief characteristics of Renaissance literature.

Though the path of Chaucer and his contemporaries was paved by the earlier poets, the creative art is unsurpassable indeed. Considered appropriately, to be the father of English literature, Chaucer's art as poet flowered in the Middle English period—the period in English literature, writings, roughly the period between 1350 A.D. and 1500 A.D.

2.2 The Age of Chaucer

The Age of Chaucer (1340-1400) was marked by political and religious unrest, the Black Seat (1348-1350) with Tyter's Rebellion (1381) and the rise of Lollards. The fifteenth century was badly torn by the Wars of the Roses. There was a steady increase in nationalist spirit in England, and at the same time early traces of humanism were appearing. In prose, it was the period of Wyclif's *Sermons* and his translation of the *Bible*, and Mandevile's *Travels*, of the medieval chronicles of prose romances and Malory's *LeMorte D. Arthur.* Romances both prose and metrical, continued to be popular. *Sir Gowain and the Green Knight* is the finest example of this kind of writing. This saw the first truly major English poet Geoffrey Chaucer. Some of the famous poetic works like *The Pearl, the Visions of Piers Plowman* and Gower's *Confession Amantis* appeared at this time. There was a revival of alliterative verse, although the accentual-syllable of Chaucer and his school eventually carried the day.

2.3 Chaucer—His life and works

Geoffrey Chaucer was born in the early 1340 A. D. and died in 1400 A.D. He had the metrical craftsmanship to handle English with subtlety. He also had the European consciousness which enabled him to render in English the dominant themes and attitudes of European literature. Simultaneously, the national consciousness in him, enhanced his art to present the English scene with a distinguished completeness. Being a diplomat, a soldier, and a scholar, he understood the Court and had a keen eye for the ordinary man. He was a reader who studied most of the literature available to him at the time. He was adequately filled by both natural genius and suitable circumstance of life to emerge as the most technically accomplished, the most widely ranging, and the most universally appealing of medieval English writers: "With Chaucer, the English language and English Literature grew up," says David Daiches.

The content as well as form of English poetry is hugely indebted to Chaucer. Not only did he give English Poetry a new dress, but a new body and a new soul. In the beginning of literary journey, he wrote allegorical and dream poetry which in its content was as remote from life as a dream is from reality. But at the age of about fifty, he realised that literature should deal first hand with life and the product of this realisation was *The Canterbury Tales* which holds a mirror to the life of Chaucer's age and reflects its manners and morals completely. The portraits of the pilgrims in *The Prologue to the Canterbury Tales* constitute an epitome of the human nature in all climes and all ages.

An outstanding feature of Chaucer's poetry is that it is free from any kind of harshness, bitterness and rancour. He is the master of irony rather than of satire. In substance, the greatness of Chaucer's poetry lies in its realism, its truth to nature. The realism in his poetry is exhibited in the portrayal of characters. Chaucer presents a large, free, simple and clear view of life. He appears as a precursor of the race of novelists who came centuries afterwards. His *Prologue to the Canterbury Tales* has been rightly called the Prologue to modern fiction. Chaucer's *Troilus and Criseyde* has been called '*a novel in verse'* It has plot, character, unravelling action, conflict, rising action and denouement.

Much of Chaucer's work shows his taste for medieval literature, particularly the French influence on it. In his verses, one can see the traces of the work of Guillaume de Lorris and satirical Jean de Meung. His more completely medieval poems are represented by *The Book of the Duchess* (1369), an allegory on the death of Blanche, wife of John of Gaunt, and *The House of Fame*, a dreamy medley with some classical memories but full of intricate and sometimes medieval lore. These, with his lyrics and the ballads made him a considerable poet of his country but what really set him apart as a great poet in the history of poetry, were his three famous works: *Troilus and Criseyde*(1385-87), *The Legend of Good Women* (1381) and the unfinished *Canterbury Tales.* These have given Chaucer a reputation that would last through all ages. *Troilus and Criseyde* is Chaucer's most ambitious work wherein the story has been based on Boccaccio's *IL Filastrato.* It was a medieval addition to the classical theme of the Trojan wars, the story of Troilus's love for Criseyde and her faithlessness. The art of characterization in the work is great not only of the lovers themselves, but of Pandarus, Criseyde's uncle, the comic, friendly sensual go-between, whose comments and with make him the first fully drawn figure in English literature./ In comparison, *The Legend of Good Women* seems a slight piece, with its brief narratives of the unhappy fate of Cleopatra. In the Prologue to this poem Chaucer returned to allegory, to the medieval Garden of Rose. However, it is for *The Canterbury Tales* that Chaucer's name is best remembered. Chaucer's quick, sure strokes portray the pilgrims at once as types and as individuals, true to their own age and still more, representative of humanity in general.

2.4. John Gower's contribution

Chaucer's art can be viewed in comparison with the work of his contemporary John Gower (1325-1408). Gower shared many of Chaucer's interests. He had the choice to write in French, Latin and also in some form of English. His work was a French poem *Speculum Meditanties or Speculum Hominis.* His next venture was a Latin work known as *Vox Clamantis* and in the last decade of the century he adopted English as the vehicle of literary expression. The earlier English work was *Confesio Amantis.*

Speculum Hominis deals with the familiar allegory of Sin, daughter of Devil, giving birth to Death. The poet then discusses the moral history of mankind and declares that we must approach God and Christ through the help of Mary, whose life he proceeds to narrate. The work displays an unusual mastery over language

and the verse. In his Latin work *Vox Clamantis* a great political event—the Peasants Rising of 1381 is made the text for his criticism of society. The poem—a dream allegory—gives a savagely gloomy picture of violence and disorder and of the general corruption of the age. *Confessio Amantis* tells the story of love. There are more than hundred stories of varying length and of very diverse origin, from Ovid to the Bible.

The other works of Gower namely in French, *Cinkate Ballades* and in Latin, *Crontica Tripertita*, are not very significant. Gower's purity in English style and the easy fluency of his expression did influence the development of the language, even if he did lack Chaucer's creative imagination. The old alliterative metre in the later part of the fourteenth century enjoyed considerable critical attention.

2.5 William Langland

William Langland, another important poet of this age, known to be the author of *Piers Plowman* was morally, passionately and deeply concerned with the religious, social and economic problems of his time. The Prologue of *Piers Plowman* describes how the author fell asleep on a May morning on the Malvern Hill and saw a vision of a high tower (Truth), a deep dungeon (wrong) and a fair field full of folk (the earth). This field was crowded with hermits, merchants, jesters, beggars, pilgrims, and friars, each going about his business. There follows a vision in which Lady Meed (reward but more particularly in a bad sense, bribery), Reason, Conscience, and other abstractions are confronted. Then there is conscience preaching to the people and Repentance moving their hearts, the confession of the seven sins, including a vivid description of a tavern scene, and a thousand of men moving to seek St. Truth. The way is difficult and here Piers Plowman makes his appearance and offers to guide the pilgrims, if they will help him plough his half acre. This is followed by a discussion of the labour problems of day. The remainder of *Piers Plowman,* most of it existing only in the two later versions contains the vision of Dowel (do well), Dobet (do better) and Dobest (do best). It is not very easy to follow the rambling course of the Prologues. The poem is a jumble of poet's own moral views, his religious emotions and lively contemporary reference interspersed with didactic passages. The poet has not well succeeded in subduing his material to an adequate literary form. *Piers Plowman* is a work of a religious idealist who lacks Chaucer's relish of the human scene. Like Chaucer, Langland made use of traditional material produced in the same age. *The Canterbury Tales* and *Piers Plowman* reflect the spirit of the age.

The fourteenth century atmosphere, thus presented in the works of these authors exhibited glaring social contrasts and rapid political changes. It was a period of foreign conquests marked by national ambition and pride. Economic burden because of heavy taxation, political upheaval because of Richard II's unwise rule created social unrest. Besides there was the corruption of the church—a picture of which we have in Chaucer's work. Social unrest and the beginning of a new religious movement were thus; two of the chief active forces in the England of later fourteenth century. However, the intellectual interests were affected by a spirit of new learning. The spirit had arisen in Italy, chiefly from renewed study

of the literature of classical antiquity, and from the consequent awakening of enthusiasm not only for the art but also for the moral ideas of Greece and Rome. At this time of great revival, humanism passed into England, through the works of two celebrated Italian writer Petrarch (1304-94) and Boccaccio (1313-75). In fact, it was through the work of these two authors that the spirit of Renaissance travelled into England.

2.6 The Pardoner's Tale

Geoferry Chaucer has been called the 'Father of English Poetry'. According to Mathew Arnold 'With him is born our real poetry'. Howell says, "Chaucer found his English a dialect and left it a language". 'The Pardoner's Tale' is a work of mature art in which an old tale is infused with new meaning making it a great poem of dramatic importance. The poem has two parts : the sermon or the denunciation of the vices and the tale proper. In those days, the pardoners were papal officials authorised to gather alms for the church. They freed people from sin and sold them relics. As the institutions became corrupt, this practise by pardoners was discontinued by the church.

In 'The Pardoner's Tale', the Host and the pilgrims ask the pardoner to narrate a moral story. In 'Prologue' he confesses honestly that he is a fraud and his relics do not have any miraculous powers. His sole aim is to make money for himself because he likes to lead a luxurious life. The pardoner narrates the tale of three young men who have all the vices of drinking, gambling and visiting brothels. He condemns some of the evils of the young men. He cites Lot who in a state of drunkenness lays down by the side of his two daughters. Adam and Eve were expelled from Paradise because their gluttony led them to eat the forbidden fruit. The Spartan ambassador Chilon refused to form alliance with the Corinthians, whose leaders were addicted to gambling. The pardoner cites all these examples to prove the evils prevalent in the vice (that vices lead to evil acts). The three men sat down in a tavern to drink. They saw a dead body being carried to the graveyard. The boy-servant tells them that the man was killed by Death. The young men resolved to kill ‘death’. On walking a distance of hardly half a mile in search of ‘death’, they came across a poor old man; who was longing for death. The old man told the three rioters that he was really fed up with life and wanted a should for himself. One of the rioters asked him threateningly the where abouts of ‘death’. The latter directed them towards an oak-tree. They went to the tree and were surprised to find a heap of gold. They decided to carry the gold home at night. The youngest of the three was given the duty to bring food for the two from the town. After his departure, the remaining two conspired to kill him in order to keep the gold themselves.

On the other hand, the third one wanted to keep the whole of the gold stock to himself by getting rid of his two comrades. He mixed poison into their wine. When he came, he was assaulted by his comrades. Consequently, all the three died of greed.

At the end of the tale, the pardoner denounces the fact that human beings are false and thankless and says : "And May Jesus Christ grant you his pardon, because that is best for you I would not deceive you".

The Pardoner now tries again to extract some money form the people with whom he has shared his tricks. But he is rebuked by the Host. He gets angry, but the knight brings about the reconciliation, the journey continues in humour.

Chaucer did not invent his stories. It appears that the sources of 'The Pardoner's Tale' are both European and Oriental. The mysterious Old Man was a wise man. The basic plot of the tale is found in a Persian story of 12th century. Though, the source is unidentifiable, yet the presentation 'The Pardoner's Tale' is original. Like Shakespeare, Chaucer has imparted artistic uniqueness to an ordinary tale.

2.2. The Renaissance and the Reformation

2.2.1 Meaning of Renaissance

The word Renaissance meaning rebirth is commonly applied to the movement or period which marks the transition from the medieval to the modern world in Western Europe. Renaissance began in Italy in the 15th century, culminating in High Renaissance at the end of the century and spreading to northern Europe in the 16th and 17th centuries. However, it may be mentioned that in England, Renaissance reached when its spirit was in decadence in Italy and France.

2.2.2 The Renaissance man caught the glimpses of classical culture

In medieval society, man's interests as an individual were subordinate to his function as an element in the social unit. In medieval theology, man's relation to the world about him was largely reduced to a problem of adapting or avoiding the circumstances of earthly life in an effort to prepare his soul for the future life. But the Renaissance man caught glimpses of classical culture, a vision of human life, quite at odds with these attitudes. The Hellenisic spirit had taught him that man, far from being a grovelling worm, was a glorious creature capable of infinite individual development in the direction of perfection, and set in a world that was not to despise, but to interrogate, explore and enjoy. And the full realization of his capacities as an individual depends upon a balance development of mind and body. The individualism implied in this view of life exerted a strong influence upon English Renaissance life and literature. Many other facts and forces, such as the Protestant Reformation, the introduction of printing press leading to a commercial market for literature, and great economic and political changes, leading to democracy—all had their influence on the literary spirit of the age. Moreover, the revitalized university life, the courtly encouragement of literature, the new Geography, the new astronomy and the growing new scene, which made man and nature the result of natural and demonstrable law, all enhance the spirit of individualism which was the central aspect of the entire Renaissance. However, break remains an essential thing about Renaissance and the change when completed was radical one.

2.2.3 Characteristics of Renaissance gave rise to truly national literature

The Renaissance showed in England almost all the characteristics which it had throughout Europe. At the same time the Renaissance had in England certain additional characteristics which were sop special that they gave rise to a truly national literature. The historians say that the renewal affected literature later and more slowly in England as compared to Italy and France. After the death of Chaucer in 1400 no writer of genius was born till Spenser's work in 1579. The result was that Chaucer's accurate and sure versification ceased to be understood soon after his death. So far as prose was concerned it lacked a strong tradition. It is significant that the two books which appeared in England in this period and attained to European fame—Sir Thomas More's *Utopia* (1516) and Bacon's *Instauratio Magna* (1620) were both written in Latin. As already pointed out, English literature had its true flowering in the Renaissance spirit when literature in Italy and France was in decadence. But this late flowering enabled the English to draw upon the riches of both France and Italy.

2.2.4 Poetry came out of the church and religion

The state of English literature at the beginning of the Renaissance was marked by some major and significant trends. Poetry became free from church and religion. The content of poetry was not didactic anymore. The secular literature was gradually making a place for itself. Humanism which had come to characterize the Renaissance spirit was soon opposed by religious Reformation. Along with Renaissance which came to influence the literature of the day was another movement known as *The Reformation.* The Reformation was the great religious movement of the 16th century.

The religious reformation was the outcome of a controversy which at the outset started on the issue of the translation of *Bible* into English and of the dissolution of religious houses.

The objective was to reform the doctrines and practices of the Church of Rome. The result was the establishment of the various Reformed or Protestant Churches in Central and Western Europe. The Reformers advocated the general use and authority of the scriptures and justified faith also but at the same time they repudiated the doctrine of transubstantiations, the worship of Virgin Mary and the supremacy of the Pope.

In literature, the Renaissance and the Reformation had a considerable influence both on language and literature. However, it must be mentioned that so far as poetry was concerned it was less influenced by the Reformers because of its secular complexion. The Reformers also kept themselves aloof as they considered poetry frivolous.

2.3 The Fifteenth Century Literature

The Fifteenth Century literature failed to produce a genius like Chaucer. The three major kinds of literature which came up in the middle ages under the

French influence, were the Narrative Romance, the Lyric and the Allegorical Romance. Very few of the fifteenth century writers left behind memorable pieces of such genres. The works which draw any serious attention were written by the poets who tried to walk in Chaucer's footsteps. Thomas Hoccleve (1370-1426) and John Lydgate (1370-1451) are the best known of Chaucer's followers in England. Hoccleve's important composition is *De Regimine Principium* or *Regiment of Princes,* addressed to Henry, Prince of Wales. It is partly political, partly ethical and partly religious based on a blending of Aristotle with Soloman. Lydgate is a translator and he made available in English a large number of stories and romances. His chief poems are *Troy Book* written between 1412 and 1420, *The Story of Thebes* written in 1420 and *The Pilgrimage of Man translated for Guillaume de Deguileville.* Though Lydgate's work shows some traces of Chaucerian humour, there is very little of the latter's passion or vivacity.

2.4 The Sixteenth Century

2.4.1 Introduction

The Sixteenth Century literature displays a marked shift. The Renaissance spirit affected the literary works of this century. The popular literature continued to develop, but its tone began to change. The note of Puritanism came to underline the works. The English "moderns" of the sixteenth century were quite unlike the medieval of the fifteenth century. Their poems had the true flavour of the lyrics and they were brief, intense and personal. They forsook allegory and didactics. The endeavour to establish English as a poetic language, as an equal to Italian and French prompted much of the experimentation, and exercise went on in the Elizabethan literature.

2.4.2 The Elizabethan Age or the Age of Shakespeare

The sixteenth century is commonly termed as *The Elizabethan Age* or *the Age of Shakespeare.* The period extending from the accession of Queen Elizabeth; includes *The Jacobean Period (1603-1625)*, an age of Great Nationalistic expansion, commercial growth, and religious controversy. It saw the development of English Drama to its highest level. It was also a period of great outburst of lyric song and a new interest in other forms of literary creativity. Sidney, Spenser, Marlowe and Shakespeare flourished; and Bacon, Ben Jonson and Donne first stepped forward. It was justly called the Golden Age of English Literature.

2.4.3 The Publication of *The Shepherd's Calendar*

The publication of *TheShepherd's Calender* in 1579 marked Spenser's formal entry as the new poet. He emerged as a great poet musician, who excelled his predecessor who made us of the English language for harmonious combinations of sound. *The Shepherd's Calender* is a pastoral poem, wherein the poet follows the models set by the late Greek poet, Theocritus, it is divided into twelve parts one for each month of the year, presenting his unfortunate love of certain mysterious Rosalind. The underlying note deals with moral questions and

discusses the religious issue of the day, from the stand point of strong Protestantism. Another popular poem *Astrophel* (1586) by Spenser is an elegy on the death of Sir Philip Sidney. Spenser, like all great artists, felt the form and pressure of his time conditioning his writing. He had the ambition to write in English, poems which would be great and revered as the classical epics of Homer and Virgil had been. Spenser's poetry is a fusion of the traditions from the Golden age of medieval English poetry and the Latin and Greek classics. His earlier works tend to be analysed in the perspective provided by the *Fairie Queen.* The first three books of this poem appeared in 1590 and the books four to six were published in 1596. Through the subject of the *Fairie Queen* Spenser highlights glory in the abstract and Queen Elizabeth in particular. She figures in the poem as Belphoebe Mercilla and Gloriana. The poem has been written in the Stanza invented by Spenser, popularly known as Spenserian stanza, in which a ninth line of the twelve syllables is added to eight lines of ten syllables, rhyming ab ab bc bcc. Usually known as a "Poet's poet", Spenser inspired later poets, such as Milton and Keats, through his wonderful sense of beauty and pictorial power. As a representative poet of the Elizabethan England, the texture of his poems displays the combination of the spirit of Renaissance with the spirit of Reformation.

2.4.4 Sonnet as an art form

The Sonnet, which was the protégée of the thirteenth century Italian poet, Petrarch, entered the English literary scene in the sixteenth century. The first Elizabethan sonneteer to make a popular reputation was Thomas Wastson (1557-92) who is also known to have translated Petrarch's sonnets into English. Sir Philip Sidney (1544-1584) is a more prominent sonneteer, whose collection known as *Astrophel and Stella* was written between 1580 and 1584 and published in 1591. Sidney's sonnets are a real contribution to English poetry. Besides him, Henry Constable in the *Diana* (1592), Samuel Daniel in *Delia* (1592) and Thomas Lodge in his *Phillis* (1593) have greatly contributed in some way to the anthologies of English sonnets. Sir Walter Raleigh (1552-1618) is another name that cannot be left out of the list of Elizabethan writers of verse. Though very few of Raleigh's poems were printed during his life time, the important among his works are *Azores, This Last Summer (1591), Discoveries of the Large Rich and Beautiful Empire of Gulana with a relation of the Great and Golden City of Minoa* (1596).

During Elizabethan times, there was a constant growth of prose literature. The growth of the printing press was one reason for the development of prose works. The varied interests of the time were well represented in the prose literature of writers such as John Lyly (1549-1606), Robert Greene (15600-1592) and Francis Bacon (1561-1621). The literature of travel also flourished at this point of time. The spirit of adventure surfaced in works such as Richard Hakluyt's the *Principal Navigations, Voyages and Discoveries of the English Nation* (1589).

2.5 Origin and Rise of Drama in English

2.5.1 The origin of drama associated with liturgical performances

The characteristic and most distinguished form that literature assumed during Renaissance was drama. It surpassed in range, variety and power, the drama of any other century. The origin of drama can be associated with the liturgical performances. In England it reached its height around the fourteenth century from which time onward at the festival of *Corpus Christi* in early summer.

2.5.2 Miracle plays

Miracle plays were presented in nearly all the large towns. There are records of cycles of miracle plays in many regions of England during the fourteenth and fifteenth centuries as well as into the sixteenth. Almost complete cycle of miracle plays survived from Chester, York and Wakefield. The Chester Cycle contains twenty five plays, beginning with the fall of Lucifer and ending with the original cycle of fifty four. The "Wakefield Master", the anonymous author of five outstanding Wakefield plays is known to be the first English writer of realistic comedy,. According to David Daiches the literary merit of the Wakefield plays is higher than that of any of the other cycles which have survived.

2.5.3 Morality plays

While the miracle plays were still in their hey-day, another medieval dramatic form emerged—a form which has more direct links with Elizabethan drama. This is the *Morality Play* which differs from the miracle plays in that it does not deal with biblical or pseudo biblical stories, but with personified abstractions of virtues and vices who struggle for man's soul. There are references to morality plays in the fourteenth century but the fifteenth century seems to be the period of its full development. The common theme running through these plays is the struggle of virtues and vices over man's soul. The earliest extant morality play is known to be *The Pride of Life* followed by *The Castle of Perseverance*. There are two other lists of morality plays which are available. These date from the mid fifteenth century. One out of these has no title in the text but is generally known as *Wisdom* and the other is *Mankind.* The best known and in many ways the most appealing of surviving fifteenth century morality plays, is *Everyman.*

Towards the end of fifteenth century, there developed a type of morality play which dealt with general moral problems in the same allegorical way. However, there are some realistic and comic elements in this kind. This kind of play is known as the *Interlude.* The earliest "Interludes" sometimes are not regarded as morality plays at all but as dramatised versions of fabliaux. But the later kind of "Interlude", the secular morality play develops its comic and realistic side and by 16th century comes to include scenes far removed from the theme and atmosphere of the medieval morality.

2.5.4 Secular drama

The growth of drama from miracle, morality and interlude to secular drama reveals clearly that there was a continuous dramatic tradition which began with native drama and later absorbed foreign influence to become more secular and more sophisticated.

Henry Medwall is the first secular playwright. His *Fulgens and Lucreces* was written at the end of the fifteenth century. Besides Henry Medwall, Johan Rastall and John Heywood belong to a group of earlier Tudor playwrights. John Rastall's interlude, *The Nature of Four Elements* published anonymously early in the sixteenth century falls in the tradition of Humanist morality play. John Heywood's interludes were often written as part of an evening's entertainment at a nobleman's house and emphasis is more on amusement than instruction. *Witty and Witless, the Play of Love* and *The Play of Weather* are amusing presentations. His other works namely, the play called *The Four P's. A Merry Play between Johan Johan Johan, The Husband and his Wife and Sir Johan and Priest's Play* are examples of his mature art. These playwrights (Henry Medewall, John Rastall and John Heywood) were associated with Sir Thomas More. The More-Heywood group of Tudor dramatists spanned two generations and their work bridges medieval and Elizabethan drama in *Tudor Plays.* John Bale (1495-1583) wrote a number of Protestant propagandist plays the most famous being *King Johan.* Bale's other plays include three on Biblical themes in the manner of miracle plays and one using allegorical figure in the morality tradition. All are strongly Protestant in tone. Another theme which became popular at this time was the ethico-political theme. Skelton's *Magnificence* is an example of this trend.

However, it must be mentioned that the Allegorical, Biblical, Historical and Morality plays existed side by side in the middle of the sixteenth century. *Republica* written by Nicholas Udall, performed in 1533 mingles the other kind of religion with new political themes. A decade later, plays which handled Biblical stories of Protestant propagandist point of view seem to have been popular. At the same time classical influences were making themselves felt, providing new themes and new sense of structure. A few years later after the publication of Nicholas Udall's *Republica* and *Ralph Roister Doister* written under the influence of Roman playwright Platus Miles Glorious came Stevenson's *Gammer Gurton's Needle*. The chief characteristic of threes plays is that the dramatic interest is focused on an individual. The interest in the fate of an individual initiated possibility for more exciting and more profound exploration of human predicament. Thus new conceptions of both comedy and tragedy opened up.

2.5.5 Use of Prose in English Drama

Prose made its appearance for the first time in English drama in Gascoigne's source, that of Ariosto's *Gli Auppositi* (Italian source). Gascoigne's play reveals that the native popular tradition of English drama was now to be modified both by classical influence and by the tastes of moral sophisticated audiences at the

inns of court, the Universities, the country house of noble patrons, and the court of Queen Elizabeth.

2.5.6 Influence of Seneca

The English drama of the century has been tremendously influenced by a Roman playwright, Seneca. There were no tragedies among either the miracle or the morality plays. It was only under the influence of Seneca's *Gorbuduc* that the tragedy came to be written in English drama. With the progress of the sixteenth century, drama became more abundant and varied. A group of writers known as "University Wits" turned to playwriting to make a living and in doing so they made Elizabethan popular drama more literary and in some respects more dramatic. It could perhaps be said that they were the first to associate English drama permanently with literature. The "University Wits" were professional men of letters and they set the course for later Elizabethan and Jacobean drama and in particular paved the way for Shakespeare. The group consists of John Lyly, Robert Greene, George Peele, Thomas Lodge, Thomas Kyd, Thomas Nashe and Christopher Marlowe. Out of these George Peele was the one who innovated "Romantic Tragedy".

2.5.7 Shakespeare, Ben Jonson and some minor dramatists

Shakespeare, the most luminous figure of English drama, owes much to the "University Wits" and especially to Christopher Marlowe. Shakepeare is famous for the comedies like *As You Like It, Love's Labour Lost, The Comedy of Errors, The Two Gentlemen of Verona, The Taming of the Shrew, A Mid Summer Night's Dream* and tragedies *Titus Andronicus, Romeo and Juliet, Julius Caesar, Hamlet, Macbeth, King Lear, Othello* and the history plays *Henry VI, Richard III and Richard II, Henry IV and Henry V.* Whatever Shakespeare chose to write about, we see in his work an original genius transforming nearly everything he touched and created by his inventions the great features of a great age of drama.

Shakespeare's age was marked by tremendous dramatic activity and the list of his contemporaries in the annals of the stage is a very long one. Among these, the most important is Ben Johnson (1573-1637). He began his career as a dramatist in 1598 with his satiric comedy, *Every Man in His humour*. His plays fall into three groups—court masques historical tragedies and comedies. His best plays are *The Alchemist, Volpone* and *The Silent Woman*.

In Elizabethan and Jacobean times, the drama was the most popular form of expression. Even the writers who did not possess much talent for drama tried to express themselves through this medium. George Chapman (1559-1634), John Marston (1557-1634), Thomas Dekker (1570-1641), Thomas Middleton (1570-1627) and Thomas Heywood (1570-1650) are some of the lesser known dramatists of this time. A few other important names in the field of dramatic literature are Beaumont (1584-1616), John Webster (1580-1625), John Ford (1584-1639) and James Shirley (1596-1666).

2.5.8 The Elizabethan and Jacobean Drama

The above survey of the dramatic literature from its earlier beginnings to the Jacobean and Caroline age reveals that the age of Queen Elizabeth was the glorious age so far as the growth and development of English drama is concerned. Theatres came up, child actors were encouraged, academic drama flourished, the two universities contributed a lot in the development of drama. Court, Masque and Pastoral Plays made a special appeal to the Renaissance audience who had a special fascination for the pictorial art. But from 1567 onwards many frontal attacks were made against the players, play houses, actors and theatres. On the 2nd September, 1642, The Long Parliament ultimately passed an Ordinance abolishing all play houses and further Ordinances were made in 1647 and 1648 ordering plays to be whipped and viewers to be fined. The curtain had fallen for ever upon the English dramas of Shakespeare's predecessors and his immediate successors. A long romantic tradition was broken and when theatres reopened, they found a teased and acrimonious world in which the great universal spirit of Shakespeare was gone, never to return.

2.5.9 The Age of Milton

Another important phase of this age was the Age of Milton. This was the time when the growth of Puritanism as a moral and a social force established itself as the controlling power in the state. The period was also marked by the religious and the political struggles. During the reigns of James I, Puritanism started showing its impact and by the time of his successors, this emerged as a great national influence. Soon it became a political as well as a moral and religious force. After a stormy period of Civil War, it triumphed with the triumph of Oliver Cromwell. During the few years of Commonwealth, it was supreme. John Milton (1608-74) came to be known as the greatest product of Puritanism. However, in his works and genius, the moral and religious influences of Puritanism are combined with the generous culture of the Renaissance. It was this combination of elements which gave a distinctive quality to his greatest poetry. His earlier learning and age of Renaissance and the Puritan element was at first quite subordinate, but it gradually gained in strength the depth till it became at last the dominant element.

2.6 The Metaphysical Poetry

2.6.1 Introduction—John Donne

Another kind of poetry that emerged on the scene by the seventeenth century was initiated by John Donne (1537-1631). From the time of Wyatt and Surrey, English lyrical and amateur poetry had been inspired by Italian writers of whom Petrarch was the chief. The poet, who broke the Petrarchan tradition, was John Donne. With him begins a new era in the history of English lyric poetry, i.e. Satire of English elegiac and religious work. Donne's life was adventurous. He read widely, treasuring the most recondite forms of knowledge. While a lover and a sensualist, his mind reviewed love in the terms of philosophy and explored it with the images gathered in his scientific and theological reading. In his poetry

thought and passion get intermingled. Contraries existed in his mind but they were ever moving one into the other. This frankness of passion, and the despair of making a unit out of the broken images of life brought him close to some modern and contemporary poets. In his works Donne expressed an impatience for the conventional verse forms. Instead of the accepted catalogue of comparisons used by the Petrarchan Sonneteers, he sought out the strangest images. Dr. Johnson later named him and his school the "metaphysical poets" because they yoked ideas which no one had yet visualised together.

2.6.2 Features of Metaphysical poetry

The Metaphysical Poets formed a school in the sense of employing similar methods of being actuated by the spirit of revolt against the romantic conventionalism of Elizabethan love poetry. Their tendency is towards psychological analysis of the emotions of love and religion, their penchant of the novel and the shocking, their use of metaphysical conceit, and the extremes to which they sometimes carried their techniques resulted frequently in obscurity and strained imagery,. Metaphysical poetry is intellectual, analytical and psychological. It is absorbed boldly in thoughts of physical love, death and religious devotion. The diction is simple as compared to that of the Elizabethan or the Neo-classical periods. The imagery is drawn from the common place or the remote, actual life or erudite sources. The 'form' is frequently that of an argument with the poet's lover, with God, or with himself. These poets wrote of God and Theology. The court and the Church were simultaneously their subjects; love and nature received elaborated attention. The form however can be marked for its roughness usually caused by the dominance of thought over strict form.

2.6.3 Other Metaphysical Poets

No exact list of metaphysical poets can be drawn up. Donne was the acknowledged leader. Richard Crashaw (1612-49) has been called the most typical metaphysical poet. However, Donne's most interesting followers were religious poets. George Herbert (1593-1633) compared with Donne has a simple and unimpeded devoutness. The lyrics in *The Temple* successfully employ an unusual and homely imagery, which gives the expression to religious experience. Henry Vaughan (1621-95) was influenced by Donne and Herbert, and he had a mysticism which is recorded in his poems such as *The Retreat* and in *I Saw Eternity the Other Night.* Among the poets who had written verses lamenting the death of Donne had been Thomas Carew (1595-1639), one of the earlier of the Cavalier poets. The Cavalier Lyricists were a group of Cavaliers who composed gay and light hearted poems. Along with Carew, Richard Lovelace and Sir John Suckling were soldiers and courtiers who incidentally wrote lyrics. Robert Herrick, who was a country parson and yet a courtier is often classed with the Cavalier lyricists, because many of his poems included in *Hesperides,* are in the vein of the Cavaliers. His lyrics are often about love, fanciful and light-hearted.

2.6.4 The Seventeenth century was the period of transition

The seventeenth century is, in many ways, the period of transition into the modern world. The civil wars separated men from the older ways of living. The religious controversies killed much that had remained lively in the national imagination since the middle Ages. The growing commercialism, followed by industry, science, rationalism, began to cast their shadows on the poet's capacity for myth-making. Donne's restlessness was in a way the anticipation of a sensitive personality, feeling not so much with his mind as with the 'tips' of his fingers the world which was to arise around him.

2.6.5 Renaissance Drama—two examples

2.6.6 Christopher Marlowe's *Doctor Faustus* (Tragedy)

Marlowe's place in English drama of the Elizabethan age is next to Shakespeare. His works were created in the spirit of the Renaissance. He is a complete product of the Renaissance in every sense of the term who imbibes in himself a complete Renaissance spirit—a spirit of secularism, unconventional morality and restlessness. And like the author, his characters too display the Renaissance spirit. They have ambition, a hankering after adventure and power and desperate spirit that is unsatisfied with small achievements. Thus whereas Marlowe's life and work reflect major characteristics of the Renaissance, he is ahead of his times in being an innovator and trend-setter in both style and subject matter. *Doctor Faustus* remains Marlowe's most famous play. The story of this play derives from the story of an actual man John Faust who lived in Germany in the early 16th century.

Faustus, a German scholar of theology, law and medicine, feels bored as he realises the limits beyond which he cannot pursue his studies. So he begins to learn magic which he hopes will help him to acquire more knowledge and power. Faustus, bestowed with highest gift of necromancy summons Lucifer and his deputy Mephistophilis. Through Mephistophilis Faustus strikes a deal with Lucifer according to which Faustus will surrender his soul to Lucifer after twenty four years. But for that duration Lucifer must fulfil every desire of Faustus. The bargain is struck and is sealed in his own blood. Mephistophilis is put on permanent duty to look after the needs of Faustus.

Faustus begins by acquiring the knowledge of both the temporal and the spiritual worlds. But then he uses his power for frivolous ends and when Faustus reaches the end of his twenty four years, his soul is taken away by Lucifer and his Devil.

Doctor Faustus is the first great poetic tragedy in the English language. The tragedy revolves round the theme of sin and redemption. Faustus is proud and arrogant. Swollen with self-conceit and with impatient scorn he rejects philosophy, medicine, law and divinity because they do not "make man live eternally" or raise the dead to life again. Faustus rejects the human arts because they "do not puff up enough." He perverts both divine and human values by asking each art and knowledge how well it serves his "self/conceit." But his

ambition alone takes him to his outer damnation. Marlowe has drawn Faustus poignantly. The appearance of good and bad angels heightens the moral split of Faustus. But some critics find the play loose in structure especially because of the comic effects Marlowe tries to create. But, these do add to the totality of the impact. Because the play in its final analysis brings forth the idea that passion for knowledge is in itself a virtue, but diverted from the service of God it threatens to become totally negative and self-destroying.

2.6.7 Shakespeare's *As You Like It* (Comedy)

As You Like It is considered to be one of the best "romantic comedies" written by Shakespeare. The plot of *As You Like it* derives from Thomas Lodge's prose pastoral romance *Rosalynde.*

The play is light in tone. The heroine of the play is Rosalind, who is the daughter of a banished Duke (banished by his younger brother Frederick). While the father was banished, Rosalind was retained in the court by Duke Frederick to keep company to his own daughter Celia. Rosalind and Celia were very fond of each other.

Once a young wrestler came to the Duke's palace for a wrestling match. At the behest of the Duke the young ladies tried to desist the young man from such a risky sport as wrestling. But the young man contended that he was one of the unfortunates and friendless people and that he would take all precautions not to hurt any one. On enquiry the young man was found to be the youngest son of Sir Rowland de Boys and his name was Orlando. Orlando's father when alive was one of the good friends of the banished Duke. On hearing this Rosalind felt very happy and almost fell in love with him. When the Duke heard Rosalind and Celia talking about the young man, he ordered Rosalind to leave the palace. Celia pleaded with her father not to banish Rosalind but when she saw that her entreaties bore no fruit she accompanied Rosalind to the Forest of Arden where the banished Duke was lodging.

Celia and Rosalind left the place. Rosalind disguised herself as a young countryman and Celia as country lass. Rosalind was to be called Ganymede and Delia-Aliena. They posed to be brother and sister,

In this guise they reached the Forest of Arden after an arduous journey. On their way they met the servant to a shepherd. At the cottage of this Shepherd, Ganymede (Rosalind) and Celia (Aliena) took rest.

Orlando was left by his father to the care of his oldest brother Oliver when he was to die. But Oliver disregarded the will of his father and took no care of Orlando. Rather he grew jealous of his virtuous nature and set to burn his cottage in which he was sleeping. The news reached Adam one of the old servants. Adam, who was very fond of Orlando. When he came to know of Oliver's wish to cause harm to Orlando he soon broke this news to him. Adam and Orlando set out and came to the Forest of Arden. Driven by hunger Orlando took out his sword to take meat by force from the Duke's party but he was restrained by the Duke. Soon the Duke came to know that Orlando was his friend's son. He took Orlando

under his protection. Orlando and Adam now lived with the Duke in the forest. Orlando bought the shepherd's cottage. Now Ganymede and Aliena were surprised to see the name of Rosalind carved on the trees and love sonnets fastened to them. Ganymede offered to cure Rosalind of his obsessive love by feigning a playful courtship. Many days passed in this sportive mock-courtship.

One day Orlando saw a man being hurt by a lioness and he saved him from the clutches of this lioness at a great risk to his life. The man was his brother Oliver only. Oliver was so much touched by his brother's kindness that he left his evil ways. Oliver later fell in love with Celia. Oliver and Celia were to get married. Ganymede promised Orlando to present him to Rosalind. On the day of the wedding, Orlando declared that he would marry her on the same day. Then on the day of Celia-Oliver marriage, Rosalind presented herself. Thus Orlando and Rosalind also tied the wedding knot. The news came that the Duke's kingdom had been restored. The Duke's brother had become a penitent for having denied his elder brother his rightful due. The comedy ends amidst much mirth and happiness.

2.6.8 Renaissance Poetry—John Milton's *Paradise Lost Book I*

Milton's greatest contribution remains *Paradise Lost.* Greatest of all classical epics, it is based on Biblical religion and Biblical lore, the poem shows Milton's knowledge of classics and mythology. Written in blank verse, the poem speaks volumes of Milton's grand style. It is considered to be the best and the most characteristic work of Renaissance. The subject and the theme are almost incredibly vast, at once wide-ranging and person. Its appeal and interest are perennial.

In Book-I *Paradise Lost*, the opening paragraph of twenty six lines proposes the whole subject—man's disobedience and the loss thereupon of Paradise "till one greater Man/Restore us, and regain the blissful seat". The opening lines state:

> Of Man's first disobedience and the fruit
>
> Of the forbidden tree whose mortal taste,
>
> Brought death into the world and all our woe, with loss of Eden…
>
> Till one greater man restore us, and regain the blissful seat.

Hence the theme may be stated as: Man's first disobedience brought all our woes, with loss of Eden, till one greater Man, Jesus will restore us, and regain Paradise.

After indicating the scope and purpose of the central episode in the opening paragraph, Milton proceeds to suggest the prime cause of man's fall in lines 27-74. Man was not disobedient by nature or by pre-choice. It was the infernal snake who deceived Eve—the mother of mankind. The opening lines of the poem refer to this moment, "The fruit/of that forbidden tree whose mortal taste/Brought death into the world and all our woe." This act of disobedience in *Paradise Lost* was brought by Satan.

Man's disobedience was thus a part of Satan's envy and revenge after his ambitious rebellion in Heaven which turned out to be vain attempt resulting only in the expulsion of the rebelling angels and the creation of the world.

The poem opens with Satan who is the originator of all disobedience. The theme of *Paradise Lost* is that the disobedience to the will of God causes misery and suffering in the world. It is Satan who first of all disobeys God and rebels against his authority. God had created the son in his own image and had told Satan accept the authority of son but Satan disobeys him. He even raises a revolt against God. Satan's disobedience is personified in Book I and also in Book II of *Paradise Lost.* Satan sets in motion his plan of action against God. The introduction and the ole of Satan contribute to the development of the plot and the theme in *Paradise Lost.*

Milton follows the classical writers like Homer and Virgil in form and style. He also follows the Christian norms in portraying the theme. Instead of showing the grandeur of heroic exploits or adventures he shows the imperfections in the hero's design. He shows the supremacy of God. In this way, the heroic poem becomes the divine poem. The invocation to the Muse and instruction of God are the primary traits of the epic poem *Paradise Lost*.

2.7 Short Answer Questions (solved examples)

1. Make a brief comment on the realistic characters projected in Chaucer's "Prologue" to *The Canterbury Tales.*

Answer. The popular literature before Chaucer had chiefly dealt with the gods and heroes of a golden age. This literature had been essentially romantic in nature until Chaucer attempted to deal with men and women as ordinary human beings and not as ideal heroes. All the characters in the "Prologue", the merry Host of the Tabbard's Inn, Madame Eglantyne, the fat Monk, the Parish Priest, the kindly Plowman and the poor Scholar are all familiar and known acquaintances to the reader.

2. Write a short note on the cycle of miracle plays. Briefly state the difference between the miracles and moralities.

Answer: In England, the name miracle was used indiscriminately for all plays having origin in the *Bible* or in the lives of the saints. Divided into two classes, the plays were presented twice. The first presented at Christmas, included all plays connected with the birth of Christ, and the second at Easter including plays related to his death and triumph. The morality plays mark a distinct advance over miracles in that these gave free scope to the imagination for new plots and incidents. The characters in the morality plays were usually allegorical personages.

3. Comment on the theme of *Paradise Lost,* Book I

Answer: The poem revolves around the theme of man's disobedience, loss of paradise and its restoration of a greater man, thus illustrating eternal providence and justifying the ways of God to man. The poem, however, is meant not so much

to defend God as to instruct man. It seeks an answer to the problem of evil in the world created and governed by an all knowing and omni-potent God. The presence of evil and all our woe is explained through a myth (fable). Man was created happy in the Garden of Eden which he lost by tasting the fruit of the forbidden tree of knowledge. The disobedience brought death into the world and all our woe. But the really damned are not Adam and Eve but Satan who tempted them to eat the forbidden fruit.

B.A. PART II **ENGLISH LITERATURE (ELECTIVE)**

ENGLISH LITERATURE FROM CHAUCER

SEMESTER-III **To The EIGHTEENTH CENTURY**

LESSON NO. 1.3

Neo-Classical Period

3.1 Introduction

Around the middle of the seventeenth century, there was a change in the spirit of English literature which was deeply rooted in the life of the time. The Renaissance was an age of spiritual and material progress and the Englishmen realised their solidarity as a nation and their exalted emotions found their expression in drama and song. The people expressed their loyalty and faith to Queen Elizabeth and took pride and delight in the glory of their country's past. But this emotional fervour was too much to last and their exuberance gave way to the extravagance and violence by the beginning of the seventeenth century.

During the seventeenth century, men were more occupied with the problems of civic and national life. The literature also came to be associated with problems of practical politics. The restoration of Charles II to the throne of England brought the influence of the French to bear upon the life and letters of the English people. Literature produced during this time is known as *The Restoration Literature.*

Three features emerged in the literature of the age. There was the triumph of the classical ideal which emitted naturally from the Renaissance as the writers were attached more and more towards the old Greek and Roman classics. This again was a result of the French influence because the writers in France were impressed by the classical methods and they practised them in their own writings. The French writers exerted profound influence upon the literature of Europe in general and England in particular. The influence upon England was specifically marked because king Charles had spent his exile in France and had inculcated the French ideals in every walk of life. He tried to enforce these ideals into life and letters of the English people. As a result of this new spirit a critical faculty replaced the imaginative spirit. The creative imagination was concerned with the interpretation of the human nature and the life of the day rather than assign a critical judgment on it.

3.2 Chief characteristics of the Neo-Classical Literature

The new spirit brought the intellect to the fore and with that the critical and analytical faculties were on the rise. As a result, the literature of the time aimed at clarity, conciseness and concentrated force, and the prime aspect is seen in its prose rather than in verse. The writers aimed at the avoidance of extravagance and emotionalism. The prose writers aimed at being simple in the style and natural in manner.

Commenting on this change in the literature of the Age, Arthur Compton-Rickett remarks, "Summing up, therefore, the aspect of the change we may say: There was (1) the academic aspect due to the substitution of Classicism for Romanticism; (2) the political aspect, due (a) to the general influence of France at this time, and (b) the particular influence through the medium of the king and the court; (3) the psychological aspect that underlay these, signifying surely more than change of fashion, a change of attitude, while influencing all of them was the general drift of the age, towards matters of civil and national interest.

Two major events, the Plague that darkened the careless gaiety of Restoration London and the Great Fire that ravaged the city, are reflected in the literature of the time. Writers like Pepys and Thomas Vincent as also Daniel Defoe have given masterly descriptions of the Great Plague and the Great Fire in their works.

3.3 The Coffee-House Literature

At this time, a definite literary class came into being in London. The coffee houses and later the clubs came to be recognised as the centres round which the thoughtful and intellectual minds of the time permeated. The politicians, lawyers, clergymen, literary men met at these places and discussed the problem of the hour. So the author and his readers came into close contact with each other. Coffee-houses multiplied rapidly, with each coffee house enjoying its distinctive clientele. Different coffee-houses were patronised by different sets of people. For example Pepys and Dryden patronised what was known as "Wets Coffee-House". Coffee-houses came to be recognised as places of gossip and scandal-mongering. Politicians also met at clubs and taverns. Coffee-houses came to be seen as centres of politics so much so that King Charles II tried to suppress them in 1675 through a decree. But the regulation was not enforced because of the strong public opinion against it.

The coffee-house of the time was "the school of wit and dialectic." The well-known writers of the day congregated at these places and talked to their friends. It was at a coffee-house that Pope and Dryden met and Addison and Johnson delivered their discourses. So the opinions were formed and circulated at such places.

As the new ideas, facts and information emerged, the need of a new agency to propagate these ideas and information was felt. The people came to recognise the promise held forth by the newspaper. As a result literature in its widest sense, including the book, the newspaper and magazine, became the chief instrument of

a nation's progress. As a consequence of the rapid social development, schools were established and clubs and coffee houses increased. Manifold increase in publication of books and magazines led to the recognition of press as the greatest visible power in England.

The new social and political conditions led to the development of new interest which required expression through pamphlets, magazines and newspapers. Poetry was inadequate for this task and hence the development of prose, of "the unfettered word" as Dante calls it. In fact, poetry itself became prosaic as it was not used for creative imagination but for easy satire and criticism. The poetry of the first half of the eighteenth century, as exemplified by the works of pope is polished and witty but artificial and lacks the enthusiasm and the glory of Elizabethan age. The variety and excellence of prose works and the development of serviceable prose style as initiated by Dryden are the chief glories of the period.

Apart from the tendencies towards realism in subject-matter, all polish and references of expression, there was a growing tendency towards satire which resulted from the union of politics and literature. Politicians used writers to satirize their opponents and for advancing their personal political interests. Satires of Pope, Swift and Addison are the best in English language. The general tendency of literature was to look at life critically, to emphasize intellect rather than imagination, the form rather than the content of the sentence. Writers attempted to suppress all emotion and enthusiasm and to use only precise and elegant methods of expression.

Moving back to the Restoration period, we find that after the Restoration of Charles II to the throne of England in May 1660, there was a reaction against the Puritan manners and morals which originate from the fact that the kind and his courtiers had spent their exile in France and had inculcated the French wit and French manners and morals. The king himself encouraged an atmosphere of hedonistic liveliness at court and set the trend for the court wits that in turn set the trend for dramatic comedy. Sir George Etherege and William Wycherley, two of the most important dramatists of the Restoration were also the members of the court circle of wits.

3.4 Restoration Comedy

Restoration drama deliberately cultivated upper class ethos, and had no relation to the life of that time. It deliberately confined itself to the life in London and that too only to the courtly and fashionable circles. Though the Restoration comedy emanated out of the manners, morals and ideas of a specific class, it took on a life of its own after the decline of the class.

George Etherege was the first accomplished practitioner of the Restoration comedy of manners. His first play *The Comical Revenge or Love in a Tub* was performed in 1664. It has the least interest but has the merit of being amusing without descending to the obscenities found in the drama of the time. His next play, *She Would If She Could* which was performed in 1668, was a bright and ingenious play of manners. His third play *The Man of Mode or Sir Fopling Flutter* is

the most brilliant comedy. It has that dexterous wit which achieves its most consummate expression in the dialogue between Millamant and Mirabell in Congreve's *The Way of the World.* However, Etherege was never a great plot weaver but he manipulated the action through a variety of rapidly changing situations so as to provide occasion for the kind of wit combats and studies in competitive sophistication that the age loved.

William Wycherley (1640-1716) produced his four comedies between 1671 and 1677. His first play, *Love in Wood* produced in 1672, attracted the attention of the Duchess of Cleveland. His second play, *The Gentleman Dancing Master* (1973) did not attract much attention. But by far the most interesting plays of Wycherley are the last two: *The Country Wife* (1675) and *The Plain Dealer* (1677). The last play was obviously inspired by Moliere's *Lumberyard Misanthrope* and has the satirical power of Johnson at his best.

The real master of the comedy of manners was William Congreve who wrote four comedies. His first play, *Old Bachelor,* was produced in 1693 and it was followed by *Love for Love* in 1695. *The Mourning Bride* in 1697 and *The Way of the World in 1700.* He also wrote *The Double Dealer.*

Sir John Vanbrugh's comedies include *The Relapse* produced in 1696, *The Provoked Wife* (1697) and the unfinished *Journey to London.* His last play *The Confederacy* was produced in 1705. However, his plays show the Restoration comic mode breaking down. In a sheer intellectual force Vanbrugh's work is on a lower plane than that of Congreve. But by way of compensation, he has a more genial humour and genius for the development of farce, denied to Congreve who excelled in satire. However, his plays show a fresher handling of the life of the day that we find usually in the Restoration drama, and the eighteenth century novelists are indebted to him in their characterisation.

With George Farquhar (1678-1707) English comedy moves still further away from the Restoration ideal, though not always in directions of the genteel, sentimental comedy that was coming into vogue. His plays are *Love and a Battle, The Constant Couple* and *Sir Harry Wildair.* Two plays in sequence, *The Inconstant* (1703) and *The Way to Win Him* have admirably devised scenes. He reached his highest point as a dramatist with *The Recruiting Agent* (1706) and *The Beaux Stratagem* (1967). The last play especially is unflagging in its humour.

Vanbrugh broke away to some extent from the pure comedy of manners. With Farquhar the departure is almost complete. The artificial note lingers on in his earlier plays, but in his later plays, he leaves the gallant to his ways, dealing with humbler talk and a moral diversified life.

Thus the Restoration comedy begins with Etherege and reaches its higher watermark with William Congreve. Of course, there were other practitioners of other comedy of manners who combined this genre with the comedy of intrigue with farce or with varying degree of sentimentalism. Among the minor Restoration dramatists we may mentions the names of Sir Charles Dedley, Thomas Shadwell,

John Crowne, as also Mrs. Aphra Behn who combined the influence of Spanish comedy of intrigue with pure farce.

3.5 John Dryden

John Dryden also produced comedies of manners which were initially modelled on the Spanish comedies of intrigue. His comedies involved Spanish intrigues and heroics, Johnsonian humour and Restoration wit and immorality. His comedies included *The Wild Gallant, The Rival Ladies, Secret Love* and *Sir Martin Mar all or The Feigned Innocence*. But his most successful attempt at the Restoration comedy of manners was *Marriage A La Mode* first produced in 1672. Dryden also wrote heroic tragedies which include among others *The Indian Queen, The Indian Emperor* (1665) *Tyrranic Love or The Royal Martyr* (1669), *The Conquest of Granada* (1670) and *Aureng-Zebe* (1675),

3.6 Dryden as a poet and Prose writer

Dryden's greatest achievement lies in his poetic output and he is regarded a great poet of his age. In his poetry, he perfected a poetic style which was both eloquent and flexible and cogent and conversational. His greatest achievement was his satirical and argumentative verse. He was made poet Laureate and Historiographer Royal. He also translated Virgil's A*eneid,* parts of *Iliad,* part of *Lucretius* and of Ovid's *Epistles* and *Metamorphosis.*

The third important aspect of his writing involves his prose and his place as a prose writer and a critic is almost as important as his position as a poet. Dryden is also regarded as "the father of English criticism." Dryden's first important critical work was his *Essay on Dramatic Poesie* (1668). However, much of his critical prose is found in his *Dedication* and his *Prefaces.*

3.7 Samuel Butler

In complete contrast to Dryden is Samuel Butler (1612-80) whose fame rests on one single work i.e, *Hudibras* which is perhaps the first great poetic satire in English. This burlesque romance, whose first part was published in 1663, the second in 1664 and the third in 1667, was acclaimed at the court of Charles II, as a brilliant attack on Puritans. But in fact, it is more complex and interesting than that. *Hudibras* is plainly modelled upon *Don Quixote* of Cervantes and it describes the adventures of a fanatic justice of peace Sir Hudibras and his squire Ralpho, in their endeavour to put down all innocent pleasures. In Hudibras and Ralpho, the two extreme types of the Puritan party, Presbyterians and independents are mercilessly ridiculed.

3.8 John Bunyan

Despite the fact that anti-Puritan feelings were also emerging during the Restoration period, a deeply entrenched Puritan ethos was flourishing below the polite surface. It culminated in the works of John Bunyan (1628-88) who developed a prose style which was indebted to the English Bible. Bunyan's spiritual autobiography *Grace Abounding to the Chief of Sinners* (1666) was in a

traditional Puritan mode. *The Pilgrim's Progress* (1678) takes the archetypal theme of man's life as a journey and treats Christian's journey from the city of Destruction to salvation and Heaven. *The Holy War* (1682) takes the other great archetypal allegory of man's life as a war between good and evil and endeavours to handle the story of the world in general and of the individual soul in its fight to attain salvation. The second part of *The Pilgrim's Progress* deals with the pilgrimage of a Christian's wife and her children from the city of destruction to salvation.

3.9 The Court poets raised the voice of revolt against Puritanism

The court poets of the Restoration also raised the voice of revolt against Puritanism. Satire took the place of the descriptive verse of Spenser. Love was scarcely the word for the amorous deities of time. The witty, gay, licentious verse of the Restoration could boast of no sincerity of feeling, no tinge of passion.

John Wilmont, Earl of Rochester (1647-80), is the most interesting personality of this land. He was a man of genius and gained an easy ascendancy over the court and assumed all the freedom of his boundless insolence against Charles II but his wit came to his rescue time and again. He was a born poet with a slender gift for lyric and a stronger gift for satire, shown especially in *A Satyre against Mankind* (1679). His lines to *Sir Car Scope Lord Mulgrave* do not belong to the same category as the satires of Dryden or Pope, or Marvel. His tragedy *Valentinian* was adopted from Fletcher.

Scarcely inferior to him in wit and accomplishment, though less versatile as a personality, was Sir Charles Sedley. Although he tried various kinds of poetry he was basically a song writer. Less careful than Rochester in his art, he had a happy knack of agreeable song, as is proved by the well known "Phillis is my only joy."

Charles Sackville, Lord Buckhurst and then Earl of Dorset (1638-1706) were highly esteemed by their contemporaries but at present, they are rated lower than even Rochester and Sedley. Less distinguished writers are the Earl of Mulgrave and Ear Roscommon. Roscommon was a decent scholar and critic and won occasional success in epigrammatic lines.

3.10 Alexander Pope

In the early eighteenth century there was no poetry worth the name, very few lyrics, little or no love poetry, no epics, but the limited field of satiric and didactic verse was dominated by the undisputed master of poetry, Alexander Pope. His influence loomed large over the poetry of his age. He reflects the spirit of the age as he gave his whole life to letters and literature. By the sheer force of his ambition, he won his place and held it in the face of strong religious prejudice, and physical and temperamental obstacles.

Pope's works may be divided into three groups corresponding to the early, middle and later periods of his life. To the first group belong his pastorals, *Windsor Forest, Essay on Criticism, Eloise to Abelard* and *The Rape of the Lock.* In the

second category are included his translations of Homer, and in the third, the *Dunciad* and the *Epistles*, the later containing the famous, *Essay on Man* and *The Epistle to Dr. Arbuthnot.*

3.11 Later half of the eighteenth century –New influences brought a change in the sensibility and temper of the age—Transitional Poets and Pre-Romantics

However, in the later half of the eighteenth century, new influences brought a change in the sensibility and temper of the age, resulting in a definite change in the ethos of poetry and literature as a whole. The poets broke away from the traditional influences of the school of Dryden and Pope, and a new romantic movement quietly made its appearance. This Romantic Movement was simply the expression of life as seen by imagination rather than by prosaic common sense. There was a strong reaction against the bondage of rule and convention. The poets returned to nature and to plain humanity for their materials. It brought the dream of golden age, forgetting the realities of life and establishing the ideals of youth. It is marked by intense human sympathy and understanding of the human heart and the poets show a new appreciation of the world of nature. There was the expression of individual genius of established rules. The poets showed a much greater interest in the Middle Ages and returned to Milton and Elizabethans. However, they were not altogether free from the influence of Pope. That is why they are referred to as Transitional Poets or the Pre-Romantics.

3.12 James Thomson

James Thomson though a contemporary of Pope, broke away from his influence and expressed himself in blank verse and in Spenserian Stanza as he regarded Spenser and Milton as his guides. His four poems on the seasons "Winter" (1726), "Summer" (1727)"Spring" (1728) and "Autumn" (1730) employ a quasi-Milton blank verse in describing the countryside at different times of the year, in the process giving his mediations on them. Thomason.s "Liberty" is a long poem which is dull and abstract in theme and narration. His other important poem is "Castle of Indolence" (1748), a descriptive narrative poem in Spenserian stanza.

3.13 Oliver Goldsmith

Oliver Goldsmith is known basically for one single poem, "The Deserted Village" which has given him a high place among the pre-romantics. He however, excels as prose writer and as an essayist with the fine polish of Addison. He is also a playwright and a novelist. In his poetry, Goldsmith was influenced by Johnson and the classicists. *The Traveller* (1764) established his reputation among his contemporaries. It is a long poem in rhymed couplet which gives a survey and criticism of the social life of various countries in Europe. "The Deserted Village" (1770) abounds with honest human sympathy and voices the revolt of the individual man against institutions. In the village parson and the school-master, Goldsmith has given two lovable characters. The *Good Natured Man* and *She*

Stoops to Conquer are Goldsmith's two comedies and his only novel *The Vicar of Wakefield* presents the story of a simple English clergyman, Dr. Primrose and his family, who pass from happiness to great tribulations. However, despite his poverty, sorrow, imprisonment, and the unspeakable loss of his daughter, the Vicar's faith in God and man emerges triumphant.

3.14 Thomas Gray

Thomas Gray is another poet whose poetic ideals and practice were fashioned by his scholarship and literary and intellectual interest. He is known for his Pindaric odes which followed the construction of Pindar in their tripartite pattern of Astrophes, antistrophe and epode. His poems may be divided into three periods: To the first period belong his minor poems, the best of which are *Hyman to Adversity* and *Odes on Spring* and *On a Distant Prospect of Eton College.* These early poems abound in melancholy and the study of nature as a background for the play of human emotions. To the second period belongs *The Elegy Written in a Country Churchyard (1750)* the most perfect poem of the age which moves with ease from a contemplation of the landscape to a consideration of the short and simple analysis of the poor. *The Progress of Poesy* and *The Bard* are two other well known poems of this period. In the third period, Gray revealed his romantic interests in poems like *The Fatal Sisters* and *The Descent of Odin.*

3.15 William Cowper

William Cowper (1731-1800) shows struggle between romantic and classic ideals and his classicism was being rapidly destroyed by his romantic feelings. Cowper's first volume of poems contained *The Progress of Error, Truth, Table Talk* etc. *The Tasks* (1785) is Cowper's longest poem. Written in blank verse, it presented Cowper's description of homely scenes of woods and books, of ploughmen etc. Cowper's translation of Homer in blank verse was published in 1791. He also published several hymns in 1779.

3.16 William Blake

William Blake (1757-1828), one of the most original and independent poets, was a mystic. Blake's earliest poetry was collected in work entitled *The Poetical Sketches* published in 1783. Two later and better known volumes are *Songs of Innocence* and *Songs of Experience* which reflect two widely different views of the human soul. His mystical works include *Urizen, Gates of Paradise, Marriage of Heaven and Hell etc.*

3.17 Minor writers

Apart from these major poets of the revival, there were a group of minor writers like William Collins (1721-1759), George Crabbe (1754-1832), Thomas Catterton (1752-1770) and Thomas Percy (1729-1811) whose works were very popular in their own days.

3.18 Eighteenth century prose

Eighteenth century saw a triumph of English prose as prose dominated the literary scene. Matthew Arnold called it an "age of prose and reason" as it brought us a galaxy of brilliant prose writers. Changes in the social and political conditions gave rise to new interest which could best be expressed in prose which was simple and modern. Much of the eighteenth century prose consists of topical journalistic issues and it resulted in production of pamphlets, journals, booklets and magazines.

3.19 Addison and Steele

Addison and Steele, the great educators of the English middle class, were concerned to bridge the gap between town and country as also to unite past and present to re-establish the continuity of English history. They effectively pooled their talents to achieve extraordinary success in their endeavour "to enliven morality with wit and to temper wit with morality." Their aim was educational as they tried to educate the post-restoration English society, particularly the nouveaux riches and the rising middle class. Steele was the pioneer, more warm-hearted, more sentimental, and more sympathetic with bourgeois morality, but at the same time more erratic and impulsive than Addison. He started his essay periodical *The Tatler* in 1709.

Steele tended to delight his readers in a way that Addison could not quite achieve. Gradually, the amount of news in *The Tatler* diminished and it came to be a periodical essay devoted to comment on manners, morals and literature. Addison recognized Steele's hand after reading the earlier *Tatler*s in Ireland and offered his contributions which were readily accepted. It was largely under the influence of Addison that the gossip was reduced and the essays turned more and more to the direct discussion of men and books. However, it was Steele who gave most of the bright ideas and thought of new ways of insinuating moral or other teachings under the guise of entertainment. It was he who invented the club eccentrics in *The Tatler's Trumpet Club.* But it was Addison who developed many of these devices to their ultimate perfection. In *The Tatler,* Addison had been Steele's assistant and contributed 42 of the total 271 papers which were put out between April 1709 and January 1711 when *The Periodical* ceased publication.

In *The Spectator* which ran to 555 numbers between March 1711 and December 1714, Addison was the senior partner and produced 274 papers to Steele's 240. *The Spectator* covered everything necessary to a proper social education; from what kind of hats ladies should wear to how to appreciate Milton. Johnson summed up the achievement of *The Tatler* and *The Spectator* when he remarked that they "adjusted the unsettled practice of daily intercourse by propriety and politeness" and the treatment of variety of topics was "happily varied with elegant fictions and refined allegories, illuminated with different changes of style and felicities or invention." Johnson considered Addison's prose as "the model of the middle style", and concluded that "whoever wished to attain English style,

familiar but not coarse, and elegant but not ostentatious must give his days and nights to the volumes of Addison."

3.20 Daniel Defoe

Daniel Defoe (1668-1731) had a remarkably varied career which includes several trade and business projects which ended in failure, a number of journalistic enterprises and secret work for the government. In 1697, he published his *Essay on Projects* which looks forward to an impressive number of proposals including the establishment of society. In 1701, Defoe produced another satire *The True Born Englishman* in which he answered those who objected to the occupation of the English throne by the Dutch King William. His next pamphlet entitled *The Shortest Way with the Dissenters,* satirized the Anglican Tory attitude to the non-conformists and suggested extreme measures of Persecution against them. He produced a periodical *The Review* from 1704 to 1713. In 1706, he published a minutely realistic account of supernatural occurrence in *A True Relation of the Apparition One Mrs. Veal.* He produced his first work of fiction, his novel *Robinson Crusoe* in 1719 which presents the relation between man and nature and sprang from the depths of the English middle class view of life. The novel shows the shipwrecked trader on his desert island endeavouring to remould in his distant isolation the whole pattern of the material and moral civilization he had left behind him, and in so doing adding a new kind of romantic interest to the common necessities of life. The success of *Robinson Crusoe* encouraged him to write other works of fiction which included *Captain Singleton* (1720), *Moll Flanders* and *Colonel Jack (1722) Roxana*(1729) and *Captain George Carlton (1728).*

3.21 Jonathan Swift

Jonathan Swift (1666-1745) was one of the greatest prose satirists of England who dominated the first half of the eighteenth century. Taken together, his works are a monstrous satire on humanity. Against any case of hypocrisy or injustice he sets up a remedy of precisely the same kind, only more atrocious, and defends his plan with such seriousness that the satire overwhelms the reader with a sense of monstrous falsity. Swift's two greatest satires are his *Tale of a Tub* and *Gulliver's Travels. The Tale of a Tub* began as a grim exposure of the alleged weaknesses of three principal forms of religious belief, Roman Catholic Church, the Church of England and the Protestant Dissenter, but it ended in a satire upon all science and philosophy. In *Gulliver's Travels* the satire grows more unbearable as it is directed against humanity at large. Swift uses the weapons of wit, raillery, sarcasm, irony, allegory and banter to perfection in his attack on folly, injustice, hypocrisy and unreason. His other works include, *Journal to Stella, The Battle of the Books, Drapier's Letters* and *A Modest Proposal* as also some poems. However, the bulk of Swift's work is not wholesome reading as it is too terrible satiric and destructive and emphasizes the faults and failings of humanity.

3.22 Samuel Johnson

Samuel Johnson (1709-84) was the dominant figure in the literary life for nearly fifty years after the death of Pope. His forceful personality touched every phase of the life of his times as he gave an expression and criticism of current social and ethical ideals. Led by the success of *The Idler* (1758-60) later *The Rambler* essays were published in the book form. Two of his known works are *Dictionary of the English Language* and *Lives of the Poets* which are valuable as study of literature. He also wrote a story titled *Rasselas*, prince of Abyssinia which brings out his personal views on society, philosophy and religion.

3.2 Rise of the Novel

3.2.1 Introduction

Apart from the periodical essay, another literary form which emerged in the eighteenth century was the English novel. It was, by large, measured as the product of the middle class appealing to their ideals and sensibilities, patterning of imagined events set against a clearly realized social background and taking its view of what was significant in human behaviour from agreed public attitudes. The eighteenth century saw an unprecedented rise of the middle class due to the rise of trade and commerce. The merchants and tradesmen of the towns came to play more and more important part in the life of the country. The education and the entertainment of the middle class became the legitimate objective of literature. They demanded a new kind of literature which should conform to their temper and their tastes. Novel was the answer to their needs because it laid emphasis on the common man and presented the psyche of the middle classes. The novel with its realism, its democratic spirit and its concern with the everyday problems of the common man, powerfully appealed to the readers.

David Daiches remarks that "Many currents came together to produce the English novel. Elizabethan prose tales, picaresque stories, and the accounts of the urban underworld represented one. The character writers of the seventeenth century developed a technique of psychological portraiture which was available to Addison and Steele in their creation of Sir Roger de Coverley, Sir Andrew Freeport, Will Honeycomb, and the rest of the portrait gallery in *The Spectator* and which inevitably led to the anecdote illustrative of character. The straightforward narrative style used by Bunyan in *The Pilgrim's Progress* and the somewhat similar factual style of Defoe's journalist and pseudo-autobiographical writings also helped to make the fully realized novel possible. Addison and Steele, Defoe and Swift provided the more immediate and obvious background for the emergence of the English novel."

During the later half of the eighteenth century, a large number of novels were written. However, four persons namely Richardson, Fielding, Smollet and Sterne were the real masters of this genre.

3.2.2 Samuel Richardson

Samuel Richardson (1689-1761) has been regarded as the father of the modern English novel. His first novel was *Pamela* or *Virtue Rewarded;* an endless series of letters telling the trials and tribulations and the final happy marriage of a sweet young maiden published in four volumes between 1740 and 1741. His second novel was *Clarissa* or *The History of a Young Lady* which was published in eight volumes in 1748. This novel is regarded as his masterpiece. Clarissa, the virtuous beautiful, talented younger daughter of the wealthy Harlow's, with a fortune of her own left to her by her grandfather is manipulated from a position which combines the height of virtue with the height of material good fortune to one in which she is despised and rejected, becomes an almost Christ-like figure. However, she rises in death from her degradation to shine on the high and glorious resurrection. Richardson's third novel was *Sir Charles Grandison* which was published in seven volumes in 1754. Richardson is here concerned with high life, which was unfamiliar to him, and the result is a stiffness that compares most unfavourably with Pamela's vulgar self-revelations. The hero is intended to be a model of aristocratic manners and virtues for the middle class people. Richardson in his novels presents the story of human life, told from within, and depending for its interest not on incident or adventure, but on its truth to human nature.

3.2.3 Henry Fielding

Henry Fielding (1707-54) who came to the novel after a career as a writer of comedies, burlesques and satirical plays, published his first novel *Joseph Andrews* in 1742 which was inspired by the success of *Pamela* and began as a burlesque of the false sentimentality and the conventional virtues of Richardson's heroine. He took for his hero the alleged brother of Pamela who was exposed to same kinds of temptations, but who instead of being rewarded for his virtue was unceremoniously turned out of service by his mistress. There the burlesque ends and Fielding tells about the adventures of Joseph Andrews and his companion Parson Adams. Other novels of Fielding are *Foundling* (1749) and *Amelia* (1751)

3.2.4 George Tobias Smollett

George Tobias Smollett (1721-71) was content to work in the picaresque tradition. His first novel *Roderick Random* appeared in 1784. Here Smollett followed the outlines of his own life but crammed the story with innumerable invented incidents and episodes, many of them violent and cruel. *The Adventures of Peregrine Pickel* (1751) is the longest and most rambling of Smollett's novels and it is told in the third person. The speed and the variety of the incidents, and the violence and coarseness of many of them, give the novel the characteristic Smollett colour. *The Adventure of Ferdiand, Count Fathom* is the history of a scoundrel in the manner of Fielding's *Jonathan Wild. The Adventure of Eancelo Greaves* is written in imitation of Cervantes. *Don Quixote,* Smollett's most popular novel, is his last. As a writer Smollett could boast of a lively and vivid style. His stories are rich in incident though they are unequal in characterisation. He has a

genius for depicting oddities. He lacks Richardson's psychological subtlety and Fielding's sanity and diversity.

3.2.5 Laurence Sterne

Laurence Sterne (1713068) was an altogether more original figure. The two works for which he is known are *Tristam Shandy* and *A Sentimental Journey Through France and Italy.* Commenting on Sterne's contribution to the development of English novel, Arthur Compton Rickett remarks: "Richardson had given sentimentality, Fielding humour, Smollett liveliness, but Sterne blends humour and sentiment in a way peculiarly his own, and although structurally he defies every convention of the novel yet develops still further the art of characterisation." Incident is non-existent in Sterne's fiction. His novels have no chronology or progression. Yet despite the chaotic incoherence of his method of story telling, his effects are made with consummate ease.

Thus novel as a literary genre emerged in the later half of the eighteenth century and established itself as a dominant literary form for all times to come.

3.3 Brief Summaries of some of the important texts of the period

We now give the summaries of some of the important texts of the period. *Absalom and Achitophel* is a poem written by Dryden. It is a political satire and exhibits Dryden's genius as a first class satirist. *The Rape of the Lock,* written by Pope, is a marvellous literary feat and displays Pope's talent at its best. *Pamela,* written by Richardson, is the first novel proper written in England. For the first time in the novel, we have a proper story line pertaining to identifiable human experience and somewhat psychological complexity. *The Pardoner's Tale* is a mature work of art in which an old tale is infused with new meaning making it a great poem of dramatic importance.

3.3.1 John Dryden: *Absalom and Achitophel*

Dryden is considered to be the most distinguished of the Restoration satirists. It was he who established classical satire in England, breaking away from the tradition of Donne, Cleveland, Butler and others. Before Dryden, satire enjoyed quite a low level among literary genres. But Dryden, especially, with his *Absalom and Achitophel* brought to it the dignity of the epic. *Absalom and Achitophel* is of the nature of a political satire, and was more probably written at the suggestion of the king himself to embody the royal and Tory point of view regarding the Exclusion Crisis. Charles II had no legitimate issue and his throne was to come to his brother, the Duke of York, who was sought by the Whigs to be excluded from the succession for his alleged Roman Catholic sympathies. Charles II's illegitimate son, the Duke of Monmouth was favoured by the Whigs for succession. Monmouth was thought to have been incited by the wily Earl of Shaftsbury to take up arms against the king. Shaftsbury was put in the tower a week before the date of the trial. Dryden's *Absalom and Achitophel* was obviously meant to secure Shaftsbury's indictment. Therein Dryden represented Shaftsbury, a wicked seducer of the innocent Duke of Monmouth who was

tempted by Shaftsbury as Adam and Eve had been seduced by Satan. The poem was thus in nature a representation of the Tory point of view. Its purpose was to malign Shaftsbury as an enemy of peace and the nation and a seducer of the Duke of Monmouth. Dryden also took this occasion to lash at some other Whig leaders. The main interest of the poem lies in the satiric portraits which in their execution show the hand of a master.

3.3.2 Alexander Pope: *The Rape of the Lock*

Alexander Pope is considered to be the greatest master of the classical school of poetry. But it was as a satirist that he was most effective and widely known. *The Rape of the lock* can safely be called his greatest masterpiece. In this poem, he was able to mock at the whole of the fashionable society of the eighteenth century.

The poem grew out of a real incident which occurred in the Roman Catholic society in which he had many friends. A certain Lord Peter cut a lock of hair from the head of a young beauty named Arabella Fermor (the Belinda of the poem). The practical joke led to a quarrel between the two families, and Pope was appealed to by a common friend, to treat it in a poem. *The Rape of the Lock* was its result which is a mock heroic epic.

Pope, in this poem, presents Belinda at her toilet; the clipping of the lock while Belinda sips her coffee; the wrath of Belinda; wafting of the lock as a new star to adorn the skies. The scenes thus presented humorously inflate the triviality of the action of a trivial subject. Pope wants to go beyond this particular satire to general satire on social vanity and affectation.

3.3.3 Samuel Richardon: *Pamela*

The plot of *Pamela* or *Virtue Rewarded* derives from a true story, the novelist Richardson had once been told about a widowed country gentleman, who after repeated and unsuccessful attempts to seduce one of his pretty maid servants, ends up marrying her. The novel had been written in the epistolary form. The heroine of the novel is Pamela Andrews who was hired by a rich lady as her maid.

Pamela Andrews in a series of letters written to her parents unfolds the following story. Her mistress, who had employed her has died. Squire B, her mistress's son, taking advantage of Pamela' position, sets out to seduce her. Although she is secretly in love with him, she indignantly rejects his advances. Squire B does everything he can to force her to his will. He lures her to one of his country houses where she is practically imprisoned in the charge of two villainous and threatening servants, Mrs. Jewkes and Monsieur Colbrand. With the help of Mr. Jewkes, he tries unsuccessfully to trap her into a mock marriage. At one stage he is on the point of raping her, but is scared off when she falls into a fit. Eventually he sends her away but now, genuinely in love with her, persuades her to return. After further attempts to make her his mistress which Pamela, shrewdly side-steps, he decides despite her humble birth and position to make her his wife.

The novel immediately became popular and was declared to be better than “many sermons”.

LESSON NO. 1.4 **AUTHOR : DR. SANT SINGH BAL**

ENGLISH LITERATURE FROM CHAUCER To The EIGHTEENTH CENTURY

William Shakespeare : Julius Caesar

Structure :

4.0 Objective :

* To introduce the concept of 'play'.

* To discuss Shakespeare as a playwright.
* To give the historical background and summary of Julius Caesar.

4.1 Introduction :

Dear Student, in this lesson you will be introduced to *Julius Caesar*, the play prescribed for your study. This play has been written by William Shakespeare. He was a great poet and dramatist of England who lived in the sixteenth century and his plays were produced in London. His plays are acted, read and enjoyed all over the world even today. You will ask, why? The answer is simple. His plays deal with some of the most fundamental aspects of human nature which are as true today as they were in his own time. Men and women still love and hate in the same way. Other things change fast but human nature does not.

A play tells us how human beings feel and act in a certain situation. It does this in such a way that we think and feel with them. We feel as if we were ourselves acting, and thinking. We suffer or feel happy with them. Seeing a play is, thus, an experience in itself. If a play moves us in this way, it is a great play. You will find that *Julius Caesar* is a play of this kind.

4.1.1 What is a 'Play'?

Before we deal with *Julius Caesar,* let us talk a little more about a 'play', in general.

Now take up your copy of *Julius Caesar* and just turn over its pages. What do you find? Does it look like your book of prose? Does it look like your book of poems or your novel? You will say 'No'. It is very different from the book of prose, it is not so different from novel, though the difference is real enough. A novel has long passages of description by the author. It may also have passages in which the author himself speaks about things or persons. He gives us his own opinions. We find that a play does not have any such thing. It consists of nothing but dialogues. Dialogue is a conversation between two persons. They may talk to each other about the weather, about their friends, about themselves, about things which they like or dislike. They may praise or blame each other. They may fight or quarrel. They may plan to do something good or wicked. They may plan to harm some one. They are, therefore, talking and acting at the same time.

In a play, dialogue is always related to action. That is, it is always about something which has been done already or which will now be done by somebody. Sometimes it goes before action and sometimes it follows action. It may give rise to action or it may say whether the action is good or bad. It may also try to say why people have done what they have done. It may thus help us to understand what has happened. It may also help us to

know the truth about the people themselves.

Now it is time for us to tell you about the people in a play and what they do in a play. We shall also tell you why they do what they do in a play:

The people in a play are called **Characters**.

What they do is called **Action**.

Why they do is called their **Motive** for action.

What they speak is called **Dialogue**

The circumstances (place, time and other persons who have said or done something to them) are called the **situation**.

It is necessary to know all this. Now we shall be speaking of these things by their proper names. A play, as the name tells us, is something which is played or acted. It is played on the stage. It is played by players who are called actors. You must have seen some players in the theatre. All of you have seen some films in the cinema halls, and know the names of many actors and actresses. Some of you even sing their tunes and follow their fashions. Why? Because, they have moved you. They produced a deep effect upon you in some powerful situations. You have felt and thought with them.

4.1.2 How to read a play?

We have seen that in a play there are several persons (Men and Women). They meet each other and act with or against each other. They talk of various matters and try to understand or explain each other's motives. All the time, they are talking or acting in a given situation. One situation gives rise to another situation. Matters become more involved or complicated because things get mixed up in unexpected ways. People either triumph or suffer. But when things are at their most critical, new factors enter into the play. Things take a different turn and the play ends happily or tragedy overtakes the most important persons in it.

In a good play, there is a very close connection between the opening situation and all other situations that follow it.The first situation is the cause and the following situations are its effect. The end of the play follows as natural conclusion from its beginning. The chain in which several situations of the play are connected is called its plot. It should be remembered that in a play, as in the cinema, things are all the time moving.

If you look a little more closely at your book, you will find it divided into Acts and Scenes. It has five Acts, and in each Act there are several Scenes. They mark important divisions of the action. Scenes are the sub-divisions of the Acts. Each scene contains atleast one important situation. Division of the play into Acts and Scenes makes it easy for us to read it. In our study

of this play, we will take a Scene as the normal unit.

Now it should be easy for us to decide how to read a play.

(1) We should try to imagne that the scene we are studying is being shown to us on the stage.

(2) We should try to understand(from what people say or do) how different characters are related to each other. That is whether they are friends or enemies, whether they love or hate each other. When people or their desires clash we have conflict and there are conflicts because people have different natures. In a play, it is therefore important that the people should be true to themselves (should act according to their nature). In a great play the conflict is caused by important issues.

(3) When a character does something we should ask ourselves: Why does he do it? How will it affect other characters? How will they react?

(4) Similarly, when something is said we should ask ourselves: Who has said it? Why has he said it ? About whom has he said it? Is that person his friend or opponent? How far what he says can be taken as true? What will be its effect on others ? What is the effect which the speaker wants to produce? How far does he succeed in doing it?

(5) As we shall be asking these questions we shall be forming our opinion about persons, actions, and situations.

(6) And as things are all the time moving and we see or hear only what is being said or done at a particular moment, we should keep the links in our mind fresh. Otherwise we will not understand the play or its significance properly.

(7) When you have read the play, you should ask the last question: What does it tell us about human nature?

In the lessons on *Julius Caesar*, we shall be prompting you to ask these questions. In fact, it should become a habit with you to ask such questions.

4.2 SHAKESPEARE :

It is now time that we tell you something about Shakespeare, that great playwright. He wrote all types of plays-comedies, tragedies, tragic-comedies, histories and excelled in each. William Shakespeare (1554-1616) was born at Stratford-on-Avon. His father has been variously described as a yeoman, a grocer, a butcher and a wool-dealer at Stratford. He also held various municipal offices.

We have very little direct and positive knowledge concerning the facts of Shakespeare's life and have to depend upon inferences[1] of more or less

probability.[2]

William was educated at the Free Grammar School at Stratford. He married Anne Hathaway in 1582. He left Stratford in 1585 and after spending some time perhaps as a school master in a neighbouring village arrived in London in 1596. He was probably engaged in some subordinate[3] capacity at one of the two theatres then existing in London and afterwards became a member of Lord Chamaberlain's company of players. He seems to have acted in this company and is reported to have taken part in original performance of Jonson's *Everyman in His Humour* (1598) and *Sejanus* (1603).

His earliest work as a dramatist probably dates to 1591 and is to be found in the three parts of Henry VI. It was followed by *Richard III, The Comedy of Errors* (1592-93) and *The Taming of the Shrew* (1593-94). He also published *Venus and Adonis and Lucerce* during this period. The sonnets were printed in 1609 but most of them appear to have been written between 1593-96 and the remaining at intervals down to 1600. *The Two Gentlemen of Verona, Love's Labour Lost* and *Romeo and Juliet* are assigned to 1594-95, *A Midsummer Night's Dream,*

Merchant of Venice are assigned to 1596-97, and the parts of *Henry IV* to 1597-98. Shakespeare's most perfect comedies, *Much Ado about Nothing, As You like it* and *Twelfth Night* belong to the years 1598-1600, together with Henry V and *Julius Caesar*; *Hamlet* and *The Merry Wives of Windsor* are assigned to 1600-01; *Troilus and Cresida* and *All's Well That Ends Well* to the next two theatrical seasons.

Then came the accession[4] of James the First. A period of gloom in the author's life appears to have occurred about this time. It is manifested in the great tragedies: *Othello, King Lear, Macbeth, Antony and Cleopatra*. It was succeeded in about 1608 by a new outlook in the final romances. *The Tempest*, his last play, was probably completed in 1611-1612.

Shakespeare spent the concluding years of his life (1611-16) mainly at Stratford but paid frequent visits to London till 1614 and continued his connections with actors and playwrights till the end.

His plays were first collected in 1622 when a Folio edition was published, containing all the complete plays except *Pericles*.

4.2.1 A Versatile Genius : Shakespeare was a versatile[5] genius. Seen as a whole, his work is distinguished by its variety. Of the thirty-six plays that he has left, no two are alike or produce the same impression in us. He handles the most-diverse[6] subjects with equal success. He shows an equal aptitude for tragedy and comedy, sentiment and burlesque[7] lyrical fantasy[8] and character study of women no less than that of men.

4.2.2 Depth and Substance of his work : Another distinct feature of Shakespeare's work is depth and substance. Ten of his plays are founded on English history and three tragedies on Roman history. To these may be added *Hamlet, King Lear* and *Macbeth*, based upon more or less legendary chronicles.[9] These form a whole, found nowhere else in the solid frame-work of Shakespearean drama. It bears testimony[10] to a long contact with what he believed to have been really done in the past, and the effort necessary to evoke it implanted in him a love of truth which is shown even in his treatment of historical subjects. Other writers might render history unreal; Shakespeare gives to romance the atmosphere of truth.

4.2.3 Gift of Characterization : As mentioned earlier, a dramatist presents on the stage significant human situations , persons involved in situations which demand a choice or decision. In order to be effective, it is necessary the characters involved in such situations should be real, should excite our interest, sympathy or disapproval. Shakespeare has the supreme gift of reviving historical characters, of endowing imaginary people with life. There are a few of them who lack the vital spark and signs of individual existence. Though differing in age, in sex, in condition, in virtues and in vices, they possess in common the gift of animation and life. Shakespeare's characters, good or bad, in a setting, historical or romantic, invariably maintain their humanity, and hold us in bonds of sympathy.

4.2.4 Harmony : Harmony reigns in almost everyone of Shakespeare's plays. Different as their elements may be, each one has its own atmosphere. The very freedom of public theatre, the custom of having even two or three plots in one play, the mingling of tragedy with comedy, the use in turn of rhymed and blank verse and prose-all contributed to the difficulty of fusing so many different tones into one harmony. The greater the difficulty, the more far worth is the success, and this is never the result of one set of code; a different method is employed by Shakespeare for each work.

4.2.5 His Originality : The originality of Shakespeare does not exist in his inventiveness but in the revitalising[11] touch of his genius and the handling and rearrangement of material which he finds ready at hand. He often preferred to refashion the subjects already used. Half of his plays are revisions of the work already acted, nearly all the others are taken from chronicles or tales he had read. There are only three or four of his plays of which no origin is known.

4.2.6 Moral or Didactic Purpose : As a rule, Shakespeare is content to hold the mirror up to nature; to show all the very age and body of the time, its form and force. He offers no direct moral preaching. If much has been written on Shakespeare's philosophy it is because of the striking ideas found throughout his plays. But he had no code, no system. His own

philosophy eludes all attempts to define it. Its contradictions and seeming incoherences are of life itself. The miracle lies in the extraordinary imagination that invented the ingenious by which most varied character justify their views, actions or interest. Each one, from the king to the jester, view life from his own stand point and often sets it forth in words which move us by their depth and their truth to nature. Each temperament and circumstances has in Shakespeare its own philosophy. The poet himself lays no claim to a philosophy that includes them all and sums them up.

4.2.7 A Great Poet : His dramatic gift alone would have brought him immediate popularity, and would have also ensured his fame. But the greatest of dramatists was also the greatest poet of his time, one of the greatest of all times. The fusion of drama and poetry is perfect; truth and beauty become blended in perfect unity.

Shakespeare's genius is also characterised by an indefinable energy, something mobile[12], dynamic, which keeps us ever attentive. There is about this something of the mystery which Enobarbus ascribes to the great Queen, Cleopatra:

Age cannot wither her, nor custom stale
Her infinite variety, other women cloy
The appetities they feed, but she makes hungry
Where most she satisfies

4.3 Elizabethan Age :

4.3.1 Elizabethan Play House :

Before we start studying *Julius Caesar*, let us acquaint ourselves with the conditions of the theatre in Shakespeare's times. Before English actors had any settled homes, they played chiefly in innyards and their first permanent buildings bore the unmistakable impression of innyard architecture. They were wooden structures roughly circular, with a raised platform stage backing on the wall and jutting out into the open space, still called a 'yard'. Round the walls rose two, usually three galleries, reminiscent[13] of the balconies and the chamber windows of the inn. The first of these perhaps continued behind the stage: and so formed an inner-room below, which could be used for intimate interior scenes, as in *The Tempest* and an upper room which might house the musicians, or serve as stretch of battlements or an upper storey window. Behind this was the arising house or the actors' dressing room. Beneath the back of the stage, hidden from view by hoarding[14] was cellar space used for storage, or for lurking apparitions[15] who were due to arrive on the stage via the traps which were in constant use in the Elizabethan theatre and were probably used in the temporary creations put up before the building of playhouse.

The platform stage itself was partly raised off, and privileged spectators could buy seats on it, an inconvenience which lasted in the English theatre until the days of Garrick a famous producer of the eighteenth century. On three sides of the plateform stood the groundlings in close proximity[16] to actors, while the galleries were filled with those who on payment of a fee over and above their original entrance fee which admitted to the 'yard' only, lounged or sat about on rough benches and stools. In all parts of the house, people amused themselves by cracking and eating nuts and munching[17] apples and pears, often throwing the cores at any actor who displeased them.

Performances were given during the afternoon beginning at 2 p.m. and though at first they were continued on Sundays much to the disgust of already vociferous[18], Puritan elements, this was later discontinued and they were limited to week days. The audience were summoned by a trumpet blown from the highest point of the building above the stages and during the performance, a flag was flown there.

Scenery on the stage was kept to the barest minimum : a throne, a bench, a tree, a text except in the inner stage where a previously arranged scene might be disclosed by the drawing of curtain. But costumes, many of which came to the players from their country patrons, might be gorgeous, though inappropriate, since contemporary dress was used for any place or period. There were, however, some conventional touches which served to distinguish foreigners as a breast plate for a Roman , or a turban for a Turk, and the even tenor of the plot was often interrupted by music procession and bouts of most realistic fencing or isticuffs.[19]

The foregoing description applies in general to the public theatre where such actors as Burbage, Kempe and Farletor acted in the plays of Shakespeare and his contemporaries. But mention must also be made of the 'private' theatres BlackFriars, the Cockpit, White Friars which differed from the public ones in being roofed buildings, probably rectangular[20] in shape with all the spectators seated, and in charging higher entry fees. These indoor theatres were first used by the boy's companies who caused the adult players much uneasiness, but were later used by the men particularly during bad weather when the unroofed public theatres became uninhabitable.[21] Scenery was more extensively used in the private theatres, under the influence of the court masque, then in the public playhouses and it was from that the Restoration Theatre developed after the closing of the playhouses from 1642 to 1660.

4.3.2 The Audience : Now you will naturally be interested to know something about the Elizabethan audience. It was for them that the plays were written. It is to them that the actors, managers and the playwrights

looked for patronage. The theatre for which Shakespeare wrote was in the fullest sense a place of popular resort. The audience at the Globe about 1600 was a representative cross section of the London population, with no important absentees except the growing section of Puritans whose hostility to theatres was made abundantly clear in sermons and pamphlets. No doubt, therefore, Shakespeare's audience was a mixed lot. But it is common mistake to rate their intelligence too low and to think too exclusively of 'grounding' whistling, cracking nuts, shouting and caring only for blustering[22] rhetoric and bawdy[23] joke. Recent research has tended to suggest that Elizabethan play-goer was a trained listener, that a considerable part of the audience consisted of people of some education, and that if it was predominantly male, there was nevertheless a considerable sprinkling of respectable women also.

There is surprisingly little on record about riots or disturbances of any kind at the Elizabethan theatre. Indeed, there is good evidence that the audience were normally attentive and well behaved, and in a way more civilized than English audience in the eighteenth and the nineteenth centuries. The fact that plays were generally performed in the afternoon and therefore in broad daylight may have had something to do with this good behaviour; the play had not yet become a prelude to night's debauchery[24]. The entry fee too, though relatively popular, was not particularly low when relatd to the average of the period. No reasonable man will refuse to listen to a play for which he was paid good money nor will he permit his neighbours to ruin it by their interruptions.

For the mixed audience, the Elizabethan dramatist had to cater as best as he could to their need The varied appeal of Elizabethan comedy and tragedy reflects the composition of the audience at the Globe and Swan. Romance, realism, intellectual comedy, humour, bawdy satire, pathos, ghosts and fairies, kings and clowns, poetry, patriotic sentiment, social and political problems, fantasy,history, murder, love, melancholy, gentleman and country wenches; all this and much more we meet in the drama of the period. In the same play curiously mixed effects are to be constantly found clearly. The Elizabethans could pass easily from one emotional state to another, they loved variety, they were not interested in decorum[25] or unity of action, or any of those classical restraints and decencies that Sidney or Johnson thought so important. They wanted plenty of action too, but they also enjoyed rhetoric and they could stand on good deal of poetry.

It was a drama vibrating with passion and action, skipping along[26] in witty dialogue or moving delightfully in scenes of slow humour. It was a brief abstract of life enacted for the purposes of an afternoon's entertainment and (like life) there was a blending of both tragedy and comedy.

4.4 Julius Caesar :

Now let us turn to the play *Julius Caesar*. There are two things which you must immediately note about this play. It is a historical play and it is a tragedy. At this stage, it is necessary for you to have a detailed idea of a historical play and a tragedy. It is enough for our purpose to know that a historical play deals with personages and events taken from history. It deals with people who were once living human-beings like ourselves and played their part on the stage of this world in some earlier times. What they were and what happened to them is, therefore, of genuine interest to us. We can believe in them more whole heartedly than in those characters which are merely fictitious (imaginary). The Elizabethans, for whom Shakespeare wrote this play, were very much interested in history; both of their own and that of ancient Rome. They wanted to learn from the experience of earlier times. And of earlier times, ancient Rome offered the best example of nobility and of victory to his country and his fall was in the true sense tragic. He was a great man who was cut short by death in the hour of his glory. There was, therefore, much in him for us to admire, and much in his end to be pitied. A tragedy is a play which leaves us at the end with feelings of awe and pity.

This play, however, is not as simple as the above observations may suggest. It is not the tragedy of one person but of several, not the downfall of one individual but of a whole nation. Its impact, therefore, both on the audience and the readers, is powerful. But to this aspect of its complexity we shall return later.

4.4.1 The Historical Background:

Julius Caesar lived some two thousand years ago. In order to appreciate the play fully, we should know some important details about him and his times. The Roman Republic was founded in 510 B.C. when the last of the kings was driven out of the city. Rome as a republic rose to height of greatness and won the envy and admiration of the world. But as time passed, luxury and corruption set in, and ambitious generals and politicians began to fight among themselves for power. Their ambitions posed a real threat to the Republic. Pompey and Caesar were the two most powerful of these generals. For some years before the play begins, Rome had been plunged[27] into an increasingly chaotic condition by quarrels of these ambitious men. In 40 B.C., a bloody civil war was fought between Caesar and Pompey for three years in Spain, Thessaly, and Egypt; and Pompey was murdered. In 46 B.C. the armies of the republican leaders were cut to bits by Caesar's forces in Africa. Most of the leaders were killed. Finally, Caesar marched into Spain, defeated two sons of Pompey, and returned to Rome in triumph in 44 B.C. But a new and unexpected group of enemies

brought together by envy, fear and idealism waited for him at Rome. A conspiracy of republicans resulted in the murder of Caesar on March 15. The play *Julius Caesar* deals with the last significant phase of Caesar's life, his triumphant entry in Rome as its undisputed master, his murder by the conspirators and the consequences of his murder.

4.4.2 A Brief Outline of the Play :

Facts of history alone are not enough for a playwright like Shakespeare. He must turn these facts into drama and make them throb with life. He has to rearrange, modify and condense these events to make them effective on the stage. A short outline of the play and a brief account of its plot will enable you to follow the living drama with a more intelligent interest.

The plot is taken from Thomas North's translation of *Plutarch's Lives* and deals with the events of 44 B.C. When already endowned with dictatorship, Caesar returns to Rome from a successful campaign in Spain. Distrust of Caesar's ambition gives rise to conspiracy against him. Cassius and Casca win to their cause a noble Roman, Brutus, who reluctantly joins them from a sense of duty to the Republic. Caesar is slain[28] by the conspirators in the senate house. Antony, Caesar's friend, stirs the people to fury[29] against the conspirators by a skilful speech at Caesar's funeral. Octavious, nephew of Julius Caesar, Antony and Lepidus, unite to oppose the forces raised by Brutus; and death of Portia, wife of Brutus, provides one of the finest scenes of the play. Brutus and Cassius are defeated at the battle of Philippi (42 B.C.) and they kill themselves. Caesar's murder is thus avenged in the end.

As we have told you earlier, the best way to enjoy a play is to see it performed on the stage. It then slowly comes to life before your eyes and you are thrilled and involved in the action of the play. Your sympathies are roused, your emotions are excited and relieved by turns. You should, therefore, make it a point to see a play if it is played in your neighbourhood.

The next best thing to do is to read it aloud in one sitting thinking all the time that it is being played before your eyes. As you read you should see Caesar frown, Brutus agitated by the conflict in his mind between the love of Caesar and the love of Rome, and the envious and hungry looks of Cassius, subtly contriving[30] to overthrow and kill Caesar, Antony flinging suddenly into action and rousing and turning the fury of an angry and distracted[31] mob upon the conspirators and making them run for their lives.

Still better, if you have a dozen of friends around you, invite them to tea at your home and plan with them a sitting to read *Julius Caesar*. Allot to each of them a part, one playing Caesar, the other Brutus and so on and ask them to read the play at home, and thoroughly understand the role alloted to each and then reassemble after a week and let each repeat aloud

with proper emotion, gestures and intonations[32]; his part one after the other as it is found in the text. You will find that the play comes to life, its action becomes vivid, its significance unmistakable. You will then realise how great this play is and how Shakespeare, the supreme artist, has manipulated each word and phrase in the play.

But to make your task of understanding the text and its significance easier, we give below a summary of the play. Read it carefully. It will give you some idea of the play as a whole, its inner logic and meaning. You will find how everything contributes towards this meaning. Each speech and action has full value only in relation to the whole. Action and dialogue are related to and dependent upon each other. It is in this way that individual incidents are knitted into a plot and individual characters help to create the world of the play. Each play is a world of its own with its own logic and conventions and is to be approached as such.

4.4.3 A Summary of the Plot :

Act-I : Caesar has returned to Rome in triumph after crushing the forces of Pompey but some people are displeased with his ascendancy.[33] Among them is Cassius who expresses amazement that a man of such "feeble[34] temper" should rule the world. Cassius addresses his remarks to his brother-in-law, Marcus Brutus, partician[35] who loves Caesar, but is concerned about the possible consequences of his vast power. As they converse, they hear shouts from the place where Caesar is celebrating the feasts of Luper Calia. From the plain speaking of Casca, they learn that Caesar's lieutenant, Antony, has offered him the crown three times; Caesar has refused it thrice, each time more reluctanly than the last, and has finally suffered an attack of falling sickness. Confident that he can win Brutus' support, Cassius decides to throw letters in Brutus' windows purporting to come from citizens, fearful of Caesar's ambition.

Meeting Casca during a fearful storm; marked by ominous disturbances of nature, Cassius declares that these signs should be interpreted as a heavenly warning against the pretensions[36] of Caesar who "would not be a wolf but that he sees the Romans are but sheep." After Casca has stated that he will co-operate with Cassius, they go to the house of Brutus.

Act-II:Brutus, meanwhile, is torn between his affection for Caesar and his fear that he may prove a tyrant if he is crowned. It would be best, he concludes, to kill him before any of the forebodings becomes a reality. Brutus' nocturnal meditations are interrupted by the arrival of Cassius, Casca, and their fellow-conspirators, Decius Brutus, Trebonius, Metellus Cimber. When Cassius suggests that they swear to their resolution, Brutus objects stating that their lofty motives are sufficient guarantee of the fidelity. Neither does he agree with Cassius's proposal that Antony be slain together

with Caesar, for he is convinced that the frivolous Antony will prove powerless once Caesar is dead. After the meeting ends, Portia, Brutus's wife, pleads with him to unfold to her the cause of his perturbation[37] but he promises that he will satisfy her by and by.

The strange events of the turbulent night have alarmed Calpurnia, Caesar's wife, who has dreamed of his death and begs him not to leave the house that day. Her warnings are conf irmed by the findings of the augurers. Although Caesar scoffs[38] at her, fears yet he is willing to humour her until Decius Brutus, who has arrived to escort his lion to the capital, gives her dream a favourable interpretation and observes that the senators may believe that Caesar is afraid if he does not appear.

Act-III: As Caesar makes his way to the capital in the company of Antony, Brutus, Cassius and others, he espies a soothsayer who had warned him to beware the Ides of March. Since it is now the 15th of March he remarks that Ides have come, to which the soothsayer replies that they have not gone. Artemidorus, a teacher of rhetoric, who has written a letter, warning Caesar of the plot, urges him to read the scroll, but he brushes it aside.

In the senate house, Trebonius draws Antony aside, while Caesar listens to the petition concerning the banished brother of Metellus Cimber, and rejects it. Crowding about him, as if to plead[39] for Metellus, the conspirators stab him one by one, Brutus giving him the final thrust. As the onlookers flee in panic, the assassins[40] bathe their hands in Caesar's blood. Antony, recovering from his initial shock, states his willingness to come to terms with the conspirators and despite Cassius' misgiving, he obtains from Brutus the permission to speak on Caesar's funeral. However, when he is alone with the mutilated[41] corpse, Antony vows ruin on the assassins and prophesies that "domestic fury and fierce civil strife" shall ravage Rome. At Caesar's funeral, Brutus explains to the citizens that Caesar has been slain because his ambition was a threat to their freedom.

Antony, in turn, reminds his listeners of Caesar's virtues and points out that he had thrice refused the crown. He tantalized them with reference to rent by the daggers of his murderers. The crowd rallies wholly on his side when he at last reads Caesar's will which reveals that Caesar has bequeathed[42] his gardens to Rome and left to each citizen 75 drachmas. The people are so inflamed that they kill a poet called Cinna merely because he bears the same name as one of the conspirators. Brutus and Cassius have to flee from the city.

Act-IV: Antony's allies in the impending war against Brutus and Cassius are young Octavius, Caesar's grand nephew and Lepidus. During a conference of the three, Lepidus agrees to the prescription of his brother

and Antony to that of his nephew. Antony later confides to Octavius his opinion that Lepidus is "as slight unmeritable man," unfit to share in the threefold division of the empire.

Cassius arrives in Brutus's camp near Sardis aggrieved because Brutus has ignored his pleas on behalf of a man convicted of bribery after pointing out that Cassius is noted for "an inching Palm". Brutus then reminds Cassius that he had denied Brutus' request for gold. Cassius reproaches his friend for magnifying infirmities[43] instead of tolerating them; he lays bare his breast and offers him dagger but now Brutus's anger has disappeared and they are reconciled.

When Brutus reveals that Portia has killed herself by swallowing hot coals, Cassius can only admire his stoicism.

They now turn to the discussion of the military situation. Overruling Cassius's objections, Brutus decides to meet the forces of Octavius and Antony at Philippi. After Cassius leaves, Brutus asks his young servant Lucius to play upon the flute, but the lad falls asleep, and his master gently takes the instrument from him. He sees the ghost of Caesar,who declares that they will meet again at Philippi.

Act-V: After exchanging angry words with Antony and Octavius at Philippi, Cassius and Brutus bid each other an "everlasting farewell". During the battle, Cassius, hardpressed by Antony's soldiers, sends Titinius to learn the identity of some nearby troops. When Cassius' slave. Pindarus, mistakenly reports that Titinius has been captured and his master despairs of victory and giving Pindarus his freedom persuades him to kill him. Titinius learns from Messala that Brutus had defeated the legions of Octavius, returning too late to Cassius's tent, he joins Cassius in death. When his troops are defeated in another part of the field, Brutus asks his servants Clitus and Volumnius to kill him, but they refuse. At last, Strato consents to hold the sword while Brutus runs on it. Upon finding his body, Antony expresses his concern for the fallen partician, who was not guided only by his concern but for the welfare of Rome. Octavius orders that he be buried with full honours.

4.5 Conclusion :

A few words more before we conclude the first lesson on *Julius Caesar*. Each play is written for contemporary audience. It is, therefore, naturally written to suit the taste of this audience and uses the language, style and idiom which they appreciate. You will find that Shakespeare is no exception. He wrote for the Elizabethans, his contemporaries, and used the language which they spoke, only a little refined, condensed[44] or vitalised to suit the needs of his art. Language and idiom have since then changed much,

words have sometimes quite different meanings now. Many references and allusions which were familiar to the Elizabethans are not familiar to us. Shakespeare's plays, therefore, offer some textual difficulties and we need the help of scholars to understand these plays. One thing which is must for you is to have your own copy of a good edition of the play. You simply cannot do without it. So the first thing for you is to rush to a book shop and buy a copy of one of the following editions. You may buy it on-line. It is not possible for us to remove all your difficulties. We can touch upon some important aspects only. You will find, a good editor is your best friend. We repeat, you must possess your own copy of Julius Caesar and read it carefully.

RECOMMENDED EDITIONS OF THE PLAY

Julius Caesar edited by A.W. Verity

Julius Caesar edited by T.S. Dorsch (New Arden)

Julius Caesar edited by John Dower Wilson (New Cambridge)

Julius Caesar edited by H.M. Hulme (New Swan)

Key Words :

1.	Inferences	-	Conclusions
2.	Probability	-	likelihood
3.	Subordinate	-	Of less importance
4.	Accession	-	Coming to throne
5.	Versatile	-	Able to move freely in all directions
6.	Most-diverse	-	Different
7.	Burlesque	-	Mock serious
8.	Lyrical Fantasy	-	Power of imagination
9.	Chronicles	-	Stories ; accounts
10.	Testimony	-	Affirmation
11.	Revitalising	-	Giving new life
12.	Mobile	-	Capable of movement
13.	Rem iniscent	-	Reminding
14.	Hoarding	-	A temporary fence of boards
15.	Apparitions	-	Ghosts
16.	Proximity	-	Nearness
17.	Munching	-	Chewing

18.	Vociferous	-	Noisy
19.	Isticuffs	-	Fighting with fists
20.	Rectangular	-	Four sided figure
21.	Uninhabitable	-	Not suitable for living
22.	Blustering	-	Noisy self asserting talk
23.	Bawdy	-	Obscene
24.	Debauchery sexual	-	Immoral behaviour especially in matters
25.	Decorum	-	Decency
26.	Skipping Along	-	Jumping; moving racily
27.	Plunged	-	Thrown
28.	Slain	-	Killed
29.	Fury	-	Anger
30.	Contriving means	-	Planning on the strength of unfair
31.	Distracted	-	Highly disturbed, agitated
32.	Intonations	-	Tone of utterance
33.	Ascendancy	-	Dominant control
34.	Feeble	-	Weak
35.	Partician	-	A noble
36.	Pretensions	-	Unjustifiable claims
37.	Perturbation	-	Disturbance
38.	Scoffs	-	Laughs at
39.	Plead	-	Request
40.	Assasins	-	Treacherous killers, murderers
41.	Mutilated	-	Distorted
42.	Bequeathed	-	Left by will
43.	Infirmities	-	Weaknesses
44.	Condensed	-	Compressed

4.6 Self Check-Exercise :

Fill in the blanks :

1. Shakespeare was born in .....at .....
2. A *Midsummer Night's Dream* is a ..... written by Shakespeare.

3. ..... is the last play written by Shakespeare.
4. *Julius Caesar* is a ..... play.
5. *Julius Caesar* does not show the downfall of one individual but of a whole.....
6. The Roman Republic was founded in .....
7. The plot of *Julius Caesar* is taken from.....
8. Caesar is celebrating the feast of.....
9. ..... murders Caesar.
10. Caesar is murdered on .....

4.7 Check your Answers :

1. 1554, Stratford-on-Avon, 2. Comedy, 3. The Tempest 4. Historical
5. Nation, 6. 510 B.C.,7. North's translation of *Plutarch' Lives*,
8. Lupercalia, 9. Brutus, 10. 15th of March

4.8 Lets Sum Up :

We have made an effort to acquaint you with the historical background of the play which will be of great help in understanding of the play in general. The short summary will prepare you for detailed study of the text in subsequent lessons.

LESSON NO. 1.5 **AUTHOR : SANT SINGH BAL**

SHAKESPEARE : JULIUS CAESAR

A Critical Analysis of Act -I

Structure :

5.0 Objectives :

* To critically analyse Act-II of the play.
* To provide notes to help understanding the text.

* To provide model to attempt explaining with reference to the context.

5.1 Brief Outline :

Dear Student, in lesson No.4, we gave you some introductory notes on Shakespeare's play, *Julius Caesar*. Let us now analyse the text of the play.

You have, by now, a fair idea of the plot of the play. Its subject is the conspiracy against a ruler and its consequences. The ruler, Julius Caesar, is murdered in the senate house by the conspirators, one of them, being the 'noble', Brutus. The success of the conspiracy leads to both public and private chaos.[1] The state of Rome is thrown into an utter confusion and the 'noble', Brutus, who always act with the highest motives, brings disaster both upon the conspirators and upon himself. It is thus a tragedy of Rome, of Caesar and Brutus. It is in this wider context that action of the play should be viewed. So, we find that there are three dominant[2] points of plot and character interest in it : first, the conspiracy and its consequences, second, the failiure of Caesar, and lastly, the position of Brutus drawn into a course of action which transforms[3] him from a friend into a conspirator against the ruler of the state. All the three movements are clearly marked.

The conflict between Caesarism and Republicanism, which is the central theme of the play, is thus viewed from various angles and the reader is left to judge for himself the validity[4] and justifiability of the path of action chosen by Brutus and other conspirators.

5.2 Detailed Summary :

5.2.1 Act-I, Scene-I

The Opening : The Roman Mob :

Now let us turn to the text. The play opens in a street in Rome. The Roman citizens throng[5] the street in a gay[6] mood. They are observing a holiday "to see Caesar and rejoice in his triumph". The tribunes, Flavius and Marullus reprimand[7] the "mechanical" or working men for violating[8] the law by walking about the street on a working day without their tools or equipments. They ask them to go home. The rebuke has the desired effect and citizens vanish[9] tongue-tied[10] in their guiltiness. Then the

tribunes set about, to remove the signs of welcome to Caesar.

5.2.2 Study Notes :

Note :- We have followed the Pitts Press, Shakespeare edition of *Julius Caesar* edited by A.W. Verity . The lines refer to this edition.

L 1. Hence ! home : Mark the contempt with which the tribune treats the crowd. He rebukes them for being idle on a day which is not a holiday. The words administer a sharp rebuke.

L 2. Is this a holiday? : A rhetorical question. It conveys disapproval and requires no answer. He knows that it is not a holiday and wishes the crowd to realise it.

L 3. Mechanical : working men; artisans.

LL 4-5 The sign of your profession ? : tools employed or garments worn in exercise of the particular trade.

L 7. Rule : piece of wood which a carpenter uses to keep his lines straight.

L 8. best apparel : best clothes, as opposed to the working clothes.

L 10. in respct of : in comparison with.

L 11. a cobbler : a shoemaker or an unskilled worker.

L 13. use : follow.

L 15. Soles : This workman seems to be fond of quibbles (playing on words). Here you have a pun upon the word 'soles' which when spoken may be confused with 'souls' .

L 18. be not out with me : do not quarrel with me; do not be angry with me.

L 19. out : as we say, out at heel.

L 20. saucy; impertinent.

L 26. withal : at the same time. Also a punning suggestion of 'withdrawl'.

L 27. recover : at the literal meaning 're'sole' there is punning suggestion of'recover' i.e. restore them to health.

L 28. proper: good; handsome.

We get a vivid impression of the cobbler who is jolly fellow, with a great inclination to punning.

L 35. in his triumph : Caesar's second triumph, celebrated in September in 45 B.C. for the victory he won over the sons of Pompey in Spain.

LL 15-35 On a query from the Tribunes, the cobbler, who is a man with a ready wit and one of Shakespeare's low comedy character, succeeds in cutting some jokes at their expense by making flippant replies. For example, he makes puns or plays on words by saying his occupation is a 'mender of bad soles' how "meddles with awl." Finally he replies that they come there to rejoice at Caesar's triumph.

LL 36-37 What conquest brings he home : what booty or spoil does he bring home? He has conquerred not a foreign foe: he has won a victory only in a civil war. Therefore, there is no cause for rejoicing.

L 38 tributaries : Captives who are to pay tribute or ransom.

L 39. in captive bonds his chariot wheels? : The victorious Roman general entered the city in a procession in a chariot drawn by four horses and followed by his chief captives (prisoners of war) who were often tied to the chariot by chains. Mark, how Marullus tries to belittle the triumph of Caesar.

L 40. you blocks... "senseless things? : a line full of seething contempt for the working men. He calls them block-heads, senseless and stupid creatures. utterly devoid of sense and noble sentiments.

L 42 Knew you not Pompey? Have you forgotten Pompey?

L 46. The livelong day : the whole day long. with patient expectation: waiting (for him) patiently.

L 49. an universal shout: a shout in which all people joined.

LL 50-52The river Tiber on the banks of which Rome is built, hearing the loud cheers of the Roman crowd for Pompey, shrank within its banks with fear.

L 51. Replication : echo.

L 54. Cull out : choose (this day for holiday)

L 56. That : who (Caesar) Pompey's blood ? Pompey's sons.

LL 59-60 intermit .... ingratitude : Pray to gods to postpone that plague which will inevitably alight on you for this act of ingratitude to the memory of Pompey. Why do the tribunes emphasise these details about Pompey? What is their intention? They appeal to the sentiments and emotions of the Roman mob and wish to make them fell ashamed of their senseless rejoicing in Caesar's triumph. One thing is clear about the tribunes. They are of Pompey's party, are opposed to Caesar and thus envious of Caesar's growing popularity.

L 62. of your Sort : of your class, rank.

L 65. Do Kiss .... all : till the stream reaches the highest water mark.

L 65. Their basest metal : Their disposition, base though they are.

L 67. They vanish.....guiltiness: They go away silently and quickly from a sense of shame at their conduct in forgetting their dead benefactor (or hero) Pompey.

L 68. Capitol : The great national temple of the Romans dedicated-to Jupiter and situated on the Saturnian Hill.

L 69. disrobe: strip off the scarfs. There were two statues of Caesar on the rostra in the Forum.

L 70. Ceremonies : feastal or ceremonial ornaments.

L 72. the feast of Lupercal : a festival of purification for the welfare of Romans celebrated annually on February 15 in honour of Lupercus, a god originally worshipped by shepherds and later identified with Pan, the god of fertility. Marullus hesitates to pull down the scarfs and badges for fear that such an action on the day of the festival will be considered impious.

L 74. trophies : tokens of victory.

I'll about : will go round

the vulgar : a word of contempt for the common people.

L 76. perceive them thick: in a group or crowd.

LL 77-78 These lines clearly describe the attitude of the tribunes which could be only inferred earlier from their action in driving away the crowd from the street. they are afraid of the growing power and popularity of Caesar. They want to check it well in time. They describe this with the help of vivid image. They compare Caesar to a falcon,[11] his growing popularity and honours to new features and his soaring[12] ambition on the pitch to the soaring of the falcon, and their timely action to undermine[13] caesar's power to the plucking of the new grown feathers. If the feathers are plucked, the falcon will not be able to fly to towering[14] heights, but will soar at an ordinary pitch only they are anxious to stem[15] the

fast rising power of Caesar.

5.2.3 Discussion :

We have just been through the opening scene. It is time for us to pause and think. What does this scene tell us about the initial situation (The situation with which the play opens)? What potentialities[16] of future development of action do we discover here? What do we learn about the personal equation between Caesar and others? What do we learn about Shakespeare's dramatic art from this scene? We are asking these questions simply to show you what question you should normally ask when you are reading a play. We shall answer some of these for you to show you how answers can be found to each qeustion. You would appreciate that it would not be possible for us to do both these things for you at every stage. You are expected hereafter to find most of your answers yourself and it would not be difficult if you keep your eyes and ears open, and your mind and heart receptive.[17]

The opening scene is Shakespeare's introduction of his play to his audience. What do we do when we introduce a friend to another person who does not know him? We mention what is most worth knowing about our friends and then leave them alone to find more about each other. What we say is merely suggestive, it could not be a comprehensive account of our mind. But what we say by nature of introduction is bound to be most significant. Same is the case here. The first person introduced

to us is the Roman crowd. Since the action of the play deals with the struggles for the commoner's approval, it is fitting that the first scene should open with a "mob scene." The crowd represents the temper of Romans at the moment when the play starts. They are pleasure loving, saucy,[18] and changeable. They are eager to welcome whoever enters in triumph. Earlier they welcomed Pompey, now they have come to applaud Caesar who has vanquished[19] both Pompey and Pompey's sons. They are in no mood to make a distinction between a victory over a foreign foe and a victory in a civil war. Nor do they seem to bother whether one is a republican or a dictator. Their actions are guided not by reasons but by emotion, by the mood of the moment and not by any deep rooted conviction. The character of the plebians (the common mob) is made amply clear here: the crowd is shown to be fickle[20], thoughtless, and easy to be manipulated[21] by emotional appeals.

Next we meet Tribunes. What are Tribunes doing? They are driving away the crowd. The Tribunes' anger at the fickle behaviour of the crowd stems from their fear that a powerful Caesar will pose a threat to Roman freedom. Here the crowd matters, it has to be wooed, won and controlled. Whoever has the crowd on his side will rule Rome and the key to the crowd is through their heart and not their head. This type of volatile[22] crowd will always worship the rising sun, even if slighted[23] by him. On Caesar's side is at the moment the rising sun. Left to themselves, therefore they would side with Caesar, In normal situation they can perhaps be ignored, even rebuked (as the Tribunes do in this scene) but in a crisis they will have to be wooed and flattered. Once roused in their wild fury they will sweep away everything before them: they will spell the doom of the party which becomes the target of their wrath[24]. (Shakespere you will find, exploits all the possibilites of the crowd later in the play).

We have made clear Caesar 's equation with the crowd representing the general populace of Rome and the tribunes representing the officials and some 'sections of upper classes in Rome. And this equation will determine the ups and downs of fortune, and after Caesar 's murder, of those of the avengers (Antony and Octavius) and the conspirators. What do we learn about Shakespeare's art? First, being a true dramatist, Shakespeare believes in action rather than description, in movement rather than rest. The scene is full of bustle , of a rude type of humour, and is characterised by vigour of action and speech. The gay crowd is meant to attract immediate attention of the audience and provide the

ominous[25] background to the fateful drama of the destinies of the great empire. The opening line of the play spoken by Flavius sounds like the lash of a whip. Marullus's rebuke (1..36.60) offers us the best example of rhetoric, an art which the senators of Rome took great pains to master. The concluding lines of the scene spoken by Flavious give us a foretaste of poetry, at once vivid and suggestive in which the play abounds. Caesar, who plays the title role of the play, does not appear in the opening scene. It is not Shakespeare's practice. But even though he is not there, his presence is felt. The ground is effectively prepared for his appearance in the next scene when all eyes wil be turned upon him. The expectations of the audience are fully roused, they are waiting for things to happen. By all standards of dramatic presentation, the scene is masterly, it is brief and effective, as an introduction ought to be.

5.2.4 Act -I, Scene -II :

The scene introduces all the principal characters, and strikes the key-note of their temperaments. Caesar appears with his wife, Calpurnia and a train of followers. It is the same crowd which had been driven away from the street in the opening scene by the Tribunes. A soothsayer warns Caesar to beware of the Ides of March. The procession moves on, leaving Brutus and Cassius behind. Cassius sounds Brutus on the state of public affairs. Casca, who has returned from the procession, describes to them how the crown was thrice offered to Caesar and thrice refused by him. Cassius and Brutus are further informed by Casca that while refusing the crown for the third time, Caesar fell unconscious to the ground foaming at the mouth at which, Brutus remarks that Caesar suffers from epilepsy.[26] Cassius decides further measures to rouse Brutus against Caesar .

To a great degree, this scene prefigures the entire play, demonstrating the nature of the persons and social forces involved. Caesar reveals shrewdness and fatuousness. Then the baseness and mindlessness of the crowd is glaringly shown further. Of course the most pathetic is the uncertain position of Brutus who ultimately decides that Rome must live. Finally, there is the first soliloquy of the play spoken by Cassius in which his character is made very clear, which shows that he is intensely human and is envious[27] and determines to use deceit and fraud to inveigle[28] Brutus into action.

5.2.5 Study Notes :

LL 1-4 Caesar turns to his wife and asks her to stand directly in Antony's way when he runs the course.

LL 6-9 These lines give the reason so that Antony may touch her in this holy chase and she may shake off the curse of barrenness. The significance of this little incident is that Caesar, the great conqueror, is also a private individual. His mind turns to a personal concern in this great hour. Another thing which it seems to suggest is that Caesar, who holds the destiny[29] of the world in his hands, is somewhat superstitious.

L 8. This holy chase :At the Lupercalia young noble men ran about naked striking the bystanders with leathern[30] things (strips of leather as whips).

L 10. When Caesar ... performed : What does it suggest? It suggests that Caesar has a devoted following. He commands in an imperious[31] tone and is immediately obeyed. There are several other hints in this scene which point the same way. Mark them carefully.

L 17. Caesar is turn'd to hear : Caesar often speaks of himself in the third person. Shakespeare probably intends to convey by this a sense of self-importance in him.

L18. The Ides of March : March 15.

L 19 A soothsayer : One who claims the power of fore-telling future events. A soothsayer bids you ... March : This is first utterance of Brutus in the play.

It is his introduction by the dramatist to the audience. What impression of Brutus does it convey? This line, measured dispassionate, tinged with disdain[32] gives us so much of the man.

L 24. A dreamer : A visionary[33] Caesar uses it in the sense of an idler. He pays no heed to his warning. Why ? He does not want to admit that he is afraid of anything. You will find

this trait reinforced when Caesar talks to Antonio about Cassius later in this scene.

LL 12-24 Yet one may ask-What is the significance of the soothsayer's warning? In a drama every thing is significant. There is nothing that can be passed over. The element of mystery enters into most human affairs. It is not always possible to explain how and why things happen. Sometimes the forces which are beyond our control or even our understanding, shape our destiny. Shakespeare in his tragedies does not omit this aspect. It takes the form of omens and the supernatural. You will find these elements appearing in this play also. "The incident strikes the note of mystery. The strangeness of this unknown voice from the crowd, giving its strange warning creates an impression of. danger, the vague sense of undefined peril inspires great awe." (Verity)

LL 28-29 Brutus here describes himself and in doing so contrasts himself with Antony. These two will later be pitched against each other. Gamesome : inclined for games of sports.

LL 32-36 Cassius complains to Brutus of his indifference and coldness towards him. "You bear too stubborn... friend": Your treatment of me, you friend, is too severe and aloof[34].

LL 37. Veil'd my look : Concealed my looks under a cloak.

LL 24-47 Brutus informs Cassius that he (Brutus) is internally torn between conflicting emotions and is at war with himself. This might have affected his attitude towards his friends.

L 41. Only proper to myself : The conflicting emotions which I do not wish to share with others, and which concern me alone.

L 45 Construe any further : Find more meaning in.

L 49 By means where of : Because of which.

L 50 Worthy cogitations : Important reflections.

L 51 Can you see your face? Cassius starts his seduction of Brutus in a most cunning manner. He pretends that Brutus does not know his own worth, not what others expect of him.

LL 48-52 These lines may be described as the seduction[35] of Brutus. Brutus is cunningly being worked upon by Cassius and drawn away from Caesar.

LL 56-57 That you shadow : That you could see the reflected image of yourself. Then you would perceive your worthiness now hidden from you.

LL 59 Many of the best respect : the most esteemed[36] person in Rome. Except immortal Caesar: mark the insinuation[37] and irony of this remark.

L 60 And groaning .... yoke : Feeling uneasy under the slavery of these times (the tyranny of Caesar)

L 62. had his eyes: could see (know) himself.

L 63. Into what dangers : Here we have an example of dramatic irony. Brutus does not know how true his fear is.

L 70 Modestly : without exaggeration,

discover : reveal; show

L 71 jealous of me : supicious of me.

L 72 common laughter : a common jester[38], one ready to crack a joke with every chance comer.

L 73 stale : to make cheap

L 74 New protester : every fresh person who professes his love for me.

L 75 hug them hard : embrace them tightly (make a show of deep love).

L 76 And after : later

Scandal them : slander[39] them; talk ill of them.

L 77 Profess myself : speak openly

L 78 rout : the crowd

them hold me dangerous : Mark how cleverly Cassius removes the suspicion of Brutus and establishes his bonafides[40]. He

wants to convey the impression that he had been hurt by the uncharitable observation of Brutus about him "into what dangers would you lead me." (L 63 above)

LL 72-78 If I were one who laughs at everything or if I were always taking the freshness of my affection by making vows to every new friend who promised loyality' or if you know that I flatter men and make a lot of fuss about them and afterwards speak evil of them, or if you know that I tell all my affairs while feasting, to all the crowd, in that case (then) believe me to be a dangerous friends.

L 79 What ... shouting? : The crowd which was dispersed by Tribunes in the opening scene seems to have reassembled to cheer Caesar.

Note: The crowd is a force which is always present in the play. If not on the stage, it is always present in the background.

L 80 I do fear .... for their king : What is the significance of the observation on Brutus? Is the Roman populace now become degenerate? Doesn't this foreshadow the ultimate failure of Brutus and conspirators and the triumph of the spirit of Caesar in Antony and Octavius? It is in such small hints that Shakespeare often foreshadows the great changes and events.

LL 80-81 This remark also reveals the way the mind of Brutus is working. It gives a significant clue to Cassius to work upon.

L 82 Yes I love him well: Mark the conflict in the mind of Brutus. It also explains why he has been at war with himself. He loves Caesar but hates Caesarism,

L 85 general good : the good of Rome.

LL 85-89 If it'be aught ... more than I fear death : If it is anything which is for the general good, if it is honourable and at the same time extremely dangerous (involves death). I will do it without flinching[41]. Brutus means that the pursuit of the general good is the course of honour and that if that course involves the risk of death, he will face the risk, with

composure[42]. These lines strike the key-note of Brutus' character and distinguish him from Cassius and other conspirators.

L 90 Virtue : nobility . Love of honour and of the general good.

L 91 Outward favour : appearance.

L 94 Single self : for myself alone : as far as I am concerned.

LL 95-96 I had as.....myself : I would just as soon not exist as go on living and be such small creature as myself.

LL 99-100 In these lines Cassius cunningly tries to run down Caesar and point him as a man full of human infirmities and in no way deserving of the greatness and power he enjoys. He wishes to excite the envy[43] and ire[44] of Brutus against Caesar. Thus mighty Caesar is but a poor mortal. Should he then be feared like a god?

L 105 Accoutred : dressed .

L 109 hearts of controversy : hearts contending with the stream (current).

L 112 Aeneas : Trojan prince who carried his old father Anchises from the burning city of Troy, when the Greeks, after a ten years struggle, captured the town and set it on fire.

L 122 His coward lips did from their colour fly: Out of fear, the colour deserted his lips.

L 123 eye whose bend : eye whose look.

L 124 Did lose his lustre : became dim with fear.

L 129 Temper : temperament, disposition.

LL 130-131 So get .... Palm alone : should outstrip the rest of the world in the race of power and glory.

L 132 Another general shout: Mark how the crowd is behind the development of the action. Each shout of the crowd exasperates Brutus.

L 134 new honours.... Caesar : Brutus seems to be afraid of

whatever adds to glory and power of Caesar; He reads in it a threat to the republic.

L 136 Colossus : a great bronze statue : probably it refers to the great statue of god Apollo which stood astride, one of the entrances to the harbour of Rhodes. Cassius cleverly utilizes the figure of Colossus to emphasis the contrast between the mighty Caesar and the other (mere 'petty men').

L 139-141 Men at some .... underlings : At some time of their lives men have the power to control their destiny (What they will become)/ If we are under the control of other (underlings) we must blame not the stars under which we are born (our stars) but our own characters.

The point which Cassius wants to make is that it is in their power to check the threat of Caesar's rising power. Only they have to act and take advantage of the proper opportunity.

L 142 "Having established that Caesar is but a man, Cassius now suggests that Brutus is as good a man; seeking to make Brutus feel the difference between them as a personal slight (insult). Having hinted at it, he does not press it but begins to stir up the republican sentiment which he knows he must persuade Brutus to regard as his only real motive".

L 150. Age thou art sham'd !: How much the people of this present day deserve to feel ashamed.

L 151. the breed of noble bloods' : the power to produce noble sons.

L 152. When went there by an age : when was there a time or age.

L 153. But it was ... one man? : Rome was,never dominated by a singly person as at present.

L 156. Rome ... room : another example of pun. Here, as often the pun expresses contempt. Rome has lost its greatness and has become only a room as it has space now only for Caesar.

LL 156-61 There was a Brutus as aking : Cassius reminds Brutus of his great ancestor and of his love for liberty and for Rome, and of the important part he played in ridding Rome of tyranny. Would

have brook'd..as a king: Julius Brutus would have as soon allowed the devil's rule in Rome as that of a king. (He would never have tolerated a king in Rome).

L 162. I am nothing jealous : I do not at all doubt (that you love me).

L 163. Would work me to : would persuade me to do.

I have some aim : I have some notion (idea I can partly guess).

L 167. Be any further mov'd : Do not try to persuade me any more.

L 170. High things : important matters.

L 172. Had rather : would rather be.

L 175. Is like to : is likely to.

L 176- 77 Have struck ... Brutus : have succeded in evoking this much response from Brutus. Cassius is pleased with his success in moving Brutus.

L 180. Sour fashion : In his cynical, caustic[45] way. (Note how in a single word the whole character of Casca is summed up).

L 183-8.8 The angry spot... senators : These lines describe how a single frown of Casear's slightest gesture produces a corresponding reaction among those present.

L 186. with such ferret and such fiery eyes: red, glowing eyes; red like those of a ferret[46], Caesar does not agree with him.

L 188. cross's in conference: When opposed in debate.

LL 194-95 Yon Cassius .... dangerous : This gives us Caesar's reading of Cassius's character which is not far different from that of the reader so far. It will help us to understand correctly Cassius motives and what he says and does in the play.

(Now with the better knowledge of Cassius's character you can judge more correctly what he said to Brutus about Caesar).

Lean and hungry look. This vividly describes the physical appearance of Cassius as one consumed with envy and

inward brooding[47].

L 198. Fear him not : Antony misreads Cassius' character completely Naturally he does not agree with him.

L 199 well given : well disposed.

L 199 if may.....fear : if I were ever subject to fear.

L 201 spate : Lean and hungry.

L 199-201 these lines give a close analysis of Cassius character.

L 202-203 he looks... deeds of men : he quite clearly understands the motives behind the actions of men.

L 205 such a sort; such a way.

L 206 As if he .. his spirit: as if he despised[48] himself for being weak enough to give way to so childish an emotion as laughter. He is of a morose[49] nature, dissatisfied and disgruntled[50].

L 208 at heart's ease: easy in mind, content. Mark how true Caesar's estimate of Cassius' character is.

LL 211-12 rather tell... am Caesar? What light do these lines throw on Caesar's character? Do you think this ego will ultimately be responsible for his ruin?

L 213. this ear is deaf : ironically, Shakespeare makes Caesar confess his own physical weakness immediately after his boasting.

LL 220-38 Casca in his own 'caustic' manner describes how Antony offered Caesar the crown thrice and how Caesar ever more grudgingly refused it each time.

L 236 it was mere foolery: a mere mockery : it would deceive nobody.

LL 240-241 he would fain have had it: He would have been rather glad to accept it.

LL 246 the rebblement : the crowd; Mark with what contempt Casca speaks of the common crowd.

L 250 he swooned[51] : Caesar had a fainting fit. Another hint at his

physical infirmity.

L 257 No, Caesar hath it not; but you, and I : Cassius is an adroit[52] advocate. He makes a good use of irony here to reinforce the point he has made earlier.

L 260 of the tag-rag etc: What do we learn here about the character of the mob: It is variable in its moods and tempers.

L 269 And I had been a man of any occupation : If I had been a working man I would have taken him at his word, and cut his throat.

L 274 he desired their worships: he asked the 'noble' people that it was caused by his illness. Casca speaks contemptuously of Caesar's politness to the crowd should be ignored. Do you think his attitude towards the mob is correct?

L 282 he spoke Greek: It was unintelligible to me; I could not understand what he said.

L 290 are put to silence : have been slienced ; have lost their position.

L 299 blunt fellow : dull person.

L 300 quick metal : of a keen mind.

L 303 However ... tardy from ; though he assumes an appearance of sloth and indifference, Cassius is right in his opinion of Casca. It was Casca who first stabbed Caesar.

L 304 This., sauce : makes his caustic remarks more enjoyable or acceptable.

L 305 Stomach to digest his words : have appetite to relish what he says.

L 307-109 For this time .. 1 wait for you : Do you notice a change in Brutus' attitude?

L 311 think of the world : think of public affairs, "what you owe to the world (Rome) what it expects of you." "This appeal to duty is the strongest that could be addressed to a man like Brutus ." (Verity).

LL 312-26 Well Brutus thou are noble.. or worse days endure: Cassius is left alone on the stage. He talks aloud to himself about his motives and plans. As he believes there is nobody listening, he can be frank. What he says about himself and his motives is therefore meant to be believed by the audience. It is intended by the author as a help to the audience to know the secret working of the speaker's mind. A speech of this type is called a soliloquy. It is an important stage convention (accepted practice). It is a conveninet device for imparting information to the audience and developing the action of the play.

LL 313-14 Tey honourable metal.. it is disposed : Your noble character may be changed from its own disposition or sense of values.

LL 314-15 its meet.. with their likes., And so it is fitting or proper that men of honourable character keep always with men like themselves.

L 316 For who.. cannot be seduced? What man is so firmly fixed in honour that he cannot be led into evil?

L 317 doth bear me hard.... Brutus: Caesar dislikes me very much but he loves Brutus. (Mark how this line establishes the equation between Caesar and Cassius).

L 318-19 If I were Brutus... humour me: If I were Brutus and Brutus were Cassius, he (Brutus) should not win me over to his design as I have won Brutus now. Caesar loves Brutus, therefore, Brutus is ill-advised to listen to Cassius, persuading him to turn against Caesar.

L 320 In several hands : In different handwritings.

L 322 All tending to : all pointing towards.

LL 323-24 Wherein ... glanced at: This notice will indirectly hint at Caesar's ambition.

L 325 Let Caesar... sure : Let Caesar be on his guard, sit in power as safely as he can.

L 326 Worse days endure : we will either overthrow him or endure the worse days, suffering the consequence of our attempt.

By the end of this sentence, we are in possession of enough knowledge to understand the initial situation of the play. We have met the Roman people (the crowd) and all the important characters in the play. So a month has passed since the last scene and we stand upon the threshuld of momentous events.

5.2.6 Act I, Scene -III :

The Storm :

Shakespeare, moving now to the climax of the Ides of March (15th March) runs together the events of the previous scene and what follows across the interval of time which must necessarily have elapsed[53] between the Lupercalia (15th February) and the murder of Caesar. So a month has passed since the last scene. Cassius has not been idle during this time. He has been busy hatching a conspiracy against Caesar. We will know this as we proceed.

The scene begins with a terrible storm. Rome is full of horrible supernatural portents. The storm and portents fill our mind with feelings of mystery and awe and provide an appropriate dramatic background to the terrible events that follow. We are emotionally prepared for the chaos into which Rome is soon to be plunged and we become apprehensive about Caesar's safety. The echo of what the soothsayer had said earlier comes back to our mind and disturbs us. Elements[54] seem to be conspiring with men to destroy Caesar. In Shakespeare, the convulsion[55] in the world of nature is harmonised with that in the world of man. And the atmosphere of superstition helps, as it were, to make us behave of the Romans of the age might have done.

The storm is not merely described; it is rendered dramatically. For example, a slave's hand sheathed in fire remained unburnt; a lion roamed about in the street, crowds of women have sworn that they saw men dressed in fire walk about at night and owl shrieked in the noon. We feel its horror along with Casca and the terrified[56] women. Through Casca, the cynic, a greater emphasis is given to the protentious[57] nature of the storm. The fact that his otherwise imperturbable nature (this is what we have learnt about him earlier from Cassius) is so disorganised, proclaims a more than common event.

The scene divides itself into three parts : The first part consists of Casca's account of the storm. He is completely shaken by the supernatural

happening and gives a terrified and vivid account of them to Cicero. Properly enough, Cicero is sceptic[58] and does not share his feeling. He adds, men can find their own varying explanations for it, if they so desire.

Part two consists of Cassius's explanation of these extraordinary events. He suggests that his personal courage and dare in the storm give him light to expound (put forth) its meaning. He tells Casca that only his dullness prevents him from seeing what it means. The 'strange impatience of the heavens, he drives home to Casca, is at the back of the present abnormal condition of things in Rome. Heavens thunder at the 'womanish' acceptance of servitude[59] by the Romans. Casca is cleverly bought upon by Cassius to conspiracy.

In part three, Cinna interrupts the convention of Cassius and Casca and reminds Cassius of the meeting of the conspirators at Pompey's porch. Cassius gives him the letters which are to be planted in Brutus' room. This is the trick, contrived[60] to persuade Brutus to join the conspiracy. They consider the support of Brutus to be of highest importance. If Brutus is on their side, people will think their cause is honourable.

Apart from the revelation of philosophy, the scene shows the furtherance of conspiracy. Also developed here is a deeper strain in Cassius who wants to put an end to Caesar's potential tyranny with violence. Finally, the scene re-establishes the worth and high repute of Brutus.

5.2.7 Study Notes :

LL 1-32 Dreadful storm and portents fill in the minds of the people with fear.

L 2 Why stare you so ? : This line describes the bewildered state of Casca.

LL 3-4 all the sway of earth .... unfirm : The natural order of the world is threatened with disruption as if it were without stability.

LL 5-7 the scolding winds ... knotty oaks: When the raging storm had split the hard oaks.

LL 7-8 The ambitious ocean .... threat'ning clouds: A vivid picture

of the storm tossed ocean, with its waves mounting high as if trying to reach clouds.

LL 10 A tempest dropping fire : a storm, raining, and thunderbolts.

LL 11-13 Either there is .... destruction : Here, Casca gives his own interpretation of the storm. He believes that this unprecedented fury of the elements indicates that either there is a civil war going on among the gods or the gods infuriated[61] with the insolence of the people of the world, threaten to destroy it.

L 14 Why.. wonderful? mark the sceptical tone of Cicero. He is excited like Casca and regards what is described to him as merely natural.

LL 15-28 A descripton of the dreadful things which Casca had seen that night.

L 21 glaz'd upon me : stared upon me.

L 22 annoying : hunting, attacking.

LL 22-23 drawn .... upon a heap : gathered into a crowd.

L 23 ghastly : looking pale with fear.

L 24 tansformed : changed beyond recognition.

L 26 the bird of night : the owl.

L 29 Conjointly meet : happen together.

L 31. portentious things : ominous things that foretell a disaster.

L 32 Unto the climate that they point upon : things prophesying evil to the country they point towards.

L 33 strange -disposed time: a time when strange things seem likely.

L 34 Construe[62] ... fashion : may explain or interpret things in their own way of understanding, i.e. ... different people may explain the same thing in different ways.

L 35 Clean .... themselves : quite differently from real meaning.

L 43 A very pleasing honest man : it is very pleasing night to honest man, because the wildness of the night is a portent of disaster to the present regime in Rome. Mark how different is Casius' interpretation of the portents.

L 51-52 Cassius describes how bravely he has dared the terrors of the night.

L 52 Event in the .... of it : facing it; giving myself as target for it.

L 53 tempt the heavens? : provoke the gods.

L 54 It is the part of men : it is the business and duty of men.

L 55 tokens, portents : signs.

L 56 such dreadful... astonish us : they presage the dreadful wrath of gods about to fall upon the country.

L 57 You are dull, Casca : Cassius knows that this is not true, here he dissembles to provoke an outburst from Casca.

L 58-59 you do want... use not: Either you are without them or you do not use them.

L 60 Put on fear, etc. : put on the sign of fear, and let youself be surprised.

L 61 to see... heavens : on seeing this countable fury of the elements.

L 65 calculate : perform calculations (and so) prophesy.

LL 66-68 change ... to monstrous quality : change from the normal practice, and behave in an unnatural way.

L 68 Why : If you want to know the cause.

L 69 Heaven : gods.

L 71 Unto some monstrous state : of some horrible things about to happen.

L 72 Now could I' ... Here Cassius, taking advantage of the confused and agitated state of Casca's mind introduces the subject (creating discontent against Caesar.) In what follows,

he cleverly works upon Casca's mind, and makes him join the conspiracy. He equates Caesar with this dreadful stormy night and says that keeps the state of Rome in awe.

L 77 In personal action : he exploits his personal powers; prodigious grown: grown protentions, like these strange out breaks (happenings) in nature.

L 80 Let it he who it is : never mind who it is.

L 82 But, woe the while ....: alas for the time we live in.

L 83 governed ... sprits : We have become womanish in our spirit.

L 84 yoke and sufference : Our patient endurance of this yoke[63].

LL 85-86 Casca here mentions that the Senate proposes to establish Caesar as king.

L 89 I know ... then : Instead of wearing his swords in the sheath he will plunge it into his own breast. He would kill himself rather than see Caesar as king.

L 90 Cassius ... Cassius : Cassius will free himself from servitude by killing himself.

L 92 There is : in a man's power to escape tyranny by suicide.

L 93-99 Nor stony tower .... shake off at pleasure: Cassius asserts his own capacity to release himself of Caesar's bondage. The spirit of man can always rise above physical limitation. Cassius is not only resolute, he is also very clear in his mind about his goal. He has no doubt whatever that Caesar must bleed if Rome is to be free.

L 95 Can be retentive .... spirit : hold as prisoner.

L 96-97 But life ... dismiss itself : The living man, when he is weary of the prison bars of this world, can always free himself from tyranny.

L 98 know all the world besides: let all the rest of the world know.

L 99 I do bear: I have to endure.

L 101-102 So every bondman... captivity : Every slave has it in his own power to put an end to his slavery.

L 106 He were.. hinds : He would not be a lion if the Romans were not as timid as deer (hind).

LL 109-110 when is serves... base matter to illuminate[64] : When it serves the purpose as if it were the rubbish to make fire.

LL 108-111 What trash ..... a thing as Caesar : What poor utterly worthless stuff Rome is when it serves only as the means of glorifying such a wretched (pitiable) creature, as Caesar. "At present Rome and we Romans are made to serve but one purpose. Viz, the personal glorification of Caesar."

LL 111-112 O grief.... led me: Cassius fears that in this grief he has gone beyond the limits of prudence[65] and has told Casca the things he should not have told. This is, however, only a calculated pose on the part of Casius to route Casca.

L 114 My answer must be made : I shall have to answer for it. I shall have to pay for (suffer for) what I have said.

L 115 dangers are to me indifferent: the danger of punishment is no matter of fear to me.

L 117 no fleering tell tale: Who does not make report on his friends like a disloyal flatterer.

LL 118-120 Be factious... furthest: If you join in plot to remedy all these evils (griefs), I will join and help as much as anyone. We will see that Casca keeps this promise : he is the first to strike Caesar.

L 123 undergo : undertake.

LL 122-124 an enterprise ... dangerous conseuqence : A plot, the issue of which is honourable and at the same time dangerous. It involves honour with danger.

L 125 By this : by this time : now.

stay for me : are waiting for me.

L 126-130 Cassius finds this fearful night most suitable for finalising the dreadful deed (the murder of Caesar) they are contemplating.

L 128 Completion : aspect.

Element : sky.

L 129 In favour's like : resembles in appearance or quality.

L 132 'Tis Cinna ... gait : This quickness of observation is characteristic of Cassius who earlier recognises Casca by his voice and now recognises Cinna by his manner of walking (gait).

L 135-6 one incorporate to our attempts : one who has joined in what we are trying to do to one of the conspirators.

LL 137-38 What a fearful... sights : Cinna feels about this fearful night in the same way as Casca does.

LL 140-41 O, Cassius ... party : Note that the conspirators are keenly aware of the importance of Brutus, for the success of the conspiracy at this stage.

L 143 Praetor's chair : the chair for the magistrate. Brutus is a magistrate and it is the chair for him.

L 144 Where, Brutus may but find it: Where Brutus must find it.

L 151 So bestow: place them in manner you have wished.

L 156 Upon the next encounter : the whole of Brutus, when we meet him next, will give himself to us.

LL 157-60 O', he sits ... worthiness : Brutus is held in the highest esteem by Romans for his nobility of character. His approval of the action of the conspirators will make them appear righteous in the eyes of people. Just as an alchemist, it was then believed, could turn base metals into gold; the stamp of Brutus' approval will transmute (change) the base action of the conspirators into something noble and virtuous. "It is finely appropriate ideal image for one of the central ideas of the play, especially as alchemy has never succeeded in working the miracle". (Dorsch). Thus, we shall observe that there is a significant irony in Casca's observation about alchemy and Cassius's acceptance of it. The outcome of the

conspiracy will be just the opposite of what the conspirators have been contemplating.

5.2.8 List of Key-words :

1.	Chaos	-	Confusion, disorder
2.	Dominant	-	Major
3.	Transforms	-	Changes
4.	Validity	-	Relevance
5.	Throng	-	Crowd (Verb)
6.	Gay	-	Happy
7.	Reprimand	-	Rebuke
8.	Violating	-	Breaking
9.	Vanish	-	Disappear
10.	Tongue-tied	-	silent
11.	Falcon	-	Small bird of prey
12.	Soaring	-	Rising
13.	Undermine	-	Underrate
14.	Towering	-	Great
15.	Stem	-	Check
16.	Potentialities	-	Possibilities
17.	Receptive	-	Quick to receive
18.	Saucy	-	Impudent
19.	Vanquished	-	Defeated
20.	Fickle	-	Changeable
21.	Manipulated	-	Handled
22.	Volatile	-	Changeable
23.	Slighted	-	Neglected
24.	Wrath	-	Anger
25.	Ominous	-	Inauspicious
26.	Epilepsy	-	A type of nervous disorder
27.	Envious	-	Jealous

28.	Inveigle	-	Entice or seduce
29.	Destiny	-	Fate
30.	Leathern	-	Made of leather
31.	Imperious	-	Proud and expecting obedience
32.	Disdain	-	Hatred
33.	Visionary	-	One who can be the future
34.	Aloof	-	Lonely
35.	Seduction	-	Getting someone to submit to your scheme
36.	Esteemed	-	Respected
37.	Insinuation	-	suggesting something unpleasant about someone in an indirect way
38.	Jester	-	A person who amuses the royal court
39.	Slander	-	To make a false statement about someone
40.	Bonafides	-	Honest and sincere people
41.	Flinching	-	Moving suddenly because of pain, fear or shock
42.	Composure	-	Calmness
43.	Envy	-	Jealousy
44.	Ire	-	Anger
45.	Caustic	-	Bitter and unpleasant
46.	Ferret	-	Polecat
47.	Brooding	-	Thinking inwardly because of a failure
48.	Despised	-	Hatred
49.	Morose	-	Unhappy and bad-tempered
50.	Disgruntled	-	Bitter and angry
51.	Swooned	-	Emotionally affected
52.	Adroit	-	Clever

53.	Elapsed	-	Passed
54.	Elements	-	Forces of nature
55.	Convulsion	-	Disturbance
56.	Terrified	-	Fearful
57.	Protentious	-	Foreshadowing an omen
58.	Sceptic	-	Person who doubts the truth of a particular claim, statement, etc.
59.	Servitude	-	Slavery
60.	Contrived	-	Devised
61.	Infuriated	-	Extremely angry
62.	Construe	-	To understand or interpret in a particular way
63.	Yoke	-	Servitude
64.	Illuminate	-	To brighten up something
65.	Prudence	-	Care for the future

5.3 Self-Check Exercise :

1. What are the three dominant points of plot and character in *Julius Caesar*?
2. What is the central theme of *Julius Caesar*?
3. Where is Caesar murdered and by whom?
4. What is the effect of the conspiracy in Rome?
5. Who are the victims of downfall in *Julius Caesar*?
6. Who reprimands the working men for violating the law of state?
7. What event is the mob celebrating in the opening Scene?
8. What idea have you formed of the mob from this Act?
9. What are the conspirators really afraid of ?

10. Who speaks the first soliloquy in the first Act?

5.4 Anwers to Self-Check Exercise :

1. First the conspiracy and its consequences : second the fall of Caesar ; last the position of Brutus transformed from a friend into a conspirator against the ruler of the state.
2. Conflict between Caesarism and Republicanism.
3. Caesar is murdered in the Senate house by the conspirators and Brutus is one of them.
4. It is left in chaos and confusion.
5. Caesar, Brutus and Rome.
6. The tribunes ... Flavious and Marullus.
7. The victory of Caesar over Pompey.
8. The mob is fickleminded and easily carried by emotions.
9. The growing popularity and power of Caesar.
10. Cassius.

5.5 Explanation with Reference to the Context Some Solved Examples :

I. Why, man he doth bestride narrow world
Like a Colossus, and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

These lines have been taken from Act-I Scene -II of William Shakespeare's play *Julius Caesar*. In this play, there is one group of people whhich does not like that Caesar should be crowned as the king because they think that Caesar is over ambitious and under his dictatorial rule people

will lose their freedom. The major figures of this group are : Cassius, Casca, Cinna and a few others who wish that Brutus, a noble and intelligent man, should become the king. They plan a conspiracy to kill Caesar and they know that Brutus will never approve of it. In order to persuade Brutus to join their group, they move systematically to highlight the faults of Caesar, and the qualities of Brutus. They incite Brutus against Caesar in one way or the other.

The present lines are spoken by Cassius when Brutus hears the shouts of applause after new honours are being showered on Caesar by the people. Cassius immediately uses this occasion to prove before Brutus that Caesar is in no way better than Brutus or Cassius himself. It is the fault of these people that they have acceptd the inferior position themselves. Cassius says that Caesar is keeping the hold over the narrow world of Rome like a great bronze statue of the god Apollo, which stood astride one of the entrances to the harbour of Rhodes. Cassius cleverly makes use of the figure of Colossus to emphasize the contrast between the mighty Caesar and others, especially Brutus and others whom he calls petty men. Cassius says that we Romans are behaving like small men who walk under the big legs of Colossus like figure of Caesar and are looking for our graves, and are leading dishonourable lives. Cassius further says that the choice to live this kind of degraded life under the shadow of Caesar is written in their fate. Rather at some point of their lives men have the power to control their destiny and they can decide what they will become. Cassius says that if we are under the control of others, i.e. if we behave like 'underlings' then we should not blame our stars under which we are born but our own characters as we have willingly accepted out inferior position.

By making this kind of argument, Cassius wants to clarify and emphasize the point that it is in their power to check the threat of Caesar's rising power. What is required on their part is that they should act and take advantage of the proper opportunity.

II. Let it be who it is : for Romans now

Have thews and limbs like to their ancestors;

But, woe the while ! our father's minds are dead,

And we are governed with our mother's spirit;

Our yoke and sufferance show us womanish.

These lines are spoken by the chief conspirator, Cassius in Act -I Scene -III of *Julius Caesar*. Casca reports to Cassius the supernatural happenings, signifying bad omens, happenings in the streets in the stormy night. Cassius takes advantage of the confused and agitated state of mind of Casca to incite him against Caesar and makes him join the conspiracy. He equates Caesar with the dreadful stormy night and says that Caesar keeps the state of Rome in awe. When Casca says that he means by that Caesar; Cassius skilfully says that let it be any man.

In these lines, Cassius says that Casca should not mind who that man is. This is being hinted cleverly by him. To provoke Casca, he says that all the Romans now have perfect bodily strength and muscles as their forefathers had but he is sorry for the times in which they are living now. He says that in the Romans, the minds and the spirit of their forefathers are dead and they have become weak and womanish in their spirit because they are patiently tolerating the burden of servitude and oppression.

We see in these lines how Cassius is comparing the present Romans with their ancestors and works on the mind of Casca which helps him make Casca join the conspiracy against Caesar.

5.6 Lets Sum Up :

We have made an effort to help you in the understanding of the play through elaborate discussions and study notes. Samples of paras explained with references to the text will enable you to attempt questions of this nature in the examination.

LESSON NO. 1.6

SHAKESPEARE, JULIUS CAESAR : A CRITICAL ANALYSIS OF ACT II

Act -II, Scene -I

Structure :

6.0 Objectives :

* To critically analyse Act-II of the play.
* To provide notes to help understanding the text.
* To provide model to attempt explaining with reference to the context.

Dear Student,

In this lesson, we'll provide you with a detailed summary of Act-II of the play along with critical discussions.

6.1 Brief Outline :

In the last scene of first Act, we have seen the strengthening of the forces

working against Caesar. The fearful storm and the omens foretell Caesar's fall. Casca has been won over by Cassius to his side. Plans have been finalised to win over Brutus.

6.2 Detailed Summary :

6.2.1 Act-II, Scene-I :

The first scene of the Act II, therefore, appropriately deals largely with Brutus, his own agitation of mind, the conspirators working upon him and winning him over and his assuming the leadership of the conspiracy: his concern for the helpless boy-servant Lucius, his tenderness for his wife, Portia, and her concern for the safety and well being of Brutus. The last two incidents show the more lovable aspect of Brutus's character.

From the moment Cassius has apprised[1] him of the conspiracy in an aside, while the characters on the stage debate where East lies or from where the Sun will rise, Brutus assumes the leading role. He decides that no oath is necessary among men of the high principles, and also that Cicero should not be told. He refuses to accept the suggestion made by Cassius to murder Antony alongwith Caesar. Cassius accepts Brutus's decision with great reluctance.[2]

The scene makes us form a very high opinion of Brutus's moral character, though not of his reasoning power. He is inspired by noble patriotism alone but he lacks in practical ability. He does not possess enough competence for judging either the men or the circumstances with which he has to deal. His qualities of character paradoxically enough, are responsible for both the success and the ultimate failure of the conspiracy.

The scene falls into three natural divisions : (i) Distracted Brutus , at war with himself , deliberates what his duties are and finally joins the conspirators, (ii) The scenes between Brutus and Lucius, and Brutus and Portia, (iii) Visit of Ligarius who agrees to join the conspiracy, in spite of his illness.

6.2.2 Study Notes :

L 1-34 Brutus in his garden calls to his sleeping servant, Lucius, to go to his study, light a taper there, and summon him, once he has done so. Hence left alone, Brutus gives way to his troubled thoughts. In this soliloquy we notice a conflict in Brutus' mind between his duty towards Rome and save Rome, and his love for Caesar. He decides that Caesar must die before he can gain absolute power. He must save Rome from Caesar as his ancestor had saved Rome earlier from the tyranny of a king.

L 10 by his death : the death of Caesar.

L 11 to spurn at him : to strike him down.

L 12 for the general : for the general good of Rome. Only by the death of Caesar Rome can be free.

L 13 there's the question : the question to be answered : the matter to be considered;

Note how Brutus is worried by not what Caesar is but what Caesar might become.

LL 14-15 It is the bright day.... wary walking : It is the bright day which brings out the poisonous snake from its hole, and that makes it necessary that we step (walk) carefully.

L 15 Crown him? : that : Is the idea to crown him? Yes, even so, If we do that, if we crown him.

L 17 do danger with : do harm with.

L 18-19 the abuse.... power : A position of high authority is misued when the sense of power cuts off[3] kindness and pity[4]. Great power is abused when it is exercised without pity.

LL 20-21 when his affections ...his reason : I have not known a time when Caesar followed his feeling more than his reason, when his passions and prejudices got the better of his sense of right and wrong. Brutus here makes his already weak case still weaker by his admission that he has never known Caesar to be more influenced by passion than by reason.

L 21 a common proof: a common experience, we often find it proved true.

LL 21-27 But, its a common proof.....did ascend[5] : we often find that an ambitious man at the beginning of his work in life, climbs the ladder of success by an appearance of humbleness and he faces his ladder as he climbs but as soon as he reaches the top rung he kicks the ladder down, and looks up haughtily and spurns with contempt the low steps by which he has climbed to his height (eminence). A man who wants to win power and eminence, affects humility as the means of getting the object of his ambition, but as soon as he gets it he discards his humility and begins to look big.

L 28 prevent : let us stop him before he has the time to do so.

LL 28-29 since the quarrel ... thing he is : since our opposition to Caesar can find no pretext in what he now is.

Quarrel : complaint; ground of opposition.

colour : pretext, excuse

L 30 Fashion it thus : argue in this manner.

L 31 would run .... extremities : would go as far as this (in the abuse of this power), would run to dangerous extremes.

L 32 think him : suppose him to be.

L 33 as his kind : as the case with every serpent.

grow mischievous : will become dangerous.

LL 30-34 What do you think of the whole process of Brutus's reasoning in these lines?

Is he justified in opposing Caesar ? Does he act according to t h e best light of his reason or is he led into a wrong course of action by his fear and mental conflict? The argument is that of a man in a state of extreme distraction. His argument is weak, his conclusions are specious, "Brutus's own conscience being the judge, the man against whom he moves is guiltless and to the conscious sacrifice of justice and friendship to policy is a fatal error which is a source sufficient for the whole tragedy of which Brutus is the hero" (Moulton).

L 44 This serves to remind the audience that the scene is supposed to be of night, although : it is being acted by day light.

L 46 see thyself, etc. : The words mark the handiwork of Cassius.

L 49 Such instigations : paper containing such incitements to action.

L 51 piece it out : complete its meaning .

L 52 under one man's awe? in fear of one man, i.e., Caesar. The very name of Rome rouses all the ardour of his partiotism, and the thought of the nation being dominated by a singleman appears intolerable to him.

L 53 My ancestors : Another mark of the sentimental view of a practical question. Brutus was always touched by such sentiments.

L 55 Am I entreated : Brutus interprets the note dropped by the conspirators as a call of Rome, entreating him in the name of her past glory and his great ancestors to deliver her from the present tyranny of Caesar.

L 56 O, Rome, I make the promise: There is something personal in love of Rome, it is an intense patriotism.

L 57 If the redress will follow : If that could remove the abuses. It is the weakness of relying on formula, however noble, that is responsible for Brutus mistakes.

LL 57-58 Thou receivest.....of Brutus : You will have all you ask from

Brutus. No redress did or could follow the murder of Caesar because the conspirators though they might strike him down were powerless to provide any substitute for his rule, except the only possible system. "The murder was one of the most aimless and ineffectual deeds recorded in history" (Verity). Hence the irony of Brutus' promise.

LL 61-69 Since Cassius ... and insurrection :This soliloquy describes the condition of Brutus ever since Cassius talked to him first about the wrongs of Rome.

L 62 Whet-me : incited me.

L 63-65 Between the acting.... hideous dream: The interval between the first impulse to do a dreadful thing and putting of it into execution is like a nightmare (phantasma).

LL 66-69 The genius ... insurrection[6] : The inner spirit which controls man's genius and the bodily powers that carry our his will (moral instruments) are then in debate and the man can be compared to a little kingdom suffering something like a civil war (insurrection) with the one part of his mind fighting against the rest of him. Here we find the struggle going on in Brutus' soul between the demands of duty and those of friendship. The action required of him is one of his nature recoils from and ever since Cassius first incited him against Caesar he has not been able to get peace of mind.

L 70 brother : brother -in-law, Cassius having married Brutus' sister.

L 76 By any mark of favour: from their appearance or looks.

L 77 the faction: the group of conspirators.

L 78 Sham'st thou: are you ashamed?

L 81 To mask.... visage[7] ? to hide the hideous face.

L 82 Smiles and affability : general smiles. The best way to hide one's evil designs is to dissemble (pretend to be what one is not).

L 83 If thou path: If you should walk abroad.

the native semblance on : in your true form, without disguise.

L 84 Erebus : a part of hell, dark and gloom.

L 85 from prevention : from being forestalled. It would be certainly detected and hindered. Brutus, the noble Roman feels that joining the conspiracy will involve a compromise with honourable principles.

LL 90-98 Cassius again flatters him with the high opinions which every Roman has of him (Brutus).

L 100 Shall I entreat a word ? : It is in this whisper that Cassius informs Brutus of the conspiracy.

LL 101-111 Here lies .... directly here: The character of this conversation may be taken either as a mark of extreme anxiety, or heedlessness. Men conceal pent-up feelings by talking of trivial things.

L 113 And let us swear our resolution : Let us confirm on an oath what we have decided to do.

L 114-140 No, not an oath pass'd from : idealist and impractical: Brutus rejects the proposal of the practical Cassius and gives his reasons for doing so.

L 114-117 If not the face.. betimes : If the reproachful looks of our fellow country men, the suffering of our souls, and the evils of the times if these motives be not enough (without the obligation of an oath) then let us break off the conspiracy at once.

L 118 high-sighted : ambitious , soaring.

LL 121-22 to steel with valour .... spirits of women; make hard and sharp with courage the hearts of women which are full of tears and gentleness.

LL 123-24 What need we .... to redress ? We do not need anything else to guide us on except our own purpose to find a remedy.

L 125 that have spoke the word: that have made a promise.

L 126 will not falter? : will not be dishonest.

L 127 honesty to honesty engaged : the pledge of honour among honourable men.

L 129 cautelous : crafty, cunning.

L 130 carrions : dead bodies, here a word of utter contempt, meanings worthless creature'.

LL 131-32 undo bad causes swear... doubt: what the men are striving for is evil, let those who cannot be trusted take an oath.

L 133 Even virtue : that perfect virtue.

L 134 insuppressive mettle of our spirits: force cannot be held in check.

L 138 Is guilty of a several bastardy : shown itself not born of Roman father.

L 140 pass'd from him : is spoken by him.

L 136-40 'Every drop of blood in the veins of Roman proclaims him noble, but if he breaks his pledge in smallest detail, it will proclaim him a bastard, for no true born Roman ever goes back upon his promise. Mark Brutus incurable tendency to generalise.

L 148 no whit appear : will not appear in the least.

L 149 be buried.... gravity: will be concealed under his seriousness and dignity.

The high respect that people have for his age.

Wisdom will excuse our violent conduct.

L 154 be touch'd : be killed.

L 155 it is not meet : it is not proper .

L 156 of him: in him.

L 157 A shrewd contriver : a cunning plotter. Mark that Cassius, practical as usual, urge the direct advantages of removing Antony. Brutus is not impressed . Also as usual, Cassius gives way to Brutus.

L 162 Our course : our action.

L 164 Like wrath : envy afterward; as if we kill Caesar and then kill Antony out of malice (jealousy).

L 166 Let's be sacrificers, but not butchers: Let us not kill Caesar out of anger or for anger or for personal advantage : that would be acting like a butcher. Let us kill him without malice, out of a high sense of duty, offering him as a sacrifice at the altar of Rome's liberty.

L 167 We all stand up ... Caesar: We are all opposed to the tyranny of Caesarism.

L 169 come by : get at

L 170 dismember : murder.

"Caesar's spirit' is just what the conspirators are not able to get at. They strike down the man Julius. But they cannot kill Caesar. The spirit of Caesar or if Caesarism, survives : and the later half of the play is the exhibition of its complete triumph." (Boas).

L 173 as a dish fit for gods : as a sacrifice.

L 175 subtle masters : artful rulers.

L 178 our purpose necessary ..... envious : In this way we will make our act appear necessary and not malicious.

L 180 purgers : Purifiers (of Rome, saviours of Rome). Mark that

throughout this speech the reason of Brutus of sparing the life of Antony, is inspired by abstract idealism rather than practical wisdom.

L 184 Ingrafted love : deep-rooted love.

LL 185-187 all himself : All that he can do is to harm himself.

L 187 take though : take it to heart, "Brutus depreciation of Antony the very man destined (as the audience knows) to crush the conspirators and to avenge Caesar, illustrates the 'irony' of tragedy" (Verity).

LL 193-210 The conspirators debate the chances of Caesar's coming to the senate in view of the omens and signs of that terrible night and his own superstition. Decius assures them that he will bring him to the capital.

L 196 Quite from the main opinion: in a manner altogether different from the general opinion.

L 197 of fantasy, of dreams, and ceremonies : hallucinations, dreams and these portents and superstitions.

L 200 and the persuasion of his augures : and the interpretation of these omens by those who predict future events.

L 203 O'ersway him: make him change his mind.

LL 207-08 But when I tell him.... flattered : these lines are often quoted.

Caesar's susceptibility (proneness) to flattery will be exploited by the conspirators in the next scene when they persuade him to go to the capital. Caesar thinks that he is immune from common human weakness, but he too has his vulnerable[8] point. His weakness is that he considers himself above flattery and is flattered must when he is told that he cannot be deceived by flattered. It is this weakness which becomes means to work upon.

L 210 For I can give true bent: can humour his natural inclination, i.e., play upon his weakness for flattery.

L 219 I have given him reasons for loving me.

L 220 fashion him : mould him.

L 224-27 Good Gentleman ... constancy : Brutus advises the conspirators to disguise their purpose by smiling looks. Mark the change : noble Brutus advocating policy and dissimulation (appearing to be what one is not) to others. Let not our looks reveal our prime purpose. But let us act our part as our actors do in the Roman theatre, not showing any sign of strain and without lossing out dignified composure.

L 229 Boy! Lucius ! .... matter, a tender touch.

If reveals the human aspect of Brutus' nature. Brutus compare the carefree state of the boy's mind with his own troubled condition in which his excited, anxious mind is full of all sorts of terrifying fancies and imaginings .

LL 233-239 These lines present Portia's tender remonstrance with her husband, Brutus. She wants to know the horrible secret which is troubling his mind so much. "Portia plays a very small part, yet she is singularly clear and complete figure. Her strength of character, her resolution, her tenderness, her loyality are equally marked " (Innes). The brief interview leaves an impression of complete confidence and equality between husband and wife. She feels that it is unnatural for Brutus to conceal anything from her.

L 243 Musing, and sighing : sadly brooding.

L 246 Wafture : waving .

L 250 an effect of humour: result of some passing whim or mood.

L 251 hath his man : to which all men are subject to something or the other.

L 252 not yet you eat, nor talk not sleep : a simple but extremely vivid and concrete picture of the restless and disturbed state of Brutus mind.

L 253 work upon: change.

shape : appearance.

L 254 condition : disposition of mind.

L 255 should not know you: could not recognise you at all.

L 261 physical : good for health.

L 262 humours harmful vapours : Here is its primary sense moisture "dampness."

L 266 rheumy and unpurged -damp and impure (unhealthy), and that causes rheum or catarrh, since it has not been purified of its dampness by the Sun.

L 268 You have.....Your mind : some trouble in your mind, harmful sickness.

L 271 I charm you : I entreat you.

L 273 heavy : sad at heart; full of sorrow and worries.

L 281 Is it excepted : Are these some secrets which are excluded and which I should not share with you?

L 283	in sort of limitation : in a limited degree.
LL 285-86	Dwell I but... pleasure : Is my place only on the outskirts, not in the centres of your love and delight?
L 287	harlot, not his wife: Brutus mistress (keep) only, and not his wife.
	Mark the righteous indignation of Portia and the compelling appeal to the emotional side of Brutus' nature. She appeals to him in the name of her love and her prerogative (special rights, privilege) as his wife.
LL 289-90	the ruddy drops ... heart : the red drops of blood that warm my heart.
L 292	but withal : in spite of that (my being a woman).
L 295	well reputed : Cato had a high reputation for courage, honesty and endurance.
L 297	Bring so father'd and so husbanded : having such a father and such a husband.
L 298	your counsels : your plots; your secrets.
L 299	I have made my constancy : I have tested my endurance by wounding myself in the thigh of my own choice. Can I bear that without complaint and not stand the strain of keeping my husband's secret?
L 302-306	O ye gods: Gentle Brutus appears most lovable in lines.
L 307	construe : explain.
L 308	All the charactery : all that is written on i.e. my reasons for looking heavy (so distracted).
L 313	Vouchsafe : kindly accept.
L 315	To wear a kerchief ! It was an Elizabethan custom; in illness to wear a cloth covering the head.
LL 232-24	Thou ... mortified spirit: called back by the magic, my spirit which was dead.
L 323	strive with ... impossible : try to do impossible.
L 326	whole : healthy.
L 331	set on your foot : proceed.
L333-34	But in sufficeth ... leads me on : Mark the tremendous confidence that Ligarins has in Brutus. He needs no reasons. It is enough for him that Brutus has asked him to do it. His bare word is enough.

6.2.3 Discussion :

We have been through a significant scene in the play. Besides accentuating the high seriousness of the Roman Character, it focusses our attention on Brutus, sick and disturbed by the problem he has been debating. This scene was necessary to give us a true insight into Brutus' character, as one who murders Caesar as a sacrificer and not as a butcher. If our sympatheis are to be enlisted on his side we must share with him the terrible struggle he goes through in his mind between personal feelings and patriotic duty. As you know,the choice was far from easy and as we watch him debate his problem, the sense of his nobility, and high mindedness grow upon us. We notice the great difference between the way in which Brutus addresses himself to his task and the procedure of Cassius. There is also the fundamental difference in the impulse. Is Brutus honest when he says to himself, "Fashion it thus" (L 30) or does he intend to provide his case (quarrel) against Caesar with a pretext, "Personal reason do not weigh with him?" The issue resolves itself into : How would Caesar act as a king? Through analogies, which prove misleading in their final outcome, Brutus arrives at the conclusion that Caesar will be augmented and it will be dangerous to Rome. So Caeser becomes the serpent's egg" (L 232) which it is the duty of good-will to destroy. It does not require intelligence that the reasoning of Brutus is specious, based on broad generalisations and analogies without much reference to the actual, and entirely controlled by the possible (what might be). The reason on which Brutus always prides himself to rely has been completely duped by his enkindled imagination, the "figures and fantasies" which as he himself says, "busy care draws into the brains of men" (L 232). With the best of intentions he paves the way for a universal chaos which engulfs himself and the whole of Rome.

Once Brutus assumes the leadership of the conspiracy he completely upsets the plans of the conspirators. He refuses to let them do exactly, those things which would have ensured the success of the conspiracy. The calculations of the conspirators about the strength they would receive from Brutus are utterly thwarted. He turns out to be more of liability than an asset to them.

The scene between Brutus and Portia and the concern of Brutus for the boy Lucius are intended to reveal the more homely and affectionate aspects of Brutus' character. The interview with Portia also serves to reemphasize his distracted[9] state. It also puts to rest his ability to behave as he had just advised his friends to conduct themselves, disguising[10] their real feelings. But he is worked upon by a person who turns on him the strongest emotional means in order to gain her point. When with a mixture of affection and irony, Portia taxes Brutus with treating her as not his wife but as his

harlot, she forces him to acknowledge that she is his life's blood, and he promises to tell her everything by and by.

The scene ends with Brutus leading Ligarius to do a piece of work that will make sick men whole; This far Brutus has travelled since Cassius met him first. We are now moving fast towards the crisis[11] of this play, the murder of Caesar.The conspirators have been active. They have strength and have finalised their plans. Everything now hinges[12] on Caesar coming to the Senate on the morning of the Ides of March (15th March). The fear that Caesar who has grown superstitious of late may not come to the Senate because of the strange prodigies[13] and omens appearing last night. One of them, Decius Brutus. however, undertakes to bring him to senate. But it is not difficult for us to feel that all their plans are not yet over. This fact introduces the necessary element of suspense on the eve of this terrible event.

So far we have seen so far little of Caesar, though we heard much of him. Everybody has been talking of him. What he is and the fear of what he may becomes has been the chief concern of the play so far. The audience is allowed to have only a glimpse or so of him. But nonetheless, everyone has a vivid impression of the 'mighty' Caesar, the impression created by the numerous references made to him by every other character in the play. He is a mighty hero but no god; his greatness is neither immortal, nor infalliable. But to bring about his fall will require more than all the ingenuity and resource of the conspirators. It is this which does not allow the interests of the audience to flag; his fall cannot be taken as a foregone conclusion.

But at night, the entire form of nature had been shaken and strange things had been noticed. Everybody is filled with some unknown fear. Something untoward[14] is about to happen. Our fears too have been roused and we expect a great catastrophe.

6.2.4 ACT-II, SCENE-II :

And now the scene shifts to Caesar's house who for the first time, is the subject of an entire scene. He is present throughout before our eyes and we observe him from close quarters. We find that, like others, he too is uneasy at the omens and portents[15] but will not confess so much even to himself. He seems to have arrived at half-belief that he is superior to the dangers that face ordinary men. He seems as to have developed a real contempt for death, though he also shares with others the feelings that there is a danger in the air.

Let us now recount hurriedly the things that happen in this scene. We return to their significance only after we have witnessed these events. It is early morning and the storm is not yet over. Caesar appears in his night gown obviously agitated by happenings of night. Calphurnia, his wife,

appears. She begs him to stay at home as too many terrible things have happened during the night. She informs him that there have been reports of horrid lights in the streets of Rome; graves have yield up their dead and ghosts have squealed, the groans of dying men have been heard; and blood dripping on the walls of the Capital. Caesar tries to make light her fears and tells her that these signs cannot concern him only, and the fear that they portent danger to him alone is baseless. "Brave men" he adds "do not fear death; it will come when it must". At this point, the servant, who had been sent to the priests, returns. He brings the message that the priests advise Caesar "to stay at home." They report that the sacrifices are not favourable as one of the animals was found without a heart. On hearing this, Calphurnia renews her entreaties. Though his own reaction is :

Caesar should be a beast without heart
If he should stay at home to-day for fear

Decius Brutus comes at this moment. Caesar will now send his word to Senate through him and not through Antony, as he had thought earlier. He asks Decius to tell the councillors that he does not wish to come. He will give him no reason for it but as Decius is his friend he will tell him the true reason: Calphurnia dreams that she saw his statue with blood running like a fountain, and many Romans came smiling and bathed their hands in it. She interprets her dreams protending imminent[1] danger to Caesar's life. But Decius, who is no more Caesar's friends. But an agent of the conspirators, offers just the opposite interpretation. Knowing Caesar's love of flattery, he is sure that his interpretation would appeal more to Caesar than the interpretation given by Calpurnia. He explains the dream to mean that more glory is in store for him and that Rome shall be strengthened by Caesar's deeds. He also plays on Caesar's lurking[16] ambition to be a king by announcing the intention of the Senate to crown Caesar as king that day. He further hints that their minds may change if he stays away. Some of them may even make fun of him for allowing himself to be influenced by his wife's dream, and may attribute[17] his absence to fear. This has the desired effect. He agrees to go with Decius Brutus and sends for his robes.

At this stage, Brutus and other conspirators, as already arranged, arrive. They are politely received by Caesar and he treats each one of them with affiable[18] familiarity. And with them, Caesar sets out for capital, not suspecting that all these "seeming" friends were soon going to be his assassins.[19] One of the most important points to be noticed is that Caesar himself shows a sullen[20], capricious[21] disdain[22] of the Senate— an attitude which justifies all of Brutus' fears of what Caesar would be capable of if given unlimited power. About the character of Caesar we come to know that although he can tellingly appraise people, at other times he seems

entirely abstruse[23] and this is mainly when he succumbs[24] to flattery. This is the price of his age.

6.2.5 Study Notes :

LL 1-2 These lines reveal that Caesar's mind has been disturbed by the happenings of the night. A further element of uneasiness has been added by the cries of Calphurnia in her sleep.

The relationship between Caesar and Calphurnia parallels that between Brutus and Portia. Both the wives express real concern for the safety and well-being of their husbands but personalities are in a way quite different.

L 6 their opinions of success : what they think of results; whether the omens are favourable or unfavourable.

LL 10-12 Caesar... vanished : Caesar shows utter contempt for danger or any fear, he believes that nothing can harm him.

Shall forth : intends to go out.

Ne'er looked... back : never dared to look me in the face.

when they shall .... vanished : The moment Caesar faces them they disappear. No harm can come to him.

L 13 never stood on ceremonies: never thought much about portents and never attached much value to them.

L 16 the watch : the watchmen.

L 17-23 Mention of some of the terrible things seen that night. This further adds to the horror of the situation.

L 24 hurtled : clashed

L 25 beyond all use : extremely unusual; such things have never happened before.

LL 26-27 what can be ... gods? There is a suggestion of a kind of fatalism in these lines. What is decreed by gods cannot be avoided. It must happen. This sentiment is characterised by manliness and fortitude. Fear of omens and protents cannot keep Caesar away from his purpose.

LL 28-29 for these predictions ... Caesar : These signs and protents concern the whole world as much as they concern Caesar. They are not directed particularly against Caesar. Here the attitude of Caesar is both philosphical and manly.

L 31 The heavens .... death of prince : The heavens announce or express in nights of fire the death of princes. According to Plutarch a great comet ... 'seven nights together was seen very

bright after Caesar's death.

LL 32-37 Cowards die many times..... will come : The most quoted lines of this play. They are characteristic of Caesar's utter disregard of danger and fear. Cowards die many times in their imagination but brave suffer death only once. Cowards are afraid of death so they live in constant dread of losing their lives. But the brave experience the agony of death only once when their death occurs. Caesar, therefore, will not allow the fear of death to overpower him. Why should one be afraid of death? It will come when it has to come.

L 37 augurers : i.e., priests.

L 39 offering : animal offered for sacrific.

L 41 in shame of cowardice : to make the cowards feel ashamed of themselves.

L 42 a beast without a heart : Caesar would be a coward, and hence a contemptible beast. Heart was considered to be a seat of courage.

L 43 for fear : out of fear

L 44-47 Danger knows full... terrible : Agains a characteristic outburst of Caesar against fear and danger. Caesar knows no fear and danger. Danger is afraid of Caesar and not Caesar of danger. Caesar and danger are twin lions born on the same day, and Caesar is the elder and more terrible of the two.

L 49 your wisdom.....in confidence : Your self-confidence has eaten up your wisdom. Your over confidence makes you think and act unwisely.

L 54 prevail in this : have my own way.

L 56 for thy humour : to satisfy your whim.

Note : Caesar yields not to danger but to the distress of his wife, a thing which enhances the human quality of his character.

L 60 in very happy time : at a very proper or suitable time.

LL 62-67 stretch'd mine arm.....afeared : Won victories in lands far apart and be afraid of the grey bearded senators. It is obvious that Caesar treates the Senate with scant respect. This is perhaps responsible for the feeling against him; among the higher and official classes in Rome.

LL 71-72 The cause is in .... Senate. Caesar does not consider it necessary to give any reason to the Senate for his absence. He does not

want to go and that is an end of the matter.

L 75 stays me at home : detains me at home; she does not want me to go.

L 77 spouts : mouths

L 78 did run : gushed forth, threw up as a fountain throws up water.

lusty : strong and happy.

I 80 does she apply for : she interprets to mean.

L 80 evils imminent : Evil or harm that is about to befall me, immediate danger.

LL 83-90 this dream is .... signified : Decius Brutus asserts that Calphurnia's interpretation of her dream is wholly wrong. He then offers an interpretation which is more flattering. Caesar now feels ashamed that he ever accepted Calphurnia's interpretation.

L 84 vision fair and fortunate : a dream which is good and lucky.

LL 86-87 such reviving blood : Will derive new strength and vigour.

LL 87-88 press for tinctures.... crowd around to get something stained by his blood. relics : Blood of Caesar will be kept by the people as a holy relic, as of a saint, cognizance;[25] a mark of honour in a noble's shield.

L 91 It is strange that Caesar accepts this interpretation as favourable; for, however flattering, it seems to assume his death. The interpretation of Calphurnia is, in fact, supported by Devius and not denied.

LL 96-97 A mock apt be render'd : a taunting reply likely to be made.

LL 102-203 for my dear ... proceedings : Because it is my love for you and my hope of your success.

L 104 reason to my love is liable : My prudence yields to my love for you. I know I should be wiser not to say this but because I am your friend, I must say it.

LL 107-127 Here is a picture of courtly and gracious Caesar. He has a polite word for each of his visitors. He considers them his good friend and asks them to taste wine with him and then like good friends they will go to the Senate together.

L 125 I had been further: had been at a distance from you. Ironical reference to his intention of murdering Caesar.

L 126 Drinking wine together was regarded as a sacred pledge of truth.

LL 128-129 That every like ... to think upon : Brutus regrets to think that in this case behaving 'like friends' is not the same thing as being friend. Things are not what they seem; all those who look friends are in reality not our friends .

6.2.6 ACT -II, SCENE -III :

This short scene shows that Caesar had well wishers too. Artemidorus has some idea of the conspiracy against Caesar and wants to warn him of the impending[26] danger. He intends taking his stand at a spot which Caesar must pass on his way to the Senate House so that he can hand over the letter to him, which if Caesar reads-may warn him against the approaching danger and he might take care of his enemies. It makes the audience wonder whether conspiracy may not be foiled[27] in time to save Caesar.

6.2.7 Study Notes :

Artemidorus sas a teacher of rhetoric in Rome. His profession brought him in contact with many of the conspirators.

LL 1-9 The note written by him for Caesar is to warn the latter against each of the conspirators. Some of whom (Brutus and Decius Brutus) he could never have suspected of having any evil designs against him.

one mind : one purpose, a single object.

look about you : be wary and on your guard.

security gives way to conspiracy : too great a sense of safety e xposes one to danger by giving the conspirators a free hand.

lover : a friend; well wisher.

L 13 My heart laments :my heart grieves.

virtue : a virtuous or a good person.

L 14 Out of the teeth of emulation : without being torn to pieces by jealous rivals, free from the attack of envy.

L 16 Contrive : plot: conspire. Mark how in the last portion of Scene (ii) and in this scene our sympathies and concerns have been roused in favour of Caesar.

6.2.8 ACT -II, SCENE -IV :

This is another short scene of much interest. Portia by now knows the plans of Brutus and is full of anxiety about her husband and the issue of 'this enterprise '. In her excited state of mind even the slightest noise startles her. She is on tenterhooks[28] at home, and sends her servant running to see how affairs are going at the capital. From the old soothsayer who has come to warm Caesar of the danger which is imminent, we learn that Caesar and

the conspirators are already on their way to the capital. 'Such side-scenes', observes Verity," give us the impression of those, who. are watching the course of action from a little distance and we seem to join them as spectators."

6.2.9 Study Notes :

LL 1-5 I prithee, boy, ... should'st do there : The agitation of Portia's heart could not have been expressed better than by this kind of indecision and restlessness.

L 6 Constancy : firmness, self control.

Set a ... tongue : Let there stand a great mountain between what my heart knows and what my tongue says. (Let her tongue not betray the secret which weighs upon her heart).

L 8 I have a man's mind : Now Portia realises that after all she is a woman.

L 9 to keep counsel: to keep a secret.

L 13 bring me word : bring to me the news.

L 15 what suitors press : what men crowd upon him with their petitions.

L 18 a bustling rumour : a confused noise by the people who are rushing about.

L 20 Sooth : truly

L 30 To befriend himself : to be his own friends, to help himself.

The petition which he has related to the safety of Caesar himself.

L 31 harm's intended : harm which is intended.

L 32 will be : will be for certain.

Chance : happen,

L 37 more void : less narrow ; less crowded.

L 41 The heavens speed ... enterprise : May the heavens give you success in your venture. She is afraid that the conspiracy may be anticipated.

LL 42-43 Brutus hath a suit : These words Portia addresses to Lucius, to deceive him.

Commend me : give me greetings.

6.2.10 List of Keywords :

1. Apprised - Informed
2. Reluctance - Hesitation
3. Cuts off - Disjoins
4. Pity - Remorse

5.	Ascend	-	Rise
6.	Insurrection	-	Sudden violent action taken by a crowd
7.	Visage	-	A person's face
8.	Vulnerable	-	That can be hurt or harmed easily
9.	Distracted	-	Disturbed; bewildered
10.	Disguising	-	Hiding
11.	Crisis	-	Time of danger, turning point; decisive moment
12.	Hinges	-	Depends on
13.	Prodigies	-	Wonderful things or happenings that violate natural law
14.	Untoward	-	Unfavourable
15.	Portents	-	Mysterious things or happenings that warn of a future event
16.	Lurking	-	Likely to happen soon.
17.	Attribute	-	Consider as being the result of
18.	Affiable	-	Polite and friendly
19.	Assasins	-	Those who kill somebody for political reasons
20.	Sullen	-	Silently bad temper
21.	Capricious	-	Unaccountable change in mind
22.	Disdain	-	Dislike
23.	Abstruse	-	Difficult to understand
24.	Succumbs	-	Yields to
25.	Cognizance	-	Knowledge, awareness
26.	Impending	-	About to come or happen
27.	Foiled	-	Made ineffective
28.	Tenterhooks	-	In a state of anxious suspense.

6.3 Self-Check Exercise :

1. What is Cassius' suggestion to Brutus regarding Antony?
2. What are the shortcomings in Brutus?
3. What kind of struggle do you find in Brutus's mind?
4. Why does Brutus join hands with the conspirators against his friend, Caesar?
5. Why is Rome full of supernatural portents?
6. What is the importance of Brutus's support for the conspirators?
7. What'is the fear of the conspirators?

6.4 Answers to Self-Check Exercise :

1. Cassius suggests that Antony be murdered along with Caesar.
2. Brutus lacks practical ability. He does not possess enough competence for judging either the men or the circumstances which he has to deal.
3. There goes on a struggle in Brutus's soul between demands of duty and friendship.
4. Brutus thinks that Caesar will turn tyrant as a king and Rome's liberty will soon be in jeopardy, if he is not thrown away.
5. Rome is full of horrible supernatural portents because terrible events are likely to follow.
6. The conspirators consider the support of Brutus to be of highest importance. If once Brutus is on their side, people will think their cause is honourable.
7. Their fear is that Caesar may not come to the Senate and their conspiracy to kill him may fail.

6.5 Explanation with Reference to the context :

I. Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The genius and the mortal instruments
Are then in council; and state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

These lines have been taken from Scene -I of Act-II of Shakespeare's play *Julius Caesar*. The conspirators of Rome have hatched a conspiracy to murder Caesar who will be crowned as a king of Rome. The main conspirators, Cassius, Cinna and Casca wish Brutus to join their conspiracy because they know that the act of murder committed by them will not appear wrong if noble Brutus leads them and participates in the murder. They have told Brutus about their aims and intentions and have called Brutus noble and worthy to be a king as compared to the ambitious and ignoble king, i.e. Caesar. But Brutus has not approved of their plans and has not directly shown his willingness to join their party. Now Cassius and Casca in order to win over Brutus' play a trick and Cassius makes his colleagues drop certain notes in Brutus' house saying that the people of Rome trust Brutus in this hour of unrest. These letters invoke Brutus to awake and see himself, and speak and strike against the present situation

and save Rome.

So many letters are thrown in his house through windows and open gates. He reflects over the past of Rome, his ancestors and the present Rome. On being asked, his servant Lucius tells him the date of that day, i.e., fifteenth of March and Caesar had been warned to take care of himself on the Ides of March. There is knocking at the door and he asks his servant Lucius to go and find out who is at the door.

At this point of time, Brutus talks to himself and says that he has not been able to sleep since Cassius incited him against Caesar. In the lines given for explanation, Brutus gives us a peep into his own state of mind. He is undergoing a conflict whether he should join the group of conspirators or not. He says that the intermediating period between the first thought to do a fearful thing and putting it into action is like a phantasma i.e., nightmare. At this point of time the inner spirit which controls man's genius and the bodily powers that carry out his will are in debate. The inner state of man then can be compared to a little kingdom suffering something like a civil war, i.e., insurrection with the one part of his mind fighting against the rest of him.

We find in these lines the struggle going on in Brutus ' soul between the demands of duty i.e., he should help in curbing the rise of dictatorship in Rome with the crowning of ambitious Caesar as a king, and those of his friendship with Caesar. His temperament does not allow him to do the action which is required of him, and ever since he has been incited by Cassius agaisnt Caesar he has not been able to get peace of mind. Brutus passes through this conflict for a long time but ultimately the conspirators oversway him.

II. Ay, me, how weak a thing
The heart of a woman is ! O Brutus,
The heavens speed thee in thine enterprise!
(Aside) Sure, the boy heard me: Brutus hath a suit
That Caesar will not grant. (Aside) 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.

These lines have been taken from Scene -IV' Act -III of Shakespeare's play *Julius Caesar*. By now, Brutus has been won over by the conspirators. He has passed through much conflict and agitation and his wife, Portia, through her husband's confused and abnormal behaviour and through the moves

of the conspirators visiting her house, has come to know of the plans of her husband and is also full of anxiety about her husband. She is in a very excited state of mind and sends her servant, Lucius, to see whether her husband is well. Her meeting with a soothsayer who is locating a position in the street to stand and meet Caesar and warm him when he would pass to the capital, too, makes her tense as she apprehends the impending danger. She is much confused and agitated and thinks that she should go inside her house.

In these lines she reflects over her state of mind and states that the heart of a woman is very weak as she gets very tense. She wishes and prays that heavens may give success to her husband in this venture. She is also scared that the conspiracy may be anticipated. Now she addresses Lucius, and to deceive him she says that Brutus had a petition and he wanted to present it before Caesar, and she knows that Caesar will not favour that suit. She also feels as if she is going to faint. She asks Lucius to run and give her greetings to Brutus. The servant should convey to him that she is all right. In the same nervousness, she asks him to come back again and bring the news from Brutus as to what he has conveyed through him.

This disjointed speech of Portia very well depicts the anxious state of mind of Portia. She is so much disturbed that she makes the servant boy run here and there. She is not able to hide the secret of Brutus , yet she tries to conceal her anxiety and nervousness by deceiving Lucius and by making him run here and there.

6.6 Lets Sum Up :

An attempt has been made to discuss various scenes of Act-II along with critical discussions. It will help you in making a critical overall assessment of the play.

LESSON NO. 1.7

JULIUS CAESAR : A CRITICAL ANALYSIS OF ACT III
ACT III, Scene I The Murder of Caesar

Structure :

1.7.0 Objectives :

* To critically analyse Act-II of the play.
* To provide notes to help understanding the text.
* To provide model to attempt explaining with reference to the context.

Dear Student,

In the three scenes of the third act of the play, you'll be briefed about the killing of Caesar by the conspirators in the name of peace. This lesson will be another example of Shakespeare's art in holding the interest of the reader after the death of Caesar. The lesson contains descriptions of elaborate and emotional orations made at the time of funeral of Caesar.

1.7.1 Detailed Analysis :

This is the central scene of the play. All the preceding scenes have been leading upto it. Caesar, followed by the conspirators and a crowd of people, is heading for the capitol. The attempts of the Soothsayer and Artemidorus to warn Caesar of the impending danger do not succeed. As he notices the Soothsayer, the confident and outwardly serene dictator exclaims : "The Ides of March are come" to which the Soothsayer replies, "Ay, Caesar, but not gone". As soon as Caesar is seated and opens the proceeding, Metellus Cimber, as decided earlier by the conspirators, approaches him with a suit for repealing of the banishment of his brother. His feigned[1] humility and words of flattery disgust Caesar and he refuses to listen to him unless he is able to offer suitable arguments instead of mere "sweet words". One by one, the other conspirators close round Caesar and entreat him to grant Cimber's petition. This unreasonable attitude of the conspirators further exasperates[2] him. He tells them flatly that prayers would not move him , for he is "constant as the northern star". At this, first Casca and then the other conspirators stab him. Brutus strikes last of all. It is all over in a few moments. Caesar dies with the phrase "Et tu, Brute?" (You also Brutus) on his lips. He lies dead and bleeding at the base of Pompey's statue.

1.7.1.1 Act-III, Scene-I (The Murder of Caesar) :

The conspirators triumphantly shout; "Liberty ! Freedom ! Tyranny is dead" and bathe their hands in Caesar's blood and besmear[3] their weapons with it. The Senators disperse in terror; and men and women shriek and run through the streets" as if it were doomsday." To explain to the people the object and significance of the murder, the conspirators decide to go to the Forum and address them from there.

Just at the moment, Antony's servant with his message approaches them. If given a safe conduct, Antony will come as he wants to know why Caesar has deserved to die. If satisfied, he will not love "Ceasar dead so well as Brutus living." In spite of Cassius's opposition, Brutus grants Antony's request. He hopes that Antony may support them, but Cassius is still afraid of what Antony may do. Brutus tells Antony that Caesar has been murdered because of their concern for the suffering multitude of Rome. He further ensures Antony of his friendship and brotherly attention.

Antony, pretending to accept this reason, asks for permission to speak in Caesar's funeral service and Brutus agrees to this, in spite of Cassius's advice, provided Antony does not say anything against the conspirators and speaks after Brutus from the same platform. After this, conspirators leave for the Forum.

Antony, left alone with Caesar's body, vows revenge and prophesies domestic fury and severe civil strife in Italy until Caesar's enemies are destroyed

and the spirit of Caesar is satisfied.

Dear student, you have seen how the fortunes of the conspirators have prospered. They been steadily gathering support and in spite of the fact that the conspiracy had leaked out to some persons who made all efforts to warn Caesar, it could not be anticipated. They succeed in killing Caesar. And in their excitement, they believe that they will be gratefully remembered by the Romans through all times. But the moment they turn to the crowd they realise that they have not succeeded as well as they would have liked. The people do not turn round to applaud[4] them but run away terror-stricken, and crying. Things will have to be explained and everything will depend on how the explanation is received by the people. Here is the first rude shock. Here is the imminent danger to them. They are compelled to think of ways and means to turn the tide in their favour in order to save their lives. We find a new dramatic tension developing. We fear an imminent reversal of the conspirators' fortunes. The moment gamesome Antony, now turned grim and serious under the shock of this great tragedy, appears on the scene, we know that the conspirators are doomed.

1.7.1.2 Study Notes :

L. 1 Mark the irony here, Caesar seems to be little aware of the fact that within an hour the Soothsayer's warning will turn out to be true. ;

L.2 *Schedule* : the scroll of paper.

L. 7 *touches Caesar*: concerns Caesar.

L.11-12 This is one of few utterances in the play that seem worthy of the great dictator.

L.13 *Wish your enterprise...* This is a fateful whisper. It makes the conspirators desperate. They are afraid that the conspiracy has leaked out and may be anticipated.

L. 18 *makes to* : advances towards

L. 19 *be sudden*: be quick

L. 21 *never shall turn back* : return alive

L. 24 *change* : change the expression of his face

L. 33 *puissant* : powerful

L. 36 *lowly courtesies* : this humble bending of the body

L. 37 *Fire the blood* : move the feelings of

L.38-39 *And turn pre-ordinance...* the law of children: These kneelings[5] and those humble bows, might influence the feeling of ordinary men and make them change what has been decided before,

and turn ancient and established justice into a rule in children's game that could be taken at any time.

L.40 *fond, to think* : so foolish as to think

bears such rebel blood : has such indisciplined and ill controlled disposition.

L. 41 *That will be thaw'd ...quality* : So that he will melt and deviate from his true nature

L.43 *Low crooked curtsies... fawning* : bending low on one knee and humbly flattering like a dog that wants to be stroked

L. 49-51 As already arranged, Metellus Cimber returns to the other conspirators to speak on behalf of his brother.

L. 54 *freedom of repeal* : freedom by the repeal of his banishment.

L. 55 *What Brutus ?* : Caesar is shocked at the behaviour of Brutus.

L.57 *enfranchisement* : right to return as a free citizen

L. 58-73 *I could be well moved* : Caesar is exasperated by this unreasonable pleading of the conspirators. He hardens in his earlier decision and tells Brutus and others that no amount of flattery and fawning will persuade him to change his mind.

L. 59 *pray to move* : flatter others to change their minds.

L. 60 *constant as the northern star* : Steady and firm (unchanging in my position like the pole star).

L.61 *true fixed and resting quality* : his permanent and fixed quality. Caesar, like the pole star, keeps his station unmoved by motion.

L. 62 *no fellow in the firmament* : There is no other star like the pole star in the sky

L. 63 *unnumber'd sparks* : innumerable bright stars.

L. 65 *doth hold his place* : is fixed and unmoving.

L. 66 *furnished well* : well supplied.

L. 67 *and apprehensive* : intelligent.

L. 69 *That unassailable...rank* : that unchanged by an attack (persuasion or pressure) he keeps his noble place, unshaken by internal and external force.

L. 72 *was constant* : I was unchanged.

"Considered in itself, his unrelenting firmness of principle exhibits .the highest model of a ruler known to us, who knows the purpose lurking behind the hypocritical intercession[6] of

conspirators. Caesar's self confidence resembles the infatuation[7] that goes before Nemesis".

L. 74 *Olympus* : Caesar, with the arrogance he displays throughout the scene, compares himself to Olympus, the mountain in Thessaly where the gods were supposed to live. Caesar tells Cassius that their attempt to move him is as vain as the one to move Olympus.

L. 75 *bootless* : in vain.

L. 76 *Speak, hands for me* : When words fail, let hands plead for me. He is the first to stab Caesar.

L. 77 *Et. tu, Brute* ? And you too, Brutus? (express Caesar's bewilderness) *Then fall*

Caesar : Caesar no more resists his fate. He is evidently overcome more by the ingratitude of Brutus than by the blows of the conspirators.

L. 80 Some to the common pulpits: Some go to the platforms from which men speak to the common people.

L. 82 *People and Senators* : Mark, the people do not join in the jubilations[8] of the conspirators at the fall of Caesar. On the other hand, they are terrified and bewildered. So it is the first job to convince the people.

L. 83 *Ambition's debt is paid* : What has happened is due to Caesar's ambition. Brutus is reassuring the frightened assembly; no one else is to be touched.

L. 92-93 *And leave us mischief* : Here we have a redeeming trait in Cassius' character. Your age ; it should injure you since you are an old man.

L. 94 *abide this deed* : pay for the murder of Caesar.

L. 96 *amaz'd* : bewildered.

L. 98 *Fate; ... pleasures* : We shall see what fate has in store for us.

L. 99 *the time* : the time of death.

L. 100 *And drawing* : stand upon: and making life longer than men insist on (really worry about).

Mark, Brutus is a stoic[9] and has cultivated an attitude of indifference towards life and death. Both are equally welcome to him. Mark the queer line of reasoning.

L. 105-110 Casca and others justify Caesar's death. They pose that by killing him now, they have proved themselves his benefactors[10] rather than foes.

L. 105-113 Stoop Romans, stoop: They do exactly what Calpurnia had dreamed.

In states unborn.....unknown : This murder of Caesar will be acted again on stage many centuries after, in countries not yet born and languages not yet developed.

L. 114 *bleed in sport* : will be murdered in play acting, i.e. on the stage.

Julius Caesar has been a very popular play on the stage. Notice, how Shakespeare has established the link between the event and present play for his contemporaries.

L. 111-121 How fondly the conspirators flatter themselves that their deed (murder of Caesar) will be applauded through the ages.

L. 122 *Enter a servant* : This marks the turning point of the play. This is the beginning of the tide against the conspirators.

L. 125-137 The message has been worded in a very clever fashion. It at once praises Brutus, laments Caesar, and offers help to the conspirators if they let him know their reason for murdering Caesar. Antony has closely studied Brutus' nature, and is sure that the message will appeal to him and he would grant him a safe passage. Then Antony would try to see for himself how the murder of Caesar could be avenged.

L. 126-127 A fine distinction between the character of Caesar and Brutus is made here.

L 131-32 *be resolv'd ..... to lie in death* : Satisfied as to why it was necessary that Caesar should die.

L. 138 *Thy master .....* Mark how effective the message has proved. Brutus never has so good an opinion of Antony as he expresses here.

L. 143 *well to Friend* : for a good friend. Another example of dramatic irony.

L. 144 *have I a mind* : I have a presentiment (fear).

L. 145-46 *my misgiving .....the purpose* : My fears always turn out very much to the point.

L. 148 *O mighty, Caesar* : From the very moment of the entrance of Antony, our attention is drawn away from Brutus and Cassius.

L. 150 *Shrunk to this little measure ?* : have become so small that they need no more space than this (on which his dead body is lying).

L. 152 *be let blood* : have a vein pierced[11] to allow blood to flow from

his body so as to cure him of illness. So Caesar has been cured of ambition.

L. 157 *bear me hard* : hate me.

L. 158 *do reek and smoke* : are hot and steaming with the blood of Caesar.

L. 159 *fulfil your pleasure* : Do please yourself by killing me.

L. 159-63 *Live a thousand years* : If I were to live a thousand years. I would not find myself so prepared to die, nor any other kind of death would please me more than to be cut off by Brutus and his friends, nor would he be so pleased to lie anywhere else than by the side of Caesar.

This gesture of Antony is in the best tradition of rhetoric and evokes the reaction from Brutus which he had so well calculated : '0 Antony, beg not your death of us'.

L. 168 *this the bleeding business* : i.e. murder of Caesar.

L. 169 *pitiful* : Full of pity.

L. 170-172 *And pity to general wrong Caesar* : And pity (sorrow) for the injustice done to the state has brought about this action against Caesar. As fire, so pity for the distress of Rome stifles out pity for Caesar.

L. 173 *leaden* : blunt as lead.

L. 174-75 *Our arms receive you in.....*We take you in our arms which could otherwise injure you, and into our hearts, as if we were brothers.

L. 180 *beside themselves with fear* : Mad with fear. How different is the reaction.

L. 183 *I doubt not of your wisdom* : How tactful of Antony to show such willingness to accept the justice of what the conspirators have done.

L. 191-93 *My credit now .....a flatterer* : your opinion of me at this moment is certain to suffer as a man on slippery ground is likely to fall as you are sure to think of me either as a coward or a flatterer. You are bound to attribute my friendly attitude towards you either to fear or to cringing (flattery), either of which is uncomplimentary to me.

L. 196 *grieve thee dearer* : hurt you more deeply

L. 199 *Most noble in the presence of thy Corpse* : The line has a touch of self mockery. How noble of me to make peace with your murderers while standing beside, in the presence of your dead body. It could be nothing but treachery[12] to my old love for

Caesar.

L. 202 *to close* : to unite myself with; to make peace with

L. 204 *hart* : stag

bay'd : brought to bay, a hunted stag.

L. 206 *sign'd in thy spoil* : bearing the sting of your slaughter.

crimson'd in the lethe : red with your life blood.

L. 213 *It is cold modesty* : an extremely moderate thing to say.

L. 215 *compact* : agreement

L. 216 *prick'd* : marked down with a pick, or tick, put down

L. 217 *shall we on* : shall we proceed on our course.

L. 221 *upon his hope* : having this expectation.

L. 222 *or else spectacle* : Otherwise this murder would have been an affair and a glorious thing than it is. Brutus thinks that the demand of Antony is reasonable.

L. 224 *so full of good regard* : Our reasons are so sound and carry so much weight.

L. 227 *am suitor :* make further request.

L. 230 *Order of his funeral* : in his funeral service.

L. 231 *You shall, Mark Antony* : Notice that Brutus here commits a political blunder[13]. With his funeral speech Antony would move the Roman crowd against the conspirators.

L. 232 Cassius, the astute politician, senses a danger in what Brutus has granted to Antony and in a whisper warns him against it.

L. 238 *I will protest* : I will disagree.

L. 252 *Be it so* : Antony may be content with this agreement since it leaves him the last word to speak after Brutus, he could undo the whole effect of Brutus's speech.

L. 274-75 In this soliloquy, left alone with the corpse of Caesar, Antony vows dire revenge on his murderers and prophesies that Rome would be torn by civil war, plunged in utter ruin, destruction and blood-shed.

L. 254 *thou bleeding piece of earth* : i.e. the badly mangled dead body of Ceasar.

L. 256 *the ruins of the noblest man* : He speaks as if Ceasar were a great building now in ruins.

L. 257 *the tide of times* : in the course of ages. Time is compared to a river tide.

L. 258 *costly blood* : precious blood.

L. 260-261 *which like .....tongue* : The wounds though they cannot speak, seem to me as if they had lips of rubies, to ask me to use my voice and tongue in speaking for them. (The wounds appeal mutely to Antony to speak on their behalf. The gaping wounds are compared to red lips of a mouth endeavouring to speak).

L. 262 *A curse shall light* : a curse shall fall.

Limbs of men : The bodies of men regarded as divided into different parts and so brought more vividly[14] before imagination. People shall be mangled and maimed and bleed as Caesar does now.

L. 263-64 *Domestic fury .....shall cumber* : savage fighting among our people and violent civil war shall oppress our land.

L. 265 *so in use* : so common.

L. 266 *familiar* : so common.

dreadful objects : horrible sights.

L. 268 *quartered* : cut to pieces.

L. 269 *All pity chok'd .....deeds* : all pity deadened because people become used to cruelty.

L. 270 *Caesar's spirit* : Caesar's ghost.

L. 271 *Ate* : the goddess of discord in general and of revenge in particular.

come hot from hell : coming straight from hell.

L. 272 *in these confines* : in this country, i.e. Italy.

with a monarch's voice : with the authority of a king.

L. 273 *Cry havoc* : give order for merciless slaughter and destruction. 'Havoc' was an old war word signifying that no quarter should be showed to the enemy. Only kings and commanders-in-chief were entitled to give this order. Hence the appropriateness of the phrase "with a monarch's voice".

let slip : let loose.

the dogs of war : ruin, carnage and destruction.

L. 274 *this foul deed* : This foul murder of Caesar.

L. 275 *carrion men* : other dead bodies.

L. 275 *groaning for burial* : Crying to be buried (According to ancient beliefs the ghosts of the unburied suffered peculiar misery).

There would not be enough men alive to bury the dead.

L. 255-275 It is a terrible curse which Antony utters standing beside the dead body of Caesar. Savage civil war will rage in the country and paralyse its life. People will grow so used to cruelty that the source of pity in their hearts will completely dry up. Bloodshed, destruction and horrible sights will be so common that when children are slaughtered in war, mothers will look on the sight with complete indifference. The ghost of Caesar, roaming through the world for revenge, with the goddess of discord and mischief come fresh from hell shall stay in Italy and with the voice of a king cry out 'Havoc' and let loose destruction and famine. And this evil murder of Caesar with other corpses shall spread the smell of death and shall cry out for the burial of many dead. Many more must die before the spirit of Caesar is satisfied.

L. 283 *Passion ..... is catching* : grief is infectious. Seeing the servant weep, tears flow from Antony's own eyes.

L. 288 *a mourning Rome, a dangerous Rome* : Antony is very shrewd, he is keenly alive to the dangerous possibilities of a Rome plunged into grief and confusion by the murder of Caesar. At the funeral he would try to exploit them in his favour.

L. 294 *The cruel issue .....men* : Let me see how the people take the cruel deed which these blood thirsty men have done.

1.7.1.3 Discussion :

Dear student, we have seen that with the fall of Caesar the first movement of the play is over. The counter-movement starts immediately, when those who had brought him down themselves stoop to his body. Moulton stresses the entry of Antony's servant as sign of the 'reaction' which follows upon the highest point of the tide. The servant bends prostrate before Brutus. This must be seen as Antony's position too. We have witnessed Antony trying to rise from this low position. His meeting with the conspirators is a masterly piece of writing. His offering of himself to their swords is as good a piece of demagogic[15] business as any other in the play. Brutus, much against the advice of Cassius, is quick to assure him that they do not intend his death. We shall see that this will turn out to be a crucial decision. This way do Antony has a chance and he wins it. Antony's answer to Cassius' plain question, "Will you be prick'd in the number of our friends" is a request for reason, for this he knows Brutus will be ready to provide. Upon that he insinuates his own request to be allowed to speak, in the 'order' of Caesar's funeral. Once again, Brutus grants this request against the wish of Cassius. Antony's soliloquy makes his attitude clear. His

invocations of the chaos and war which are to follow Caesar's murder are the words of one determined on revenge. Caesar's death, to Antony, can result in civil strife and confusion.

The course of events will reveal the frivolous and 'gamesome' Antony to be the most clear-sighted and earnest of all Romans. The death of Caesar projects a new Antony, a masterful and determined Antony.

1.7.1.4 Act III, Scene-II (Funeral Orations) :

We have witnessed that though the conspirators have succeeded in murdering Caesar, they are not yet safe. As a matter of fact, their moment of peril begins with the death of Caesar. Their calculations, we realise, about a Rome groaning to be liberated from an intolerable tyranny, turn out to be entirely unfounded. The crowd, the final arbiter[16] of fates of both Caesar and Brutus, is not republican at heart. In fact, they yearn[17] to celebrate the victory and power of a strong man. At heart they adore a Caesar rather than Brutus. With their arms 'bathed' in Caesar's blood they raise the slogan of 'Peace, freedom and liberty !'. Their cry evokes[18] no corresponding response from the crowd. On the contrary,

Men, wives and children stare, cry out and run.

As it were doomsday.

They are horrified, dazed and bewildered. It is not Antony who is yet to come to terms with what has happened. "How Caesar hath deserved, to lie in death!" It is much more important to convince the crowd. Whosoever carries the crowd with him will triumph over Rome as also over his adversaries[19]. It is this tremendous task which occupies the energies and minds of both Brutus and Antony in the scenes that immediately follow the murder of Caesar.

It is to the credit of Shakespeare as a dramatist that he has at his stage introduced new tension to avoid the anticlimax which threatens to follow a great crisis in the middle of the play. Caesar is dead but the interest of the audience is not allowed to flag. It is immediately shifted to the fortunes of the conspirators, to Brutus who only a minute earlier was sure of his principles and of Rome, and now is so uncertain of what lies in store for him and his companions. An excited, bewildered, dangerous mob is to be wooed and won. And both Antony and Brutus address themselves to the need of the moment and give us two most memorable orations (speeches) in Shakespeare' s works. The audience, by now completely identified with the crowd, allows itself to be swayed by these speeches, siding first with Brutus and later with Antony. Antony not only succeeds in undoing the effect of Brutus' Speech, but inflames the crowd to such a fury that they are roused to mutiny. Hearing shouts of mutiny, fire and 'revenge', Antony says to himself with satisfaction :

Now let it work : Mischief, thou are afoot,

Take thou what course thou wilt !

The two speeches are typical of their respective speakers and the difference between them should be noted. Brutus directs his appeal to reason, Antony to emotion. Brutus speaks in prose, effectively sustaining an argument because he has to provide a satisfactory reason for the assassination. Antony starting with an initial disadvantage, moves cautiously, gradually feeling his way until he can appeal to the passions of his audience, their grief and later their self-interest. Brutus invokes Rome and the principle of freedom : Antony appeals to the crowd's memory of the man, he shows them Caesar's blood stained mantle and concludes with reading his will. Antony's speech is a masterpiece of public oratory and it would be of considerable interest to the student to mark the various devices he used to achieve his effects.

1.7.1.5 Study Notes :

L. 1 *We will be satisfied etc* : Mark how the citizens demand reasons for Caesar's death. It is obvious that Brutus has been living in the world far from reality.

L. 4 *part the numbers* : divide the people into different groups.

severally : separately.

L. 10 Notice what a high regard the people have for Brutus! As soon as he ascends the platform, one of the citizens calls for silence.

L. 12-17 Brutus speaks to the people neatly, clearly, rhythmically in prose. His reason is single, and to his thinking, conclusive. He loved Caesar but killed him for his ambition. The people know little of it. Brutus was obviously mistaken in believing, the people were like himself guided by reason and high idealism

L.13 *lovers* : friends.

L. 15 *have respect to mine honour* : pay regard to my honour.

L.13-17 Mark how pedantic Brutus is. He tells the audience to be silent so that they may hear him, to take him as a man of honour so that they may believe what he says; to be attentive so that they may properly weigh his reasons.

L. 24-26 Brutus explains that there were only two alternatives available to the people, either they could have Caesar living and part with their freedom or they could have Caesar dead and be themselves ever free. Brutus forgets that freedom is too abstract an ideal for the mob to have any permanent hold upon their minds.

L. 27 *fortunate :* successful

L. 28 *as he was ambitious* : This is the reason why Brutus killed Caesar. Again Brutus is satisfied with merely making a statement, believing that as he says it, so people must accept it as true. He does not bother to give them any instance of his ambition. After he had stopped speaking, there was nothing concrete which could stick in people's minds.

You will see, Antony is more clever. After mentioning Caesar's generosity and love of people, he gives them several examples of it.

L. 31-32 *Who is here.....offended* : Which man here is so much spirited that he would choose to be a slave? If there is anyone here who would let speak, for I have injured him (done him harm), for I have saved him from slavery by killing the tyrant.

L. 33 *So rude* : Such a barbarian. He is sure that only a barbarian (and not a Roman) will tolerate slavery.

L. 38 *You shall do to Brutus* : You shall kill Brutus, as I killed Caesar, if the public .welfare demands it. Here is another example of dramatic irony. Brutus little imagines that such a fate will soon befall him.

We see that Brutus makes to them a three-fold appeal. He first appeals to their love of freedom, next he appeals to the proud tradition of Rome which distinguishes them from barbarians; and thirdly, he appeals to their love of their motherland. This earnestness and weight of Brutus' personality is largely responsible for it. The mob is carried off by the sheer force of Brutus' conviction. But as this appeal is too abstract and too idealistic for the mob, we are afraid that when Brutus is not present and Antony, who is to address them next, appeals to their passion, they would be helplessly swayed by him to just the opposite conviction.

L. 45 *receive the benefit of his dying* : have this advantage from the death.

L. 47 *a place in the commonwealth* : full rights and privileges of free born Roman citizen.

L. 50 lover : friend.

L. 56 *Let him be Caesar* : The Roman mob, it appears, cannot do without a Caesar. Brutus and other conspirators had completely missed this point. "No word", says Verity, "could well be more distasteful to Brutus. He has just told the citizens that patriotism alone led him to rise against Caesar, and here he is treated as if he were an ambitious schemer who, for his

own advantage, had struck down a rival. The crowd all through ignore principles and care only for persons, now Pompey, now Caesar, now Brutus, now Antony and their favour is readily transferred from the philosophic Brutus who does not understand them to the practical Antony, who does".

L. 60 *Let me depart alone* : This is another tactical mistake. He leaves Antony to say what he likes and have the last word.

L. 65 *Tending to* : speaking about.

L. 73 *Twere best he speak no harm of Brutus here* : The effect of Brutus' speech is still fresh. Antony thus faces hostile mob. But as the time passes he adroitly[1] gets over this difficulty and wins the crowd completely to his side.

L. 78 *The speech of Antony* : The great feature of the speech regarded as a master-piece of oratory is the gradual persuasion with which he wins the sympathy of the crowd. He faces a hostile audience, so he is very cautious in the beginning. Slowly he smooths hostility, perceives with the instinct of a true orator the effect of his words, and at last when the audience are conquered, merely plays upon their passions like a musician, upon a key-board.

The general drift of speech and scene may be summarised thus: Antony disclaims any intention to praise Caesar. He replies to the charge that Caesar was ambitious and touches on Ceasar's services to the state, and his sympathy with the poor; asks why the citizens may not at least mourn for Caesar and say that they certainly would mourn, "kiss dead Caesar's wounds" if they know the contents of Caesar's will which shows how much he loved them : feigns unwillingness to read the will for which citizens now clamour, consents to do so, yet delays, holding up the blood stained mangled robe of Caesar and last uncovering the body itself to their sight: thus, appealing to the eye as well to the ear and arms to rise up against the conspirators, yet pretends that he has no desire to wrong those, "honourable men," and at length reads out the will, on hearing which the rage of crowd becomes so uncontrollable that they rush off to fire the traitor's houses' (Verity).

L. 81 *interred with their bones* : buried with their bodies when they die.

L. 84 *a grievous fault* : a serious fault.

L.85 *grievously answered it* : And Caesar has paid for it dearly (with his life.)

You must have noticed that Antony moves very cautiously. He almost takes the fact of Caesar's ambition for granted and then proceeds gradually to

show the good things done by Caesar without at any stage directly denouncing[20] the charge of ambition laid against Caesar.

L. 87 *For Brutus is a honourable man* : Antony harps upon[21] the word 'honourable' till he has made it obvious to the people.

L. 94 *Whose ransoms.....fill* : And the money which the prisoners of war paid for their release went to the state not to Caesar.

L. 96 *Cried* : that is, in times of famine, for food.

L. 97 *sterner stuff* : of a harder metal. An ambitious man could not feel pity for the common people as Caesar did.

L. 100-102 reference to Caesar's refusal of the crown serves the purpose well. It refutes the charge of ambition against Caesar in a manner most convincing to the crowd.

L. 105 *I speak not Brutus spoke* : This pose of not opposing what Brutus spoke is necessary : the crowd is yet not fully on Antony's side.

L. 107-108 *You all did love .....mourn for him.* If there was good cause for you once loving him what reason stops you then mourning his death?

L. 109-110 O *Judgement their reason* : Only the beasts now show (possess) real judgement; it has left the bosoms of men. Beasts show more judgement because they are capable of love and gratitude.

L. 111-112 Antony, the clever orator that he is, abruptly stops, as if he were overwhelmed by grief. It is bound to rouse the sympathies of the mob. He is anxious to discover the effect of his speech, on the emotions of the mob.

L. 113-122 The comments of citizens show clearly that the mob is veering[22] round to him.

Caesar has had great wrong : In fact, great injustice has been done to Caesar.

dear abide it : will pay a heavy price for it.

a nobler man in Rome : Mark the great changes in the attitude of the mob towards Antony.

L. 123-135 Antony then points out the contrast between what Caesar was yesterday, and what Caesar has become today.

none so poor reverence : None so poor that he need bow down before Caesar (today).

L. 126-132 Antony, for the first time, feels sure of his control over the crowd. He identifies himself with them and reminds them

that in the death of Caesar both he and they (Romans) have suffered. He mentions for the first time those (Brutus and others) who should be the objects of the rage and fury of the mob.

L. 131 *To wrong the dead ..... you* : A most powerful line directed at rousing the mob to rage.

L. 135 *hear this testament* : Antony flaunts[23] the will of Caesar before the crowd.

L. 136 *I do not mean to read* : He rouses their curiosity still further by withholding the contents of the will from them. Their impatience increases every moment.

L. 138 *napkins* : handkerchiefs.

L. 139 *a hair of him for memory* : One of his hair so that they might remember him by it (compare this with the interpretation which Decius gives of Calpurnia's dream).

L. 142 *Unto their issue* : to the children.

L. 146 *It is not meet* : It is not proper.

L. 147-149 *You are not wood* : Notice how he plays upon their feelings and passions. Being men (and not wood not stone) they will become mad with rage.

L. 150 *That you are his heirs* : Notice, while professing to conceal the facts Antony really reveals them very artfully to the mob.

L. 151 *What would come of it* : I shudder to think of the consequences that would follow.

L. 152-153 The appeal to their greed had worked well on the mob. They are now ripe for mischief.

L. 155 *I have o'ershot myself*: I have gone too far. I have told more than I should have.

L. 161 *you will compel me* : Antony makes it appear that he is forced to do what he had been all along working up to.

L. 169 *hearse* : carriage for carrying a coffin at a funeral.

L. 172 *bear back* : give way.

L. 173 *this mantle etc.* : By lifting the mantle which wraps Caesar's dead body, Antony achieves a dramatic effect.

L. 174 *The first time ever Caesar put it on* : The mantle leads Antony into the restrospect[24] of Caesar's past life to the contrast between what Caesar was and what he has been reduced to; it is by this contrast he wants to rouse the feeling of the crowd.

L. 177 *Nervii* : The nervii were defeated after a great struggle in 57 B.C. We learn from Plutarch that Caesar showed great personal progress in that battle, hence its mention by Antony is specially appropriate.

L. 179 *rent* : hole.

L. 180 by describing Brutus as 'well beloved' Antony, makes the crime of Brutus look more heinous, it was a dear friend that Brutus stabbed and no enemy.

L. 183-184 *to be resolv'd .....or no* : As Brutus drew out evil dagger, Caesar's blood flowed after it, as if hurrying out of its house to find out whether it was indeed Brutus, who so unlike a friend had stabbed Caesar.

L. 185 *Caesar's angel* : Caesar's darling; most beloved friend.

L. 187 *The most unkindest cut* : The blow that hurt Caesar most. .

L. 189-93 *Ingratitude more strong.....fell* : They thought that Brutus could be so ungrateful to him was worse than the swords of the conspirators and ended his resistance; then his great heart broke and covering his face with his cloak he fell down just at the foot of Pompey's statue.

L. 195-196 *fell down all of us* : We all lost our freedom while murderous men betraying their country, grew powerful and triumphed over us. Notice the cleverness with which Antony identifies himself with the crowd.

L. 198 *The dint of pity* : the force of pity.

gracious drops : tears of sympathy.

L. 200 *vesture* : cloak.

L. 201 *marr'd with traitors* : Mangled[25] by traitor. At this point Antony uncovers the dead body of Caesar.

L. 215 *Sudden flood of mutiny* : to move to rebellion like a sudden flood or tide. What *private griefs* : Antony now boldly declares that Brutus and other conspirators have killed Caesar not for public good or out of patriotism as stated by them, but out of personal envy (personal reasons).

L. 220 *to steal away your hearts* : win over your hearts.

L. 221 *I am no orator .....* This disclaiming of any superior powers by Antony endears him to the multitude.

L. 225-227 of course Antony is being ironical in these lines, but the people do not see the irony. Neither wit, nor words, not worth: I have

neither a keen intelligence, nor eloquence, nor personal merit.

Action, nor utterance : not the moving gestures of an actor, not skill in putting words together in a powerful speech.

L. 227 *right on* : what comes into my head.

L. 229 *poor poor dumb mouths* : Open wound, which though cannot speak asks for pity.

L. 230-34 *But were I Brutus.....rise and mutiny* : If I were Brutus and if Brutus were myself now speaking to you, I would certainly hear one who could rouse your hearts, and make every wound of Caesar speak to you eloquently of the wrongs he has suffered, and make the very stones of the streets of Rome rise in protest against Caesar. If the wounds of Caesar could speak, the very stones of Rome would cry for revenge.

L. 235-277 These show how effective has been Antony's eloquence. The crowd roused to mutiny, cries for vengeance.

L. 241 *your loves* : The love for each of you.

L. 245-247 Antony reads out the contents of the will in order to give solid basis to the fury of the crowd against the conspirators. Each one of them is a heir to Caesar and beneficiary from this will.

L. 252 *walks* : gardens.

L. 253 *private arbours* : his own summer houses.

L. 255-256 *common pleasures .....walk abroad* : his pleasure gardens for you, all where you may walk in the open air to rest and enjoy yourselves.

L. 257 *Here was a Caesar !* : This was a great ruler. When will there be another like him ?

L. 259 *the holy place* : In the forum, near the temples.

L. 260 *with the brands .....houses* : with pieces of burning wood from Caesar's funeral pyre we will set on fire the houses of those who betrayed him.

L. 264 *forms* : benches.

L. 265 *Now let it work .....wilt* : Now let my words have their effect. Destruction has begun, let it go now as it pleases.

Fortune is merry : Fortune is in a good humour.

L. 271 *He comes upon a wish* : He comes just when I want him.

L. 274 *Are rid* : have ridden away. Brutus and Cassius had to leave the city to escape the frenzy of the crowd.

L. 275 *some notice of the people* : Perhaps they had come to know of the fury of the crowd.

1.7.1.6 Discussion :

Dear student, we have tried, while helping you with the Study Notes, to point out some important features of Antony's speech, and his skill as a public orator. But they have been scattered over a considerable space, and come to you only in snatches[26]. In order to make you feel the full impact of his great oration, we give below an illuminating analysis of it given by Maccallium in his book *Shakespeare's Roman Plays*.

"Perhaps nowhere else in history do we find the procedure of the demagogue[27] of genius set forth with such masterly insight. Antony shows himself a demagogue of the most profligate[28] description. Consider the enormous difficulties of his position. He is speaking under limitation and by permission before hostile audience that will barely give him a hearing, and his task is to turn them quite round, and make them adore what they hated and hate what they adored. How does he set about it?

He begins with an acknowledgement and compliment to Brutus, "For Brutus' sake I am beholding to you". He disclaims the intention of even praising the dead. He cites the charge of ambition; not to reply to it but merely to point out that the ambition has been explained. But then he insinuates[29] argument on the other side. Caesar's faithfulness and justice in friendship, the additions not to his private but to the public wealth that victories secured, his pitifulness to the poor, and his refusal of the crown. In fact, these things are no arguments at all. They have either nothing to do with the case or are perfectly compatible with ambition, or may have been its very means or may have been meant to cloak it. Such indeed we know that in part at least they were. But that does not signify so far as Antony's purpose is concerned. They were all matters well known to the public, fit to call forth proud and grateful and pleasing reminiscences of Caesar's career. The orator has managed to praise Caesar while not pofessing to do so : if he does disprove what Brutus said yet in ... speaking what he does know, he manages to discredit Brutus's authority. And now these regretful associations stirred, he can at any rate ask their tears for their former favourite. Have they lost their reason that they do not at least mourn for him they once loved? And here with a theatrical[30] trick, which to his facile[31] emotional nature, may have also been the suggestion of real feeling has utterance fails him to a must pause, for his, "heart is in the coffin there with Caesar."

We may be sure that whatever had happened to his heart, his ear was intent to catch the murmurs of the crowd. They would satisfy him. Though he has not advanced the one real argument, but has only played, as it

were, on their emotions their mood has changed. Some think Caesar was not wrong, some are convinced that he was not ambitious, all are now thoroughly favourable to Antony.

He begins again. And now he strikes the note of contrast between Caesar's greatness yesterday and his fall today. It is such a tragic fall as in itself might move all hearts to terror and pity. But what if the catastrophe were underserved? Antony could prove that it was, but he will keep faith with the conspirators and refrain. Nevertheless he has the testament, though he will not read, which if read would show them that Caesar was their best friend.

Compassion and curiosity are not enlisted on his side. Cries of "The Will ! The Will !" arise. He is quick to take advantage of these. Just as he would not praise Caesar yet did so all the same; so he refuses to read the Will, for they would rise in mutiny. This is a little preliminary hint to them if they heard that Caesar had made them his heirs.

There is renewed insistence on the part of the mob, renewed coyness[32] on the part of 'Antony' till at last he steps down from the pulpit taking care to have a wide circle round him that as many possible may see. But he does not read the will immediately. Partly with his incomparable eye to effect, partly out of the fullness of his heart (for the substance of words is the same as in his private soliloquy) he stands rapt above the body. Caesar's mantle recalls proud memories of the glory of Caesar and of Rome, the victory over the Barbarian. And this mantle is pierced by the stabs of the assassin, of Caesar, of Brutus himself. He has now advanced so far that he can attack the man who was the idol of mob but a few minutes before. And he makes his attack well. The very superiority of Brutus to personal claims, the very patriotism which none could appreciate better than Antony and to which he does large justice when Brutus is no more, this very disinterestedness he turns against Brutus and despite all he owes him, accuses him of black ingratitude. There is so much speciousness[33] in the charge that it would be hard to rebut[34] before a tribunal of sages; and Antony makes his coup, withdrawing the mantle and displaying the multilated corps :

> Kind souls, what, weep you when you but behold
> Our Caesar's vesture wounded ? Look you here!
> Here is himself, marr'd, as you see, with traitors.

The cause of Brutus is doomed. Antony has a right to exult[35], and he does so. There is the triumphant pride of the artist in his art, when, on resuming, he represents Brutus as the rhetorican and himself as the unpractised speaker. He is no orator as Brutus is and with sublime effrontery[36] that was probably the reason, he was permitted to address them. But

Were I Brutus
And Brutus Antony, there were an Antony
would ruffle up your spirits, and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

Note the last words. For though Antony feels entitled to indulge in the forcing and enjoys it thoroughly, he does not forget the serious business. He keeps referring more distinctly to the suggestion of mutiny, and for mutiny the citizens are now more than fully primed[37]. All this moreover, he has achieved without ever playing his trump card. They have quite forgotten about the will and indeed it is not required. But Antony thinks it will have them besides themselves, so he calls them back for this maddening draught.

And all the while it will be observed, he has never answered Brutus' charge on which he rested his whole case, that Caesar was ambitious. Yet such is the headlong light of his eloquence, winged by genius, by passion, by craft that his audience never perceive this. No wonder, it is apt to escape even for the deliberate readers.

1.7.1.7 ACT III, SCENE-III :

This scene is a continuation of Scene (ii) and shows the effect of Antony's speech on the mob. They are incensed[38] against Caesar's murderers and are out to bum, destroy and kill. The crowd to whom Brutus appealed to 'censure' (judge) him in their wisdom sets upon unfortunate poet, only because this name happens to be Cinna, the same as that of one of the conspirators. This is the last we see of the crowd as Roman populace, but the persons who made it up appear in the scenes that follow. They are the armies accompanying the two sides struggling for control of the Roman world.

1.7.1.8 Study Notes :

L. 2 *And things unluckily* : fantasy and things which are signs of disaster and burden my imagination. (What he has seen in his dream, fills him with the fear of evil things that may befall him).

L. 3 *no will .....doors* : I have no desire to move out of doors.

L. 4 *Something .....forth* : Yet something irresistible outside me seems to lead me on.

L. 10 *directly* : plainly.

L. 13 *you were best* : it would be best to do so.

L. 20 *bear me a bang for that* : get a blow from me for saying this.

L. 22 *Directly, I am going* : I am going by the quickest way.

L. 31 *Tear him to pieces* : Mark the blind fury of the mob. They mistake him for Cinna, the conspirator.

L. 33 *Tear him .....bad verses* : If he is not Cinna the conspirator, tear him to pieces for writing bad poetry. In their frenzy they would kill anybody who falls in their way.

"Shakespeare had added this pleasant touch. There is no hint of it in Plutarch" - Verity.

L. 38-39 *Pluck but his name ..... going* : Only pull his name out of his heart and then send him packing. But they have killed him, as the first part of the sentence suggests. The mob is in frenzy, they are bent to kill and burn all.

"Modern democracy cannot appreciate the point of Shakespeare", says G.R. Foss, "who certainly had no belief in many-headed multitude. He makes them absolutely the villains in *Coriolanus*, and here, as in other plays, he paints them as vacillating, unreliable and easily led, blind, unreasonable and cruel when roused, glad to make holiday at anyone's triumph, but ready to eat: down that person's statue at anyone else's suggestion. Seventy five drachmas will buy their votes, make them burn down the houses of people they were ready to fight for, half an hour ago."

1.7.1.9 List of Key-words :

1.	Feigned	-	Pretended
2.	Exasperates	-	Angers, Annoys
3.	Besmear	-	Cover, Soil
4.	Applaud	-	Express approval
5.	Kneelings	-	Bendings
6.	Intercession	-	To act or speak on behalf of someone
7.	Infatuation	-	Strong passion
8.	Jubiliations	-	Celebrations
9.	Stoic	-	Someone who can endure pain without complaint
10.	Benefactors	-	Who give money or help for charity
11.	Pierced	-	Made hole with a sharp instrument
12.	Treachery	-	Betrayal
13.	Blunder	-	Grave error
14.	Vividly	-	Clearly

15.	Demagogic	-	Appealing to feeling instead of reason to stir up the people
16.	Arbiter	-	A person or agency that has absolute power of controlling and deciding issues
17.	Yearn	-	Desire strongly
18.	Evokes	-	Draws out
19.	Adversaries	-	Enemies
20.	Denouncing	-	Criticizing stronging and publicaly
21.	Harps upon	-	To talk repeatedly about something
22.	Veering	-	Changing direction suddenly
23.	Flaunts	-	To display something in a proud manner
24.	Retrospect	-	Looking back on a past event or situation
25.	Mangled	-	Badly damaged

26.	Snatches	-	Fragments
27.	Demagogae	-	A leader who makes use of popular prejudices and false claims and promises to win the people to his side
28.	Profligate	-	Reckless
29.	Insinnates	-	Suggests unpleasantly and indirectly
30.	Theatrical	-	Put with a view to effect
31.	Facile	-	Flexible
32.	Coyness	-	Hesitation, shyness
33.	Speciousness	-	Seeming fairness
34.	Rebut	-	Disprove
35.	Exult	-	Rejoice
36.	Effrontery	-	Shameless boldness
37.	Primed	-	Prepared
38.	Incensed	-	Made angry

1.7.2 Explanation with Reference to the context :

"Pardon me, Julius! Here wast thou bay'd brave hart;
Here didst thou fall; and here thy hunters stand, -
Sign'd in thy spoil and crimson'd in thy lethe
O World, thou wast the forest to this hart;
And this indeed, 0 world, the heart of thee, a
How like a deer, strucken by many princes,
Dost thou here lie !

These lines are spoken by Antony in Act III Scene I. After Caesar has been murdered; people are shocked and have fled. Caesar's friend Antony seeks the permission of Brutus, the head of the conspirators, to come and ask the conspirators why Caesar had deserved to die. In spite of Cassius's warning to Brutus not to allow Antony to speak as he would stir the feelings of the mob, Brutus grants permission to Antony to come and speak. Brutus ensures Antony of his friendship and brotherly attention. Antony comes, shakes hands with the conspirators, begs Caesar's pardon for shaking hands with his killers and making friends with them. He weeps and utters these words.

He begs pardon of Julius Caesar. Addressing him, he says that he was a brave stag who was brought to bay and hunted. Calling the conspirators, the hunters of Caesar, he says that they are standing here bearing the sting of Caesar's slaughter and they are red with his life blood. Imploring

the entire world he says that Caesar roamed like a free stag in this forest and this world was his heart. He plays on the words, "hart and heart". Now like hunted deed who has been struck by many princes, Caesar is lying here. In this speech, Antony indirectly condemns the conspirators for murdering Caesar, the docile animal, and he praises his friend as a soft hearted, kind animal who became a victim of the cruel hunters.

(ii) I come not, friends, to steal away your hearts,
I am no orator, as Brutus is,
but (as you know me all) a plain blunt man,
That love my friend and that they know full well
That gave me public leave to speak of him.

These lines occur in Act III Scene (ii) and are spoken by Antony when he has been granted the permission to speak to the mob after Caesar's death. In his funeral orations Antony directs his appeal to the emotions of people while Brutus appeals to their reason. Antony's speech is a master piece of public oratory and he is able in the end to stir the mob to mutiny. After having made his speech, reminding the people of the sacrifices made by Caesar for them and his love for the people, he concludes his speech in the words given for explanation after declaring that Brutus and the other conspirators have not killed Caesar for public welfare as they stated but because of personal envy. Simultaneously, he calls them wise and honourable.

In these lines, he calls the public as his friend and says that he has come to speak to them and not to win their hearts (whereas he actually aimed at it). He says that he is not a very good public speaker, rather he is a plain blunt man, who loves his friend Caesar. Those who have given him permission to speak at this public pulpit also know this that he loves his friend dearly.

In fact, this declaration of the non-possession of any superior power by Antony endears him to the public and he succeeds in achieving his aim ultimately.

1.7.3 SELF CHECK EXERCISE :

1. Who stabbed Caesar first ?
2. What did the conspirators shout after killing Caesar ?
3. How did Antony win over the conspirators ?
4. What did the situation in Act III Scene (ii) ?
5. What was it that people longed for as shown in Act III Scene (ii) ?
6. What was the ordeal before the conspirators now ?

7. Do you find any example of the fickle mindedness of the crowd in this scene ?
8. Why did Brutus kill Caesar ?
9. Does Brutus succeed in persuading the mob ?
10. What is the effect of Antony's speech on the crowd ?

1.7.4 ANSWERS TO THE SELF CHECK EXERCISE :

1. Casca is the first to stab Caesar.
2. They shout : Liberty ! Freedom ! Tyranny is dead !
3. Antony is a clever demagogue. He pretends to accept the conspirators' wisdom in killing Caesar but secretly vows revenge.
4. Though Caesar has been murdered, the conspirators do not feel secure.
5. We see that people worship and adore a strong man like Caesar and long to celebrate the victory and powers of such a man.
6. The ordeal before the conspirators is to convince the crowd.
7. Yes, we do find the crowd fickle minded when we see them being swayed by the arguments of different speakers.
8. Though Brutus loves Caesar, yet he killed Caesar for his ambition.
9. Brutus succeeds only temporarily because his appeal is too abstract and too idealistic and is directed to reason.
10. Though the crowd is hostile to Antony in the beginning, yet he very tactfully wins the crowd to his own side by appealing to their passion. And in the end he inflames them to such a fury that they are roused to mutiny against the conspirators.

1.7.5 Let's Sum Up :

This lesson contains the main action of the play, i.e. the killing of Caesar which is followed by retaliatory acts by Anthony who wins the public support through his speech at the time of Caesar's funeral. Interest of the audience is shifted towards the fate of the conspirators now.

LESSON NO. 1.8

JULIUS CAESAR
A Critical Analysis of Act IV

Structure :

1.8.0 Objectives :

* To critically analyse Act-II of the play.
* To provide notes to help understanding the text.
* To provide model to attempt explaining with reference to the context.

1.8.1 A Critical Analysis of Act-IV :

Dear Student, this lesson will contain discussions and analysis of the actions subsequent to Caesar's funeral. It will contain details of the civil war.

The scene now shifts to the civil war into which factions and conspiracy have plagned the country and its people. The two opposing parties, those of Antony and Brutus, are now contending[1], against each other for power.

The murder of Caesar, it seems, has settled nothing. Everything is in a melting pot, and ambitious persons are out to exploit the situation and capture power. We follow the course of events with unabated interest until the battle of Philippi which would decide as to who will rule Rome.

1.8.1.1 Act-IV, Scene–I

The first scene of Act IV shows the Triumvirs, the self committee of the three-Antony, Octavious and Lepidus, in consultation. It reveals the selfish callousness[2] in marking down for death those whose nearness in relation to them should have guaranteed better treatment. They show themselves, in no way, superior to conspirators who have killed Caesar out of envy. There is no hope of any improvement in the state of Rome which has been plunged into utter chaos and anarchy. Ambition and self-interest seem to guide the hearts of all. Woe to the nation which loses a leader who had imposed cohesion and order upon it.

Antony, who has emerged as a hero in the oration scene, is shown here in an unfavourable light. He is not that generous and noble as he appeared in the previous scene. He is neither a true friend nor a true patriot. He is as self-centred and mean as most others. This is clear from his attitude toward Lepidus, one of the Triumvirate, and from his attempt to tamper[3] with the will of Caesar of which he had made so much in his funeral oration. He tends to prune the legacies so that the people do not get what Caesar wished them to have. Again, with the immense stakes of the world before them, why, according to Antony, should Lepidus be a sharer with them? He explains to Octavius that Lepidus shall be their tool as long as it suits them. Afterwards they will deprive him of power.

Lepidus, to him, is a horse to be trained to do exactly as his master wishes and after the service has been rendered, to be lightly discarded. He had no will or initiative of his own. However, Octavius' reply betrays something of the clear sightedness which makes it difficult for Antony to control.

They also bring together all their forces to defeat Brutus and Cassius.

Thus Rome is seen only to have changed one master for three, of whom Antony is seen to be supreme at the moment. But it is Antony who is both cruel and unscrupulous.

1.8.1.2 Study Notes :

L. 1 The Triumvirs are callously listing the names of persons, where they would eliminate

prick'd : marked on the list; noted.

L. 2 *Your brother .....die* : Lepidus's brother had held the highest offices, including the consulate in 50 B.C. On the assassination

of Caesar, he joined the republican party and was one of those who, in June, 43 B.C. declared Lepidus a public enemy for having joined Antony. When the Triumvirate was formed a few months later, his name was put at the head of proscription list by Lepidus; he escaped, probably with Lepidus's connivance, and joined Brutus.

L. 6 Notice the cruel indifference of Antony (as we have seen that of the other two, to the fate of his kinsman).

with a spot : with a mark.

L. 9 *How to cut off ..... legacies* : How to avoid all the legacies. Antony intends to appropriate for the party: a portion of the money left by Caesar as legacies to the people. This bespeaks Antony's meanness.

L. 12-15 *This is a slight .....share it* ? When Lepidus has left the place, Antony refers to him with contempt[4] as a worthless individual devoid of all merits, and grudges him his share as their equal partner in the empire of Rome. *Three fold world* : alluding[5] to Europe, Africa, Asia, the Triumvirs divided among themselves the provinces of Roman empire.

L. 16 *took his voice* : asked his opinion, allowed an equal voice in deciding.

L. 17 *black sentence* : fatal sentence of death.

proscription : It was an official list of those whose lives were doomed and property was subject to confiscation[6]. After the publication of the list, any body might take the life of the proscribed[7] person and receive the confiscated property as reward. Octavius is not the person to accept Antony's views without questioning. He appears to be very practical and clearheaded.

L. 18 *seen more.....you* : am much elder than you, so more experienced.

L. 20 *To ease.....loads* : To free ourselves from bearing the odium of many unpopular acts.

L. 21-27 *He shall.....but in commons* : Just as an ass gains nothing except trouble from the gold it carries, similarly Lepidus will bear the burden of the odium[8] of unpopular actions of the Triumvirs, but none of the profits. Just as the ass is turned off to graze on common land (and is paid no special heed), similarly Lepidus would be driven out after he has served their purpose. The attitude of Antony here is both mena, and calculating.

L. 28 *tried and valiant soldier* : Octavius reminds Antony that Lepidus is no ass; he is a brave soldier of proved merit. Thus, he mildly protests against Antony's judgement.

L. 30 *appoint.....provender* : I allow him a good amount of food.

L. 32 *To wind* : to turn.

to run directly on : to gallop straight.

L. 33 *His corporal.....spirit* : All the physical movements of the horse are governed by my wishes, and similarly Lepidus is governed.

L. 34 *but so* : nothing more.

L. 35 *bid go forth* : He requires to be directed by others, and he has no judgement or initiative of his own.

L. 36-39 *A barren-spirited fellow.....Begin his fashion* : He is a man who has no spark of originality in him, and delights in copying those things which other men have given up long ago and are stale, but which he thinks to be the newest fashion.

objects : scraps that have been thrown away.

*out of use.....other man.....*which have already been abandoned by other people as state.

Begin his fashion : which he picks up as the newest things in fashion.

L. 40 *But as a property* : as a mere tool.

L. 41 *Listen great things* : listen to important news.

L. 42 *levying powers* : are raising forces.

make head : gather together forces to oppose them.

L. 43 *let our alliance to combin'd* : let our forces be joined together.

L. 44 *means stretch'd* : let all our resources be used to the full.

L. 45 *presently go sit in council* : decide quickly.

L. 46 *How convert .....disclosed* : How the secret plans of the enemy may be best discovered.

L. 47 *open perils.....answered* : the safest way to meet the dangers which are known.

L. 48 *We are at the stake* : a metaphor from bear baiting - common Elizabethan sport. The bear was tied to a stake (a pole) and dogs were let loose upon him. The bear could not fight them, as he was at a great disadvantage.

L. 49 *bay'd about* : threatened by.

L. 48-49 Like bears baited at the stake by dogs, we are encircled by

enemies who threaten to attack.

L. 50 *some that smile* : some of the persons who appears to be friends.

Millions of mischiefs : any numbers of evil things which they would like to do against us. Octavius, in fact, speaks very little in this scene, but what he says in shrewd and practical and to the point. He is hard and dry, and not in the least sentimental.

1.8.1.3 Act-IV, Scene-II :

It is a brief scene. Brutus and Cassius, with their armies, meet to join forces. The scene shifts from Rome to the camp of Brutus near Sardis. It soon appears that things are not well between Brutus and Cassius. Brutus had a feeling that Cassius has wronged him and that his attitude towards Brutus had become more formal than intimate. Brutus is hurt by this evidence of coldness between them. On the other hand, Cassius has his own grievance[9] against Brutus. His opening words to Brutus are: "Most noble brother, you have done me wrong." Brutus is surprised to hear this because he believes that he does not wrong even his enemies. So, he could never think of doing harm to a friend and brother Brutus. He does not think it proper that they should accuse each other in the presence of their forces. He invites Cassius to his tent to talk the matters over.

1.8.1.4 Study Notes :

L. 5 *To do you salutation* : to bring you greetings.

L. 6 *He greets me well* : Perhaps Brutus is trying to be ironical.

In his own change.....officers : either through some change of feeling in himself or because he has been misled by bad officers.

L. 8 *Worthy cause* : good reason.

L. 8-9 *To wish things done, undone* : to wish certain things which have been done had not been done. He disapproves of certain actions of Cassius.

L. 10 *I shall be satisfied* : I shall have an explanation.

L. 12 *Full of regard and honour* : deserving of respect and honour.

L. 13 *He is not doubted* : Of course, I do not distrust him; I do not doubt that he is man of honour.

L. 14 *Let me be resolv'd* : Let me be informed; tell me.

L. 16 *familiar instances* : marks of familiarity, pressing hospitality.

L. 17 *free and.....conference* : marks of familiarity, pressing hospitality.

L. 19 *A hot friend cooling* : A very close friend now becomes unfriendly; a warm and affectionate friend becoming indifferent, estranged.

L. 21 *enforced ceremony* : studied politeness.

L. 22 *no tricks in* : nothing artificial about.

plain and simple faith : open and true loyalty.

L. 23-27 *But hollow.....in the trial* : But men who are false inside, like horses who are eager to enter battle as they are held back, make a fine show of courage and seem as if they will be full of spirit, but when the time comes for them to gallop hard, spurred on by their riders they let their heads, decorated with plumes[10] of feathers, sink down and like worthless horses, which cannot be relied upon, fail in the test.

Mark the incurable tendency in Brutus to generalise from a single instance into a principle.

L. 23 *hot at hand* : when held in hand or reined in.

L. 24 *Make gallant show* : make a fine show of courage.

L. 26 *fall* : let fall.

L. 28 *they mean .....quarter'd* : they intend to have lodging tonight in Sardis.

Sardis : The ancient capital of Lydia, a part of Asia Minor.

L. 29 *the horse in general* : horses as a whole, most of the cavalry.

L. 37 *You have done me wrong* : you have behaved unfairly to me.

L. 40 *This sober form etc* : Your outward appearance of rectitude[11] sometimes covers up the wrongs you inflict on others.

L. 41 *be content* : be calm.

L. 42 *griefs* : grievances.

Brutus reminds Cassius that it is not proper for them to quarrel in the presence of their soldiers.

Brutus always displays a sense of propriety[12].

L. 45 *wrangle* : quarrel.

L. 46 *enlarge your griefs* : express your grievances in full.

1.8.1.5 ACT-IV Scene-III :

This scene is, in fact, a continuation of the last. Brutus and Cassius retire into Brutus' tent to talk to each other and air their grievances. Cassius is the first to complain of unkindness to Brutus. He is aggrieved because Brutus has ignored his pleas on behalf of Lucius Pella who was convicted of bribery. This provokes a sharp rejoinder from Brutus who not only considers his intercession on behalf of Lucius Pella unjustified, but also accuses Cassius

of having an itching palm. Cassius, red with anger, reminds Brutus that none else could have uttered such words and remained alive. Brutus retorts that, but for his being Cassius, he would punish him for the offences. He asks him to control his temper and reserve his wrath for his servants. Cassins then reproaches[13] him for magnifying his friends' infirmities rather than tolerating them. He bares his breast and offers Brutus his own dagger and asks him to kill him. Brutus is greatly moved and controls his anger. When Brutus reveals that he has been ruffled[14] because Portia had killed herself by swallowing hot coals, Cassius can only admire his self-control and stoicism. Then they drown their quarrel in a cup of wine.

They now turn to a discussion of the military situation. Cassius proposes that their army should stay where they are. Let the enemy approach them. But Brutus overrules Cassius by suggesting that they should move to Philippi and cut off the enemy from any further reinforcements between Sardis and Philippi. Cassius unwillingly agrees. Mark here ! Cassius' suggestion is practical and wise, and Brutus once again disagrees to it and commits another blunder by moving the army to Philippi.

By now night is far advanced and Cassius departs. Brutus asks his young servant, Lucius to play the flute, the lad falls asleep and his master treats him gently and Caesar's ghost appears and declares that they will meet again at Philippi.

1.8.1.6 Study Notes :

L. 2 *noted* : branded with disgrace.

L. 3 *wherein* : and in this matter.

L. 5 *was slighted off* : was completely ignored.

L. 8 *every nice.....comment* : that every trifling offence should be strictly criticized. This remark brings out clearly the difference between the practical and prudent Cassius, and the idealist and impractical Brutus.

L. 10 *to have an itching palm* : to have a hand eager to receive bribes.

L. 11-12 *to sell and mart .....To undeservers* : to sell the official positions to men who have no merit.

L. 13-14 Cassius naturally flares up on hearing this.

L. 15 *honours* : causes to be excused; to go unpunished.

L. 16 *And chastisement.....his head* : such dishonesty would be punished in a man less highly placed than Cassius. His name covers up every misdeed.

L. 20-21 *What villain..... justice*? Who of those that touched his body was so villainous as to step him (Caesar), if it was not to

vindicate justice ? The point of the arguments is, "If for the sake of justice we did such a deed (murder of Caesar), how can we use the results to deal unjustly for own profit?

Note Brutus' ignorance of men. He might have killed Caesar with no other motive than that of justice, but we know that Cassius and some others did it out of envy and malice. His ignorance of the world is largely responsible for his errors of judgement.

L. 23 *But for supporting robbers* : This is a new motive for the assassination of Caesar. It seems to have been included to follow Plutarch more closely.

L. 25-26 *the mighty space of our large honour* : "our honours which are so vast a possession" contrasted with a mere handful of gold.

L. 27 *bay the moon* : bark at the moon.

L. 28 *bait not me* : do not torment me (as a bear at the stake is worried by dogs).

L. 30 *To hedge me in* : to control me; to check me

L. 32 *conditions* : It must here refer not only to terms of peace but to the general conduct of war, such as raising money.

Go to ! Nonsense ! you should be ashamed of yourself.

L. 36 *Have mind health* : take care of your safety : Cassius feels exasperated and warns Brutus to be careful.

L. 37 *slight man!* : Insignificant, undeserving creature. Mark, the more Cassius becomes infuriated, the moreis he treated with contempt by Brutus.

L. 39-40 *Must I give way.....stares?* : Am I to submit to your fierce temper and give your freedom to say all you want? Am I to be afraid of the wild looks of a madman?

L. 41 *O ye gods.....this* : This exclamation shows what a terrible strain it is upon Cassius to keep his temper controlled.

L. 43 *Choleric* : hot tempered.

L. 44 *budge* : give way to you.

L. 47-48 *You shall.....split you* : You shall yourself swallow the poison of your anger and bad temper if it kills you.

L. 49-50 *I'II use you .....*: I will treat you simply as an object of contempt when you show yourself so irritable.

L. 52 *make you.....true* : prove your boast.

L. 54 *I shall.....noble men* : I shall be glad to take lessons from you when you are worthy of your boast. Brutus' tone is now one of

polite sarcasm.

L. 56 *an elder soldier* : Brutus is unjust and almost as angry as Cassius (for he here misrepresents what Cassius had said (L. 31) though he never admits it).

L. 55-57 "Cassius is making a desperate effort to govern his temper, not from fear, for he never shows any sign of cowardice, but because of his personal affection for Brutus. This is another example of immense grief to which Cassius is swayed by purely personal feeling, as shown in the whole tone of his attack upon Caesar in Act II.

L. 58 *When Caesar liv'd* : even Caesar himself would not have dared.

L. 59 *tempted him* : provoked him.

L. 63 *Do not presume too much upon my love* : Do not rely too much upon my friendship for your safety.

L. 66-69 *There is no.....terror.....respect not* : There is nothing to f righten me in your threats, for my honour is like a strong armour that your words blow past me like the empty wind, for which I care nothing.

L. 71 *vile means* : evil methods.

L. 72-75 *I had rather coin indirection* : I would rather put my heart into gold and let the drops of my blood be used as coins that squeeze from the rough hands of poor country labourers, their bits of worthless money by any dishonesty.

Mark, Brutus has no objection to use the money obtained by dishonest means by Cassius. It has, therefore, been rightly pointed out that as Brutus has been ready to take money from Cassius, it was scarcely fair to reproach him with raising it by improper means, and to contrast them with his own more scrupulous conduct.

L. 74 *vile trash* : a contemptuous expression for money.

L. 75 *Indirection* : Crooked, unjust behaviour.

L. 80 *rascal counters* : Worthless coins.

L. 84 *riv'd my heart* : broken my heart.

L. 86-87 *A friend.....they are* : A true friend ought to accept and not criticise those faults which his friend cannot help, but Brutus magnified[15] mine.

L. 89 *I do like your faults* : Here Brutus makes a distinction between loving a man and approving of voices. This is quite characteristic of Brutus.

L. 94 *a weary of the world* : Sick of this world: he wishes for death, being extremely unhappy.

L. 95 *brav'd by his brother* : taunted, defiled by his brother (in-law).

L. 97 *check'd like a bondman* : scolded like a slave.

L. 98 *conn'd by rote* : learnt by heart.

L. 99 *to cast into my teeth* : to throw in my face. These lines ring true and express his felt anguish at Brutus' distrust of him.

L. 100 *O, I could weep* : I could die of grief.

L. 101 *within* : inside my bosom.

L. 102 *dearer than Pluto's mine* : More valuable than even the gold mines of Pluto, the god of wealth.

L. 103 *take it forth* : pull it out, tear it out.

L. 106-107 Here Cassius pays a tribute to Brutus' high principles.

L. 107-113 Cassius' outburst of affection touches the heart of Brutus.

L. 108 *Be angry scope* : Lose your temper whenever you please. You shall have freedom to say what you like.

L. 109 *dishonour shall be humour* : any dishonour you put on me shall pass as a consequence of your disposition.

L. 110 *yoked* : joined in a place of work. Brutus means that he is as gentle as a lamb, and that anger is but a momentary flash.

L. 111-113 *That carries anger.....cold again* : That keeps his anger inside as a flint, (sharp stone) it again sparks, and when struck again and again it gives off a quick spark and then is cold again at once. Brutus claims that when enraged by Cassius, he has lost his temper only for a few moments.

L. 112 *much enforced* : attacked again and again, struck forcibly.

L. 114 *but mirth and laughter* : Only as an object of ridicule.

L. 115 *when grief.....vexeth him* : When I am (for when Brutus is) upset by worry and ill-humour. Here the reference is to the old physiological theory of the four "homours" : blood, phlegm, choler, melancholy-upon the tempering or mixing of which, a man's temperament was supposed to depend. An 'ill-tempering" of blood would lead to the condition of being ill-tempered in the .modern sense. It is in the sense that Brutus uses the word in his reply.

L. 117 This confession (of being ill-tempered) is graceful on the part of Brutus and at once draws the heart of Cassius to him and brings about the reconciliation.

L. 119-121 *bear with me* : put up with me when that habit of sudden anger which I got from my mother that makes me forget how to behave.

L. 120 *rash humour* : choleric temper: sudden fits of anger.

L. 122-123 From now onwards when you are angry or too severe with your friend Brutus, he will think, it is your mother speaking angrily, and go away while you cool down.

L. 124-128 The incident of the poet bursting in affords some comic relief.

L. 133 *cynic* : rude fellow. Cynic meant originally a philosopher of the Cynic school, notorious for their scoffing disregard of convictions.

L. 136 I shall recognise his licence (his humour) when he (the poet) chooses his time for playing the fool.

L. 137 *What should.....jigging fools* ? What good are these dancing fools in the time of war?

L. 144 *Sick of many griefs* : vexed[16] with my sorrows.

L. 145-146 *Of your philosophy accidental evils* : If you let yourself be troubled by the evil things that happen by chance then forget your stoic philosophy (those who followed the stoic system of thought believed in calm endurance of all hard ship)" Cassius, being ignorant of Portia's death is surprised at Brutus' last word and emotion he has shown contrary to his ordinary composure and to the teaching of his "philosophy". Sorrow even at Portia's death was not permissible to a Stoic" (Verity).

L. 147 *Portia is dead* : What an unfathomable depth of sorrow is hidden in these words.

L. 148 It has been suggested that we might think that Brutus was unfeeling because of his stern self control, if we were not made to realize the depth of his loss by the consternation[17] of Cassius here and by the words of Messala in LL. 187-188.

L. 150 *How 'scap'd I..... sickness* : How did I escape death at your hands when I made you so angry ?

A grief that touches you so close is not be endured. What was the cause of her death ?

L. 155-156 She became distracted and killed herself by swallowing fire, "She determined to kill herself (her parents and friends carefully looking to her to keep her from it) took hot burning coals and cast them into her mouth and kept her mouth so close that she choked herself (Plutarch)."

L. 159 *In this I bury all unkindness* : He orders a bowl of wine to pledge his friendship once, again.

L. 163 *And call in question our necessities* : Discuss what we must do, look into our military requirements.

L. 170 *Bending their expedition* : marching their forces.

L. 171 *self same tenor* : to the same effect.

L. 173 *proscription and bills of outlay* : Including their names on the list of those to die and declaring them enemies of the state. Here is another instance of their ruthlessness of Antony and his party.

L. 184 *Nothing, Messala* : A puzzling reply. Why should Brutus say that Cassius and the audience know his nature ? Brutus' claim to incorruptible honesty has already in this scene been represented as some what priggish and even not quite sound. Does he not make the answer from spiritual pride so that he can exhibit not only to Cassius but also to Messala the completeness of his self control ?

L. 190-192 *I have as much.....so* : In theory I believe in the worth of self-control as much as you do, but my nature could not really bear losses so patiently.

L. 196 *to our work alive* : "either our work which is alive and therefore requires our attention more than the dead or let us who are still attending to our work, leaving the dead, as it were to bury their dead".

L. 201 *Doing himself offence* : injuring himself.

L. 202 *nimbleness* : freshness and mobility.

L. 204 *in a forc'd affection* : They support us because they are compelled to. They are not in free allegiance to us.

L. 205 *grudg'd us contribution* : They have been unwilling to give us support in money, etc.

L. 209 *newadded* : With fresh additions to his numbers.

L. 211 *these people at our back* : having these people behind us.

L. 213 *Under your pardon* : excuse me.

L. 214 *tried the utmost friends* : tried our friends to utmost.

L. 215 *Our cause is ripe* : This is the moment to fight for our cause.

L. 217 *At the height* : at our highest point of preparedness.

L. 218 *There is a tide.....men* : i.e. just as there is in the sea.

L. 219 *leads on to fortune* : leads to success.

L. 220 *Omitted* : if the tide is missed, not taken advantage of the voyage i.e. their life: life is often compared to a voyage (on the sea) a journey.

L. 221 *Is bound in.....miseries* : is confined to shoals (shallow matter), that is to miseries, in miseries explains literally the metaphor; in shallows.

L. 223 *take the current.....serves* : take advantage of current (tide) when it is favourable.

L. 225 *ventures* : what we are risked in is our enterprises. Venture carries on the metaphor of tide, voyage and shallow current. In Shakespeare, 'venture is specially used for that which is sent to sea."

L. 218-225 *There is a tide .....or lose our ventures* : The imagery, you may have noticed, used in these lines is that of a ship sailing off port into the sea. A full tide taken advantage of can make a voyage happy and prosperous. If the tide is missed, the ship will be confined to shoals and the venture will not prosper. So, the favourable moment in human affairs are compared to shoals and the life to a voyage: obstructions and mishaps are referred to as shoal[18] and the adventure in hand is spoken of as venture, (that which is risked) in the ship by sending it to the sea. We see here again, Brutus' tendency to generalise, which quite often leads him to wrong conclusion.

L. 226 *Then, with your will* : Then do as you think best. Notice how Cassius, out of his affection and regard for Brutus, always gives in against his best judgement. This is what greatly redeems Cassius' character.

L. 227 *nature must obey necessity* : Human beings must satisfy the need of their body and of mind. Necessity here refers to need for rest without which men cannot do.

L. 228 *which we will niggard* : which we will satisfy in a niggardly[19] manner : we will take only a little rest, not a generous allowance of it.

L. 235 *division* : difference.

L. 241 *O'er watch'd* : over -tired by keeping awake.

L. 225-250 His gentleness and consideration for others again.

L. 257 *raise you* : arouse you.

L. 262 *young bloods* : people whose blood is young, i.e., young person. *Music, and a Song* : "This introduction of music (a detail not in Plutarch) is designed by Shakespeare to give repose and to attune our minds to what follows; it removes the impression of stir and the discussion over their plans. Music seems to be most fitting of the preludes to the supernatural". Verity.

L. 267 *O murd'rous slumber* : Sleep is described so because it brings to an end the occupations of the day

L. 268 *Thy leaden mace* : The boy's sleep is heavy, so slumber has 'laden mace'. Mace was the official staff of a bailiff of the law; the staff with which he would touch a man on the shoulder in sign of his arrest. Brutus implies that sleep has arrested Lucius as bailiff would arrest a man with a touch of his mace.

L. 270 *I will.....wake thee*: We again here notice Brutus' natural tenderness. The man who killed his friend cannot bring himself to wake a sleeping boy.

L. 274 *Enter the ghost of Caesar* : It has been pointed out that the account of the appearance of the ghost as given here in the play is different in some significant details from that given by Plutarch. The changes introduced by Shakespeare, which we will indicate below, have made the incident more dramatic and effective, "In Plutarch the ghost is nameless, a wonderful, strange and monstrous shape of a body". Not content with identifying the ghost (making it the ghost of Caesar) Shakespeare makes Caesar an evil spirit which haunts Brutus as Brutus was Caesar's angel before he killed him. It was common in Elizabethan tragedy for ghost to exact vengeance[20]. Shakespeare probably believed in ghosts as most of his contemporaries did, and the ghost is an objective reality, not a mere embodiment of Brutus' sense of the egregious[21] mistake he had made in slaying "Caesar", it is not difficult to realise the Caesar's ghost would produce a better stage effect than an Evil Angel would have done. Further, the intention may have been to suggest that though Caesar was slain, Caesarism was not buried with his body.

L. 275 *How ill this taper burns !* : It was a common superstition that lamps flicker and burn dim when a ghost appears.

L. 227 *That shapes this monstrous apparition* : Brutus sees the horrible

form (the ghost) but is unwilling to believe his eyes. So he argues to himself that there is something wrong with his eyes that makes him see this strange thing appearing.

L. 278 *It comes upon me* : But as the apparition stays and moves towards Him, he is compelled to recognise its reality. He cannot help accepting that it is there.

L. 280 *mak'st my blood cold* : makes my blood freeze with fear.

L. 280 *hair to stare ?* : my hair to stand on end.

L. 285-287 *shall.....will* : There seems to be a difference: the "shall" implying necessity, "I must see thee" the 'will' volition, "I am willing to see thee".

L. 288 *Now, I have taken heart thou vanishest* : Brutus gathers courage and the ghost disappears. He tried to pull himself together though it is clear he never recovers completely from the disconcerting effects of this fearful visitation (ghost) which manifests henceforth as a sense of impending inevitable fate leading him forward.

L. 293-300 Brutus questions Lucius and others, if they had seen anything horrible, in their dreams that made them cry. Why does he do it ?

L. 305 *set on his power betimes before* : Let his army advance early in the morning in front of mine.

1.8.1.7 Brief Comments :

We observe throughout this play that Cassius is leading in his dealing with Brutus, yet when it comes to a difference of opinion, Cassius always gives way. The chief instances are : bringing Cicero into the conspiracy : killing Antony as well as Caesar, allowing Antony's free speech : and in this scene the course to be taken in the war.

It has been pointed out by a recent critic that in the very terms of its description a *quarrel scene* should convey the real importance of Act IV, Sc. iii, in the structure of the play.

The scene shows the Roman world divided against itself; it underlines the fate which gods conspire, and it shows how sick at heart the chief character is. Throughout the scene, the verse keeps cracking with sparks of hot anger.

Besides, the man, whom the friends now quarrelling helped to strike down, is seen once again. His ghost appears and stands before Brutus; another

portent like those that blazed forth the death of princes.

1.8.1.8 List of Key-words :

1.	Contending	-	Struggling
2.	Callousness	-	Cruelty
3.	Tamper	-	Attempt to alter
4.	Contempt	-	Hatred
5.	Alluding	-	Referring
6.	Confiscation	-	To take someone's property as punishment by the use of authority
7.	Proscribed	-	To officially state that something is forbidden
8.	Odium	-	Wide-spread hatred
9.	Grievance	-	Complain of grief caused by unfair treatment
10.	Plumes	-	Large feathers used for decoration
11.	Rectitude	-	Morally correct behaviour
12.	Propriety	-	Being correct in social or moral behaviour
13.	Reproaches	-	Blames or criticizes oneself
14.	Ruffled	-	Disturbed
15.	Magnified	-	Enlarged
16.	Vexed	-	Confused
17.	Consternation	-	Great anxiety or mental confusion
18.	Shoal	-	A shallow place in the sea
19.	Niggardly	-	Miserly
20.	Vengeance	-	Paying back of an injury that me has suffered
21.	Egregious	-	Exceptional or outstanding (usually something bad)

1.8.2 Explanation with Reference to the context :

(i) When love begins to sicken and decay.
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;
But when they should endure the bloody spur;

They fall their crests, and like deceitful jades
Sink in the trial.

These lines occur in Act IV Scene II. After Caesar's death the contingents led by Antony and Brutus are in their camps. Brutus and Cassius meet there. The camps of Brutus are near Sardis. From this scene, it appears that Brutus and Cassius are not going on well with each other. Brutus enquires from Lucilius and Pindarus about the attitude of Cassius towards him. Whereas Pindarus, the servant of Cassius finds no change in Cassius' attitude towards Brutus, Lucilius, Brutus' servant reports that though Cassius had received Brutus' greetings but the old warmth and familiarity in reciprocating the wishes were missing in his greetings.

Brutus is hurt at this formal behaviour of Cassius and at his coolness towards him. In these lines, he tells Lucilius that when the love of a person begins to decrease then he behaves with enforced politeness. When there is open and true loyalty there are no artificialities observed. But those men who are false from inside are like horses who are very eager to enter battle when they are held back and they make a fine show of courage and appear as if they will be full of spirit but when they are required to run fast spurred by their riders, they let their heads which are decorated with plumes of feathers, sink down and like useless horses, which can not be depended upon, fall in the needed hours.

Brutus here generalises about the persons with the real love and the fake love, who are dissimilar in their loyalties.

(ii) Come, Antony, and young Octavius, Come..
Revenge yourselves alone on Cassius,
For Cassius is a weary of the world;
Hated by one he loves, brav'd by his brother;
Check'd like a bondman; all his faults obser'd,
Set in a note-book, learn'd and conn'd by rote,
To cast into my teeth.

These lines are spoken by Cassius in Act IV Scene III. When Brutus and Cassius are sitting in Brutus' tent and talking about their grievances, after having told each other of their grudges, Cassius feels that Brutus is very angry with him and he had even chided Antony for his liability to control his anger. Cassius tells Brutus that he should have tolerated his weakness instead of highlighting them. But Brutus says that he does not like his faults. Cassius is very angry and in his fit of wrath calls Antony and young Octavius to come and take the revenge of Caesar's death only on him. He says that he is sick of this world and extremely unhappy. He wishes for death. He is unhappy because he is hated by Brutus, whom he

loves a lot. Moreover, he is taunted and defiled by his brother-in-law, and is scolded like a slave. All his faults and weaknesses are observed and noted by his brother in-a notebook and learnt by heart to be thrown in his face every time.

Cassius has expressed his feeling of anguish and pain at Brutus's distrust of him.

1.8.3 SELF CHECK EXERCISE :

Q. 1. What is the scene of action in Act IV ?

Q. 2. How does Antony emerge in Act IV, Scene i ?

Q. 3. What happens in Act IV, Scene ii ?

Q. 4. Why do we find Brutus ruffled in Act IV, Scene iii ?

Q. 5. Where does Act IV, Scene iii end ?

Q. 6. What might have been the dramatist's intention in introducing Caesar's ghost?

1.8.4 ANSWERS TO SELF CHECK EXERCISE :

1. A civil war between the two opposite groups of Brutus and Antony starts in this Act.
2. Antony, who had earlier emerged as a hero after his funeral oration at Caesar's death, is proved later on to be as mean and self-centred as the other conspirators. He is no more generous and noble at heart, but is shown as rather cruel and unscrupulous.
3. In this scene, Brutus and Cassius join forces and air their grievances against each other and clear their differences. .
4. He is ruffled because Portia has killed herself by swallowing hot coals.
5. This scene ends with the appearance of Caesar's ghost.
6. The intention might have been to suggest that though Caesar was slain, Caesarism was not buried with his body.

1.8.5 Let us Sum Up :

As you have read, this scene mainly contains the details of the civil war. It throws light on the characters of the conspirators, Portia and Anthony.

LESSON NO. 1.9

JULIUS CAESAR: A CRITICAL ANALYSIS OF ACT V
THE CATASTROPHE : THE TWO ARMIES MEET

Structure :

1.9.0 Objectives :

* To critically analyse Act-II of the play.
* To provide notes to help understanding the text.
* To provide model to attempt explaining with reference to the context.

1.9.1 A Critical Analysis of Act-V :

1.9.1.1 The Catastrophe : The Two Armies Meet :

Dear student, we have come to the last act of the play, and the action which began with the Ides of March will now be wound up[1]. The forces of disorder and confusion having done their worst will be ultimately subdued[2] and the strife-torn Rome will once again heave a sigh of relief. Law, order and authority will be restored. Caesar is killed but Caesarism triumphs[3].

You must have noticed that the whole of Act IV is occupied with preparations for the final contest. The interest in it turns entirely on the development of characters in the quarrel and reconciliation[4] of Brutus and Cassius, and on the episode of Caeser's ghost, which impressed the audience with a sense of doom. Act V brings the opponents into immediate contact. The hostile forces clash, the conspirators are vanquished[5] and the death of Ceasar is fully avenged.

1.9.1.2 Act-V, Scene-I :

The first scene of Act V is preliminary to the battle of Phillipi. Antony and Octavius are shown arguing about the plan they have followed. First, Antony is proved wrong in his estimate that the enemy would not come down to an encounter. Then it becomes plain that Octavius is a man who does what he decides. He tells Antony, "I do not cross you, but I will do so", that is, he will lead the attack from right and not from left, as desired by Antony. This trait .of the character is also revealed in his parleys with Brutus and Cassius later in this scene.

Cassius and Brutus come to parley with Antony and Octavius. During this meeting, plain words are spoken by both sides. Antony calls the conspirators apes, hounds, curs[6] and flatterers. Cassius speaks of Antony as a mere reveller[7] and of Octavius as a "peevish[8] school boy. "Octavius puts an end to this scolding match by drawing their attention to the 'cause', the business at hand. It is he who states the cause of the fight of the state against conspirators and traitors. He will take revenge for the death of Caesar and calls on Brutus and Cassius to bring their forces to battle.

As Brutus and Cassius return to their camp, we find them stricken with dismay. They are so much shaken by the turn of events that they have no philosophical support, epicureanism, or stoicism, on which to depend. Cassius has some fear that they may go badly for himself and Brutus. He has never been superstitious but can now partly believe that the stars presage events on the earth. Affairs of men stand uncertain as everything depends on fate. He takes leave of Brutus and that stoic also feels that providence or some high powers govern men below. This ring of fatalism makes the scene poignant." Moreover, we find that Brutus is confused, suicide is 'cowardly and vile', yet he will not be taken a captive. Both

Cassius and Brutus are vexed by the uncertainty of the issue.

1.9.1.3 Study Notes :

L. 1 hopes are answered : our hopes are fulfilled. He speaks ironically, meaning the opposite of what he says. What they hoped for has not happened.

L. 4 *It proves not so* : it does not turn out to be so.

battles : batallions, forces.

L. 5 *They mean to warn us* : intend to challenge us.

L. 6 *Answering.....of them* : Coming to attack before we are forced to do so. Strategically, it would have been much better if they had kept to the heights. So, it is clear that Brutus has taken wrong decision to ignore the advice of Cassius.

L. 7 *in their bosoms* : I know their thoughts.

L. 8 *They could.....places* : They would be glad enough to be in some other place.

L. 10 *fearful bravery* : In warlike pomp

by this face : by this demonstration.

L. 11 *Fasten in our thoughts* : Make us believe.

L. 1-11 *they could be content.....courage* : although they would have been well pleased to go else where, they come in warlike pomp; thinking by his demonstration to make us believe that they are courageous. Fearful bravery also carries the suggestion of a fine show covering inward fear.

L. 13 *gallant show* : a splendid show.

L. 15 *And something.....immediately* : something is about to happen immediately.

L. 16 *lead .....softly no* : Move your troops quietly up.

L. 17 *of the even field* : of the level plain of Philippi.

L. 18 *Upon the right hand*.....Notice that Octavius is not going to be dictated to by Antony.

L. 19 *cross me* : thwart my wishes: oppose me.

in this exigent : in this emergency or moment of decision.

L. 21 *would have parley* : desire to have a conference.

sign of battle? : Signal of war.

L. 25 *answer on their charge* : Meet their charge (attack) when it comes.

L. 29 *In your bad strokes.....good words* : When you deal in cruel blows, you accompany them with good words. Antony's tone is ironical and taunting.

L. 33 *the posture.....unknown* : We do not yet know how he will shape as a fighter.

L.34-35 *But for your words, ...honeyless* : As your words they are sweeter than the sweetest honey. Hybla in Sicily was famous for its honey.

Not stingless too? Have I not also some of their (bees) power of stinging.

Notice how Antony has throughout ruined the position of conspirators.

L. 38 *And very wisely threat before you sting* : And you are sensible enough to threaten us before you attack us (since you know that we shall not be afraid of you afterwards).

L. 41-44 *you show'd your teeth.....O you flatterers* : The anger of Antony bursts out in a fury and he accuses Brutus and Cassius of being guilty of treachery, hypocritical fawning and flattery at the time of assassinating Caesar. They dare not warn him before attacking him. He contemptuously calls them "apes", "hounds" and "flatterers".

L. 45-47 *Flatterers? Now, Brutus.....have rul'd* : If Brutus has listened to the counsel of Cassius, Antony would not have been alive to rail at Brutus.

L. 48 *the cause* : Let us attend to the business we have in hand.

L. 49 *The proof.....redder drops* : Deciding the argument in battle will make us shed drops of blood.

L. 52 *goes up again* ? : goes back into its sheath.

L. 59 *of thy strain* : of the race.

L. 60 *die more honourable* : could not have a more worthy death than at the hands of Brutus.

L. 61 *peevish school boy* : A silly school boy. Cassius treats Octavius with contempt.

L. 61-62 *worthless of such honour.....reveller* : Not worthy of so noble a death in alliance with one is more pleasure seeker (one who enjoys masques and entertainments); Both Octavius and Antony are unworthy of a noble death.

L. 63 *Old Cassius still !* : Still the same choleric Cassius. He is "waspish" and has a sharp tongue.

L. 66 *When you have stomachs* : When you have desire or appetite for fighting.

L. 67-68 *Why, now.....on the hazard* : Let the wind blow, the wave billow and do not know what the result will be seen. The image evoked is that of a ship launching out into the sea in the midst of a furious storm. Cassius defies the future and dares it to do its worst, just as he had exposed himself to thunder and lighting in the storm (Act I, Sc. iii).

L. 72 *This is my birth day* : The birth day of Cassius happens to coincide with the day of the battle.

L. 74-76 *Be thou my witness that.....all our liberties* : I am compelled against my mind and will (as the great Pompey was) to jeopardise the liberty of our country to the hazard of a battle. Pompey fought unwillingly against Julius Caesar in 48 B.C. at Pharsalia in Thessaly and was defeated. With him fell the republican cause.

L. 77 *held Epicurus strong* : Firmly believed in Epicurus. Epicurus taught among other things that portents, dreams etc. were hallucinations[9] due to natural and not supernatural causes. Epicureanism was not, as is often thought, mainly a creed of sensuous enjoyment, but a doctrine that freed men from superstition and degrading fear of death.

L. 79 *partly credit to.....presage* : and now partly believe in omens etc., that forewarn of the future.

L. 80-88 In these lines Cassius describes the ill omen of the eagles flying away from their foremost ensign, and ravens and crows taking their place there presaging their defeat and death.

L. 80 *former ensign* : foremost standard.

L. 83 *consorted us* : accompanied.

L. 85 *ravens, crows and kites* : These were considered to be birds of ill omen. The eagle symbolised victory to Romans. The fact that the two "mighty eagles" abandoned the army would naturally be regarded as omen of defeat.

L. 87 *As we were sickly prey* : as if we were ready to die and become their food. A canopy most fatal: An ominous over hanging shadow. The crows and kites flying over the heads of the troops seemed like the shadow of death hovering over them.

L. 88 *give up the ghost* : die.

L. 92 *fresh of spirit* : cheerful in mind.

very constantly : steadfastly: without fear or hesitation.

L. 93 Even so Lucilius Brutus has finished the private conversation begun in L. 69.

L. 94-95 *gods today stand friendly* : May the gods show themselves kind to us, so that continuing our friendship in peaceful days we may reach old age. *rest still in certain* : There is uncertainty about human affairs.

L. 97 Let's reason Let us assume that the worst would happen (and act according).

L. 100 *What are you then* : What have you decided.

L. 100-108 *Even by the rule.....govern us below* : Brutus says he had decided not to commit suicide like Cato but await whatever Heaven should send him. Brutus is probably speaking of the Stoic philosophy that a man should endure all suffering calmly.

L. 105-106 *For fear time of life* : Out of fear of what might happen, to stop the course of one's life by suicide.

L. 106-108 *arming myself below* : Making myself strong and patient to live through what is decided for me by the gods above who govern men of this earth below.

L. 109 *contented to be led in triumph* : You will agree to walk in the procession of triumph of Antony and Octavius.

L. 111 *No Cassius, no* : Brutus changes his mind suddenly. Brutus, we have noticed, would await the consequences with quiet fortitude. The contingency which Cassius puts before him, he had never contemplated. Confronted by the horror and shame of being led in chains behind the triumphal procession of Antony and Octavius through the streets of Rome, he suddenly changes his mind. What had appeared noble before, now appears mean and disgraceful. It seems better to him now to die by his own hands than to submit to the shame of being led in bondage through the streets of Rome.

L. 113 *too great a mind* : too noble and proud a mind.

L. 113-128 *this same day must end.....begun* : The work destroying the power of Caesar, to avenge whom Octavius and Antony have come, was begun on the Ideas of March and will be decided one way or the other, either Caesarism or Republicanism will triumph.

L. 124 *O, that.....come* : How I wish that it were possible to know before hand the result of to day's battle.

L. 125 *But it sufficeth.....will end* : However, it does not matter; 'the day will come to an end in any case.

1.9.1.4 Act-V, Scene-II :

This brief scene shows that the fight has already begun. Octavius's army is overthrown by the troops of Brutus.

1.9.1.5 Study Notes :

L. 1 *bills* : written messages; notes.

L. 3 *legions on the other side* : His own troops fighting a little away.

L. 4 *cold demeanour* : want of spirit.

L. 5 *And sudden push .....overthrow* : a sudden sharp attack will defeat them.

1.9.1.6 Act-V, Scene-III :

This scene is also a continuation of the last. The forces of Cassius are surrounded by those of Antony. Brutus has advanced too hastily. When he achieves temporary victory over Octavius, he lets his troops start plundering instead of sending them to the help of Cassius who, hard-pressed by Antony's soldiers, sends Titinius to learn the identity of some troops. When Pindarus, his slave, mistakenly reports that Titinius has been captured, he despairs of victory and giving Pindarus his freedom, persuades him to stab him. Titinius learns from Messala that Brutus has defeated the legions of Octavius. Returning too late to Cassius' tent, he crowns dead Cassius with the wreaths of victory which Brutus had given him for the purpose, and then kills himself by thrusting Cassius' sword through his heart. Thus both Cassius and Titinius kill themselves with the sword that killed Caesar. Messala goes off to report to Brutus. Brutus comes with Messala and pays a handsome tribute to his friend and decides to try the fortune of war once again before nightfall. Brutus observes how mighty the spirit of Caesar still is: it has walked abroad at Phillippi, turning "our swords in our own proper entrails".

1.9.1.7 Study Notes :

L. 1 *the villains fly* : there are his own soldiers who are running away and deserting the field.

L. 2 *Myself have enemy* : have turned and fought soldiers of my own side.

ensign : standard bearer.

L. 5 *Brutus gave the word too early* : Brutus has been too hasty in giving the order to attack. This is one of his many errors of judgement.

L. 7 *Took it too eagerly* : was tempted to act premeditated.

fell to spoil : took to plunder.

L. 8 *all enclos'd* : Quite surrounded: Brutus should have sent immediate help to Cassius. His complaint is quite justified.

L. 15 *hide thy spurs in him* : ride hard, spurring on the horse until the spurs are hidden in his flesh.

L. 16 *yonder troops* : the troops over there. These troops were really some men sent by Brutus to help Cassius.

L. 19 *even with a thought* : as quickly as you can think of it: as quick as thought.

L. 23 *not' st* : observe, see.

L. 23 *This day I breathed first* : I was born on this day, this is my birthday. *time is come round* : the circle has come full round.

L. 24 *Where I did begin ...end* : On the day which I was born I shall die.

L. 25 *My life is run his compass* : My life has run its full course. There is a fatalistic ring in the words of Cassius which is quite different from his earlier self-confidence.

L. 28 *enclosed round about* : surrounded on all sides.

L. 29 *some light* : Some people alight from horses.

L. 32 *To see.... friend ta'en* : He is captured by the enemy. As we learn, Pindarus is completely mistaken.

L. 34-15 Cassius reproaches himself with cowardice for allowing his friend to fall into the hands of the enemy.

L. 40 *should'nt attempt it* : will do it

L. 41 *that ran through search this bosom* : The same sword with which he killed Ceasar he now uses against himself.

Stand and not to answer : Do not stop to reply. .

L. 45-46 *Caesar, thou art reveng'd.....*Kill'd thee: Mark Cassius last thought is that of the ultimate triumph of Caesar and the new order he stood for the order which he (Cassius) had sought to overthrow by killing Caesar. He feels as if it were Caesar's spirit which was confounding his hopes and taking revenge on him, the greatest of his enemies.

L. 48 *Durst I have done my w'll* : If I had dared to say as I wished.

L. 51 *it is but change* : it is only an interchange of victory and defeat.

L. 54 *All disconsolate* : completely bereft of hope. .

L. 63 *The sun of Rome is set* : The cause of Rome is ruined. No hope is now left for the Republican cause. The glory of Rome has perished with Cassius.

L. 64 *Our day is gone* : All our hopes are shattered, we are doomed.

L. 65 *Our deeds are done* : All our exploits are over.

Mistrust of good success : His loss of confidence in my fortune (the result of my visit) has caused this suicide.

L. 66 *good success* : victory in war.

a hateful Error.....child : error is called melancholy's child because when we are pessimistic, we are inclined to suppose the worst on insufficient evidence.

L. 68 *apt* : ready to receive impressions.

L. 69-71 *O Error, soon conceived.....engender'd thee* : such a mistake, received too quickly into the mind, can never have a good result but bring about death (just as a baby may kill its mother as it is born.)

L. 74 *thrusing this report* : Because it will be so unwelcome to him.

L. 77 *As tidings of this sight* : As news of what we had seen.

L. 81 This shows how mistaken Pindarus has been in this report. He has misconstrued everything.

L. 84 *Misconstrued* : Misinterpreted.

L. 88 *How I regarded* : How I found and how I showed respect to.

L. 89 *This is a Roman's part* : He has acted like a true Roman. He has killed himself to escape the disgrace of defeat and falling into enemy's hands.

L. 90 Titinius also killed himself with the same sword with which Cassius had stabbed Caesar and later on killed himself.

L. 94-96 *O Julius Caesar.....thou art.....proper entrails* : Caesar is so powerful even in death that it is his spirit, so Brutus thinks here, which forces them to turn their own bowels. Caesar, though dead, is yet mighty and his spirit dominates the action of the play. These lines would serve as a motto of the play and furnish some explanation why it was called *Julius Caesar*.

In our own proper entrails : i.e., against our own hearts, by compelling us to commit suicide.

L. 98-102 Here Brutus pays a touching tribute to his dead friend. He refers to the greatness of his departed friend whose life has been an example of the ancient valour and virtue of the Roman people. He is the last of the great Romans and Rome will never produce another like him.

L. 101-102 *Friends, I owe more tears* : "Brutus puts off the debt of tears until another time that his personal anguish may not endanger

the public cause."

L. 106 *Discomfort us* : discourage us.

L. 110 *second fight* : Shakespeare makes the two battles which were really separated by an interval of twenty days, follow closely on each other.

1.9.1.8 Act-V Scene-IV :

This scene presents the second trial of strength between the two opposing parties. Brutus and his troops are pressed in the battle. Lucilius pretends to be Brutus to save his Master's life and is captured. Antony pays a tribute to his sense of loyalty and spares his life. He gives instructions for Lucilius to be treated with all kindness since he would rather have such men as friends than enemies. Some soldiers are sent off to search Brutus.

1.9.1.9 Study Notes :

L. 1 Brutus exhorts his men not to lose heart, though the day seems to be against them.

L. 2 *What bastard doth not* ? : Only a man who is not truly Roman will fail to fight. Bastard is a person of dishonourable birth.

L. 4 *Son of Marcus Cato.....son of Cato of Ithica and hence Brutus' brother-in-law.*

L. 6 The name of Marcus Cato works like a spell among the soldiers.

L. 8 *Know me for Brutus* : Know that I am Brutus, More properly these lines should be spoken by Lucilius who is impersonating[10] Brutus to draw the danger upon himself.

L. 11 *mayst be honour'd.....son* : having proved yourself to be worthy of being Cato's son you should be honoured.

L. 12 *Only I yield to die* : 1 give in only on the condition that you kill me.

L. 14 *Kill Brutus.....* "*Lucilius* pretends to be Brutus in order to divert the enemy from Brutus. It proves the nobility of his (Brutus) character that his friends are thus ready to sacrifice themselves for his sake. They always remain steadfast[11] in their admiration of him....." Verity.

L. 14 *be honoured in his death* : Win the glory of killing him.

L. 16 *is tak'n* : has been captured.

L. 23 *The gods so great a shame* : May gods spare him the disgrace of being taken prisoner by his enemies.

or alive or dead : Whether alive or dead.

L. 25 *He will be found.....himself* : Brutus must always be Brutus,

alive or dead. He will ever be true to his own noble character.

is chanc'd : has chanced : has turned out. Antony appreciates the loyalty of Lucilius and values him for this.

1.9.1.10 Act-V Scene-V :

This is the last scene of the play. Brutus is defeated by his enemies and the tide of fortune turns against him. Finding no hope either of victory or of escape, he commits suicide by running against his own sword. Caesar is thus finally avenged. Then enter Antony, Octavius and others. Antony pays a heart felt and glowing tribute to his enemy and calls him "the noblest Roman of them all", who alone, of all the conspirators, acted "In general honest and common good to all", and not out of malice or envy. Octavius orders that he be buried with full honours. Peace dawns upon Rome once again with the decisive victory of Octavius and Antony.

1.9.1.11 Study Notes :

L. 1-2 *poor remains of friends* : A small, miserable number of his followers who have been left alive.

L. 4 *Slaying is the word in.....fashion* : Killing is what one finds all round. Death (or suicide) is the thing most common these days.

L. 5-10 Both Clitus and Dardanius run down with horror the request of Brut us to kill him.

L. 13 *that noble vessel.....*: Brutus is compared to a splendid drinking vessel overflowing with grief.

L. 18 The ghost of Caesar appeared to him twice at night. So he feels that his moment of death has come. He speaks in a tone of calm resignation.

L. 23 *beat us to the pit* : The enemies have driven us to the pit of destruction, a metaphor from the hunting field. Brutus and his followers are like animals driven by hunters towards their destruction.

L. 25 *tarry* : Wait, stay.

L. 29 Brutus appeals to Volumnius in the name of their old friendship to hold the sword for him.

L. 29 *Not an office for a friend* : It is not a duty proper fora friend to do.

L. 31-32 Brutus pays a touching farewell to his friends, to each one separately. .

L. 34-38 *My heart doth.. attain unto*: My heart rejoices that up to now in

all my life, I have never met a man who was not loyal to me. I shall win fame from this lost battle greater than Antony and Octavius shall gain from their shameful victory over me.

L. 40 *Hath almost ... history* : Brutus has almost said the last word of his life.

L. 41-42 *Night hangs upon this hour* : My eyes are heavy with sleep; my body which has struggled for nothing else than this hour of death, wishes for rest. It can also be explained as, "All my labours have only brought me to this final failure and now I wish for rest". He seems almost to feel, as he speaks these words, something of the rest for which in the weariness of his overstrained nerves he has yearned.

That : the bones; his body.

Labour'd : struggled; striven.

L. 44 *stay thou by* : remain behind with.

L. 45 *a fellow of a good respect* : a fellow of a good reputation.

L. 46 *some smatch* : some taste; touch.

L. 49 *Give me your hand first* : " Strato seeing the dire need of his master, much against his own will, agrees to render him the last service. But he conceals his grief under the warmth of a friendly farewell. The man's demand for a hand-shake, the master's response to it : how much Shakespeare's greatness lies in these little things and in the love of his art that never found them too little for his care". Granville-Barker.

L. 49 *good Strato* : Brutus obviously feels grateful to Strato for helping him thus to escape the shame of being led like a captive through the streets of Rome.

L. 50 *Caesar, now be still* : Brutus feels that with his death Caesar's spirit has achieved its purpose. Now it can rest in peace. Notice, that each one of the conspirators dies with a similar feeling. Does it mean there hid somewhere in their conscience a feeling of guilt in killing Caesar so treacherously?

L. 51 *with half so good a will* : I did not kill you half so willing as I kill myself.

L. 53-56 *Free from the bondage overcame himself* : Not a prisoner as you are Messala.

Those who have won the battle can do no more than burn a funeral fire with his body. For no one but Brutus conquered. Brutus is invincible,

having preferred death to captivity. There is a genuine touch of affection, pride and admiration for his master in this speech of Strato.

L. 58-59 *Brutus should be found* : Lucilius shares these feelings with Strato and reminds the audience what he had said about Brutus earlier in the last scene :

> I dare assure thee that no enemy
> Shall ever take alive the noble Brutus.
> The gods defend him from so great a shame !

Observe how effective, dramatically, is this flashback at this point. The noble image of Brutus is being argumented in every possible way.

L. 60 *I will entertain them* : I will talk ----em all into my service.

L. 61 *Wilt thou bestow*.....Will you spend your days is my service?

L. 62 *prefer* : recommend. He will enter Octavius's service only if his dead master's friend would recommend him to do so. He is loyal to his master even after his death.

L. 68-75 *This was the noblest Roman.....was a man* : These lines contain the noble tribute paid by Antony to his great enemy. Full of fervour and genuine emotion they come from the depth of Antony's heart. Further, this speech is notable since it sums up exactly two main and dissimilar motives which led to the murder of Caesar; on the one hand, the pure disinterested Patriotism of Brutus who sought only the good (as he judged) of Rome; on the other hand, the personal jealousy and private griefs of Cassius and the rest.

We should also observe that Antony show, his noble side in paying this warm tribute to his chief enemy.

L. 68 *of them All* : of all the conspirators.

L. 69 *save only he* : except him.

L. 70 *That they did* : what they did, i.e., murder of Caesar.

in envy of great Caesar : They did out of malice for Caesar. Brutus might have been mistaken but his intentions were sincere, and motives honourable.

L. 73 *gentle* : governed by gentleness and high principles. Note how often in the play the epithet 'gentle' is applied to Brutus. Gentleness was the outstanding quality of his character. He was ever kind to his wife, friends and servants.

L. 73-74 *and the elements.....mix'd in him* : The different qualities of his character were so finely proportioned. It was believed that human bodies were composed of the four elements : air, earth, fire and water and the character of a person was determined by the proportion of the different elements.

L. 74-75 *nature might stand up.....was a man* : Nature had so made Brutus that he could truly claim to be a noble man. Brutus was perfectly proportioned.

Moulton rightly says : "Of another it would be said that he was a poet, a philosopher, of Brutus the only true description was a man."

L. 76 *virtue* : nobility.

use him : treat him.

With all respect.....burial : Let us treat him with all honour and give him the proper burial service.

L. 79 *Most like.....honourably* : As is most fitting for a soldier, with everything nobly arranged.

L. 80 *Call the field to rest* : sound the end of the battle.

L. 81 *To part the.....happy day* : To share honours of this victory, to decide what glory belongs to every man in this battle.

1.9.1.12 Brief Comments :

It is significant to observe that the last word lies not with Antony, "the master and the reveller" but with Octavius, heir to Caesar whose influence controls the whole play. Octavius is to be the new "Caesar", representative of that 'Caesarism' which the conspirators had completely failed to kill, when they struck down the mortal frame of Julius Caesar.

Dear student, the curtain falls with the body of Brutus lying and Antony's great tribute "that he was the 'noblest Roman of them all. He also says that only through the pressure of his concern for the public good did Brutus take upon himself to become one of the conspirators. The significance of the play may well lie here in the tragic way in which the "good can sometime be worked upon to become the bad". The 'noblest Roman of them' the most excellent combination of everything that makes a man was yet 'conspirator' who killed his greatest friend. The good in Brutus did not save him. He was worked upon by others and also seduced himself into taking part in a conspiracy and murder could result in nothing but ruin for the conspirators and civil strife in the state. "This is a simple statement of thought in the play. Its poetry shows how much more there is in it than in these forthright lines "

1.9.1.13 List of Key-words :

1.	Wound up	-	Brought to an end
2.	Subdued	-	Brought under control
3.	Triumphs	-	Wins
4.	Reconciliation	-	Becoming friends after quarrel
5.	Vanquished	-	Defeated
6.	Curs	-	Bad tempered dogs
7.	Reveller	-	One who has a gay, lively time
8.	Peevish	-	Bad tempered
9.	Hallucinations	-	To see or hear something not actually present
10.	Impersonation	-	Pretending to be another person
11.	Steadfast	-	Firm and not changing

1.9.2 Explanation with Reference to the context (Solved) :

O that a man might know.
The end of this day's business, ere it come !
But it sufficeth that the day will end,
And then the end is known.

These lines are spoken by Brutus at the end of Act V Scene I. The armies are all set for battle. Cassius and Brutus feel much sad and defeated. In this war between the Republican (Antony group) and the traitors (Brutus group) Brutus does not know who will win but the war is going to start.

In these lines Brutus wishes that it would be a great thing if it were possible to know beforehand the result of today's battle. But it does not matter much because the day will certainly come to an end and then the result will be known. Brutus here uses the word 'end' twice. First he uses it for the finish of the day and the meaning of the second 'end' is 'the result'.

In fact, this is every human being's wish to know the result of the work beforehand but since the course of time continues moving hence the result/ outcome of the things will be known automatically.

Free from the bondage you are in Messala,
The conquerors can but make a fire of him:
For Brutus only overcame himself,
And no man else hath honour by his death.

These lines are spoken by Strato in Act V, Scene V, who helped Brutus

end his life by helping him run on his own sword and thus escape the shame of being led like a captive through the streets of Rome. When Octavius, Antony, Messala, and Lucilius come to find Brutus, Messala asks Strato about Brutus and Strato replies that he (Brutus) is free from the bondage of body. He is not a prisoner as Messala is. He says that those who have won the battle (Antony's party) can only burn a funeral fire with the body of Brutus because it is only Brutus who has actually conquered by preferring death to captivity.

Strato, in this speech, expresses great affection, pride and admiration for his master.

1.9.3 SELF CHECK EXERCISE :

1. Where do the two armies meet ?
2. Show how Octavius is represented as a man of action.
3. What is the last thought of Cassius ?
4. Why does Cassius kill himself ?
5. Why does Lucilius pretend to be Brutus ?
6. What dramatic purpose does the introduction of Caesar's ghost serve ?
7. What tribute does Antony pay to his great enemy, Brutus ?
8. What are the views of Brutus regarding suicide ?

1.9.4 ANSWERS TO SELF CHECK EXERCISE :

1. The two armies meet at Philippi.
2. When Antony and Cassius are abusing each other, it is Octavius who puts an end to this scolding match. While Antony seems to be enjoying wordy warfare, it is Octavius who draws their attention to the cause of fight of the State against conspirators.
3. Cassius's last thought is about the ultimate triumph of Caesar. He utters: "Caesar thou art reveng'd".
4. Cassius despairing of victory, kills himself when Pindarus, his slave, mistakenly reports that Titinius has been captured.
5. Lucilius pretends to be Brutus to draw their dagger upon himself, and thus saves his master's life.
6. The appearance of Caesar's ghost prophecies that the conspirators' cause is doomed. Moreover, it is introduced as a piece of visual evidence of the fact that Caesar is mighty yet.
7. "The noblest Roman of them all" is the tribute paid by Antony to Brutus.
8. Brutus thinks it cowardly and vile for a man to desire his own end

for fear of what might befall him but he considers a self-inflicted death justifiable when it prevents shame and disgrace.

1.9.5 Let's Sum Up :

In this lesson, we have taken you through the battle for supremacy between the forces of Brutus and Anthony. It has thrown further light on the major and minor characters. Brutus has been defeated and Caesar has won the war without participating, without even being alive.

LESSON NO. 1.10

JULIUS CAESAR : PROBLEMS AND CHARACTERS

Structure :

1.10.0 Objectives :

* To discuss the major problems and characters in the play.
* To assess the student's overall understanding of the play.

1.10.1 Brief Comments :

You have now been through the play *Julius Caesar*. We have been suggesting, wherever possible, how to look at a particular incident or utterance of a character to appreciate its full dramatic significance. We have moved, you will agree, through stirring events and lived in the company of characters, mighty and great in a way, peculiar to the ancient world, and yet so throbbing with real life that in the intense moments of their experience, they almost strike us as our own contemporaries.[1] This is the real measure of Shakespeare's achievement. He has not only breathed new life into this momentous[2] episode in Roman history but also made it universal and relevant to all subsequent times. The central figures of this play must be shown in any acting, as our fellow-creatures, not as mere abstractions[3] from a dead past. For so Shakespeare saw them and even if he missed something of the mind of the Romans, yet these figures stand with sufficient truth for some of the human forces, which in any age, and in ours as in his, hold the world in dispute. The play cannot fail to raise in our minds

some of the abiding questions: What choice is the confused liberal to make between his personal loyalty and his social conscience, between acquiescence[4] in tyranny and a rebellion which involves murder ? Is the resort to force and violence ever justifiable or ever, in the last analysis, successful ? Can there be a solid foundation built on blood" ?

Such are the problems which Caesar and Antony, Brutus and Cassius and Casca so vividly raise. They remain themselves and yet they are a part of our own world. They lead Shakespeare to his ageless dramatization of the spiritual conflict in the soul of man.

1.10.2 History with special significance :

1.10.2.1 Significant features of Roman Civilization and its people :

The history of Rome was very rich in emotional associations and special value was attached to contemporary Roman character. There were two qualities particularly associated with it - its philosophical strength, and zeal for the public good. These qualities were considered to be responsible for the greatness of Rome and its civilisation.

The Elizabethans regarded history to be a mirror, man could use to help himself in the problems confronting him in his public affairs. The Roman history because of the glory of Rome and its peculiar virtues, was a mirror with stronger power of magnification. No wonder, Shakespeare, like many others, felt attracted to the ancient world. The source of this play was Sir Thomas North's translation of Plutarch's *The Lives of the Noble Grecians and Romans.*

1.10.2.2 Rome and Elizabethan England :

However, we must remember that this play of Rome and Romans throws light upon Shakespeare's world of contemporary England and Europe. Throughout in *Julius Caesar*, places, institution and even costumes seem to belong much more definitely to Elizabethan times than anything concerned with the classical. Craftsmen on the streets on holiday; lions in the tower of London etc. which would recall not Rome but their own life and times. This is a play, we might say, about Rome and Elizabethan England at the same time.

While writing English history plays, Shakespeare's mind is exercised by the issues of his own time. His attention is directed to contemporary interest in State defence and well being at a time when conspiracy threatened its head. His attitude to Caesar has various elements composed of the feeling that such power as he wielded could lead to tyranny; and also the belief that as the accepted ruler of the State, he was in position resembling a contemporary monarch.

1.10.2.3 Inspiration from Plutarch :

If this be Shakespeare's attitude to the events in Plutarch which he transformed into his play then we shall notice throughout it a strong distrust of subversion[5] and conspiracy. These were, in the knowledge and experience of all Elizabethans, the greatest source of disruption of the State. They believed that conspiracy was dangerous that it was never to be trusted, and that directed against a king or ruler was doomed to create confusion involving both conspirators and the country. But while actually shaping the material which he found in Plutarch, Shakespeare refused to reduce it to a mere homily (a tedious lecture on moral problems) but introduced into it tensions which transformed it into a drama of universal predicament.[6]

1.10.2.4 Shakespeare as a historical dramatist :

It will appear that Shakespeare in *Julius* Caesar is interested in great figures from Roman history : Caesar as the noble hero, overthrown by his pride and ambition, and Brutus as the virtuous would be the saviour of his country who through his own inefficiency, brings only greater tragedy to Rome. Of the two tragedies, that of Brutus more completely attracted his interest. As a historical dramatist, Shakespeare was fully aware of the political implications of his theme. He saw, on one hand, the overthrow of established institutions and with support of the mob to attain a kingship to which he has no lawful claim. On the other hand, he saw the chaos which results when men of noble instincts violate their own natures and enter into evil so that political good may result.

1.10.2.5 Intentions v/s Actions :

The play demands more than a partial response. It asks that we judge a man not only for what he is but of what he does. Consequences are no less important than intentions. We see that well-meaning is no guarantee of well doing, and that bad things done for a good cause, or by people who think themselves to be good are still bad. But not to do bad things which government sometimes requires is also disastrous. Witness the public failure of Brutus. Although virtue guides the civilized conduct of individuals, in this play, the shifting concerns of public actions governed by necessity demand more pragmatic laws. There is no easy solution to the dilemma. It is this richness and complexity of the play which constitutes its power and fascination.

1.10.2.6 Public v/s Private Life :

There is another aspect of the play which has been pointed out by some recent critics, the awareness of which, I believe, will enrich our appreciation of the play. An important part of the imaginative impact of *Julius Caesar*

lies in our awareness of a contrast between public and private life. The focus of our attention is the public world and from the arena of that world, personal life, where truth between man and man resides, is glimpsed across a gulf. The essential business of the play is to show how the private person comes to terms with his political duties or ambitions. The distance between these two worlds, public and private, is the measure of the distortion that takes place in the attempt to make "politics" self enclosed.

In a sense, the theme of the play is the relation between private and public virtue. They are not identical, as Brutus thought, and the humanitarian idealist does not necessarily make the best politician or even the best patriot Brutus, the liberal idealist, brings about the very opposite result to that which he intended and brings about the ruin of both himself and Rome.

1.10.2.7 Brief Comments :

Julius Ceasar is an excellent play for the young students. The constructive genius of Shakespeare's dramatic art is displayed with relative simplicity without the subtler ambiguities of motives which he delegated to study in the introduction of his most splendid poetry. The simple style is suitable to the subject.

1.10.2.8 List of Key-words :

1.	Contemporaries	-	Persons living at the same time
2.	Momentous	-	Important, Serious
3.	Abstractions	-	Figures that are not concrete but theoretical
4.	Acquiescence	-	Acceptance without protest
5.	Subversion	-	Owerthrowing government by weakening people's trust
6.	Predicament	-	Unpleasant situation from which escape seems difficult

1.10.3 Character Sketches :

Introductory Remarks :

Now it is time for us to look at some important characters in the play. Obviously, the play deals with the foremost men of the Roman world and is, therefore, aristocratic in tone and posture. Big things are at stake and people are prepared to act in a big way to achieve them. The characters easily fall into two groups with distinct motives; Caesar and Antony versus Brutus, Cassius and others. In political terms they represent Caesarism (absolutism) versus Republicanism; in moral terms opportunism *versus*

idealism. As already suggested, Shakespeare is not so much interested in forms of government as in order and its opposite, chaos, and in the contradictions between public and private postures of the same persons, and in the ironies of the variance between intention and action and the deed and its ultimate consequences. Once a deed is done, it develops its own logic and becomes autonomous and gathers behind it consequences which may very often be just the opposite of what was desired.

1.10.4 JULIUS CAESAR :

1.10.4.1 The Foremost Roman, Julius Caesar is the most towering personality of the play. He is the world victor, as even Cassius bitterly admits :

Why, man, he doth bestride the narrow world,

Like a Colossus,

He has got "The state of the majestic world" to "bear the palm alone." He has conquered Pompey and Shakespeare could depend on his audience to have the initiative of Caesar's greatness. He is presented on his appearance in the play with all the pomp and ceremony of a great public figure. He moves in procession, above the heads of all present, clearly set from his followers and from the crowd that has come to see him. At the outset, we observe that his power to command is instantaneous.[1] His command "Calphurnia" brings Casca's immediate "Peace ho ! Caesar speaks", the music ceases and there is a general hush which isolates Caesar's words and directs attention to them. This ceremony is repeated when the Soothsayer calls, "Caesar!" from the crowd.

Caesar Ha ! Who calls ?

Casca, Bid every noise be still ? peace yet again !

Again the music stops and Caesar addresses the Soothsayer in the imperial third person : "Speak. Caesar is turn'd to hear". He then dismisses the Soothsayer and departs with an impressive line of imperative : "He is a dreamer. Let us leave him-Pass". In these twenty four lines of Act I, scene ii we have a Caesar who is strongly distinguished from his followers and the Roman mob by his physical appearance, his style of speech, and the attitude of deference to those around him.

His fall is heralded by a strange impatience of the heavens and by portents which fill the stoutest of the Romans with fear. Cassius, meeting Casca in the storm, names to him a man 'most like this dreadful night, prodigious grown and fearful'. Caesar is about to die and "all the sway of earth shakes like a thing infirm". And when he dies, he leaves behind a void which plunges Rome into chaos and ruin.

1.10.4.2 Effective as a ruler : Caesar is an effective ruler who has succeeded in imposing order on a disintegrating Rome. He is "Superstitious grown of late," but when it comes to deciding whether or not to go the Senate, he finally discounts[2] omens and foreboding and acts in a manner that suits the position of a king.

Again, comprehending an impersonal justice, Caesar is able to present it. He refuses his dearest friend's petition for Publius Climber's pardon because the appeal is purely emotional and personal. He reminds them that their, 'crouching' and lowly courtesies will have no effect upon him. He will not permit the law of the land to be changed into the law of children. He pronounes emphatically :

Know, Caesar doth not wrong, nor without cause
Will he be satisfied.

Many interpret this stance just before the assassination to be the last manifestation[3] of arrogance[4] that justifies the conspirators's action, forgetting that if it is arrogance in a man to claim 'unshaked' constancy, it is necessary for ruler to possess it.

In his soliloquy, rationalizing the Caesar's assassination (II.i.) Brutus acknowledges that Caesar is impartial administrator of justice :

I have not known when his affections sway'd more than his reason.

1.10.4.3 Magnanimous and Shrewd Judge of Men : He brought many captives home to Rome, says Antony in his funeral speech, but their ransoms were paid into general coffers. He was kind to the poor; faithful and just to his friends. His will, which Antony so cleverly used to inflame the mob against the conspirators, shows a genuine concern for the well being of the common people. He answers Artemidorous, who has come to warn him of danger majestically :

What touches us ourself shall be last served.

Similarly, he reveals his dauntless spirit and heroic fortitude when he dismisses Calphurnia's fear with :

Cowards die many times before their deaths;
The valiant never taste of death but once,
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear,
Seeing that death, a necessary end,
Will come when it will come.

He shows himself a shrewd judge of character in what he says about Cassius:

Yond Cassius has a lean and hungry look;

He thinks too much : such men are dangerous.

His love and trust in Antony are both justified by subsequent events. When the conspirators call on him on the fateful ides of March, he receives them with all courtesy and cordiality. He has a word for everyone and it is the right word. This is the real Caesar (as distinct for the public figure), courteous and accessible, who has it in him to win heart and command respect. He invites them to take wine with him.

Good friends, go in, and taste some wine with me;

And we, like friends, will straightway go together.

1.10.4.4 His Weaknesses : But the Caesar, Shakespeare depicts is not free from human frailities[5]. He is old and subject to all afflictions that accompany age. He is weak both in body and mind. He is deaf in one ear, is subject to falling sickness and swoons in the market place. In fever, it is alleged, he cries like a baby. Caesar, like other men whose position requires them to assume super-human qualities, claims to be impervious[6] to fear.

He thinks that a touch of Antony during the race in Lupercal festival will cure his wife of barrenness. He is equally disturbed by the strange and fearful omens. On the stormy night as others but will not own it, and orders the priests to do 'present scarifice' and wants to know their opinion of success. And yet when Calphurnia implores him not to go to the Senate that day, he says :

Caesar shall forth. The things that threaten'd me.

Ne'er look'd but on my back; when" they shall see

The face of Caesar, they are vanished. .

And

Caesar should be a beast without a heart.

If he should stay at home today for fear,

No, Caesar shall not, Danger knows full well

That Caesar is more dangerous than he.

But Calphurnia sticks to her guns, She knows her lord, offers him a way out and the natural man grabs it with an eagerness which shows how empty were the protestations[7] of the demigod. 'Call it my fear that keeps you in the house', suggest the tactful wife, and Caesar complies immediately. Similarly Decius is right when he says that Caesar is prone to flattery :

I can o'ersway him; he loves to hear

That unicorns may be betray'd with trees,

And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers;
But when I tell him he hates flatterers.
He says he does, being then most flattered.

It is by working upon the weakness of Caesar that Decius lures him to the capital on the fateful day,

1.10.4.5 Maintains a Public Image of a Demigod : Shakespeare, from the very beginning, reveals some of these traits to present the mighty Caesar in flesh and blood. We find in him the acquired habit, which has become his second nature i.e. of, regarding himself, already, a legendary person; repudiation in him of foibles which expose him to ridicule or, indeed, of any qualities which render him merely human. He dismisses the soothsayer as a dreamer, but nevertheless remembers his warning. His habit of referring to himself in the third person helps to create the impression that he thinks of himself a some remote Olympian[8] figure. He is living up to that legend which every political figure is sooner or later driven to create. But Shakespeare is careful not to leave us with the impressions that this prodigious[9] person who has come to regard himself as a public institution has entirely lost his humanity. Shakespeare as shown above, seems positively to delight in contrasting the man with his facade (an imposing outward appearance, concealing something inferior within.)

This human aspect of Caesar's character which reveals itself from behind the public mark at all the crucial moments in the play is entirely in keeping with Shakespeare's design. The essential greatness of Caesar being both assumed and revealed, Shakespeare is free to exhibit this method of presentation. It gives reality to Caesar the man; it enables the dramatist to present him in flesh and blood without reducing in stature the man who murdered him. Finally, it permits the audience to sympathise with Brutus just sufficiently to give poignancy to the disaster which overtakes him.

1.10.4.6 His Pride: His Nemesis : Caesar, the foremost man of his time, is not free from pride. It is shown in the pomposity of his boastful speeches in Act I Scene ii. An audience could not receive these as anything other than ludicrous posturing. Caesar is denying the limitations of his nature as a man when he says that he is more dangerous than danger. His pride is also shown in his refusal to hear the words of the soothsayer. Elizabethans generally believed that prophecies were to be taken seriously and certainly no prudent statesman could run the risk of ignoring them. This is again stressed in audience's knowledge of how right Calphurnia actually is :

Alas, my lord, .

Your wisdom is consum'd in confidence.

Throughout the first three Acts, Shakespeare shows us a strutting, vainglorious Caesar, denying his kinship to humanity and claiming the qualities of a god.

Just before his death Caesar compares himself to the 'northern star', and vaunts[10] of being different from all men :

And men are flesh and blood, and apprehensive;

Yet in the number I do know but one.

That unassailable holds on his rank,

Unshak'd of motion; and that I am he,

We know that he is ripe for a fall. In the flashing daggers of the conspirators, we are shown the pathetic delusion that no man is constant as the Northern Star. Caesar cannot escape the limitations of his own flesh and blood. He is just a man after all, weak and subject to the fate of any man who would make himself a god. His death is an ironic commentary upon his own pretensions.

1.10.4.7 He is Still Mighty after Death : This 'royal Caesar' whom Brutus had wished to kill only in spirit :

O that we then, could come by Caesar's spirit.

And not dismember Caesar ! But, alas,

Caesar must bleed for it.

He lived on as spirit after death. The daggers of the conspirators are helpless to kill this spirit. And as Antony forecasts :

And Caesar's spirit, ranging for revenge,

With Ate by his side come hot from hell,

Shall in these confines with a monarch's voice

Cry havoc and let slip the dogs of war.

Besides, Caesar's name and the presence of his dead body on the stage during much of Act III, suggest the presence of Caesar's spirit. The conspirators "stand up against the spirit of Caesar" in order to kill him, but are vanquished by that spirit, embodied in the ghost that visits Brutus :

0 Julius Caesar, thou art mighty yet !

Thy spirit walks abroad, and turns our swords

In our own proper entrails.

We find that Caesar dominates the play from beginning to end. Caesar, alive or dead, is a dominant force. Caesar is never for a moment absent or forgotten. He lurks in all that Brutus and Cassius say or do. Even in the

heat of their quarrel, they remember Caesar. Antony, taunting Brutus and Cassius, calls back to life dead Caesar, and Octavius draws his sword to avenge Caesar's three and thirty wounds. Cassius kills himself with the sword with which he had stabbed Caesar. None of the conspirators dies a natural death; none can forget the terrible violence done to Caesar. And the last words of Brutus declare the theme of the tragedy in a final cadence;

.....Caesar, now be still ;
I kill'd not thee with half so good a will.

1.10.5 MARCUS BRUTUS :

1.10.5.1 Noble and honourable : Though Caesar dominates the play, *Julius Caesar*, Brutus is the most interesting character. Our heart goes out to him a man of noble intentions and high principles, a man who through his very nobility brings utter ruin to himself, to his friends and his country. He is praised by everybody, enemies and friends alike for the moral integrity and high sense of honour. The words 'honour', 'honourable' and 'noble' are the ones commonly used to describe him. Cassius, in his first meeting with Brutus reminds him how many 'of the best respect in Rome speaking of Brutus and groaning underneath this age's yoke have wished that noble Brutus had his eyes." Casca tells us that he sits high in all the "people's hearts" and his association with the conspirators "will change to virtue and worthiness". People have such faith in his "honour" and nobility that they can never suspect him of doing anything dishonourable or mean. This was the reason why Cassius 'wrought' his 'honourable metal' and seduced him to join the conspiracy. "The noblest Roman of them all" is Antony's final verdict on him.

The name of 'honour' is attributed to him, not least by himself. After the murder of Caesar, he tells the audience, "Believe me for my honour, and have respect to my honour, that you may believe." He blames Cassius for selling "the mighty space of Our large honours" and proudly tells Octavius that he could not be more honourable than on the sword of Brutus. The name of Brutus is equated with honour, and it is sufficient for Lucilius to say to the enemy :

When you do him alive or dead.
He will be found like Brutus, like himself,
Set on your foot.
And with a heart new-fir'd follow you
To do I know not what; but it sufficeth
That Brutus leads me on.

Brutus will himself, if like Ligarius, risk death for any exploit worthy the

name of 'honour' :

If it be aught toward the general good.
Set honour in one eye, and death i' the' other.
And I will look on both indifferently ;
For let the gods so speed me as I love
The name of honour more than I fear death.

This he says of himself at the very outset and it remains true of him throughout the play.

1.10.5.2 A Republican Idealist : Brutus is a republican idealist and philosopher who spends much of his time with books. He has lofty theories about life and human nature. He cannot endure tyranny and at the opening of this play, without the promptings of Cassius we find him greatly perturbed by the growing power of Caesar. It is unthinkable to him that a Roman can accept life without liberty :

Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

And we know these hard 'conditions' are those which Cassius described in his speech preceding this :

Now is it Rome indeed, and room enough,
When there is in it but one only man.

This idealistic strain comes out clearly in his soliloquy. Though he knows, "no personal cause to spurn[11] at Caesar, he kills him lest he should be crowned, and so become dangerous.

He would be crown'd :
How that might change his nature, there's the question.
.....
.....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, grow mischievous, .
And kill him in the shell.

It is by the appeal to the republican tradition of his ancestors made in the fake papers thrown at his window by the conspirators that he is ultimately drawn into the conspiracy :

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.
.....
.....O Rome, I make thee promise,
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus.

It is again the republican Brutus who is in evidence in his address to the senators and the people, after Caesar has been murdered :

Fly not; stand still, ambition's debt is paid.

and raises the cry of "peace, freedom and liberty!" In his funeral oration, he offers only the republican justification and tries to appeal to the republican sentiment (which he firmly believes is there) in the crowd.

"If then that friend (of Caesar) demands why Brutus rose against Caesar, this is my answer : not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men ? .....Who is here so base that would be a bondman? Who is here so rude that would not be a Roman ?"

This republican idealism has been further strengthened by his family traditions. His illustrious forefathers had earlier saved Rome from tyrants. So shall he, it matters not that one who now threatens to be a tyrant happens to be his kindest friend. Rome comes first : Brutus must stand up against what ever threatens liberty, honour and general good of the country. Antony rightly declares at his death :

All the conspirators save only he
Did what they did in envy of great Caesar;
He only, in a general honest thought,
And common good to all, made one of them.

Idealism Muffles Intelligence: His idealism and nobility muffle his intelligence. His excellence is not inconsistent with a certain lethargy[12] of the mind. He is often smug[13], being "armed so strong in honesty." This denies him the advantage of dispassionate, thinking of comparing himself with others objectively, of listening to others' argument as they deserved to be listened, to suspecting that he himself too could be wrong. He too, therefore, like Caesar falls victim to arrogance and blindness though of a different kind. His assessment of the Roman populace, their aspirations, integrity and desire is entirely wrong. The reasoning with which he convinces himself that Caesar should be murdered is woefully inadequate :

So Caesar may;

Then, lest he may, prevent.

The whole soliloquy where he takes this decision is riddled with rank[14] fallacy. His decision to join the conspiracy is thus founded on a mere supposition that if Caesar is crowned, he would change his nature. "In depicting Brutus of and substantial reason for the assassination," rightly observes Prof. Bullough , "Shakespeare illustrates the lack of judgement which marks his character throughout the play. His tragedy, therefore, is that of man of the noblest principles whose idealism blinds him to the realities of politics. The good man is led to perform an act of murderous justice." Caesar is killed upon a .presupposition, and it is lazily assumed that by killing him" the spirit of Caesar" would automatically die. No doubt, he has to pay a dear price for such wishful thinking.

1.10.5.3 Habit of Generalisation : His habit of generalisation is nothing but an offshoot of his tendency to avoid rigorous and precise thinking. In fact, one may even surmise that he was fascinated by the aphoristic quality of his conclusions and did not pause to test their applicability to the situation in hand. It would suffice to give only two examples : When the question of killing Antony also along with Caesar was under discussion, he calmly declares :

And, for Mark Antony, think not of him:

For he can do no more than Caesar's arm

When Caesar' head is off.

The other telling example is the way in which he decides against the advice of Cassius, to give Antony and Octavius fight at Phillippi and not to wait till find them.

There is a tide in the affairs of men,

Which, taken at the flood, leads on the fortune;

Omitted, all the voyage of their life,

Is bound in shallows and in miseries.

On such a full sea are we now afloat,

And we must like the current when it serves,

Or lose our ventures.

The general analogue of the 'tide' sweeps him off his feet, leaving him with no inclination to examine the harsh details which needed careful scrutiny.

1.10.5.4 Lacks Insight and Practical Wisdom : It was Brutus' misfortune that thrust him into turmoil of a political upheaval and bade

him to act instead of theorising. He is incapable of successful action and the root of his incapacity is his ignorance of human nature. He does not know how other men will act nor what effect his own actions will have on them. He misreads the characters of almost all with whom he is brought into contact. He dismisses Antony as a mere pleasure loving 'masker' and 'reveller' and Casca, he thinks is no longer "the quick mettle" he was "when he went to school." He misjudges the crowd and addresses them as if they possessed the trained and dispassionate intellect of a philosopher. He even misjudges his own wife, vainly supposing that he can conceal his disquiet from her. And he does not see that Cassius is "humouring" him and using his influence as an instrument for wreaking personal spite[15] on Caesar.

It will be obvious that he was eminently unsuited to lead a conspiracy. He brings nothing but disaster to it, and this fact casts an ironic reflection on the calculations of Cassius and other conspirators. They never suspected that because of those very virtues for which they wanted him, he would prove a costly liability. Nor did they expect that he would automatically assume the leadership, not that he would turn a deaf ear upon competent advice on matters he himself did not understand. But it was neither their fault nor Brutus's. All his attitudes and actions are perfectly in character : he could not have acted otherwise, he accepts the assassin's role on the condition that the assassins become sacrificers.

> Our course will seem too bloody, Caius Cassius.
>
> Let us be sacrmcers, but not butchers, Caius.
>
> .....

He insists on sparing Antony's life on the ground :

> Like wrath in death and envy afterwards :
>
> For Antony is but a limb of Caesar.

He also rejects the oathtaking by the conspirators as an idle ceremony unsuited to men joined in the honesty of a cause. And we know the consequences: as the conspirators were about to strike Caesar, many people knew that was going to happen. Popilius says to Cassius :

> I wish your enterprise today may thrive

As Cassius 'fears' that their "purpose is discovered", Brutus not only spares Antony's life but allows him to address the crowd. Moreover, he lets him have the last word, and when his own ineffective speech is finished, goes away, trusting to Antony's promise not to "blame" the conspirators. He fiercely quarrels with Cassius on a ground which any man with some practical sense would have ignored. We have already referred to his blunder of giving the battle to the enemy at Philippi. In the conduct of the battle

too, he fails. He gives the word too early, lets his soldiers fall to plunder and fails to aid his fellow general. He was incapable of realising that the success in a political venture requires to exercise not so much of moral rectitude[16] as of very different gifts, enterprise, foresight, cunning, understanding of men and the moment. By his numerous errors and want of judgement he brought about the tragedy which overwhelms them all.

1.10.5.5 Gentle and Lovable : But it will be ungratious to end his character sketch on this note. In spite of all his failings, Brutus never loses our respect and sympathy. The stoic in him, the way he bore the loss of his wife, and the dwindling fortune of war, firm and unshaken, wholly dedicated to the cause he has once decided upon-even wins our admiration. His love and respect for his wife, his gentleness and kindness to his followers whom he would like to come into his tent and lie on his rug rather then stand out in freezing cold, and his solicitude-for the young servant Lucius, his unwillingness to disturb him in his sleep and his tenderness in taking away his instrument lest he should break it reflect his warm humanity. He evokes love, loyalty and admiration of all his friends and followers. This is obvious in their attitude, especially, that of Cassius, towards him and the way his followers treat him on the battlefield when he wants to commit suicide and requests them by turns to hold the sword for him. He is profoundly moved by this show of affection and says.

My heart doth joy that yet in all my life
I found no man but he was true to me.

It is very much like Brutus to forget on this occasion if there was any such (we know that at least Antony was one).

It is no wonder that our heart too warms up towards him and we echo, as the play closes, the noble sentiments of Antony on his dead body :

This was the nobles Roman of them all.
.....
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all-the world, "This was a man !"

1.10.6 MARK ANTONY :

1.10.6.1 A Dazzling Character : Mark Antony is the most dazzling character in the play, Julius Caesar. He has the brilliance of a meteor. After the murder of Caesar by the conspirators, he bursts upon the scene and assumes control over things. He upsets the plans of the conspirators, turns the tide against them, and completely avenges the death of Caesar. He leaves on us an impression of tremendous energy, resourcefulness and capacity to manipulate events.

1.10.6.2 A Sportsman and a Man of Pleasure : Antony of the earlier part of the play presents a marked contrast to the Antony that dominates the scene later. Up to the time when he faces the triumphant conspirators, he has been practically a dark horse[17]. There are only two things that we know about him from others, because he himself speaks but little; he is deeply attached to Caesar and the dictator too loves him and he is given to sports and pleasures. Caesar mentions his love of plays, music and laughter contrasting him with Cassius who "reads much."

He loves no plays,

As thou dost, Antony : he hears no music

We see him running the course at the Lupercal and Brutus refers to his quick gamesome spirit :

I am not gamesome: I do lack some part

Of that quick spirit that is in Antony.

Cassius contemptuously calls him a 'masker and reveller.' But Cassius is shrewd enough to realise that he can be a source of trouble and so should be killed along with Caesar. But such is the general impression of Antony's love of pleasure that Brutus brushes it aside saying :

Alas ! good Cassius do not think of him

.....

for he is given

To sports, to wildness, and much company.

And Trebonius thinks him to be so light hearted that in spite of his love for Caesar he should soon forget the tragedy of his murder "and laugh at it hereafter."

1.10.6.3 A Man for the Crisis : The subsequent events prove how grossly mistaken all these detractors[18] of Antony were. They were blind to the hidden potentialities of the pleasure loving sportsman. But he is a man whose passions, once roused, whose ready tongue and coarse humanity, whose genius in adapting himself to the goods of men, make him out as a most dangerous enemy. It is characteristic of Brutus that he picks on the very quality in Antony which renders him so formidable that he is not to be feared. Brutus, the recluse, despises Antony as one who is given to "much company." But it is just because Antony is a sociable person that he can so effectively adapt himself to all occasions.

Face to face with a crisis, his best talents reveal themselves. Nothing ruffles him, nothing frightens him. His cool intelligence and firm heart are best in evidence, when he is most exposed to danger. It is the sportsman

who never loses heart though all may appear to be completely lost. Till the last moment, the last ounce of energy, the best of talent and wit are to be relentlessly used to retrieve the losing battle. Nothing is to be taken lying down.

Caesar has been murdered and the shock, at first, bewilders him, and he runs to his house. But he soon recovers and sends a reconciliatory message to the conspirators. Summoned by them, he returns to the Senate House. His intelligence quickly reasserts itself in spite of depth of his grief and within a few moments he is using his emotional outbursts, a means of feeling his way in this very dangerous situation as an admitted friend of Caesar :

Pardon me, Caius Cassius :
The enemies of Caesar shall say this ;
Then, in a friend, it is cold modesty.

With the daring of a born gambler, whose stake is his life, he assesses the situation quickly, and takes the desperate plunge. After seeing their friendship and shakig the bloody hand to each conspirator he requests to speak at Caesar's funeral. This was, he knows, his last chance and he strains to the utmost to exploit it. No wonder he proves himself equal to the crisis. The citizens, he sees, side with Brutus; he hears their cries "Live Brutus. Live" He faces this hostile audience with confidence. He sets himself to win them over. He achieves his objects with consummate[19] skill which shows not only unshaken nerve in the presence of danger but also that searching insight into human nature which Brutus lacks. For a better understanding, do read Antony's speech (delivered at the funeral of Caesar) from the text.

His approach to the crowd in the funeral oration is characteristically different from that of Brutus. Brutus has tried to convince the crowd with reasons, with arguments addressed to the intellect, Antony appeals to the heart. He knows that to an ordinary man, an individual is always more interesting than a principle. So, he dwells upon Caesar's personal service to Rome, his personal love of the people as shown in the will, and the pity of his fate. This wave of emotion which he thus generates, sweeps away all the effect of Brutus's speech.

1.10.6.4 A Demagogue of Genius : In the Forum, the daring sportsman becomes a demagogue (a leader of the mob) of Genius. His audacity is as great as the dangers that beset him. How surely he feels his way ! How skillfully he evades reply to Brutus' charges against Caesar even while he seems to refute them. With what craft he studies the reactions of the crowd to the rhetoric by which he excites his sincere feeling ! His pathos,

irony and cajolery[20], his avowal[21] of artlessness[22], his proud reminiscences of his leader's glory, his appeals to the hearts and the pockets of his audience all have the taint of rhetoric about them. Their motive force is over powering. It is because they move the speaker himself hardly less than his hearers. The truth is, he is one with them because he is essentially one of them.

1.10.6.5 His Dynamism : The achievements of that wonderful hour are no isolated flash. It is Antony's dynamic personality which first raises and directs the forces of vengeance. He pursues the campaign with the zest of a man to whom life has become a huge adventure. There is something dazzling about the self-reliance, the courage; the genius which even against such odds can grasp such success. Here, one feels, is the typical, strong, resourceful man who knows what he wants and how to get it, be the obstacles in the way so great.

1.10.6.6 Unscrupulous and Cruel : But our successful man is not always very lovable. The very qualities which make him succeed, take away much of his humanity. He is thoroughly ruthless and refuses to allow any moral or personal considerations to come in his way. Even in the Forum scene, he had no scruples to follow strictly. He had given promise to Brutus, before he was allowed to speak, not to say anything against the conspirators. But once he finds the opportunity ripe, he throws all other considerations to the winds and rouses the mob to a frenzy[23] of destruction. The conspirators flee for their lives from the fury of the mob.

The next scene (IV, i) shows him with the other members of the Triumvirate, cold heartedly engaged in the sordid business of drawing up proscription list and bartering victims. He barters away the life of his own nephew for that of Lepidus's brother. He has no compunction[24] whatever to exploit Lepidus as a tool and later push him out like an ass to graze upon the common. Nor has he any hesitation to tamper with the will of Caesar, of which he made so much in the funeral speech, to cut off legacies left by Caesar to the people.

1.10.6.7 But a Roman, too : This should have been enough to damn any man. But Antony still retains our esteem and touches our heart. His love and affection for Caesar is sincere and genuine. He admires the great hero from the core of his heart. The shock of his murder stirs him out of his love of pleasure and indifference to enter Roman politics. Once left alone with corpse of Caesar, he vows revenge in words which are at once terrible and convincing :

Thou art the ruins of the noblest man
That ever lived in the tide of the times.

Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
.....
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartere'd with the hand of war,
.....
And he becomes the chosen instrument of destiny for the purpose.

Another noble quality, a true Roman quality, in Antony is his generosity towards and admiration for his enemies. When Lucilius, who assumes the name of Brutus on the battle field of Phillippi to save Brutus, is captured, Antony is prompt to appreciate his loyalty to his leader :

This is not Brutus, friend, but I assure you,
A prize not less in worth : Keep this man safe;
Give him all kindness : I had rather have
Such men my friends than enemies.

And later he pays a most glowing tribute to his dead enemy, Brutus, which shows both generosity and understanding.

This was the noblest Roman of them all :
.....
His life was gentle, and the elements
So mix'd in him, that Nature might stand up,
And say to all the world, "This was a man !"

We cannot help admiring the qualities of Antony.

1.10.7 CASSIUS :

Cassius, along with Brutus, Caesar and Antony occupies the centre of the play. He performs two necessary functions in Shakespeare's design. On one hand, he sets in motion the action of the play. On the other, he provides with Antony the dramatic contrast to Brutus's qualities of mind and heart. He has those qualities in which Brutus is wanting and which Antony has. He is in the end ousted by Antony because he does not possess

the virtue of keeping personal feelings separate from his political end which Antony possesses in such a large measure.

1.10.7.1 An intellectual with shrewd perception : Cassius is an intellectual who is gifted with a perception. Caesar, spotting Cassius in the crowd from a distance, says to Antony :

..... He reads much,
He is a great observer, and he looks
Quite through the deeds of men, he loves no plays,
As thou dost, Antony;

And we know Caesar was no mean judge of men. Throughout the play, Cassius is sharply distinguished from Brutus and other conspirators by the keenness of his insight and perception. He alone shows a true understanding of Antony's character and potentialities. He warns his colleagues :

I think it is not meet,
Mark Antony, so well belov'd of Caesar
Should outlive Caesar : 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 Caesar fall together.

After the execution of the plot, he does not forget that Antony may yet have to be reckoned with and expresses his misgiving about him :

..... but yet have I a mind
That fears him much; and my misgiving still,
Falls shrewdly to the purpose.

But Antony is still to be spared (For such is Brutus's will). Cassius appeals to him by the motive likely to have most weight.

Your voice shall be as strong as any man's
In the disposing of new dignities.

Then he endeavours wisely to force Antony into a definite statement of friendship or hostility to their cause :

But what compact mean you to have with us ?
Will you be prick'd in number of our friends,
Or shall we on, and not depend on you ?

He immediately perceives Brutus's fatal error in granting Antony's request

to speak at Caesar's funeral :

You know not what you do. Do not consent.
That Antony speak in his funeral.
Know you how much the people may be move'd
By that which he will utter ?

Now is he deceived by the assumed bluntness of Casca. He also pleads for the inclusion of Cicero :

I think he will stand very strong with us.

His white hair and eloquence might have counterbalanced Antony's speech. He also foresees that Caesar may be prevented from coming to the Senate-House, and so provides against it by sending Decius to fetch Caesar. The turn of events later proves him to be always right.

1.10.7.2 A Republican but too personal : Cassius is a true republican in his love of individual liberty and freedom but in him springs of political action are revealed as only too personal. In his tirades[25] against Caesar, the tyrant, his personal jealousy is but thinly veiled. Caesar, with his usual astuteness[26] observed to him :

Such men as he be never at heart's case.
While they behold a greater than themselves.
And therefore are they very dangerous.

Envy, personal slight, and ego are certainly some of the elements in his dislike of Caesar. But the genuine republican sentiment too cannot be attributed to him, though it inextricably gets mixed up with the other feelings. The idea of being a slave to a man no better than himself, is simply abhorrent[27] to him.

I had as life not be as live to be
I awe of such a thing as myself.

But his hatred of the tyrant needs to be reinforced by his genuine political hatred of monarchy in the abstract. He will never be a bondsman himself and he would have all the Romans free. He cares little whether Caesar is formally crowned but that Caesar or any one else should have absolute power is intolerable. It would be childish to believe that Brutus would have been taken in by Cassius words : he had been fully convinced of Cassius republicanism. Moreover, it is equally true that he makes his personal grouses[28] against Caesar so obvious because he is convinced that Brutus knows him so well that he would not be misunderstood. He certainly talks to others quite differently.

1.10.7.3 An able plotter : The qualities of shrewd observation and

personal pique[29] against Caesar make him an excellent plotter. Jealousy and patriotic sentiment both sustain each other and provide him necessary dynamism and energy. As a figure head, Brutus is respectable and respected, but as a leader he lacks the insight that enables Cassius to anticipate events and meet contingencies. Brutus is admirable in his moments of moral exaltation, but political murder more often calls for the exercise of Cassius very different gifts : enterprise, foresight and cunning, understanding of men and readiness to chide, cajole and flatter. His outspokenness to Brutus and Casca might seem reckless folly, were it not the calculating audacity[30] of sure understanding. His success in intrigue is the consequence of his temperament. The mistakes of the conspirators are all of Brutus's making, and what success they attain is the work of Cassius's quick brain.

Puts the End above the Means : In the pursuit of his political objective, he does not allow moral consideration to come in the way. He does not at all hesitate about the means. He resorts to the practice of throwing forged letters written in several hands at Brutus's window at night to seduce[31] him to join the conspiracy. He would like to be a butcher to Antony in order to ensure the success of the conspiracy. He finds nothing wrong with squeezing the peasants to pay the soldiers, and when Brutus accesses him to doing wrong in writing on behalf of Lucius who had been condemned for taking bribes, he replies :

> In such a time as it is not meet.
> That every fine offence should bear his comment.

Thus we find that expediency rather than moral principle is his guide in a situation in which the conspirators find themselves. Had he been allowed a free hand by Brutus in the conduct of conspiracy, he would have certainly led it to success.

1.10.7.4 His affection sways him more than his reason : Yet this astute political tactician, whose lean and hungry looks and shrewd insight are dreaded even by Caesar, carries a warm heart beneath his austere exterior. He allows his political convictions to be coloured by his personal feeling to an extent which is utterly destructive of statesmanship. It is reflected in his hatred of Caesar and his love for Brutus. From the beginning to the end of the play, he does his best to induce Brutus to take his own view of what ought to be done, but he always gives way if his persuasion fails in reference to Brutus whom he loves. And he does so knowing fully well what it would cost them. Yet Cassius has no reproach for Brutus, attempts no rivalry with him, acts throughout with admirable loyalty. In spite of his angry temper, his followers are devoted to him. Titinius stabs himself on the body of his dead chief knowing fully well that with the

death of Cassius, the cause of the republicans is irretrievably lost.

The sun of Rome is set, Our day is gone;

Clouds, dews and dangers come; our deeds are done

And it should be noted that Cassius's love for Titinius is equal to his. It is the "mistrust" of Titinius's success that drove Cassius to commit suicide :

O, coward that I am, to live so long,

To see my best friend ta'en before my face !

The farewell which Cassius and Brutus take of each other on the eve of the battle of Philipi is extremely touching in its tenderness. And the tribute which Brutus pays to his dead companion is both splendid and heart felt.

The last of all the Romans, fare thee well

It is impossible that even Rome

Should breed thy fellow.

This is the last impression of Cassius which Shakespeare wants us to carry with us. And this is the poet's pointer to help us form a true estimate of the man. His personal nobility far outweighs his personal ego, jealousy and malice. The man at the time of his death was not the frowning cynic as Caesar described to Antony in the opening scene of the play but a man who was afraid of his own feelings and affections and so tried to repress them. But he succeeds only partially to do so and brings his own and others doom.

1.10.7.5 List of Key-words :

1.	Instantaneous	-	Done in an instant
2.	Discounts	-	Refuses to believe
3.	Manifestation	-	Display
4.	Arrogance	-	Showing too much pride in oneself and too little consideration for others
5.	Fralities	-	Weaknesses
6.	Impervious	-	Not moved or influenced by
7.	Protestations	-	Solemn declarations
8.	Olympian	-	God-like
9.	Prodigious	-	Suprisingly great
10.	Vaunts	-	Brags, boasts about
11.	Spurn	-	Reject Contempuously
12.	Lethargy	-	Laziness of mind
13.	Smug	-	Self-satisfied

14.	Rank	-	Utter
15.	Spite	-	Malice : it will
16.	Rectitude	-	Straightness; a righteousness
17.	A dark horse	-	Person whose capabilities may be greater than known to be
18.	Detractors	-	Persons who defame or underestimate others
19.	Consummate	-	Perfect
20.	Cajolery	-	Deceiving with soothing words of false promises
21.	Avowal	-	Open declaration
22.	Artlessness	-	Lack of skill
23.	Frenzy	-	State of extreme excitement
24.	Compunction	-	Feeling of regret for one's action
25.	Tirades	-	Long, angry or scolding speeches
26.	Astuteness	-	Cleverness
27.	Abhorrent	-	Hateful
28.	Grouses	-	Complaints
29.	Pique	-	Resentment
30.	Audacity	-	Boldness
31.	Seduce	-	To lead astray

1.10.8 Brief Comments :

Dear student, we believe, you are now in a position to look at the play in a more critical and understanding manner. You will be able to ask your self questions and answer them too. It is impossible to exhaust all the rich suggestions of a play like *Julius Caesar*. In such matters, ultimately, everyone has to be his or her own best guide. So read the play again, thoroughly and critically, and form your own impression.

1.10.9 SELF CHECK EXERCISE :

I. Upon what source did Shakespeare draw for the facts of the play, *Julius Caesar*?

2. Name some fully developed characters in *Julius Caesar*.

3. What do these characters represent in political terms ?

4. What do these characters represent in moral terms ?

5. To whom is the name of honour attributed in the play ?

6. What is the final verdict of Antony on Brutus ?
7. Why was Brutus unsuited to lead a conspiracy ?
8. Cassius has almost all those qualities which Antony has but even then he is ousted by Antony. Why ?

1.10.10 ANSWERS :

1. Shakespeare's sole authority for the play was Sir Thomas North's translation of Plutarch's *Lives*.
2. The fully developed characters in the play are : Caesar, Antony, Brutus and Cassius.
3. In political terms, Caesar and Antony represent Caesarism or Absolutism and Brutus and Cassius represent Republicanism.
4. In moral terms, Caesar and Antony represent opportunism and Brutus and Cassius represent idealism.
5. The name of honour is attributed in the play to Marcus Brutus.
6. "The noblest Roman of them all" is Antony's verdict on Brutus.
7. Brutus was not suited to lead a conspiracy because he was an idealist, a theoretical philosopher, who lacked practical insight and shrewdness so necessary for success in political affairs.
8. Cassius is ousted by Antony because he does not possess the virtues of keeping personal feelings separate from his political ends which Antony possesses in such a large measure.

1.10.11 Lets Sum Up :

In this lesson, we've dealt with various critical issues related with the play. Various major and minor characters have been critically analysed.