



## Julius Caesar

William Shakespeare, Barbara A. Mowat (Editor), Paul Werstine (Editor)

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## From Reader Review Julius Caesar for online ebook

### Manny says

I once performed the whole of Mark Anthony's "Friends, Romans, Countrymen" speech on the steps outside the Great Hall in Trinity College, Cambridge, wearing a bedspread as a toga and with a bucket chained over my head. It's a long story. I think I still know the speech by heart.

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### Lyn says

"Et tu, Brute?"

These lines have haunted audiences and readers for centuries, since The Bard first presented the play, believed to be in 1599, when Shakespeare would have been 35. Bringing to life scenes from Roman history, this tragedy, more than presenting a biography of the leader, instead forms a study in loyalty, honor, patriotism and friendship.

"Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him;  
The evil that men do lives after them,  
The good is oft interred with their bones,  
So let it be with Caesar ..."

Antony's speech has been memorized and recited by hundreds of thousands over the centuries and still stands as a testament to subtle revenge and stubborn leadership.

"Be patient till the last. Romans, countrymen, and lovers! Hear me for my cause, and be silent that you may hear. Believe me for mine honor, and have respect to mine honor that you may believe. Censure me in your wisdom, and awake your senses that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more"

Like Milton's Satan, and Shakespeare's Edmund from King Lear, the most interesting character in the play is the villain Brutus. But was he truly a villain? He was certainly written as a sympathetic antagonist. His conflicting thoughts on loyalty and honor form the most memorable elements of one of Shakespeare's finest plays.

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### Darwin8u says

*"What a terrible era in which idiots govern the blind."*

? William Shakespeare, Julius Caesar, Act 2, Scene 1

Julius Caesar was one of my first Shakespeare loves. I remember in Jr High memorizing (and I still can remember most of it) Mark Anthony's eulogy to Caesar ("Friends, Romans, countrymen, lend me your ears..." It was powerful and was an early indicator for me of language's potential energy. Within those lines there were several messages, foreshadowing, etc. It turned me onto both Shakespeare and the Classics. I'm now coming back to Julius Caesar 25+ years later. Hopefully a bit more mature. With a bit more body hair. Certainly, with more experience with Shakespeare, the Classics, and politics and the original JC. I've now read considerably Livy, Edward Gibbon, Suetonius, and probably most importantly Plutarch. But even with all of this 'source' material, the play itself still seems to capture the imagination in ways that history (both modern and ancient) can't. Shakespeare can tease out and nuance things (obviously made up) that gives life to Brutus, Caesar, Anthony.

It was ironic too that I was reading Julius Caesar right after (unplanned) the June controversy with the New York Public Theatre's production where they used a Trump-like character to play the part of Julius Caesar. The brouhaha could easily have been predicted. The closer our contemporary leaders become to actual tyrants, the harder it becomes for their supporters to digest their images being used to portray an assassinated Julius Caesar. The closer we edge to the end of the Republic, the more relevant and less popular Julius Caesar will be with those in tyrannical camps.

It all holds up. It still feels relevant and even a bit dangerous.

### **Favorite Lines:**

"*The fault, dear Brutus, is not in our stars, but in ourselves.*" (Act 1, Scene 2)

"But, for my own part, it was Greek to me." (Act 1, Scene 2)

"...for the eye sees not itself,  
but by reflection, by some other things." (Act 1, Scene 2)

"Cowards die many times before their deaths; the valiant never taste of death but once." (Act 2, Scene 2)

"Cry havoc and let slip the dogs of war!" (Act 3, Scene 1)

"Of your philosophy you make no use,  
If you give place to accidental evils." (Act 4, Scene 3)

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### **Bookdragon Sean says**

"*But Brutus says he was ambitious;  
And Brutus is an honourable man....*"

Oh yes! So very, very, honourable was our dear Brutus.....

To think these two were once friends.

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## **Kalliope says**

What is this play about? Is it about Julius Caesar, as the title says? Well, he is assassinated half way through the play and disappears (Act 3, scene 2). Granted, his ghost reappears later on, but it is not the ghost of the caliber of Mozart's (and Lorenzo da Ponte's) commanding Commendatore. JC's ghost exists only in Brutus' mind as his conscience. For even if Brutus thinks that it is the ghost's revenge to "turn our swords toward our own stomachs", the only time the ghost speaks is to say "I am your evil spirit, Brutus".

JC does not seem to have a huge stature anyway. His triumph celebrated at the beginning is not Rome's but his very own, since his victory consists of having defeated Pompey's sons, i.e. his personal enemies and not the enemies of Rome. We also see that his wife Calpurnia has little trouble in convincing him not to go to the Senate, and only a moment later Decius easily changes his mind again and persuades him to go nonetheless. When he subsequently preaches his own steeliness to the senators ("I could be well moved if I were as you..."), he is not believable. He just seems conceited.

So, no, I do not think it is about JC.

May be the play is about Brutus, the most interesting of the characters and the one with the most lines. He is drawn into the plot by Cassius's astuteness and tricks, and throughout the play we are reminded that he is acting with the good of Rome as his main objective. His famous soliloquy in Act II is a defense of the nobility of the act. But both his weakness in falling prey to Cassius conniving and the loss of empathy when he coldly dismisses the memories of his deceased and yet beloved wife ("No more, I pray you...") detract from his being the prime candidate. No, in spite of Antony's words at the end ("This was the noblest Roman of them all..."), he remains elusive.

Cassius's role is that of Best Supporting Actor.

The play ends leaving the future eerily open. From history we know what happened next and the contemporary public must have also known it, but there is no hint in the play on which way Rome will go not even on what the alternatives are.

Of course there are always the eternity themes that Shakespeare is so extraordinary at developing and with which his plays are always loaded, themes as Ambition, Loyalty, Omens and Destiny, etc... Analyses of these are well trodden.

I will not venture in this fertile direction.

In previous readings I was approaching the plays by William Shakespeare as Classics existing in the historical vacuum of eternity. But in my current protracted reading of these works, it is the parallels of the plots with contemporary events or circumstances that are interesting me greatly.

In 1599 when the play was first performed (possibly the first in the new Globe Theatre) Queen Elizabeth was 66 but looked and acted a lot older. She had lost a lot of her glamour and the icon-making machinery had

begun. The boost that the triumph over the Spaniards had brought was eroding, and new problems with Ireland were coming to the limelight. The bitter rivalry between the Earl of Essex and Lord Burghley, and later with the son Robert Cecil, was keeping courtiers at bay. The secret services were increasing their control and pressure which only contributed to a greater feeling of terror. And meanwhile, there was still no clear heir to the throne. People must have felt rather itchy about the political instability and the uncertainty that the immediate future held.

Of course causality between events of the day and a play produced in any given period are hard to detect, let alone to prove. This is not a play-à-clef. But in choosing plots and devising how to develop them, Shakespeare must have known what would ring a bell in the minds of the public. If, when seeking entertainment, the Londoners were to choose a play over bear-biting, the play had to be engaging. The author's ability in verbalizing human passions by reminding everybody of their concerns is what makes these plays so very special.

I see then Julius Caesar as a tragedy without a hero. And the open “what now?” with which it closes, can be better understood if we become aware of the insecurities with which contemporary audience were about to enter into the following century.

PS: Orson Welles put on a production in 1937 in which the setting was the contemporary Fascist and Nazi Europe (Caesar as Mussolini?). This is available as Audio. A GR friend recommended the modern film “Me and Orson Welles” in which it seems some of the OW original footage has been included. I have ordered this DVD but have not seen it yet. I can't wait.

PPS: The film disappointingly does not include any original footage of the 1937 play, and is somewhat silly.

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### **Dolors says**

The juxtaposition that Shakespeare brings forward in this historical play, which resembles a tragedy in textual tonality and structure, is the double-edged facets, the private and the public, that coexist in Julius Caesar, the quintessential dictator.

The ruler's weaknesses show unobstructed in his private life.

Irascible, proud and vulnerable to superstition, the Caesar ignores the voice of fate represented by the Soothsayer that tries to warn him against the surges of unrest that pervade in the fatidic 15th, the Ides of March, the date of his assassination.

But are the personal defects of the Caesar reason enough to murder him?

Do they really threaten the hegemony of the Roman Empire?

Or are the conspirators spurred by envy, or even, misled by their self-imposed sense of justice?

Can the tormentor become the victim?

The collision between high idealism and pragmatism, corruption and politics, reason and irrational expectations, and the recurrent theme of preordained fate versus free will sets the frame for the characters to unfold Shakespeare's unyielding grasp of the ambiguity –or the twisted nature?- that defines human nature. Brutus' noble intentions prove to be nothing more than an unequivocal desire for power and validation. His urge to simplify events ignores the fact that both people and actions are never wholly right or wrong; that one should adapt to the countless tonalities of life, that one should sometimes suspend judgment.

Cassius' ambition invalidates him as a valid, fair leader and Marc-Antony's loyalty is but a dull reflection of the gullibility of the populace, an undistinguishable mass of fervent venerated that can easily be transformed into a barbarous mob.

Only Octavius complies with the unspoken requisites to become Julius' successor. With a rather lukewarm temperament, he appears almost impersonal, detached and oblivious to emotional strife.

Is maybe Shakespeare implying that the popular man, the leader, is but a "Hollow Man", a stuffed creature, whose public image serves to disguise his true personality? What is there to hide about mankind that can't stand the glance of common citizens? Where is his true spirit left to wander about?

Shakespeare's version of the downfall of Julius Caesar is a quiet, subversive text where there is little space for his usual puns, wordplay and fast witted dialogue. The somewhat direct style distinguishes this play from the others I have read, which might be an attempt to create a language that presents no barriers to understanding, transcends genre, narrative, context and challenges preconceived notions about history; and ultimately, about the person who unobtrusively stares back at us in the mirror every morning of our undistinguishable lives.

Words are glowing ambers that lead to ourselves, that lead us to merely being.

Caesar's might be ancient history, but ours, which is his, and Shakespeare's, is not.

*"Remember us -if at all- not as lost*

*Violent souls, but only*

*As the hollow men*

*The stuffed men."*

T.S. Eliot, "The Hollow Men"

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### Darth J says

This tale in a nutshell:

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### Elise (TheBookishActress) says

this review is rated M for Memes

I really do love this play but I've been memeing about it for five hours straight at this point to cope w my Overly Large Yet Worth It Role so we'll talk about why I love this show and then we'll end with the long list of terrible memes

(also why the FUCK did I give this four stars. it's a five goodnight I love this underrated play)

### WHY THIS PLAY IS FUCKING AWESOME

Okay, first of all, and no one else cares: it's pretty damn historically accurate as Shakespeare goes. And I'm a

stressed Latin student. So that was nice to see.

It's also a really good play as characters go. Every character parallels around three other characters in interesting ways; Brutus especially is a foil to all of the other three leads. All the relationships between the characters are so interesting and heartbreaking.

This is also just one of the best-written plays I've ever read. **I love how Shakespeare varies his meter for every character.** Okay, example time: Brutus ends at least half his statements with weak endings rather than in typical Iambic Pentameter. Cool, right? Maybe it's not if you don't know what any of that meant. Nevermind. But my nerd ass loves it. Also, **so much rhetoric.** That assembly scene changed me as a person. You could write a freaking term paper on that scene and still not fully analyze the whole thing

And **it's still a relevant story today!!** This play has some really fucking relevant political commentary. There's actually a line in this play about how this bloody scene, this surprise betrayal, will be reenacted a thousand times over in the future, and it's maybe the most brilliant line of all time, ever. I love it. I can't believe we cut it.

Beyond all that, though, this is just one of the most narratively strong plays I've ever read. This is my favorite kind of tragedy. Every single character has sensical motivations!! **There's no villain!!** There's no fate as the villain!! **Every bad thing that happens is the result of a character decision.** I just really love this play narratively.

### **SOME MEMES, FOR YOUR ENJOYMENT**

- I can't believe Brutus and Cassius are being chewed on by Satan in hell they didn't deserve this @Dante you take that shit back they were just trying to stop a fucking dictator good god
- comparing Caesar to Trump is unfair?? Caesar cared about poor people how is that comparable to our current president
- please just look at this
- add "bro" to every single line of The Tent SceneTM and it's 100% better trust me I Am A Scientist
- et tu, brote
- some people?? stab emperors?? to coup??
- Cassius every single time something goes wrong: time to die lmao
- au where this whole thing takes place on tumblr and Antony's speech is just a callout post and no one stays in their lane
- that Mean Girls version of the speech is really fucking accurate she even gets in "Brutus is just as cute as Caeser" and if that's not something Cassius would say I don't know what is
- sorry Shakespeare I really do love your work I don't only make memes about it
- and yet: holy fuck

(i'm really sorry)

- this play is literally Macbeth except less supernatural, more Roman, and more gay
- there's also this weird Romeo-and-Juliet-esque triple suicide? in which a character who has never shown up before is suddenly Cassius' best friend and then they kill themselves and lie dead next to each other over a misunderstanding? it's weird
- and then Brutus comes in and dies too so... triple suicide? cool??
- I feel like I should mention that random new character is quite literally named Titty-nius

- Shakespeare, on his 1610 account: lmao let's write a crossover of Romeo and Juliet and Macbeth except... Roman au
- this play invented the bury your gays trope
- or maybe someone just yelled "the floor is stabbing Caesar"
- I'm so very sorry for this review I regret it already

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## **Joe Valdez says**

To celebrate William Shakespeare on his birthday in April, I'll be studying three of the Bard's plays which I've not yet seen. My Shakespeare plan is to locate a staging of the play, listening to and watching it on my Macbook while I follow along to as much as of the original text as is incorporated in the production. Later, I read the entire play in the modern English version. A good friend I've had since high school recommended this system to me and I think this has been a very good system for delighting the mind in Shakespeare. This month, I plan to dive into three of Shakespeare's political dramas.

Scholars estimate that *Julius Caesar* was written in 1599 and was probably one of the first plays to be performed at the Globe Theatre in Southwark, which began construction in January of that year. Sir Thomas North's translation of *Lives of the Noble Grecians and Romans* by Plutarch provided Shakespeare with much material, not only his dramatization of Caesar's assassination in 44 B.C., but most of the playwright's Roman based plays. Shakespeare took great liberties with history, condensing three years of battle into six days, expanding the roles of Portia and Calpurnia and putting his own words into the mouths of the historic figures.

The staging I chose was the BBC Television Shakespeare production from 1979 starring Charles Gray as Caesar, Richard Pasco as Brutus and Keith Mitchell as Marc Antony. There were no familiar faces to me in the cast, but they acquitted themselves well, particularly David Collings as Cassius. The set design and movement for the first two thirds of the production were rich and invigorating. As for the play, I was not very compelled. Much of it felt like I was checking a box off, or worse, completing an assignment for school. The major attribute of *Julius Caesar* is Shakespeare's atom-splitting dialogue, some of which has transcended centuries.

Act one, Scene 2. SOOTHSAYER: *Beware the ides of March.*

Act one, Scene 2. CASSIUS: *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. Brutus and Caesar: what should be that 'Caesar'? Why should that name be sounded more than yours?*

Act one, Scene 2. CASCA: *It was Greek to me.*

Act three, Scene 1. CAESAR: *Et tu, Brute? Then fall, Caesar!*

Act three, Scene 1. ANTONY: *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, that this foul deed shall smell above the earth with carrion men, groaning for burial.*

Act three, Scene 2. ANTONY: *Friends, Romans, countrymen, lend me your ears. I come to bury Caesar, not to praise him. The evil that men do lives after them. The good is oft interred with their bones. So let it be with Caesar.*

Act four, Scene 1. ANTONY: *Octavius, I have seen more days than you. And though we lay these honours on this man, to ease ourselves of divers sland'rous loads, he shall but bear them as the ass bears gold, to groan and sweat under the business, either lead or driven, as we point the way. And having brought our treasure where we will, then take we down his load, and turn him off, like to the empty ass, to shake his ears and graze in commons.*

*Julius Caesar* chronicles the plot of eight Roman senators, instigated by the lean and hungry Cassius and fronted by the stoic orator Brutus, to murder the populist Julius Caesar, who the Roman senate is preparing to crown as king. There are a few exciting parallels to recent events in the U.S., with men of honorable intentions conspiring against a leader in the name of freedom, when really, they're envious of his popularity and fearful of his mandate to change things. Shakespeare also demonstrates the fickleness of the public to hail Caesar as a champion one moment and curse him as a tyrant the next, based on what's trending in the Forum.

There are two female roles in the play: Brutus' wife Portia and Caesar's wife Calpurnia. They're almost the same part, wary of the danger to their powerful husbands and not wanting them to leave the house. Of course, neither Brutus or Caesar pay any attention, going to capitol and getting their fool selves killed, ultimately. I was compelled here or there by Shakespeare's facility with witty dialogue, particularly the opening scene of the play featuring Roman rabble marching to hail great Caesar, but the play is hardly funny considering the subject matter. The last third drags with asinine battle involving characters I never felt compelled with emotionally.

Joe's Current Ranking of Shakespeare Plays (From Most to Least Favorite):

- 1) *Hamlet*
- 2) *Much Ado About Nothing*
- 3) *Twelfth Night*
- 4) *As You Like It*
- 5) *Macbeth*
- 6) *The Merchant of Venice*
- 7) *A Midsummer Night's Dream*
- 8) *Othello*
- 9) *Julius Caesar*
- 10) *King Lear*
- 11) *Romeo and Juliet*
- 12) *The Taming of the Shrew*
- 13) *The Tempest*

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## **Madeline says**

Julius Caesar, abridged:

BRUTUS: I love Caesar!

CASSIUS: He's a power-hungry bastard. I think we should kill him.

BRUTUS: Dude, we totally should.

DECIUS: Happy Ides of March, Caesar. Ready to go to the Senate?

CAESAR: I dunno. My wife just had a dream about you and the rest of the senators washing their hands in my blood, so I think I'm going to call in sick today.

DECIUS: Okay, I'll just tell the guys that you're a pussy who lets his wife tell him what to do. They'll understand.

CAESAR: I'll get my coat.

\*Caesar skips off to the Senate, confident in the knowledge that he's in a Shakespeare play, where dreams don't predict anything and main characters never get offed\*

CAESAR: Hey, why didn't anyone tell me it was Bring A Dagger To Work Day?

THE ENTIRE FUCKING SENATE: WE KEEL YOU!

CASSIUS: Good, he's dead. Now to hold a huge funeral and let his best friend deliver the eulogy to the large, violence-prone mob.

BRUTUS: Cool. Take it away, Antony!

ANTONY: So the guys who killed Caesar aren't bad guys, really...

CROWD: WOOOO! WE LOVE BRUTUS!

ANTONY: ...but Caesar was generous and humble and basically god on earth, and they totally killed him in cold blood.

CROWD: RAAAAAAA! KILL THEM ALL!!! \*grabs torches and pitchforks and kills fucking everyone, including a random poet who has the same name as one of the conspirators. I'm not even joking.\*

BRUTUS: Man, ruling Rome was a lot more fun when we weren't being invaded by Octavius.

CAESAR'S GHOST: BOOGEDY BOOGEDY BOOGEDY! AVENGE...oh, wrong play. Uh...BOOGEDY!

BRUTUS: Oh, hey Caesar.

CAESAR'S GHOST: Uh...that's it? Not even an "eek?" Fine, whatever. I'm going to see you a second time, by the way. BOOGEDY!

BRUTUS: Huh. That was weird.

CASSIUS: GOD DAMMIT WE'RE LOSING THE WAR! I AM OVER THIS SHIT. Hey you, hold my sword while I impale myself.

SERVANT: Sure thing.

CASSIUS: \*dies\*

BRUTUS: Let's see: Rome is being destroyed, all my friends have either been killed or committed suicide, my wife just poisoned herself, and I'm about to be captured by enemy soldiers. \*turns to audience\* HEY, DOES ANYONE KNOW WHAT TIME IT IS?

AUDIENCE: SUICIDE TIME!

BRUTUS: THAT'S RIGHT! \*dies\*

THE END.

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## James says

### Book Review

In 1599, William Shakespeare published his famous tragic play, Julius Caesar. In this tragedy, he explores the effect of power and trust across many characters, those who have it and those who are hungry for it. Several memorable lines originate in this play, offering guidance on how to go about building a network of friends and an army of enemies. Most readers are familiar with the story of vengeance and betrayal when it comes to Julius Caesar, and this is the central theme in Shakespeare's play. How do you know when you can truly trust someone? What happens when hearsay changes someone's mind? Who do you turn to when you've been betrayed by someone you thought was trustworthy. These are persistent motifs across literature for hundreds of years. As one of the original literary works focusing on it, this classic has set a high standard for using one's words versus using your physical prowess to convince someone to do something they might not normally consider doing. There are a lot of strong images and passages to re-read in this play, each giving you different slices of life and hearty challenges to dissect. Of all Shakespeare's plays, I'd put this one towards the top of most analyzed. It's worth a read and teaches you a bit about history, too.

### About Me

For those new to me or my reviews... here's the scoop: I read A LOT. I write A LOT. And now I blog A LOT. First the book review goes on Goodreads, and then I send it on over to my WordPress blog at <https://thisismytruthnow.com>, where you'll also find TV & Film reviews, the revealing and introspective 365 Daily Challenge and lots of blogging about places I've visited all over the world. And you can find all my social media profiles to get the details on the who/what/when/where and my pictures. Leave a comment and let me know what you think. Vote in the poll and ratings. Thanks for stopping by.

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## Bill Kerwin says

In the course of teaching high school sophomores for thirty years, I have read Julius Caesar more than thirty times, and I never grow tired of its richness of detail or the complexity of its characters. Almost every year, I end up asking myself the same simple question--"Whom do I like better? Cassius or Brutus?"--and almost every year my answer is different from what it was the year before.

On one hand, we have Cassius, the selfish, manipulative conspirator who, after the assassination, shows himself to be an impulsive, loyal friend and an able politician, and, on the other hand, Brutus, the conscientious intellectual and lover of the republic who becomes, under the weight of his guilt, an irritatingly scrupulous moralist and an inept general more concerned with reputation than success. And then of course there is Antony: brilliant, vicious, unscrupulous, and ultimately as unknowable as a tornado.

This is a great play about politics and human character.

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### **Jeffrey Keeten says**

**“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.”**

Beware the Ides of March. Beware to those that have aspirations to rule. You may encounter many enemies. People who will thwart your plans. People quite possibly afraid of your genius. People suffering from delusions of grandeur.

I always say keep an eye on the son of your favorite squeeze.

Marcus Junius Brutus, what a fickle man, you are running around like a plucked chicken looking for your missing head. *“He seems completely blind to reality, an ineffectual idealist whose idealism cannot prevent him from committing a senseless and terrible crime.”* You let the insidious Cassius fill your ear with dilettante, conspiratorial nonsense. *“Cadaverous and hungry-looking, much given to brooding, and a great reader; a scorner of sports and light diversions, a very shrewd judge of human nature, and deeply envious of those who are greater than himself.”* So the question remains, is Cassius the shrewd judge of character, capable of seeing the future, or is he the man consumed by jealousy who wants to see the mighty Julius Caesar fall?

You fell for that first man of Rome, the republic is your responsibility, and all that. As it turns out, you aren't the only dagger maestro in your family. Gaius Servilius Structus Ahala, a distant relative of yours, saved Rome from another tyrant named Spurius Maelius. Of course, that is all in the far distant past and might even be a myth, but Cassius knows the right buttons to push.

**”And therefore think him as a serpent’s egg,  
Which, hatch’d, would, as his kind, grow mischievous,**

**And kill him in the shell.”**

You might have said the line Brutus, but the stench of it, the green gray smoke of it, smacks of Cassius. Wouldn’t it have been more prudent to see what Caesar intended to do with his power before you stab, stab, **STABBED** him to death?

**“Et tu, Brute?”**

That must have felt like a punch in the gut given that you had his blood all over your sword and hands at the time. Caesar’s parting guilt laden gift to you. I’m just putting a few thoughts out there in the wind. How’d you feel about Caesar putting the sausage to your mother? Did the bedposts banging against the wall feel like a drummer hammering your skull? Maybe Cassius doesn’t have to be that convincing.

### **Cassius**

It must have been a real kick in the subligaculum when that hack William Shakespeare named the play after Julius Caesar. My god, man, you have four times the lines, and for most of the play Caesar is nothing more than an apparition. An annoying apparition, by the way, who keeps showing up at the most inconvenient times and saying things like, **“Let loose the dogs of war.”**

Letting Marc Antony live was probably a mistake. He isn’t the brightest star in the firmament, but he is a brave soldier. A good leader, but better as number two than number one. You aren’t really a mad dog killer after all, so the thought of killing Antony is like crunching on the bones of a stale dormouse.

*“Of course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs,  
Like wrath in death and envy afterwards;  
For Antony is but a limb of Caesar.  
Let’s be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Caesar.”*

Magnanimous of you, Brutus. Well said, but did you think **ZOINKS** after Antony dropped that rap battle speech at Caesar’s funeral.

### **Marc Antony**

**“Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:**

**If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.  
Here, under leave of Brutus and the rest—  
For Brutus is an honourable man;  
So are they all, all honourable men—**

You remember the one, right? The speech where he basically calls you a douche bag under the guise of singing your praises.

I'm not going to talk about the disaster at the battle of Philippi. I think that might have been where the term Caesar salad came into common usage. Marc Antony and Octavius join forces and break the will of your men. We are all ready, way past ready, for you to fall on your own sword. In fact, I would have happily given you a firm Caligae to the arse if you needed a little extra encouragement.

If you wish to see more of my most recent book and movie reviews, visit <http://www.jeffreykeeten.com>  
I also have a Facebook blogger page at: <https://www.facebook.com/JeffreyKeeten>

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### **Henry Avila says**

The most powerful, famous man in Roman history, her greatest conqueror, loved by the adoring , poor population, of Rome, ( and Cleopatra, also) that has brought glory and prosperity, too, the army will follow anywhere he leads, certain victory and riches to the soldiers, the Senate has given numerous awards to him, Rome's enemies tremble at the name of the mighty Caesar, but of course nobody is loved by all, men are small, petty, and jealous, why should he be above them, (fearing he, becoming King) the less talented and not as successful, always will ask this eternal question...The world is full of chaos, by men who believe in a cause, they never see the consequences, of their actions, what happens, afterwards, most don't care . A conspiracy by a conservative faction of the Roman Senate, organized by Marcus Brutus and Gaius Cassius, an upper class clique, the aristocrats, didn't like Caesar's rule, but pretended to be his friends, had contempt for the plebeians, (common citizens) and on the Ides (15th) of March, 44 B.C. stabbed the great, brilliant warrior, 23 times ( Et tu, Brutus?) . Those Senators were out of touch with reality, believing they would be praised for their treachery, yet when Mark Anthony, gives a fiery speech, to the dazed, vast crowds, asking them, when will there be another man, like him, never, they shout back, at Caesar's funeral, (but Brutus, said he was ambitious) and shows the bloody body , clothes, of the fallen, and reads his will, giving every poor citizen ( who he loved), a vast amount of money and a park, his own gardens, to the lowly , riots ensue, the surprised assassins, flee for their lives out of the huge city...At the decisive battle of Philippi, in Greece, Mark Anthony and young Octavian, (Augustus Caesar) Julius Caesar's great-nephew, fought Brutus and Cassius, a total of 400,000 soldiers , for the control of Rome, the winners live, the losers die...but none were generals like Caesar... A great, immortal play, that asks who is right and who is wrong , Brutus and Cassius or Caesar, generations past, and in the unforeseen future, will deliberate this unanswerable question, politics can be deadly, when one group believes they know best, anyone opposing them, will be butchered, for the good of the state, these pitiable people, cease to be human, the killers, destroy , but the blood sprays on all, as later the victims, friends, fight back , vengeance is very sweet, thousands , even millions may perish, but the gore continues unrelenting, until the people have had enough, or no one is left, it may go on for a long, long, while, though. There are no noblemen, in hate...

## Ahmad Sharabiani says

## The Tragedie Of Julius Caesar, William Shakespeare

The Tragedy of Julius Caesar is a tragedy by William Shakespeare, believed to have been written in 1599. It is one of several plays written by Shakespeare based on true events from Roman history, which also include Coriolanus and Antony and Cleopatra. Although the play is named Julius Caesar, Brutus speaks more than four times as many lines as the title character; and the central psychological drama of the play focuses on Brutus' struggle between the conflicting demands of honor, patriotism, and friendship. ...

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