

must first convince the multitude that Cæsar was not ambitious before he may violate his judgment and "let slip the dogs of war."

"I came to-bury Cæsar, not to-praise him.*

* The hyphen between words indicates that they are to be more closely combined in time.

The evil/ that men do—lives after them;
The-good/ is oft interred with their bones;
So let-it-be/ with Cæsar. The noble Brutus
Hath-told you-Cæsar/ was/ ambitious.

If it were so (slight expression of doubt), it was a grievous fault; and grievously hath Cæsar answered it."

This last line must be read in a deeper pitch and have an expression of solemnity and sorrow; for there lies the bleeding evidence of the penalty, and that appeal is the first inroad upon their animosity, the first appeal to their feelings.

But again return to the tone of obsequious respect; and the flattering compliment to the conspirators must be delivered as if the speaker believed what he said. Let the reader also, by a change of pitch, but not of time, indicate the brief digression, and the relation of the interrupted parts, "and the rest," with "Come I." The parenthetical clause must be delivered in a tone one degree lower.

But now he commences the course of triumphant argument by which he convinces his audience that Cæsar was not ambitious.

He-hath-brought many | captives | home
to Rome,

Whose ransoms did | the general coffers fill."

The important word here is "general"; that while others appropriated the ransoms of captives to their own private coffers, Cæsar gave them to the public treasury, an evidence of liberality and patriotism. Inexperienced readers will emphasize "fill" or "coffers"; the first indicating that others only partly filled them, and the second that others put them into a different kind of receptacle. But Antony exalts Cæsar's munificence by saying: he gave his ransom to the general good.

"Did this | in Cæsar | seem ambitious?"

Some readers give the falling inflection to this question. If Antony is supposed to believe that his audience would answer in the negative, the falling inflection would be correct. But this is his first argument in favor of Cæsar,—he is not on safe ground yet; Cæsar may have shown that liberality to bribe the people. Besides which the falling inflection would be too imperative in tone; the rising expresses homage to their judgment; it appeals to them, and for these reasons I prefer it.

"When | that-the-poor | have-cried, Cæsar
hath wept: (with feeling and tremor.)

"Ambition | should be made of sterner stuff."

While the humanity of Cæsar is described in tremulous sympathy, the succeeding line, expressive of heavy censure on those who so unjustly murdered him, must be delivered with adequate solemnity and sternness.

"You all did see | that | on—the—Lupercal

I thrice | presented him—a-kingly crown,

Which he did | thrice refuse: was this ambition?"

This is the climax of the arguments. He had been murdered for aspiring to a kingly crown, and he had thrice refused it, and that gave indubitable evidence that he was not ambitious. It is true that Casca, in his blunt way, had said that "to his thinking, he was very loath to lay his fingers off it" when the crown was offered to him. But Casca testified that the people approved. "The rabblement shouted and clapped their chopt hands, and threw up their sweaty night-caps, &c." Hence the question, "Was this ambition?" should be given with a falling inflection on each word, with a full expectation of an answer in the negative. I may also add that the rising inflection recommended in the previous question gives greater effect to the altered inflection of this final question.

Antony has now achieved a triumph. He reads his success in the faces before him; probably whispers and tones of approval reach him; and so now when he names Brutus, on one word, 'sure,' he throws the emphasis and gives to the final words the rising inflection, which always expresses doubt or incompleteness,

"Yet, Brutus says he was ambitious;
And sure, (prolonged) he is an honorable man."

The first great end of the oration has been achieved, and now, with consummate tact, knowing that success is only weakened by any effort to make it more successful, he re-awakens their affections—for they loved Cæsar—by tender rebukes and appeals which complete the triumphs of defence.

"You all did love him, once not without cause;
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason."

The last two lines of this passage must be delivered with an expression of apparent sorrow. The speaker looks upward apostrophizing Judgment, but in this appeal, in while there is a rebuke conveyed, it is a flattering compliment to the passions of the multitude. They have judgment, but now carried away by misrepresentation and injustice 'men have lost their reason.'

There is also great skill exhibited in his temporary silence. He affects to mourn over the murdered Cæsar, and while silent, probably with his hands or his robes covering his face, he listens to the citizens, as they express their changing views on what he has spoken. The reading of their parts is as much a dramatic art and feature of the scene, necessary to its best effect, almost as the speech itself. It must be characteristic, rough and unpolished in style, varied in tone, and imitative of the utterance of such an assembly. This very contrast to the exalted and polished delivery of Antony will give the best effect to the change which must instantly mark the delivery of his first words as he recommences:

"But yesterday | the word-of-Cæsar | might
Have stood | against-the-world:—now | lies he | there,
And none so poor | to do him | reverence."

The evident meaning of this passage is that he who was master of the world is now fallen so low that the meanest of that multitude will refuse to do him reverence. While the first two lines must be delivered with impassioned pride, in the fullest rotund and swelling tones, the second two lines are given with an expression of rebuking mournfulness. But in the delivery of the first two lines that follow,

"O masters | if I were disposed to stir
Your hearts and minds | to mutiny and rage,"

The orator sweeps along with impassioned force as if he were going to stir them to avenge this cruel murder. Perhaps he was; but reflecting probably that this would be premature—that he has mightier arguments to advance; or perhaps seeing in the faces before him some still unfavourable expression, inimical to his final design, he skilfully changes his manner and tone to scorn and irony,

"I should do Brutus wrong and Cassius wrong,
(emphasize "wrong" first and then "Cassius")

Who, you all know, are honorable men;
(let the word "honorable" be delivered in slow mocking tone, with the full circumflex intonation)

I will not do them | wrong: I rather chose
To wrong the dead (solemnly), to wrong myself | and you,
Than I will wrong—such HONORABLE men."

In the delivery of the next passage the speaker again changes his manner, passion apparently is subdued, and with the exquisite skill of the practised orator who knows well how to make his next point tell, he refers, as it were incidentally, to the "will" whose importance is enhanced by this careless reference to it,