

given the impression that he is a young man who 'loves plays,' who "revels long o' nights," and who "is given to sports, to wildness, and much company." Cassius mistrusts him, but Brutus, who misjudges him, sees only the more worldly side of his character, and persuades the other conspirators that he is not to be feared. But as soon as the assassination is over he appears in his true character, as an ambitious politician and a "shrewd contriver," with an eloquence that gives him power to stir the passions of the Roman people. But although in his funeral oration we are carried away by his eloquence, we feel at the same time that he is crafty and treacherous, and that while he is carrying out his promise to the conspirators in the letter, he is breaking it in spirit. In Act IV., in the scene in which the triumvirs meet, we are given still further evidence of this treacherous and unscrupulous spirit. In order to gratify his desire for revenge against the brother of Lepidus, he sacrifices his sister's son; he is preparing to tamper with Cæsar's will; and he is ready to cast Lepidus off as soon as he has served the selfish purposes of himself and Octavius. In the last scene of the play he appears once again, and this time we see him to better advantage; for in his offer to "entertain" the servants of Brutus, and in his funeral speech over the body of Brutus, he shows a generosity of spirit which attracts us much in the same way as his eloquence did, in the early part of the play.

Octavius does not play an important part in *Julius Cæsar*, and his character is suggested rather than portrayed, in the few scenes in which he appears. When his arrival is first announced we are told that Cæsar had sent for him to come to Rome; and now that Cæsar has perished, "another Cæsar" is ready to step into his place and carry on his work; and throughout the remainder of the play Octavius assumes the tone of authority which marks him out as Cæsar's successor. On two occasions he comes into conflict with Antony,—regarding their relations towards Lepidus, and regarding their positions in the field of battle at Philippi,—and in both cases his speech carries with it the suggestion of a relentless will. At the battle of Philippi it is he who 'hurls defiance in the traitors' teeth'; and at the close of the play it is he who gives orders for the disposition of the body of Brutus, and who calls the field to rest after the battle. It would be a matter of surprise if two such characters as Antony and Octavius could long work together in harmony; and in the play of *Antony and Cleopatra*, the sequel to *Julius Cæsar*, we are given the