

secrets. Brutus replies that he wishes he were worthy of such an honorable wife. They hear a knock at the door, and Brutus sends her away with a promise to talk to her later.

Ligarius enters, looking sick. He says he would not be sick if he could be sure that Brutus was involved in a scheme in the name of honor. Brutus says that he is. Ligarius rejoices and accompanies Brutus offstage to hear more of the plan.

Analysis

While the reader has been led to believe in Brutus' strength of nobility, there is a touch of weakness in the self-delusion he must create before he can join the conspirators: Brutus feels that murder is wrong and so must find a way to justify his actions. It's not for personal reasons that he will do it, but for the general; that is, for the good of the people of Rome. He generalizes about the effects of power and ambition and anticipates the damage that Caesar will do when he gains the crown. He has to admit, however, that Caesar has not yet committed any of these wrongs. Brutus has to convince himself to kill Caesar before he has the opportunity to achieve his ambition; that is, he will "kill him in the shell." The final element of his persuasion comes from an outside source. He responds to the call of the people without knowing that the call is false.

The letters that Cassius has penned have been discovered in Brutus' closet; he reads them and is persuaded by them under the same harsh and distorting "exhalation of the air" that light the conspirators' way to Brutus' doorstep. Brutus never thinks to question the authenticity of the letter, and lets the letter easily convince him to join the conspirators. This shows that Brutus in fact wants to remain as honourable as possible even though he wants to join the conspirators; he is stubborn and is only willing to join them if there is a true "honorable" reason to do so. He is thus persuaded by the forged letter easily. By that light, one can see that Brutus is as tainted as any of the other conspirators.

Brutus, although he has decided to be one of the conspirators, knows that what they plan is wrong. "O Conspiracy, / Sham'st thou to show thy dang'rous brow by night, / When evils are most free?" (emphasis added). But being a man of his word, he is committed to the plan. After a brief, whispered discussion with Cassius, Brutus takes on the leadership of the group, and when Cassius calls on the group to swear to continue as they have planned, Brutus stops them, and begins by a sort of negative persuasion to fix their resolve and establish himself as leader. "No, not an oath!" he says. If their motives are not strong enough, an oath will not help them to accomplish the deed. Only cowards and deceivers would swear, and to swear would be to taint what they do. This is how Brutus convinces his men. He creates a void, takes away what Cassius says, and then fills it with his own voice. By stripping away the words of an oath and by replacing that oath with images of valiant Romans, their very blood carrying strength, nobility, and constancy, Brutus inspires his men and establishes himself as their leader. Caesar, therefore, is not alone in his ambition.

It is ironic for Brutus to ask them not to take up an oath as Brutus, who has declared loyalty and friendship to Caesar and now casts those commitments aside. Notably, Brutus asks the men not to "stain" the virtue of their scheme, a word that evokes blood; ultimately, they will not be able to avoid staining themselves with Caesar's blood.

Caesar shows some vestiges of masculinity, however. Calphurnia describes "fierce, fiery warriors which drizzled blood upon the Capitol," but Caesar responds that "cowards die many times before their deaths." He is determined not be a coward. But as Calphurnia kneels before him, he is persuaded. Here, the reader is meant to remember Portia's actions in the previous scene. She, too, knelt before her husband and he was persuaded. Shakespeare invites the readers to draw comparisons between the two and see a strong woman married to a strong man and a weak woman married to a weak man.

Calphurnia's dream of the bleeding statue perfectly foreshadows the eventual unfolding of the assassination plot: the statue is a symbol of Caesar's corpse, and the vague smiling Romans turn out, of course, to be the conspirators, reveling in his bloodshed. Yet, to the end, Caesar remains unconvinced by any omens. If one argues that omens serve as warnings by which individuals can avoid disaster, then one must view Caesar's inflexibility regarding these omens as an arrogance that brings about his death.

This scene also shows Decius' ability in convincing Caesar to go to the Senate as Caesar is easily manipulated by flattery. It shows that Caesar is easily seduced when his ego is stroked and when offered power.

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Act 2 Scene 3

Summary

Artemidorus enters a street near the Capitol reading from a paper that warns Caesar of danger and that names each of the conspirators. He intends to give the letter to Caesar and stands along the route that Caesar will take to the Senate, prepared to hand the letter to him as he passes. He is sad to think that the virtue embodied by Caesar may be destroyed by the ambitious envy of the conspirators. He remains hopeful, however, that if his letter gets read, Caesar may yet live.

Analysis

This short scene is tinged with irony. Artemidorus is a diviner and his note to Caesar contains only facts, but has one great fault: For Caesar to acknowledge the facts, he has to admit that he is not a god, providing bloody sustenance to all of Rome, but a mere mortal. That he could never do.

This scene allows you to see another opinion of Caesar. Artemidorus is a Roman who loves Caesar and sees the conspirators as traitors. From this man's viewpoint, the reader gets a hint of the greatness that was once Caesar.

This scene also highlights the public nature of the conspiracy. Given that Artemidorus knows all about the conspirators and their plans, it is made clear that the latter have not kept quiet. Caesar is among the few who do not know what is about to happen.

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Act 3 Scene 1

Summary

Artemidorus and the Soothsayer await Caesar in the street. He sees the soothsayer and reminds the man that "The ides of March are come." The soothsayer answers, "Aye, Caesar, but not gone." Caesar enters with Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Ligarius, Antony, and other senators. Artemidorus approaches with his letter, saying that its contents are a matter of closest concern for Caesar. Caesar responds, "What touches us ourself shall be last served"—that is, his personal concerns are his last priority. Artemidorus tells him to read it instantly, but Caesar dismisses him as crazy.

Caesar then enters the Capitol, and Popilius Lena (a senator not involved in the conspiracy) whispers to Cassius, "I wish your enterprise to-day may thrive." Cassius worries that his plot has been discovered. The rest enter the Capitol, and Trebonius deliberately and discreetly brings Antony away so that he (Antony) will not interfere with the assassination.

Metellus approaches Caesar to request that his brother, Publius Cimber, who has been banished from Rome, be granted permission to return. Caesar answers that since Publius was banished by a lawful decree, there is not just cause for absolving his guilt. Brutus and Cassius kneel at Caesar's feet and repeat Metellus's plea; Caesar answers that he will not change his mind now, declaring himself as "constant as the Northern Star". When Cinna comes forward and kneels to plead further, Caesar adds another comparison, suggesting that they might as well hope to "lift up Olympus," the mountain where the gods were believed to dwell, as to sway Caesar in his convictions. Their pleadings rise in intensity and suddenly, from behind, Casca stabs Caesar. As the others also stab Caesar, ending with Brutus, he falls and dies, saying "Et tu, Brute? Then fall, Caesar!" (You too, Brutus? Then Caesar shall die!)

The conspirators proclaim the triumph of liberty, and many exit in a tumult, including Lepidus and Artemidorus. Trebonius enters to announce that Antony has fled.

Brutus tells the conspirators that they have acted as friends to Caesar by shortening the time that he would have spent fearing death. He urges them to bend down and bathe their hands in Caesar's blood, then walk to the marketplace (the Roman Forum) with their bloodied swords to cry "Peace, freedom and liberty!". Cassius agrees, declaring that the scene they now enact will be repeated time and again in the ages to come as a commemorative ritual.

Antony's servant enters with a message: Antony, having learned of Caesar's death, sends word that he loved Caesar but will now vow to serve Brutus if Brutus promises not to punish him for his past allegiance. Brutus says that he will not harm Antony and sends the servant to bid him come. Brutus remarks to Cassius that Antony will surely be an ally now, but Cassius replies that he still has misgivings.

Antony enters and sees Caesar's corpse. He marvels how a man so great in deed and reputation could end as such a small and pathetic body. He tells the conspirators that if they mean to kill him as well, they should do it at once, for there would be no better place to die than beside Caesar. Brutus tells Antony not to beg for death, saying that although their hands appear bloody, their hearts have been, and continue to be, full of pity; although they must appear to him now as having acted in cruelty, their actual motives

His refusal to pardon Metellus's banished brother serves to show that his belief in the sanctity of his own authority is unwavering up to the moment that he is killed.

Cassius suggests that future generations will remember, repeat, and retell the conspirators' actions in the years to come. With the words Caesar says, "Et tu, Brute?" Caesar apprehends the immensity of the plot to kill him—a plot so total that it includes even his friends—and simultaneously levels a heartbroken reproach at his former friend.

Despairing over Caesar's death, Antony knows that he poses a danger to the conspirators and that he must pretend to support them if he wants to survive. He assures them that they have his allegiance and shakes their hands, thus smearing himself with Caesar's blood and marking Trebonius with blood as well. By marking Trebonius, Antony may be silently insisting on Trebonius' guilt in the murder, even if his part was less direct than that of the other conspirators. Yet he does so in a handshake, an apparent gesture of allegiance. While the blood on Trebonius's hands marks him as a conspirator, the blood on Antony's hands, like war paint, marks him as the self-appointed instrument for vengeance against Caesar's killers.

Antony is able to cover his feelings, not only so that he can place himself in a position to avenge Caesar's death, but also so that he can find his own position of power. In contrast to the conspirators — even the sharpest of them, Cassius — Antony is strong and politically savvy. None are the images of him as womanizer and drunkard. He's taken charge at the moment of greatest danger and he does so by manipulating Brutus' naïveté.

Cassius's worries about Antony's rhetorical skill prove justified. The first scene of the play clearly illustrates the fickleness of the multitude, which hastens to cheer Caesar's triumph over a man whom it once adored. Surely the conspirators run a great risk by letting such a fickle audience listen to the mournful Antony. Yet, blinded by his conception of the assassination as a noble deed done for the people and one that the people must thus necessarily appreciate, Brutus believes that the masses will respond most strongly not to Antony's words but to the fact that the conspirators have allowed him to speak at all. Because he feels that he himself, by helping to murder a dear friend, has sacrificed the most, Brutus believes that he will be respected for giving priority to public matters over private ones. We will see, however, that Brutus's misjudgment will lead to his own downfall: he grossly underestimates Antony's oratorical skill and overestimates the people's conception of virtue.

Act 4 Scene 1

Summary

After they have formed the Second Triumvirate, Antony, Octavius, and Lepidus meet in Rome to decide which Romans shall live and which shall die. Lepidus agrees to the death of his brother, and Antony agrees to the death of a nephew. Antony suggests that, as a way of saving money, they examine Caesar's will to see if they can redirect some of his funds. Antony then sends Lepidus to obtain Caesar's will so that they can reduce some of the bequests.

After he exits, Antony tells Octavius that Lepidus may be fit to run errands but that he is not fit to rule one-third of the world; after they are through using him, they will assume the power he temporarily enjoys. Octavius does not want to argue with Antony, but he recognizes Lepidus to be a proven, brave soldier. Antony answers that his horse also has those qualities; therefore, Lepidus will be trained and used.

Antony now turns the conversation to Brutus and Cassius, who are reportedly gathering an army; Antony and Octavius then agree that they must make immediate plans to combat the armies being organized by Brutus and Cassius.

Analysis

These scenes deal with the events that take place in the vacuum of power left by Caesar's death. Antony's speech to the Roman citizens in Act III, scene ii centers on the fact that Caesar had set aside money for each citizen. Now, ironically, he searches for ways to turn these funds into cash in order to raise an army against Brutus and Cassius. Although he has gained his current power by offering to honor Caesar's will and provide the citizens with their allotted money, we now see that he apparently has no intention of fulfilling this promise. In this manner, you can confirm what you may already believe — that Antony has manipulated the people with his own advantage in mind.

The question, then, is not whether these men will respect Caesar's final wishes (they will not), but which of the three men now in power will dominate. Lepidus, who is, in effect, Antony's messenger, sent to retrieve Caesar's will, has no power. The real battle takes place between Octavius and Antony with no clear winner established. So why does Shakespeare concern the reader with this question? Because this power struggle is another aspect of the concern that desire and appetite are at the root of the destruction taking place in Rome. At first glance, one sees only the plebeian mob being ruled by passion and standing ready to wreak havoc, but growing evidence shows that the conspirators and the triumvirate are as passionate as the mob.

Despite the fact that Brutus tries to convince himself that he kills Caesar because of logic and reason, he and the others are as much ruled by passion as anyone else. (For evidence of this, see Act II, Scene 1, where their passion is externalized and presented to the audience as disturbances in the natural world.) Brutus is unaware of his own emotional nature and denies it, thus losing its potential power.

On the other hand, Antony is able to accept both sides of his nature and use them to his own advantage. In this scene, his emotional nature can be sidelined when cruel, rational thought is required. How else would he be able to discuss the murders of so many people, the betrayal of so many promises, so easily? Thus Antony embodies both the problem and the solution. He is able to understand and control passion. The Antony who likes drink and women, the Antony who could weep with sincerity over Caesar's corpse, is best able, because of his emotional experience, to take charge.

The triumvirs, particularly Antony, are more "successful" than are the conspirators, as the audience sees in the next scene; however, this success comes at the cost of cruelty, betrayal, and tyranny. The conspirators, as the reader sees in the next scene, are losing control of their feelings. Brutus, in particular, is unable to get a handle on fear, even paranoia. On the other hand, the coldness expressed by Antony and ("He [Antony's nephew] shall not live; look, with a spot I damn him") Octavius ("Your brother too must die"), and even by Lepidus' ("I do consent") to his own brother's death, indicates the horror of men who have replaced their affective for effective sides.

In a strange dialogue with Octavius, he also badly insults Lepidus, explaining how, just as his horse has been taught to fight, turn, stop, and move his body according to Antony's will, so, too, must Lepidus now be trained. Antony declares Lepidus "a barren-spirited fellow, one that feeds / On objects, arts, and imitations"; he reproaches Octavius, saying, "Do not talk of him / But as a property," that is, as a mere instrument for the furtherance of their own goals. Lepidus proves an effective tool for them in that he is malleable and apparently not intelligent enough to devise his own motives. While Shakespeare may have inserted this string of insults simply for comic relief, this abuse serves as another illustration of Antony's sense of political expediency: while he does not respect Lepidus, he still uses him for his own purposes.

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Act 5 Scene 2

Summary

During the early course of the battle of Philippi, Brutus sends Messala with a message, urging Cassius to engage the enemy forces at once. Brutus believes that the forces under Octavius, which are positioned before him, are currently unspirited and vulnerable to attack.

Analysis

Brutus' actions in this scene embody both hope and the rashness born of having nothing more to lose. It is a short scene, and the very quickness of its language is meant to heighten the tension of the battle for the audience.

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		it would mean the end of Rome's republican system of government, in which senators, representing the citizens of Rome, wield most of the power. To noblemen like Brutus and Cassius, who consider themselves the equals of Caesar or any other citizen, Caesar's coronation would mean they would no longer be free men but rather slaves. Caesar never explicitly stated he wants to become king— he even refuses the crown three times in a dramatic public display— but everything he says and does demonstrates that he regards himself as special and superior to other mortals. In his own mind, he seems already to be an absolute ruler.
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Marcus Brutus

Composed	Popilius Lena “wished today our enterprise might thrive” and did not panic. Instead, Brutus assured Cassius that “Popilius Lena speaks not of our purposes” and to “be constant”	Brutus repeats himself for Cassius to “be constant” and Cassius to “enlarge your grief” not “before the eyes of both our armies here” so as not to let them be demoralised that the prospect of killing Caesar might have already been revealed. This shows that Brutus is composed as he is able to keep his cool in such a situation where his intentions might have been revealed; allowing for a successful assassination of Caesar.
Stoic and humourless, but	“I am not gamesome: I do lack	Shows he is not gamesome and

thoughtful and deferential	some part of the quick spirit that is in you Antony. Let me not hinder, Cassius, your desires; I'll leave you." — Brutus A1S2	has no humour.
Strong-willed	When Cassius wanted to assassinate Antony as well, Brutus strongly objected and stood his ground. Hence in the end, only Caesar was assassinated.	This shows that Brutus was more adamant to follow his plans than to listen to others. The assumption is that it was the fact that he was a praetor, a magistrate in modern terms, and holds a high ranking, and this having the authority and the idea that he has the power to decide.
Patriotic	Decided to assassinate Caesar for what he believed was the good of Rome and made the majority of his decisions thinking of Rome.	Brutus contemplated the option to betray Caesar for quite some time and only finally did it after he believes that Rome would benefit. This shows that Brutus is patriotic to a fault, the fact that he is willing to betray his best friend for a nation and even kill him. He loves Rome and its citizens, but ironically, at the end of the play, it is the Roman citizens who drive him out of the city and ends with him killing himself.
Noble (to himself)	Brutus always justifies his actions to himself and believes he is noble "I love the name of honour more than I fear death." — Brutus A1S2	Brutus strongly believes in his own motives and does not hide things from others. He constantly believes that he is doing the right thing as it is his desire to be noble even though his actions might prove otherwise. However, to him, he is noble. This shows Brutus' noble side as he states that he would rather die than be dishonourable. A little extreme, but conveys his moral character very well.

crowd turns against the conspirators even more: "They were villains!" and "They were traitors!" (IV.ii.155-157). The crowd was moved by Antony's words and that he successfully brought them over to his side.

In the end, Antony managed to get the plebeians to agree with him because of the persuasive devices he uses. The devices that are used are repetition, diction that appeals to emotion, verbal irony, props, and specific evidence that really helped his argument. He used these techniques in a creative way and tied them into each other to deliver a sarcastic, powerful, and sad speech. Judging by this speech and its results, Antony could just about win over any crowd just like he won over this one.

Q. EVALUATE BRUTUS' FUNERAL SPEECH.

When Brutus speaks to the Romans, he has two purposes. His first (and surely more important) purpose is to convince his listeners that Caesar's murder was justified. His second purpose is to introduce Mark Antony. He accomplishes this second purpose better than the first. He implies that he's a "good guy" for letting Caesar's best friend speak, but he's naive when he decides not to stay to listen to Antony. Brutus gets a "D-" grade on his speech, while Antony walks away with an "A + ." Brutus's speech is practically a failure.

Brutus makes his first mistake when he disperses half of his audience. "Those that will hear me speak, let 'em stay here; / Those that will follow Caesar, go with him . . ." (Act III, Scene 2, lines 5-6). Brutus does not have the authority of a powerful leader. By showing that Cassius is equal in power and authority, Brutus makes himself less important.

The most serious flaw in Brutus's speech is that he is not specific or detailed; he is too vague. This is the essence of Brutus's argument: You know that I am an honorable man. (What does he mean by honorable? Is it honorable to assassinate a leader for the reasons Brutus offers?) I loved Caesar as much as you did, but Caesar was a threat to Rome because he was ambitious. Brutus is vague about Caesar's "crimes"; he never tells exactly how Caesar was ambitious or why his ambition was bad. In fact, the word ambitious is a poor choice because it has favorable connotations as well as negative ones. For example, we admire someone for being ambitious and striving to achieve a high goal. But Brutus assumes that ambition is all bad. Brutus's speech is weak because it is too short. He doesn't give any convincing evidence to prove that Caesar deserved to die.

Brutus's logic is faulty also As part of his justification of Caesar's murder, he says, "Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men?" (Act III, Scene 2, lines 23-24). This is an example of the either-or fallacy, one kind of faulty reasoning. Brutus says that only two positions are possible: Either Caesar remains alive and all Rome is in slavery; or Caesar is dead and all Rome is free. In fact, there are many other possible alternatives between these two extremes. And why should we believe Brutus anyway? He doesn't substantiate either of the 'claims he makes: Why does Caesar alive mean slavery? Why does Caesar dead mean freedom for Rome?