



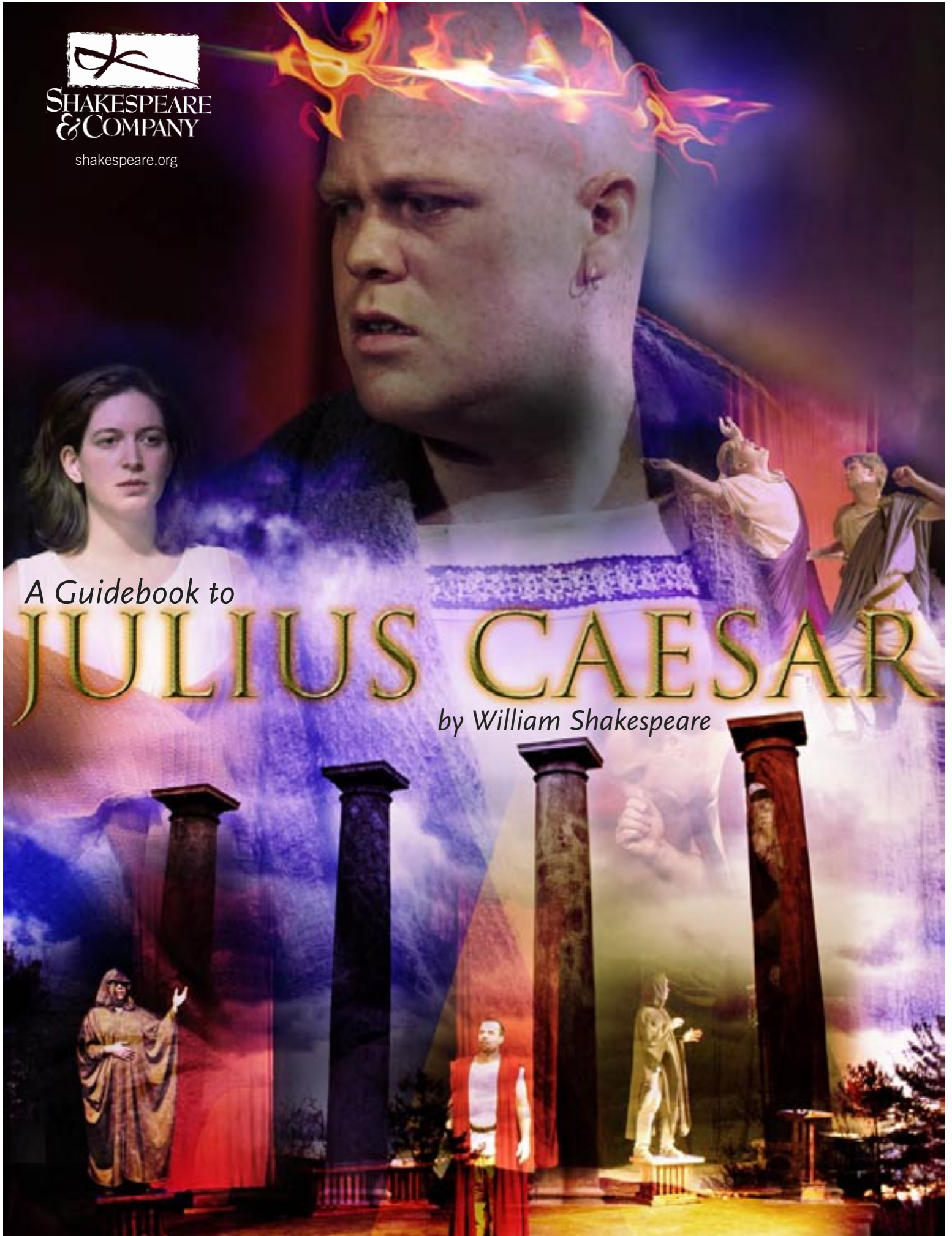
SHAKESPEARE
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A Guidebook to

JULIUS CAESAR

by William Shakespeare





Spring Tour of Shakespeare 2005

William Shakespeare's **JULIUS CAESAR**

Directed by Kevin G. Coleman

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Costume Designer	Govane Lohbauer
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An Introduction to this Guidebook

Julius Caesar is a complex play. This guidebook is not intended to simplify it. Rather, we hope it inspires, provokes and engages you and your students to look into the play's richness and complexity in new ways. We offer some background information and some discoveries we've made in our research and rehearsals, but we aren't offering any definitive interpretations or answers.

The primary sources we used in preparing this guide include: *The Tragedy of Julius Caesar*, Folio, pub. 1623; the Riverside Shakespeare; *The Lives of the Noble Grecians and Romans*, by Plutarch; *The Twelve Caesars*, by Suetonius; and *The Meaning of Shakespeare* by Harold C. Goddard. Other works are cited at the end of each section.

A Note from the Director

The Tragedy of Julius Caesar has been required reading in high schools for the past hundred years. It tells a story that is filled with real, historical people - people from whom we trace our ideas about democracy and government, law and business, philosophy and morality. Its setting is ancient Rome, the most famous city the world has ever known - the blueprint for the greatest western cities ever since. Our own capital, Washington, D.C. recreates not only the look, but also the imposing feel of ancient Rome. Even our printed currency depicts the architecture of this ancient city. Rome more than haunts our national psyche - it has helped create it. In a sense, all roads still lead to Rome.

Julius Caesar is a short play for Shakespeare. While its style is mainly straightforward, its lasting impression is a play wonderfully saturated with images. It is unique to all of Shakespeare's plays by the absence of a single dirty joke - a compelling recommendation for putting it into a school curriculum designed a century ago - or even keeping it there today. Shakespeare took most of the material for this play from Plutarch's *Lives*, a partially fictionalized history of Rome and its most important figures written in 70 AD. Plutarch's *Lives* might best be described as a kind of "Lifestyles of the Rich and Famous", but it brings to life historical people and events in a compelling, sometimes even sensationalized way. *Lives* gave Shakespeare lots of material from which to work. Consequently, *Julius Caesar* has more than its share of famous and beautiful speeches, and some very dramatic situations. It recounts events in the lives of some larger-than-life people whose influence was very much present in the Elizabethan world, and is still operating in our own. All this might account for the notoriety this play has enjoyed over the years, and it has been part of our delight in preparing this play for your enjoyment. But there is more. Over and over again in this play, Shakespeare brings our awareness to the spiritual dimension of man: the hidden, the illogical, the feminine. The most compelling theme that emerges behind the rhetoric, the dynamic action, the world shaking repercussions of decisions made and not made - the most compelling theme simply put is: follow the promptings of your soul.

The supernatural images and metaphors which Shakespeare uses in this play, metaphors employing dreams, portents, prophesies, auguries, visions, premonitions and ceremonies - all feminine energies, are still unable to balance the rational, logic-al, stoic-al, skeptic-al and cynic-al drives in the overly masculine Roman world. Intuition, imagination and the feminine voice are eclipsed and devalued in the overwhelming energy of "blood and destruction", the "dogs of war" and the "havoc" that inevitably results from unrestrained and unchecked masculine license. In male dominated Rome - where predominantly masculine virtues are honored, where only the men have a voice or political power, the feminine aspect of human nature appears through the few remaining channels: dreams, intuitions and prophesies. As Caesar dismisses the warnings, dismisses the soothsayer as a "dreamer", dismisses Calphurnia for her fears and intuitions, he does so at peril to his personal life. However, as Caesar is the embodiment of the Roman spirit and the figurehead of the entire nation, he dismisses these warnings at peril to the entire Roman Republic. Once the Republic is lost, the super-masculine Empire steps in to take its place. So we ourselves, at peril to our own lives and psychological wholeness, dismiss the intuitive, the creative and the imaginative - the feminine - in our lives.

The tragic core of this play is the Roman unwillingness to hear - even to the point of silencing - the feminine voice in their souls, and their unwillingness to value its wisdom. Two thousand years later, we share the same struggles.

Kevin G. Coleman
Julius Caesar, Director 2005

Preparing Students to See a Shakespeare Production

How can I prepare my students?

Give them a sense of the story. The plots of most of Shakespeare's plays are usually laid out simply and sequentially, and can be readily detailed beforehand. His plays are not murder mysteries that employ plot twists or surprise revelations to keep the excitement high. It doesn't spoil the experience to know before hand that, Julius Caesar will die right in the middle of the play, or to know that in his comedies, the lovers almost always get married in the end. In Shakespeare, it doesn't detract to "give away" the ending. Shakespeare's plays are language and character-driven. The audience or reader becomes engaged by the individual characters, their thoughts, feelings and their relationships. If we know the plot ahead of time, we can then quiet our minds about story-line, and focus on the *who* and *why*.

Introduce them to the characters. Before the play starts, it's useful if the audience is able to remember who the characters are, and therefore is curious about *why* the characters do what they do, their character *development* and *interpretation*. Since most of Shakespeare's plays have a rather long list of characters, they either become a feast of familiar friends, or a jumble of confusing strangers. Having some pre-understanding of the complicated relationships between Brutus, Cassius, Caesar, Antony, Calphurnia, Portia and the rest, we are able to investigate the deeper meanings and themes in the play. For all the characters in any play of Shakespeare's, it is helpful to know what social status or wealth they have (nobility, servant) and what political power (civil or religious) they enjoy.

Get them excited about the language. This preparation is probably the most difficult to do beforehand. Shakespeare's language is different from that of movie scripts, song lyrics, newspapers or novels. The language is poetic, so it can involve unusual sentence structures and syntax. At the same time, the language is also inherently dramatic,

which makes it more readily accessible in performance. While most people think of Shakespeare's language as 400 years older than the English we speak today, it is much more appropriate to think of Shakespeare's language as 400 years *younger* than what we speak now. Consequently, it can be presented as more vibrant, exciting and daring. It is a language replete with images. Shakespeare nearly overwhelms our modern ear with a myriad of images that surprise, delight, inspire or even startle us.

Discuss the qualities of live theatrical performance. It's important for students who don't attend theater regularly to take a moment to reflect on the nature of live performance. Because we're so used to other forms of entertainment, it can be surprising to remember that everything happens in real time, in the actual moment of performance, and that each performance is unique. At Shakespeare & Company, we celebrate these aspects of live performances, placing great emphasis on the relationship between the actors and the audience. Our actors look directly at the audience, speak to them directly – sometimes even ask them for a response and to participate actively in the creation of the play. There is constant acknowledgement that this is a play, being performed in the moment and in the presence of people who have come to see and hear it – in other words – the actors will continually dance between the "real" reality of being on a stage in front of people watching, and the "imaginative" reality of say, Rome 45 BCE. We also ask students to reflect on their role as audience. Rather than focusing on "theatre etiquette," we invite students to participate as an engaged and supportive audience. When an audience is actively attentive and responsive, they share in the creation and success of the performance.

Our Touring Production

What you will be seeing is a six-actor touring production of *Julius Caesar*. This model of a small cast of actors playing multiple roles and traveling has a long history in various parts of Europe and England stretching from the Middle Ages, but we can easily imagine this model being employed from the earliest beginnings of theatre. Touring productions would leave London and take to the road for various reasons; the plague, political and religious suppression, the winter weather, or financial need. As a resident of Stratford-upon-Avon, a town whose location made it important in commerce and travel, it is very likely that Shakespeare was exposed to touring productions as he was growing up. While there is no direct evidence to prove this – or to propose his early fascination with performances – it is more reasonable to imagine it being true than to reject it because of the absence of documented proof.

Our touring production visits schools and theatre venues across the northeast for 16 weeks. We perform in huge spaces like The Egg in Albany, Symphony Hall in Springfield, the Capitol Center for the Arts in Concord, NH and in small spaces like libraries, churches and high school theatres. Audience members range in age from elementary students, through middle school, high school, college, community – even to senior citizens. Because of this, our touring production and the actors performing must be extremely flexible to adjust to the wide range of audience members and all types of spaces.

The production elements (sets, sound, props, weapons and costumes) have been carefully designed to accommodate the wide variety of locations and their size, the demands of travel, quick load-ins and assembly and the quick costume changes each actor must achieve to play multiple roles. Theatrical lights are not transported because of the time involved to set them up and find adequate power. Besides, Shakespeare's plays were written for performances in the middle of the day when the sun was illuminating the audience as well as the stage. Real swords are used because they are better constructed, balanced and can be trusted by the actors not to break in performance. The only adjustments made to the weapons are to dull the edges and blunt the tips – which the audience won't particularly notice – but which makes them safer for the actors. The design concept must serve to help the audience keep track of the characters and story – particularly that

audience which is least familiar with live theatre. Without additional technical staff (which keeps the cost of the tour affordable for schools) the actors themselves are responsible for transporting everything, assembling the set and caring for the props and costumes.

Our schedule is very packed. Five performances each week is normal, but with additional workshops, days of *multiple* performances, travel, load-in, set up, vocal and fight warm-ups, strike and more travel, the schedule calls for some very early mornings and late nights. The demand is on the actors to present multiple characters through their physical and vocal adjustments, but the costumes also serve to help the audience differentiate between characters. Since playbills are impractical in most locations, the costumes become very important just for this. The same was true for those Elizabethan actors who also traveled with reduced versions of longer Shakespeare plays. Scholars are finding evidence that the plays in performance were always edited and shorter than the longer versions that got the approval of the Master of Revels, or that we read or study in literature classes as the published versions. For example, *Julius Caesar*, which takes more than three hours to read aloud, most likely was only two hours in performance, including all the pageantry. Our 90-minute performance of *Julius Caesar* is similarly edited and performed without intermission. A bit shorter than what the Elizabethans probably heard, this version fits better into school schedules.

Shakespeare's plays are essentially about language. Elizabethan audiences went to "hear a play" – their expression. Today we go to "see a movie," "watch TV," or describe ourselves as "sports spectators" – our expressions. Elizabethan audiences particularly enjoyed the language of the plays, and this appreciation demanded plays in which the language was profoundly dramatic.

One final thing to keep in mind. In the Elizabethan playhouses, the actors would address the audience directly – even eliciting responses when needed. There was minimal separation between the actors onstage and the members of the audience. Shakespeare goes out of his way to acknowledge the audience and to keep bringing their awareness to the fact that they are watching a play. This is a style of theatre that is aesthetically and practically very different from our own.

Julius Caesar: The Characters

Gaius **Julius Caesar** is one of the most famous figures in western civilization. He came from a very old patrician family, and was a nephew to Marius, the Roman general and politician who lost the civil war to the dictator Sulla. When Caesar was quite young, he put himself forward as a candidate for the priesthood, a politically important position in Ancient Rome. Sulla perceived that he was ambitious and could threaten his absolute power. Caesar went into hiding to escape Sulla (who had ordered the deaths of hundreds of political rivals). He was captured by Sulla's guards, but escaped by bribing their captain. Shortly thereafter, he was kidnapped by pirates, and when his ransom was paid and he was freed, Caesar captured and crucified the pirates. He then began his illustrious military career. He returned to Rome when Sulla died in 78 BCE to begin his political career. He held many political offices while building an allegiance with the wealthy and powerful general, Marcus Licinius Crassus. Another popular general, Gnaeus Pompeius (Pompey) was gaining political power with the strong support of the senate. In 60 BCE, Caesar engineered a three-way alliance to share power called the First Triumvirate. In 53 BCE, Crassus was killed trying to conquer the Parthians, creating a power struggle between Caesar and Pompey. Pompey and the senate ordered Caesar to return from Cisalpine Gaul without his army. Instead, Caesar chose to march on Rome with his army, and in 49 BCE, he crossed the Rubicon river, starting a civil war. Caesar handily defeated Pompey, but instead of following the precedent of having his opponents executed, Caesar pardoned Pompey's followers. Pompey fled to Egypt, where he was murdered. Caesar was appointed dictator for a year starting in 49 BCE, for two years in 48 BCE, for ten years in 46 BCE, and finally dictator for life in 44 BCE. In that same year he was assassinated.

Calphurnia (also spelled Calpurnia) was Caesar's third wife, the first having died and the second divorced after a scandal. Caesar married Calphurnia in 59 BCE to cement a political alliance with her father Piso, who was made consul for the following year. At around the same time, Pompey married Caesar's daughter Julia, who had been betrothed to Servilius Caepio. Instead, Servilius was married to Pompey's daughter, who had been engaged to Sulla's son Faustus. According to Plutarch, this series of marriages prompted Cato to protest that "it was intolerable the government should be prostituted by marriages." It was reported that Caesar was blatantly unfaithful to Calphurnia, and almost divorced her in order to make another political marriage. But all accounts report that she was a devoted wife.

Marcus Junius **Brutus** claimed to be a descendant of Lucius Junius Brutus, forever a hero for Romans for successfully defeating Tarquin and banishing kings from Rome. But Plutarch repeats the gossip that Brutus' mother Servilia was deeply in love with Caesar and was his mistress, and further suggests that Brutus was actually Caesar's son. Shakespeare makes no specific allusion to this possibility. Brutus joined Pompey's cause in the civil war, even though Pompey had executed his stepfather, because Brutus reportedly believed that Pompey's cause was better for Rome. Caesar pardoned Brutus, along with other senators, and made him governor of Cisalpine Gaul, where Brutus served with distinction. Caesar later chose Brutus over his friend Cassius for the praetorship of the city, one of the most important offices in Rome.

Portia, daughter to the famous politician/philosopher Cato, was her husband Brutus' first cousin. Cato, who was Servilia's brother, was a controversial politician who fought for Pompey in the civil war and committed suicide in the face of his defeat. Some Romans, like Brutus, Cicero and the poet Lucan held him in the highest esteem, while Caesar despised him.

Gaius **Cassius** Longinus was married to Brutus' sister Junia, which made them brothers-in-law. Cassius' hatred of tyrants is described in Plutarch by an incident from his school days. A boy named Faustus, who was son of Sulla, a Roman general and dictator who marched on Rome to seize power, was bragging about his father's sovereign power. Cassius punched him. When the boys were brought before Pompey, Cassius reportedly said, "Come then, Faustus, dare to speak here those words that provoked me, that I may strike you again as I did before."

Marcus Antonius, or **Marc Antony** was said to be descended from Hercules and would, according to Plutarch, fashion himself after the portraits of Hercules, to perpetuate the legend. All accounts report that he was handsome and charming, and prone to drinking and revelry. Plutarch reports that he was extraordinarily popular with his soldiers, but that politically, he had a reputation for consorting with other men's wives. After the events of the play *Julius Caesar*, Antony traveled to Egypt where he fell in love with Cleopatra, the Ptolemy queen. The alliance between Antony and Octavius was strained, at best, so when Antony's wife Fulvia died, Antony married Octavius' sister Octavia. But he abandoned her to return to Cleopatra and married her. This led to another civil war, which Octavius won. Antony and Cleopatra both committed suicide. Shakespeare wrote a play about these events called *Antony & Cleopatra*.

Gaius **Octavius** was born in 63 BCE, of a prosperous family. His father, who died in 59 BCE was senator who had been elected to the praetorship. Octavius' mother, Atia, was the daughter of Julia, the sister of Julius Caesar; and it was Caesar who launched the young Octavius into Roman public life. At the age of 12 he made his debut by delivering the funeral speech for his grandmother Julia. He was at Apollonia (now in Albania), completing his academic and military studies when, in 44 BCE, he learned of Caesar's assassination. As Caesar's adopted son, he was also Caesar's principal heir. He changed his name to Gaius Julius Caesar, dropping his family name of Octavius, (although he's still referred to as Octavius, at least for this part of his life). He formed the Second Triumvirate with Antony and Lepidus, a tenuous alliance that fell apart, resulting in another civil war. In 31 BCE, Octavius defeated Antony and Cleopatra at the battle of Actium, and they committed suicide. Octavius executed Cleopatra's son, Ptolemy XV Caesar (fathered by Julius Caesar) and annexed Egypt. Over the next thirty years he worked carefully and patiently to secure his absolute power without causing any alarm. He established the Praetorian Guard (permanent body guards), changed his name to Caesar Augustus, and became Rome's first emperor.

Marcus Aemilius **Lepidus** was a Roman general who was the son of a prominent politician. Lepidus fought on Caesar's side in the civil war against Pompey, and served as consul in 46 BCE. A year later he became Caesar's master of the cavalry, and on the day of Caesar's assassination, he was just outside Rome with a legion of troops, leading them to a province of southern Gaul. Instead, when he received word of the assassination, he marched into Rome and occupied the city. He was instrumental in bringing Octavius and Antony together to form the Second Triumvirate, but remained the least powerful member of the alliance. He retained the position of pontifex maximus (high priest) through most of his life, but was offered only the smallest provinces, which were later taken from him. In 36 BCE (five years after Antony's death), Lepidus attempted to lead Sicily in a revolt against Octavius, but his soldiers deserted. He was allowed to remain pontifex maximus, but was forced to retire from public life.

Publius Servilius **Casca** is only known as a member of the conspiracy to assassinate Caesar. Plutarch mentions that Casca was the first to strike Caesar, stabbing him in the neck.

Decius Brutus was actually named Decimus Brutus. The mistake was originally made in Amyot's translation of Plutarch, and then continued in North and in Shakespeare. Caesar so trusted Decius that he named him second in line to his estate (should Octavius not survive him) in his will. Despite this, he joined the conspiracy against Caesar.

Lucius Cornelius Cinna was a senator who at one time had been Caesar's brother-in-law, as he was Caesar's first wife's brother. Cinna's father was a radical politician who led an aborted revolution against the senatorial government in 84 BCE. The younger Cinna was one of the senators who joined the conspiracy to assassinate Caesar.

Helvetius Cinna, the Poet, was a friend of Caesar's. While he was on his way to Caesar's funeral, he was torn apart by a raging mob who confused him with the senator of the same name.

Marcus Tullius Cicero was one of the most famous orators in western civilization. His speeches, political essays, philosophical writings, letters and even fragments of poetry survive. He was a prominent senator, but was not part of the conspiracy to assassinate Caesar; in fact, he was not present in the senate on the day Caesar was killed. He was, however, executed in the series of proscriptions ordered by the Second Triumvirate, most likely because of Antony's deep-seated hatred of him. He was killed on December 7, 43 BCE at the age of 63.

Flavius and **Marullus** were tribunes populares. Tribunes were elected by the plebeians to protect them from arbitrary actions of the patrician magistrates.

Artemidorus was a teacher of logic and rhetoric. According to Plutarch, several of the senators were his pupils, and he learned of the plot against Caesar and tried to warn him.

Plebeians are the common citizens of Rome; the other two classes of people are the aristocratic patricians and the slaves.

2005 Spring Tour Characters and Cast

In order of appearance

Flavius & Marullus.....	entire company
Julius Caesar.....	Curt Klump
Mark Antony.....	Tim McDermott
Calpurnia.....	Julie Webster
Brutus.....	Mark Woollett
Cassius.....	Stephen Anderson
Casca.....	Candace Clift
Lucius.....	Julie Webster
Decius Brutus.....	Tim McDermott
Metellus Cimber.....	Julie Webster
Trebonius.....	Curt Klump
Portia.....	Candace Clift
Caius Ligarius.....	Stephen Anderson
Servant to Caesar.....	Stephen Anderson
Artemidorus.....	Julie Webster
Popillius Lena.....	Candace Clift
Servant to Octavius Caesar.....	Julie Webster
Plebeians.....	entire company
Octavius Caesar.....	Curt Klump
Lepidus.....	Candace Clift
Messala.....	Tim McDermott
Ghost.....	Curt Klump
Messenger.....	Julie Webster
Titinius.....	Candace Clift
Pindarus.....	Julie Webster

The Plot of *Julius Caesar* in Brief

Julius Caesar has returned to Rome after defeating Pompey's armies in a bloody civil war. He has political, military and financial power unprecedented in Roman history, and he's extraordinarily popular with the common people. A faction of Roman senators, led by Brutus and Cassius, are aligned against the possibility that Caesar will be crowned king, which would destroy the republic. The senators conspire to assassinate Caesar on the Ides of March, or March 15th. Despite omens, portents, warnings from a soothsayer and the dreams and pleading of his wife, Caesar decides to go to the senate as usual on that day. There, he is fatally stabbed by the conspirators. The Roman people are at first terrified. Brutus makes a speech explaining that

the conspirators killed Caesar to ensure the survival of the republic. Antony, a friend of Caesar's, delivers a eulogy over Caesar's body, recounting some of his achievements and his love for the people. Inspired by Antony's speech, the crowd riots in revenge of Caesar's death. Brutus, Cassius and the rest of the conspirators, in mortal danger, are forced to flee from Rome. Antony unites with Caesar's nephew Octavius and a Roman general, Lepidus, to assume control over the city, and later the Roman republic. Civil war ensues, with the armies of Antony and Octavius fighting those of Brutus and Cassius. In the end, Brutus and Cassius, either from grief or from the mistaken perception of defeat, kill themselves.

Scene Synopsis

(the uncut version, along with some additional notes and facts)

"Disrobe the images"

Marullus and Flavius, two Roman Tribunes, chastise the plebians for celebrating Caesar's triumph over Pompey, a famous Roman general, after his defeat in a civil war. A cobbler makes several jokes at the Tribunes' expense. The Tribunes appeal to their loyalty to Pompey, and demand that they cease their celebrations and repent their betrayal. Marullus and Flavius then decide to remove decorations from Caesar's statues around the city.

According to Plutarch, on the feast of the Lupercal, the day when Antony offered Caesar a crown, Caesar's statues were found decorated with diadems, a type of crown. The Tribunes Flavius and Marullus went and pulled them off, and imprisoned the people who had put them there. Accusing the tribunes of misrepresenting him and affronting his dignity, Caesar removed Flavius and Marullus from their office of Tribune. This action alarmed the senate, because traditionally the Tribunes were elected solely by the people, and only the people could give them power or take it away. Caesar's action could be interpreted to mean he believed he was above the law.

"Beware the Ides of March"

Caesar, his wife Calphurnia, and several senators including Brutus, Cassius and Antony enter on their way to the celebration of Lupercalia, a fertility festival that has more or less evolved into our modern celebration, St. Valentine's Day. Antony, with other young men, will run nearly naked through the streets, carrying light leather thongs with which to touch women who present themselves along the street. It was a superstition that so touched, these women ensured their fertility and an easy labor and delivery. Caesar asks Calphurnia to stand in Antony's way, so that through his touch she may shake off her "sterile curse." A soothsayer interrupts to bid Caesar to "Beware the Ides of March." Caesar has him repeat himself, then decides he is a dreamer and disregards him.

Simply defined, the Ides of March would be March 15th. Generally, the Ides were the middle of the month. The Roman calendar was complex: while the months are basically the same as ours today, the days were described as being so many days before or after certain key dates: the *calends* the *nones*, or the *ides*. The *calends* was the first of the month, while the *ides* was middle of the month: the 15th day of March, May, July and October, and the 13th day of the other months. The *nones*, was the day nine days before the *ides*.

"The fault, dear Brutus is not in our stars"

Two Roman Senators, Cassius and Brutus remain behind the celebration. Brutus is preoccupied with troubling thoughts, but doesn't reveal the cause. Cassius speaks with Brutus about Brutus' virtue, and about how Caesar is weak, ungrateful and dangerous. Cassius also glances at Caesar's ambition to become a king. Their conversation is punctuated several times by the distant cheering of a crowd.

Just like we are today, the Romans were both intrigued by and contemptuous of astrology. Cicero even made speeches against it. Arguments promoting a pre-determined destiny, controlled by the gods or fates and reflected in the stars, the cards, the tea leaves, etc. are age old, as are arguments for the power of the individual's free will. There are myriad examples of this debate, both in theory and in practice, in ancient Rome, Elizabethan England and our own contemporary times.

"He loves no plays"

Caesar returns in a state of disorder and unease. He sees Cassius and Brutus, and speaks to Antony about his distrust of the 'lean and hungry' Cassius, concluding he is very dangerous. He then explains, "I rather tell thee what is to be feared than what I fear, for always I am Caesar." Caesar leaves with Antony, still discussing Cassius.

The Romans followed the Greek tradition of performing plays in conjunction with religious festivals, but their repertoire lacked the depth of the great Greek tragedies of Sophocles, Aeschylus and Euripides. Instead, the Romans were very fond of comedies, and the two chief surviving playwrights of the period, Plautus and Terence, wrote rollicking, bawdy farces. Shakespeare's play, *The Comedy of Errors* is based on Plautus' play *Menaechmi*. Caesar's assassination actually took place in the portico of the first permanent stone theater in Rome, built by Pompey in 55 BCE.

"There was a crown offered him"

Brutus and Cassius detain Casca, another senator who was with Caesar, and ask him what happened. Casca explains that Antony offered Caesar a crown three times, which Caesar refused three times, and each time the people's cheering increased. Caesar then had a type of seizure, possibly epilepsy, which Brutus calls 'the falling sickness.' Casca then reports that Cicero, another senator and famous orator, spoke in

Greek, which not all Romans could understand. Casca also shares the news that Marullus and Flavius are 'put to silence' for 'pulling scarves off Caesar's images.' Cassius invites Casca to dinner the next day, to which he agrees; Brutus agrees to meet and speak with Cassius further. Alone, Cassius reveals to the audience his plan to send Brutus anonymous messages in different handwritings, to make him think they come from several different people. The messages will express the danger Caesar's increasing power poses to the Republic.

Although Caesar had already been named Perpetual Dictator (the one who could speak for all), the term did not have the same negative connotations as it does today. Romans were far more afraid of the title of King, with its implications of unlimited power, especially as there hadn't been a Roman king since the fourth century BC. Tarquinius Superbus, the last of Rome's early kings was expelled from Rome by Lucius Junius Brutus. This early Brutus feigned madness to escape execution at the hands of King Tarquin, who had killed Brutus' father and brother. He later threw off the pretense of his madness, defeated Tarquin and helped establish the Roman Republic. Some have suggested that the word, 'brutus,' meaning 'stupid' came from his feigned madness.

"Who ever knew the heavens menace so?"

Several weeks later, there is a huge, terrifying and magnificent storm over Rome. Casca and Cicero meet by chance and Casca describes extraordinary things he's seen in the streets. Cicero agrees that it is a strange time and asks if Caesar's coming to the capitol the next day. After Casca tells him that he is, Cicero departs, advising 'this disturbed sky is not to walk in.'

According to Plutarch, Caesar's death was heralded by several extraordinary events, including a comet that shone very brightly for seven nights. In Shakespeare's *Hamlet*, the scholar Horatio explains:

In the most high and palmy state of Rome,
A little ere the mighty Julius fell,
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star
Upon whose influence Neptune's empire stands
Was sick almost to doomsday with eclipse.

"His countenance, like richest alchemy"

Cassius arrives, calling it 'a very pleasing night to honest men.' Cassius hints that Caesar is as dangerous as the 'strange eruptions' of the night, and Casca reports the rumor that the senators intend to give Caesar a crown the next day that he will wear in every part of the Roman world, except in Italy. Cassius swears that he will kill himself rather than be subject to a king. He speaks passionately about the power of individuals, and calls Caesar vile. He provokes Casca in order to draw him out, and eventually gets his commitment to join the conspiracy. Another senator, Cinna, enters and he and Cassius discuss more details of the plot, including leaving messages for Brutus. They plan to meet at Brutus' house to try to win him over. They believe that because he is very highly respected and loved by the people, he will make the conspiracy more acceptable.

Alchemy was a philosophy of transformation that reached its heyday during the medieval period, but appeared in ancient China, India, Egypt, Greece, Rome and the Middle East. While alchemy sought to transform sickness to health, old age to youth and mortality to immortality, it is best known for the curious pursuit of transforming base metals, such as lead, into gold. Casca's desire in the play is that Brutus' countenance, 'like richest alchemy,' will turn their offensive actions into virtue and worthiness.

"Think him as a serpent's egg"

Later that night, Brutus wakes his servant Lucius and asks him to light a candle in his study. Alone, Brutus considers the problem posed by Caesar's ambition and increasing power. When Lucius returns, he brings a note he found addressed to Brutus. Brutus sends him off again to look at the calendar and tell him the date. Alone, Brutus reads the note, which persuades him to act against Caesar, for the sake of Rome. Lucius returns to tell Brutus the date. Knocking interrupts, and Lucius goes to answer the door. Cassius enters, along with others who hide their identities.

The serpent was seen as a powerful, even divine creature in many ancient cultures. In Greece, it was identified with personal genius (Mogenson). With the advent of Jewish and Christian monotheism, the tradition developed that serpents were evil. A serpent is depicted as causing Adam and Eve's banishment from the Garden of Eden. One of the legends surrounding St. Patrick is that he drove all of the serpents out of Ireland and into the sea to their death. The symbol for the medical profession, the caduceus of intertwined snakes, represents the tension between wisdom and knowledge.

"We all stand up against the spirit of Caesar"

Brutus welcomes Cassius, along with Trebonius, Decius, Casca, Cinna and Metellus Cimber. Cassius then speaks to Brutus in private, while the other senators argue about which direction is east. Brutus then shakes hands with all, but rejects their desire to take an oath, arguing that an oath is unnecessary for honorable Romans with a just cause. Casca suggests including Cicero in the enterprise, but Brutus disagrees. Cassius suggests killing Marc Antony as well as Caesar, but Brutus disagrees. Cassius persists, because he fears the strength of Antony's love for Caesar, but Brutus maintains that Antony is harmless. Cassius expresses concern that Caesar may be swayed by omens to stay at home. Decius promises that he can convince him to come. They all agree to meet at Caesar's house that morning, and accompany him to the capitol. Metellus Cimber thinks of another possible conspirator, Caius Ligarius, and Brutus agrees to include him. They leave, with an agreement to show themselves 'true Romans'. Brutus discovers that his servant Lucius has slept through the scene.

There are few figures in history who have made as great an impression on western culture as Julius Caesar, 'the foremost man of all the world.' Not only does the spirit of Caesar permeate Shakespeare's play long after his assassination, its influence is even apparent today. Each of the Roman emperors took his name, so that they were known as Caesars. The German *Kaiser*, the Russian *Czar* and the Arabic *Quaysar* are all derived from his name. Almost everyone familiar with western culture knows that Caesar said, "I came, I saw, I conquered," or has heard of Caesar's Palace casino and Little Caesar's pizza.

"A woman well reputed, Cato's daughter"

Brutus' wife, Portia, enters and confronts him with his recent behavior: he's left her alone, refused to speak with her, looked at her with 'ungentle looks,' and dismissed her. She presses him to tell her what's troubling him, and argues that as his wife, she should know his secrets. She reminds him that she is a 'woman well reputed,' that she can be trusted. She even gives herself a wound in her thigh, to prove her strength of character. Brutus agrees to tell her his secrets, but there is a knock on the door, and he asks her to leave, promising to tell her later.

Marcus Porcius Cato (Cato the Younger) was a Roman statesman whose great grandfather (Cato the Elder) was a politician who wrote the first important Latin prose. Cato the Younger was a supporter of Pompey and the Republic. When faced defeat in the civil war, he waited until all of his followers had been evacuated, then committed suicide. Afterwards, there was fervent debate about his character, some of which has survived. He was praised highly in Cicero's eulogy, *Cato*, which was answered by Caesar's scathing *Anticato*. He is featured in Lucan's epic poem, on the Roman civil war, *Pharsalia*.

“By all the gods that Romans bow before”

Sent by Metellus Cimber, Caius Ligarius arrives to talk with Brutus. He is sick, and Brutus laments the timing of his illness. Caius Ligarius throws off his sickness to join with Brutus in his enterprise, telling Brutus, “Thou, like an exorcist, hast conjured up/My mortified spirit.” Brutus leads him away.

Like the ancient Greeks, the Romans had a pantheon, or many gods. In addition to the famous gods, e.g. Apollo, god of the sun, Mars, god of war and Venus, goddess of love, there were more obscure gods. Some of our favorite, but lesser known gods are Clementia, goddess of tolerance and mercy, Fornax, goddess of baking, Educa, goddess of baby food, Cloacina, goddess of sewers and Sterculiuc, god of manure (Flood).

“The valiant never taste of death but once”

That morning at Caesar's house, we find out that Calphurnia has had nightmares about her husband's murder. Caesar orders augurers to perform sacrifices to divine the future. Calphurnia enters and demands that Caesar stay at home. She describes sights seen by the watch, which she sees as portents of his death. A servant arrives to report that the augurers also want Caesar to remain at home, because they couldn't find a heart in the animal they sacrificed. Caesar talks about cowardice, and brags about his own bravery. Calphurnia implores him to call it her fear, not his, and to stay at home. He assents, until Decius arrives and suggests that Calphurnia has misinterpreted her dream, and hints that Caesar would be laughed at in choosing to stay at home because of his wife's nightmares. Caesar calls Calphurnia's fears foolish and decides to go. The other senators, including Brutus, Cassius and Antony, arrive to escort Caesar to the capitol.

Caesar faced the threat of death several times in his life, and not only during his extensive military career. When he was quite young, he fled from impending execution at the hands of the Roman dictator Sulla. When Caesar was captured, he bribed the soldiers to let him go, only to be kidnapped by pirates. Instead of being intimidated by the pirates, he was familiar and even playful with them. When his ransom was raised and he was set free, he raised an army, returned and crucified them. According to Plutarch, the day before his assassination Caesar dined with Marcus Lepidus. During dinner, the topic arose of what type of death would be the best. Plutarch reports that Caesar answered before anyone else, saying, “A sudden one.”

“Thou has some suit to Caesar”

On the street outside the capitol, a teacher named Artemidorus is waiting for Caesar. He has heard of the plot, and written to warn Caesar, naming some of the conspirators. He plans to give him the note as he passes on his way to the capitol. Portia is also waiting, anxious to hear news of her husband Brutus. She sends her servant to the capitol to find out what's going on. The Soothsayer passes on his way to the capitol to warn Caesar again about the Ides of March.

It has been a tradition common to several cultures that the leader would hear petitions from the people on his way to the seat of power. Even today, lobbyists accost our representatives in the lobbies of the legislature. Shakespeare writes another scene depicting this situation in his play *Measure for Measure*.

“Speak, hands, for me”

Upon his arrival at the capitol, Caesar is met by several people who want his attention. He again disregards the Soothsayer, and dismisses the concerns of Artemidorus. He is taken aside by Popilius Lena for a private conversation, causing some anxiety among the conspirators. Trebonius takes Antony aside, and the conspirators begin to gather around Caesar, on the pretext of petitioning him to change his mind about banishing Metellus Cimber's brother Publius. As the senators crowd around Caesar, he resists their pleading, insults them and brags of his constancy. Crying, “Speak hands for me,” Casca stabs Caesar, then the rest of the senators stab him repeatedly, Brutus being the last one to stab. At Brutus' prompting, they bathe their hands in Caesar's blood and walk out into the streets proclaiming Rome's freedom from tyranny.

In all, about sixty senators participated in the plot to assassinate Caesar. He had been stabbed twenty-three times, and a post mortem report indicated that only the second wound, a blow to the chest, had been fatal. Some have reported that several of the senators received slight wounds on their hands and arms, as they were also struck by the barrage of daggers. While some historians report that Caesar bellowed like a wild beast throughout the attack, according to Plutarch, he cried out only when Casca first struck him, saying ‘Vile Casca, what does this mean?’ While the phrase in Shakespeare's play ‘Et tu, Brute’ is very famous, Suetonius, another historian, reports that when Caesar saw that even Brutus had his dagger drawn he said, “You too, my child?”

“O mighty Caesar, dost thou lie so low?”

Antony's servant arrives to ask permission for Antony to approach and be told the reason for Caesar's assassination. He tells the senators that if Antony can be convinced that Caesar deserved to die, he will be as loyal to them as he had been to Caesar. Brutus praises Antony and bids him approach, while Cassius again expresses his misgivings. When Antony arrives and sees Caesar's body, he praises him and tells the senators that if they mean to kill him, there is no better time or place to die than by Caesar's side. Brutus assures Antony that they don't intend to kill him, and that they killed Caesar for the good of Rome. Antony shakes hands with them, and asks if he might speak at Caesar's funeral. Brutus agrees, over Cassius' objections. The senators leave and Antony is alone with Caesar's body. He asks forgiveness, praises Caesar, and curses his murderers. He prophesies death, destruction and horror for Rome, and imagines that Caesar's spirit, seeking revenge, will unleash the ‘dogs of war.’ A servant arrives to tell Antony that Caesar's nephew, Octavius is on his way to Rome.

Caesar could personally claim military victories in Gaul, Spain, Greece, Egypt, Asia Minor and Africa. He had held every office of power in Rome, and was very nearly crowned king. He was even deified after his death. And yet, for three scenes his body remains on stage as a corpse, a ‘bleeding piece of earth.’ In another of Shakespeare's plays, *Hamlet*, the title character is musing on death as the great leveller as he says:

Imperious Caesar, dead and turned to clay
Might stop a hole to keep the wind away.
O that that earth which kept the world in awe
Should patch a wall t'expel the winter's flaw.

“We will be satisfied”

The plebeians, demand an explanation for Caesar’s death. Brutus speaks to them, assuring them that he loved Caesar well, but loved Rome more. He tells them that Caesar died because of his ambition, and appeals to their sense of patriotism as free Romans. He even offers to kill himself for the sake of his country. The people cheer Brutus and say, ‘Let him be Caesar.’ Brutus asks them to stay and listen to Marc Antony. In his speech, Antony praises Caesar and calls Brutus and his fellow conspirators honorable men. He questions Brutus’ assessment of Caesar’s ambition with specific examples, while maintaining that Brutus is an honorable man. He speaks movingly about his love for Caesar, and moves the crowd to pity. He shows Caesar’s cloak, which is bloody and torn, and describes his death. The people are moved to tears, and demand revenge. He then reads Caesar’s will, which includes small behests to the citizenry. The people riot, vowing revenge as Antony says, “Now let it work.” We find out that Brutus and Cassius have been forced to flee Rome.

There were three groups of people who lived in Rome: patricians, who were the wealthy aristocracy; the plebeians, or the common people; and the slaves and bondmen. It wasn’t until the fifth century BCE that patricians and plebeians could marry one another, and not until the third century BCE that patricians and plebeians were fully equal under the law. The relationship between the patricians and the plebeians is an important element of the story in Shakespeare’s play, *Coriolanus*, set in the fifth century BCE.

“Tear him to pieces”

A poet named Cinna, who was a friend of Caesar’s, enters describing a dream he’s had. He’s met by several plebeians, who demand to know who he is and where he’s going. When they hear his name is Cinna, they believe he is a conspirator and decide to tear him to pieces. When Cinna protests that he is a poet, and not Cinna the conspirator, they still tear him to pieces, joking about his bad poetry.

This episode in the play is taken from Plutarch, who reports that Cinna the poet was one of Caesar’s friends. According to Plutarch, Cinna had a dream that he had declined Caesar’s invitation to dinner, whereupon Caesar entreated him, and finally took him by the hand and led him, against his will, into a very deep and dark place. After having had this dream, he had a fever the rest of the night. The next morning, when he heard that Caesar’s was to have his funeral, he was ashamed to not be present, so set out. The people, infuriated by Antony’s speech, mistook him for Cinna the conspirator, fell upon him and tore him to pieces. How Cinna’s dream reached Plutarch’s ears is anyone’s guess, but it makes a more poignant story.

“Their names are prick’d”

Antony, Octavius and Lepidus form a triumvirate, uniting their individual power, authority and influence. From a list of people, they determine who should be executed. Lepidus consents to having his brother executed, on the condition that Antony’s nephew also die. After Lepidus leaves, Antony makes fun of him. We discover that Brutus and Cassius are raising armies, and Antony and Octavius prepare for war.

Although papyrus had been around since the sixth century BCE, a common way for Romans to write things down informally was to scratch them on a tablet of wood that had been coated with wax. Instead of using a check mark as we do, Romans would often prick a little hole in the wax. (Asimov, p. 290)

“I can raise no money by vile means”

The armies of Brutus and Cassius meet and join together in Sardis. Cassius is furious with Brutus, who persuades him to speak in private. Alone, they have a passionate argument, with accusations flying between them, until Cassius finally offers to kill himself. When they finally reconcile, Brutus tells Cassius that Portia is dead, having committed suicide by swallowing fire. Titinius and Messala arrive with the news that Octavius and Antony are marching towards Philippi, having put one hundred senators, including Cicero, to death. Brutus decides that their armies should also march toward Philippi, and engage in battle there. Cassius is concerned that this is poor military strategy, but defers to Brutus. Cassius, Titinius and Messala bid good night and leave Brutus alone with his servant Lucius.

Just like today, acquiring political power was a very expensive proposition for the Romans. But in addition to advertising and propaganda, Roman politicians employed armies. The Second Triumvirate of Antony, Octavius and Lepidus had a convenient way of raising funds: they confiscated the estates of the more than one hundred senators they had executed for treason. (Asimov, p. 301) Brutus and Cassius had fewer resources at their disposal. Brutus accuses Cassius of selling his appointments to high positions when he says:

You yourself
Are much condemned to have an itching palm
To sell and mart your offices for gold
To undeservers

Another way of raising money was to demand it of the local populations, threatening them with attack if they refused. Brutus also scorns this, as he says, “I can raise no money by vile means.” But he does need money, for he accuses Cassius, “I did send /To you for gold to pay my legions, which you denied me...” That Brutus wants to accept money from Cassius which is dishonorably raised is a curious contradiction.

“Speak to me what thou art”

Brutus calls for Claudius and Varro to sleep on cushions in his tent, and asks the sleepy Lucius to play some music for him. Lucius agrees, but falls asleep almost immediately. The ghost of Caesar enters and tells Brutus that he’ll see him at Philippi. Brutus wakes the others, who saw nothing. He then sends word to Cassius that he is ready to set out for Philippi.

The appearance of a ghost was always a charged moment in a Shakespeare play, because of varying beliefs about the afterlife. Some Elizabethans were Catholics, and believed that ghosts were souls in purgatory, while some Elizabethans were Protestants, and believed that ghosts were sent from hell by the devil. Some people didn’t believe in ghosts at all, attributing their appearance to weakness in whoever saw them. Shakespeare adds an additional twist to the appearance of Caesar’s ghost by having him tell Brutus, “I am thy evil spirit.”

“I draw a sword against conspirators”

The four generals meet to talk before the battle. After a heated exchange of accusations and insults, they are ready to begin the battle. Cassius takes his friend Messala aside and shares his misgivings. Brutus and Cassius talk about what will happen if they lose the battle, and bid one another farewell, in case they never see one another again.

A short time after the events of the play, the second triumvirate broke down. Antony had married Octavius’ sister to help secure their alliance, but Antony left her for Cleopatra. Octavius pursued Antony to Egypt and defeated Antony and Cleopatra’s forces. Antony and Cleopatra committed suicide. Shakespeare wrote a play about these events, called *Antony & Cleopatra*. Shortly after this

victory, Octavius changed his name to Augustus Caesar and protected himself with permanent bodyguards called the Praetorian Guard. Now, even more than a king, Augustus became the first Roman Emperor. The Roman Republic was dead, and the Roman Empire that replaced it was to last more than 450 years.

“This is a Roman’s part”

The battle proceeds, and while Brutus is defeating Octavius’ forces, Cassius has lost to Antony. Cassius sends his friend Titinius to the next hill to see if the troops there be friend or enemy. His servant Pindarus watches and reports that Titinius is surrounded by the troops and taken. Cassius laments his cowardice at watching his friend be taken, and orders Pindarus to stab him, even with the sword that killed Caesar. Titinius re-enters with Messala, to tell Cassius of Brutus’ victory over Octavius, but instead they find him dead. Messala goes to tell Brutus, and we find out from Titinius that he was surrounded - not by enemies, but by friends whose shouts were their congratulations. He laments the error and kills himself with Cassius’ sword. Brutus enters and laments the deaths of his friends, but must prepare for a second battle.

Several examples of and references to the ancient Roman tradition of suicide in the face of defeat appear in Shakespeare’s plays. First there are Brutus’, Cassius’ and Titinius’ suicides (and the reference to Cato’s) in *Julius Caesar*. And Portia kills herself out of anxiety over her husband’s possible defeat. In *Antony & Cleopatra*, Marc Antony commits suicide (though not very efficiently) when confronted with his defeat at the hands of his former ally Octavius (Caesar Augustus in the play). In *Hamlet*, Horatio says, “I am more an antique Roman than a Dane” as he tries to commit suicide. And when faced with defeat at the end of *Macbeth*, the title character says, “Why should I play the Roman fool and die on mine own sword? Whiles I live, the gashes do better upon them,” meaning his enemies.

“Caesar, now be still”

Brutus is losing, and Lucilius provides a momentary diversion when taken prisoner by pretending to be Brutus. Despairing of his defeat, Brutus asks a succession of his followers to help him kill himself, but all refuse. As the enemy approaches, the soldiers flee, urging Brutus to join them. Another soldier, Strato, had been asleep, and when Brutus asks him to hold a sword for him to run himself on, he agrees. Octavius and Antony arrive to see Brutus’ dead body. Antony speaks of him as the ‘noblest Roman of them all.’ Octavius decides that Brutus’ body shall repose in his own tent. The battle ends and the field is called to rest.

For almost two thousand years, people have debated Julius Caesar’s death, asking the question, “was it a justifiable political assassination or cold-blooded murder.” Elizabethan students would use the argument to practice the elements of rhetoric. Shakespeare’s was not the first play on the subject of the assassination, nor was it the only one of the Elizabethan period. And the subject appeared in other genres of literature as well. In Dante’s *Inferno* the deepest level of hell is inhabited by Judas (the disciple who betrayed Jesus), Brutus and Cassius. To this day, critics, classicists and historians are deeply divided on the subject.

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Timeline of Important and Interesting Events in the Ancient Roman World

6th Century BCE:

- Rome declares itself a republic. Rome's last king, Tarquin the Proud is expelled and Lucius Junius Brutus (ancestor of Marcus Brutus) and Collatinus become Rome's first consuls of the Republic
- The Theatre at Delphi is built
- Public libraries are built in Athens
- A Roman calendar is created with ten months, ending in December
- Egyptian papyrus is introduced into Greece. Literacy and knowledge expand
- Tightly fitting leather clothing becomes the fashion in Persia
- In Confucius, Buddha, Zoroaster, Lao-tse, the Jewish prophets, and the Greek poets, artists, philosophers and scientists, this period is a zenith of human wisdom and achievement

5th Century BCE:

- Romans conquer the town of Corioli, and their general, Gaius Marcius, receives the surname Coriolanus (-493) Shakespeare wrote a play about him called *Coriolanus*
- Three Roman senators are sent to Athens to study law (-451)
- Height of Greek Tragedy: Aeschylus, Sophocles, Euripides
- Carrier pigeons used in Greece
- The Spartans use chemical warfare (charcoal, sulfur and pitch)
- Lex Canuleia permits intermarriage between Roman patricians and plebeians (-445)
- The Decemvirs codify Roman laws in a form known as the Twelve Tables (-450)
- The Torah becomes the moral essence of the Jewish state
- Construction of the Parthenon is completed in Greece
- Ball Games are played in Greece
- Comedies are played in Greek theaters, as well as tragedies

4th Century BCE:

- Gauls from northern Italy capture Rome, sack it, and withdraw (-390) Rome is rebuilt (-387) and walls are built around the city (-377)
- Etruscan actors stage the first theatrical performances in Rome (-365)
- Catapults are used as weapons of war

- Hippocrates practices medicine in Greece
- The first plebeian is elected to the office of Consul in Rome (-366)
- The first Roman coins are used (-338)
- Alexander the Great of Macedonia, conquers almost everything (Asia Minor, Egypt, Syria, Babylonia and Persia) before dying at the age of 33 (in -323).
- A museum and library are built in Alexandria, which had become the center of Greek learning (-307)
- Roman plebeians are admitted to the priesthood (-300)

3rd Century BCE:

- Full equality between patricians and plebeians in Rome (-287)
- Completion of the Colossus of Rhodes (c. -275)
- First contact of the Romans with Greek medicine through prisoners of war
- First public combats of gladiators in Rome (-264)
- First Roman prison, Tullianum, erected (-250)
- Plautus is writing comedies for the Roman theater
- Ennius, the poet, known as the 'father of Latin literature' is born (-239)
- The first Roman ambassadors in Athens and Corinth (-228)
- Rome conquers northern Italy, including Mediolanum (Milan) in -222
- The Greek scientist, Eratosthenes, suggests that the earth moves around the sun
- The Great Wall of China is constructed to keep out invaders (-215)
- Ball games, dice and board games well known in Greece and Rome

2nd Century BCE:

- Second Macedonian War; Romans defeat Philip V of Macedon (-200 to -197)
- War between Rome and Sparta (-192)
- Antiochus of Syria defeated by the Romans at Thermopylae (-191) and at Magnesia (-190)
- Pisa and Parma in northern Italy become Roman colonies (-183)
- War between Rome and Macedon; Roman army first defeated, then victorious; Macedon placed under a Roman governor; beginning of Roman world domination

- Persecution of the Jews by Antiochus IV of Syria and desecration of the temple at Jerusalem; Judas Maccabaeus leads a revolt, expelling the Syrians from Jerusalem and rededicating the temple (-165)
- The first water clock (clepsydra) in Rome
- Pons Aemilius, the first stone bridge in Rome
- The earliest known paved streets in Rome
- After the Battle of Pydna (-168) Macedonians sold as slaves in Rome; the prices vary between \$50 and \$75; prices for female slaves up to \$1,000
- Greece comes under Roman control (-147)
- In 146 BCE Rome includes seven provinces: Sicily, Sardinia and Corsica, the two Spains, Gallia Transalpina, Africa and Macedonia. Asia Minor becomes the eighth Roman province in 133 BCE
- Cicero, Roman politician and orator, is born (-106)

1st Century BCE:

- -100 Gaius Julius Caesar born
- Marius elected consul for the sixth time
- -95 Cato (the Younger) is born
- -90 Civil war in Rome: Marius is driven out by Sulla
- -86 Marius dies
- -87 The Roman poet Catullus is born
- -86 The Roman author and historian Sallust is born
- -85 Marcus Junius Brutus, Cato's nephew, is born
- -83 Marc Antony is born
- -82 Sulla defeats Marius' son and is named dictator for life
- -79 Sulla voluntarily resigns his dictatorship and dies the following year
- -71 Revolt of slaves and gladiators under Spartacus, crushed by the Roman consuls, Pompey and Crassus
- -70 The Roman poet Virgil is born
- -65 The Roman poet Horace is born
- -63 Gaius Octavius is born
- Marcus Tullius Tiro, a former slave of Cicero, invents system of shorthand
- -61 Julius Caesar wins his first victories in Spain
- -60 Caesar returns to Rome, is elected consul, and forms with Pompey and Crassus the first triumvirate
- -60 Roman colonies in Switzerland
- -58 to -56 Caesar in Gaul
- -55 Northern Gaul conquered by Caesar; punitive expeditions set to Britain

- -54 When Caesar invades Britain, Cassivellaunus, a powerful Belgic tribal leader in southern Britain, agrees to pay tribute to Rome
- -53 Crassus defeated and killed by the Parthians at Carrhae
- -52 Pompey becomes consul in Rome
- -51 Gaul subdued by Caesar
- -51 Cleopatra becomes last queen of Egypt
- Rivalry between Caesar and Pompey for control of Rome
- -49 Caesar crosses the Rubicon River with an army to start civil war
- -48 Pompey defeated by Caesar at Pharsalia; Caesar named dictator for two years
- -47 Herod appointed governor of Galilee
- Pompey murdered in Egypt by order of Cleopatra
- -46 Africa made a Roman province; Caesar returns to Rome and is named dictator for ten years
- -45 Caesar adopts his nephew, Gaius Octavius, as his heir
- -44 Caesar named dictator for life
- Caesar murdered by senatorial conspirators led by Brutus and Cassius
- Second Triumvirate formed: Marc Antony, Marcus Aemilius Lepidus and Gaius Octavius, now renamed Gaius Julius Caesar Octavianus
- -42 Brutus and Cassius defeated by triumvirs at Philippi; kill themselves

The source for this section is *The Timetables of History: A Horizontal Linkage of People and Events*, by Bernard Grun, based upon Werner Stein's *Kulturfabrplan*; New York: Simon & Schuster, 1991.

Words and Phrases Coined by Shakespeare

Since his death nearly 400 years ago, William Shakespeare has received credit for ‘inventing’ more than 2000 words and usages in the English language. No other writer in English has left such an indelible imprint on the language. No other writer approaches the impact that William Shakespeare has had on the language. The following is a brief list of words that appear for the first time in Shakespeare’s play, *The Tragedy of Julius Caesar*.

Engagement (noun): arrangement or business; commitment or pledge; betrothal

Portia urges her husband, Brutus, to share his secrets with her. Brutus’ response? He tells her, “All my engagements I will construe to thee.” The verb *engage* has its origins in fifteenth century Middle French and means “to pledge or offer as security.” This is the only instance of Shakespeare’s use of the noun and its use here by the playwright is synonymous with “commitment.” Its position in today’s lexicon is more varied and its meanings extended, ranging from “business” and “promise” to “battle” and “employment.”

Majestic (adjective): having or exhibiting dignity and grandeur

As the play opens, Cassius initiates a subtle attack on Brutus’ loyalty to Caesar. Speaking in confidence to Brutus, Cassius dismisses Caesar as weak and ineffectual, and expresses amazement that Caesar should “So get the start of the majestic world.” (I.ii.130). The word’s adverbial offshoot, “majestically,” first appears in *Henry VI, Part 1*, when Falstaff swaggeringly impersonates Prince Hal’s father, King Henry. At the suggestion of Hal, Falstaff and the Prince exchange identities, to which Falstaff replies: “Depose me? If thou dost it half so gravely, so majestically in word and matter, hang me up by the heels” (II.iv.435-37). The word appears in *The Tempest* in Ferdinand’s response to Prospero’s wedding pageant: “This is a most majestic vision” (IV.i.118). A number of accomplished writers, including Daniel Defoe, William Wordsworth and John Milton, have used it since Shakespeare’s time. The fourteenth-century noun “majesty,” a relative of the Latin “major,” meaning “bigger and greater,” spawned both the adjective and adverb.

Misgiving (noun) doubt or apprehension; suspicion of trouble

After Caesar’s murder, Mark Antony requests a meeting with Brutus. Cassius issues a warning: “yet have I a mind / That fears him much; and my misgiving still / Falls shrewdly to the purpose” (III.i.144-46). Shakespeare combines the Old English prefix *mis-*, meaning “wrong” or “badly,” with the root word “give,” from the Old English “giefan.” Cassius uses the noun to express that Antony is a great source of worry for him, and that this feeling explains and justifies his ill will toward Antony.

Sacrificial: (adjective) of or for a sacrifice; related to an offering made to a deity

Sacrificial appears only once in Shakespeare, in *Timon of Athens*. In Shakespeare’s usage it means “worshipful,” reflecting the early etymology of the word, the Latin *sacr-*, *sacer*, “sacred,” and *facere*, “to make.”

In *Julius Caesar*, Shakespeare uses a related noun, *sacrificers*, when Brutus philosophizes on the consequences of assassinating Caesar and tells Cassius, “Let’s be sacrificers, but not butchers.” He elaborates on the thought with “Let’s carve him as a dish fit for the gods, not hew him as a carcass fit for hounds” (II.i.166, 173-74). Shakespeare uses *sacrifice* in both noun and verb forms more than 20 times in his works.

Worthless (adjective) having no value or merit; contemptible

Shakespeare also receives credit for coining the adjective *worthless*. Towards the end of the play Octavius tells Cassius that he does not intend to die, as Caesar did, from Brutus’s hand, Cassius dismisses him as “a peevish schoolboy, worthless of such honor” (V.i.61). The playwright also makes frequent use of *worth* and such related words as *worthy*, *worthily*, and *worthiness*.

The source for this material is *Coined by Shakespeare: Words and Meanings First Penned by the Bard*, by Jeffrey McQuain and Stanley Malless; Springfield, MA: Merriam Webster, 1998.

Questions for Discussion

Intuition, feelings and the feminine voice

CAESAR Caesar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Caesar shall not: danger knows full well
That Caesar is more dangerous than he:
We are two lions litter’d in one day,
And I the elder and more terrible:
And Caesar shall go forth.

CALPHURNIA Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We’ll send Mark Antony to the senate-house:

And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

CAESAR Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

Earlier that night, Calphurnia has had nightmares about Caesar’s statue bleeding from many spouts, and has heard of horrible sights seen by the watch. She fears for Caesar’s life, and begs him to stay at home. He agrees to do so.

Why do you think Caesar speaks the way he does about danger and about himself?

Why do you think Calphurnia says, ‘call it my fear’?

How do you think she might be feeling when she says it?

What do you think causes Caesar to change his mind?

DECIUS It were a mock
 Apt to be render'd, for some one to say
 'Break up the senate till another time,
 When Caesar's wife shall meet with better dreams.'
 If Caesar hide himself, shall they not whisper
 'Lo, Caesar is afraid?'
 Pardon me, Caesar; for my dear dear love
 To our proceeding bids me tell you this;
 And reason to my love is liable.

CAESAR How foolish do your fears seem now, Calphurnia!
 I am ashamed I did yield to them.
 Give me my robe, for I will go.

After Caesar explains that he will stay at home because of Calphurnia's fears, Decius re-interprets her dream in a manner flattering to Caesar. He also hints that Caesar will be laughed at for choosing to stay at home because of his wife's bad dream. Caesar calls Calphurnia's fears foolish and decides to go.

**Why do you imagine Caesar changes his mind again?
 What arguments does Decius use?**

How might Calphurnia be feeling when Caesar says his last lines?

Why is Caesar ashamed of yielding to Calphurnia's fear?

PORTIA I grant I am a woman; but withal
 A woman that Lord Brutus took to wife:
 I grant I am a woman; but withal
 A woman well-reputed, Cato's daughter.
 Think you I am no stronger than my sex,
 Being so father'd and so husbanded?
 Tell me your counsels, I will not disclose 'em:
 I have made strong proof of my constancy,
 Giving myself a voluntary wound
 Here, in the thigh: can I bear that with patience.
 And not my husband's secrets?

BRUTUS O ye gods,
 Render me worthy of this noble wife!

Portia wants her husband Brutus to tell her what's been troubling him. She tries to convince him that she is worthy of his confidence.

Why do you think Portia hurts herself?

How do you imagine Brutus feels hearing this?

Why do you think Portia defines herself through her husband and her father?

BRUTUS No man bears sorrow better. Portia is dead.

CASSIUS Ha! Portia!

BRUTUS She is dead.

CASSIUS How 'scaped I killing when I cross'd you so?
 O insupportable and touching loss!
 Upon what sickness?

BRUTUS Impatient of my absence,
 And grief that young Octavius with Mark Antony
 Have made themselves so strong:—for with her death
 That tidings came;—with this she fell distract,
 And, her attendants absent, swallow'd fire.

CASSIUS And died so?

BRUTUS Even so.

CASSIUS O ye immortal gods!

BRUTUS Speak no more of her. Give me a bowl of wine.
 In this I bury all unkindness, Cassius.

After a passionate argument, Brutus reveals to Cassius that Portia is dead. Afraid for her husband and left alone, she swallowed fire. When Cassius responds, Brutus asks him not to talk about it.

**Why do you think Portia takes her life? Why in this manner?
 Why is it important to Brutus to bear sorrow well?
 Why do you imagine Brutus says, 'speak no more of her'?**

The Idea of Rome

CASSIUS Age, thou art shamed!
 Rome, thou hast lost the breed of noble bloods!
 When went there by an age, since the great flood,
 But it was famed with more than with one man?
 When could they say till now, that talk'd of Rome,
 That her wide walls encompass'd but one man?
 Now is it Rome indeed and room enough,
 When there is in it but one only man.
 O, you and I have heard our fathers say,
 There was a Brutus once that would have brook'd
 The eternal devil to keep his state in Rome
 As easily as a king.

BRUTUS ...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.

Cassius is speaking privately with Brutus. He appeals to his friend's patriotism, and talks about his ancestors and the history of Rome, and contrasts them with the present time. Brutus shares his friend's concerns.

What does it mean to be noble?

What are the elements of the patriotic argument Cassius uses?

At this point in the play, how would you characterize Brutus and Cassius' relationship?

Why do you think Cassius is talking to Brutus this way?

What is Cassius implying, without saying?

BRUTUS 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. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Brutus makes a speech to the people to explain why he and the conspirators have assassinated Caesar.

Why was Caesar assassinated?

In listening to this speech, what would you say was the ultimate value for Brutus?

If you were listening to this speech, how might you be swayed by the argument?

If Caesar's actions were benefiting the people of Rome, shouldn't he have been allowed unlimited power? Explain your answer.

Friendship and Love

PORTIA Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

BRUTUS You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart

After confronting Brutus with his recent behavior, Portia argues that he should share his secrets with her.

How do you imagine Portia sees their marriage?

How do you think Brutus sees it?

What does Brutus mean when he says 'you are my true and honorable wife'?

What does Portia mean by the bond of marriage?

Why is it important to Portia to know her husband's secrets?

CASSIUS

Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world;
Hated by one he loves; braved by his brother;
Cheque'd like a bondman; all his faults observed,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer than Plutus' mine, richer than gold:
If that thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Caesar; for, I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

In the midst of a heated argument with Brutus, Cassius first speaks of his desire to die at the hands of Antony and Octavius, then offers his dagger for Brutus to kill him.

Why does Cassius call Brutus his brother?

Why does Cassius offer Brutus a dagger with which to kill him?

Why does Cassius compare Brutus' love for him to his love for Caesar?

At this point in the play, how would you characterize Brutus and Cassius' relationship?

Honor and Nobility

ANTONY 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—
Come I to speak in Caesar's funeral.

Brutus has just spoken to the people, who have received him warmly. He has asked them to stay and here Marc Antony. Antony explains that he is speaking with permission from Brutus, and speaks well of him.

Does Antony believe that Brutus and his fellow conspirators were honorable men? Explain your answer.

What do you think makes someone honorable?

ANTONY This was the noblest Roman of them all:
All the conspirators save only he
Did that they did in envy of great Caesar;
He only, in a general honest thought
And common good to all, made one of them.
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!'

Antony and Octavius have entered to discover that Brutus has killed himself. Antony talks about Brutus over his dead body.

Why do you think Antony speaks this way about Brutus?

When Antony refers to Nature, what is he talking about?

For centuries, people have argued about the morality of Caesar, Brutus, Cassius, Antony and their actions. Productions of the play have sometimes framed each of these characters as morally right and sometimes as morally wrong. What do you think Shakespeare believed?

Websites

Play texts

<http://etext.virginia.edu/shakespeare/folio>

<http://web.uvic.ca/shakespeare/Annex/DraftTxt/index.html>

Both sites offer the Folio text.

www.it.usyd.edu.au/~matty/Shakespeare/

They claim to be the "Web's oldest Shakespeare site."

<http://the-tech.mit.edu/Shakespeare/>

Businesslike and scholarly texts of the plays, supported by MIT.

Elizabethan/Renaissance

<http://renaissance.dm.net/compendium/home.html>

LIFE IN ELIZABETHAN ENGLAND: *A Compendium of Common Knowledge 1558-1603*. This site offers a concise, yet superficial view of basic daily existence in Elizabethan England. Good for a basic introduction to the period and quick fact searches.

<http://library.byu.edu/~rdh/eurodocs/homepage.html>

EURODOCS: Primary Historical Documents from Western Europe

Contains facsimiles of documents from the period concerning wedding ceremonies, 16th & 17th century newspapers and writings authored by Queen Elizabeth.

<http://www.fordham.edu/halsall/mod/1577harrison-england.html>

MODERN HISTORY SOURCEBOOK: *Holinshed's Chronicles of England 1577*

Holinshed's Chronicles are a primary source account of daily living in England during the Renaissance. It includes a discussion of topics such as laws, policies, inventions and public health.

<http://renaissance.dm.net/sites.html>

RENAISSANCE RESOURCES

Designed for scholars and Renaissance Faire aficionados, this page has links to nearly anything and everything, from portraits of Elizabeth I to the rules of rapier and dagger fighting to Elizabethan gardening and the Great Chain of Being. If the site is missing anything at all, you bet it links to a page where that something can be found.

www.sca.org/

OFFICIAL WEBSITE OF THE SOCIETY FOR CREATIVE ANACHRONISM

The society for Creative Anachronism (SCA) is an international organization dedicated to researching and re-creating pre-17th-century European history. Some of the material is highly esoteric, but the SCA is a wonderful resource for finding helpful people in your area.

Sources

<http://www.utexas.edu/depts/classics/chaironeia/>

<http://www.e-classics.com/plutarch.htm>

Either of these websites include anything and everything you would want to know about Plutarch, including the text of Plutarch's *Lives*.

Lesson Plans

<http://www.lausd.k12.ca.us/lausd/resources/shakespeare/caesarwebguide.html>

Unit designed for teaching *Julius Caesar* to grade 10 students.

Miscellaneous

www.webweaving.org

PERSONALIZED SHAKESPEAREAN INSULTS.

We dare you to go to this site, thou tottering shard-borne pumpkin!

Please Note:

If you have any suggestions of other websites to add to our list, please email us at education@shakespeare.org.

Also, due to the constantly changing nature of the web, let us know if any of these sites are no longer accessible, so that we can update our list.

The Directors and Designers

Kevin G. Coleman *Director of Education*

Kevin has been a member of Shakespeare & Company since its inception in 1978 in Lenox, Massachusetts at The Mount, the former home of American novelist Edith Wharton, where he has acted and directed on the Mainstage, the Stables, the Oxford Court and the Salon Theatres. As a member of the Company's teaching faculty, Kevin teaches text analysis, acting, scene study, stage combat, clown and directing. As the Director of Shakespeare & Company's Education Program, the most extensive classical theatre-in-education program in the northeast, he annually directs the New England touring productions and oversees the Directors-in-Residency program, reaching students and teachers from elementary through college level. Under Kevin's leadership, the artists of Shakespeare & Company's Education Program have developed such programs as: Shakespeare & Young Company, an intensive training program for 16-19 year olds; Shakespeare in Our Schools, the in-service training of education artists and high school teachers; the Special Events Series, where students in Massachusetts can attend summer Mainstage productions at no cost; the Fall Festival of Shakespeare, where students from 10 Massachusetts and eastern New York high schools annually present full productions of Shakespeare in their own schools, and then collectively during the week-long celebration in the Founders' Theatre. Outside of the Education Program, Kevin has taught and directed at the American Stage Company, MIT, Harvard, UMass/Boston, L.S.U., the University of Akron, S.U.N.Y. at Albany, Queensland University of Technology-Brisbane, Australia, Lincoln Center and at the Folger in Washington, DC. Kevin has been the Project Director for the National Institute on Teaching Shakespeare, a program funded by the National Endowment for the Humanities (beginning in 1988), where high school teachers from across the nation train with the master teachers of Shakespeare & Company and internationally renowned Shakespeare scholars in a month-long, intensive workshop. Kevin was also the Project Director of Shakespeare in the Hands of Adolescents, a three-year project funded in part by the National Endowment for the Arts and generously supported by the GE Foundation as well as the Massachusetts Cultural Council. Shakespeare & Company's Education Program has been recognized by the President's Council on the Arts and Humanities, the MacArthur Foundation and the GE Foundation as a "Champion of Change" in Arts in Learning. Kevin is also the Theatre Director at the Austen Riggs Center, a psychiatric hospital in Stockbridge, Massachusetts. He holds an MFA from New York University.

Jonathan Croy *Senior Education Artist*

Jon has been part of Shakespeare & Company since 1982. In that time, he has played over fifty roles for the company, including Benedick in *Much Ado About Nothing*, Macbeth in *Macbeth*, Mercutio in *Romeo & Juliet*, and Caliban in *The Tempest*. He has also been a member of four New England Tours: *The Merchant of Venice* (1985), *Macbeth* (1991) and *Romeo & Juliet* (1990, 1992). He has directed three of the New England Tours: *Twelfth Night* in 1993 and *Macbeth* in 1996 and 2002 and served as Co-Director and Fight Choreographer on every other Tour production since 1993. He has directed thirteen productions for the Fall Festival of Shakespeare, two projects for the Shakespeare & Company Summer Training Institute: *A Madness Most Discreet* and *Margaret & Suffolk*, and more than twenty others as Director of Shakespeare & Young Company, the summer training and performance program for actors aged 16-20. He is a Collaborating Artist with the Serious Play Theatre Ensemble, for whom he has co-directed productions of *Titus Andronicus*, *Tales of the Lost Formicans*, *Antigone*, and *Hamlet*. He has served as a guest faculty member at Emerson College, The Hartt School, Skidmore College, The Drama Studio, more than a dozen high schools across New England, as well as Simon's Rock of Bard College, where he directed fifteen shows, including *Tales of the Lost Formicans*, *Waiting for Lefty*, and *The Man Who Turned into a Stick*. In 2001, he and Jenna Ware launched two new programs for Shakespeare & Company's Education Program: Shakespeare & Young Company Spring Session, an after-school version of our summer training program, and The Shakespeare Project in partnership with the Berkshire County Juvenile Court system. Jon is a recipient of the Beacon Award for Excellence in Education.

Govane Lohbauer *Costume Director*

Govane is in her 23rd year at Shakespeare & Company. She has designed costumes for the Spring Tour production each of the past five years: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Macbeth*, *Julius Caesar*, *Hamlet*. Other credits include: *The Fly-Bottle*, *The Chekhov One-Acts*, *Ethan Frome*, *A Midsummer Night's Dream*, *Macbeth*, *Golda's Balcony*, *An International Episode*, *The Rembrandt*, *Collected Stories*, *A Tanglewood Tale*, *Private Eyes*, *Glimpses of the Moon*, *Summer*, *The Woman in Black*, *Much Ado About Nothing*, *Wit*, *The Mistress*, *Betrayal*, *Fortune and Misfortune*, *House of Mirth*; Regional selected credits: *The Foreigner*, *The Marriage of Bette and Boo*, *Uncommon Women*, *Alice in Wonderland*, *A Christmas Carol*, *Jesus Christ Superstar*, *Dark of the Moon*, *Hair*, *Stage Blood*. Adjunct faculty/designer at Simon's Rock College: *Romeo and Juliet*, *Marvin's Room*, *Antony and Cleopatra*, *Temptation*, *Love and Anger*, *Our Country's Good*.

The Company

Stephen Anderson *Cassius, Caius Ligarius, Servant to Caesar*

After receiving a Bachelor of Fine Arts with an emphasis in acting from the University of New Hampshire, Stephen performed with Horsechart Theatre Company in Denver, Colorado. He has been with Shakespeare & Company for over two years now. He played Tybalt and the Prince on last year's Spring Tour production of *Romeo and Juliet*. He also played Launce as a member of the Summer Performance Institute's production of *The Two Gentlemen of Verona*, and directed in the last two Fall Festivals. Stephen has played such roles as Shylock in *The Merchant of Venice*, Tybalt in *Romeo and Juliet*, Casca in *Julius Caesar* and Nick Bottom in *A Midsummer Night's Dream*. As a director, Stephen has worked on *Angels in America*, *Millenium Approaches*, and another production of *A Midsummer Night's Dream*, which traveled throughout South Korea.

Candace Cliff *Casca, Portia, Popillius Lena, Lepidus, Titinius*

Candace has been an actor and education artist with Shakespeare & Company since 2001. She played Helena and Starveling on the 2003 Spring Tour of *A Midsummer Night's Dream*. Most recently, she appeared as Dogberry in *Much Ado About Nothing* with Advice to the Players, a theater company in New Hampshire. Other Shakespeare & Company acting credits include Adriana in *The Comedy of Errors* and a fairy in the mainstage production of *A Midsummer Night's Dream*. She also played Rosencrantz and the Second Gravedigger in *Hamlet* and Lillian Troy in *I Hate Hamlet* for Ubiquity Stage in Boston, MA. For the Fall Festival of Shakespeare, she directed *The Two Gentlemen of Verona* and *Julius Caesar* at Lenox Memorial High School as well as *A Midsummer Night's Dream* and *The Winter's Tale* at Springfield Central High School. Additionally, she has directed at several schools with student productions of *Wizard's Crystal*, *Twelfth Night* and *Macbeth*. Candace has studied acting at the University of California at Santa Barbara, Threshold Theatre in South Boston and at Shakespeare & Company. Candace earned her B.A. in English Literature (with an emphasis in Shakespeare) from U.C. Santa Barbara where she graduated with Highest Honors.

Curt Klump *Julius Caesar, Octavius Caesar, Ghost*

Born and raised north of Boston, Curt has been at Shakespeare & Company off and on since 1999. Most recently he directed *Henry V* at Lee High School as part of the 2004 Fall Festival of Shakespeare and played a clutch of characters for this past summer's Rose Footprint production of *Romeo and Juliet*. Previously, he appeared as Antonio in *The Tempest* and Verges in *Much Ado About Nothing*. Outside of Shakespeare & Company, Curt has played numerous roles for Shakespeare East and Shakespeare Now! in productions of *As You Like It* (Charles & Silvius), *Breath of Kings*, *Flow the Thief*, *A Midsummer Night's Dream* (Flute & Lysander) and *Romeo and Juliet* (Mercutio). For the Fall Festival of Shakespeare, Curt directed *Richard III* at Mount Everett Regional High School, and worked as a Festival Coordinator in fall of 1999. He has also brought Shakespeare to younger children as well, directing Riotous Youth and several Middle & Elementary School Residencies.

Tim McDermott *Mark Antony, Decius Brutus, Messala*

Tim is in his first year at Shakespeare & Company, recently directing *The Tempest* at Mount Everett Regional High School as a part of the Fall Festival of Shakespeare. He is a graduate of the theater department at the University of Massachusetts-Amherst. While at UMass, he was seen as Roderigo in their production of *Othello*, as well as Iago, Baptista, Demetrius, and Polonius as part of the UMass Shakespeare Festivals in 2003 and 2004. Last summer, he played Nick Bottom in *A Midsummer Night's Dream* with the Shoestring Players and Sir William Catesby in Hampshire Shakespeare's production of *Richard III*. While working with Hampshire Shakespeare Company, he also assistant directed their young company performance of *Love's Labour's Lost*.

Julie Webster *Calpurnia, Lucius, Metellus Cimber, Artemidorus, Pindarus*

After graduating with a BA and an award for Excellence in Theatrical Performance from Bard College, Julie co-founded and performed with Hi Lo Jack & Co. in New York and Los Angeles playing Mother Jack in Eugene Ionesco's *Jack or the Submission*. She also appeared at Los Angeles Fountain Theater performing in *The Song of Songs*, an original dance opera. Having taken part in several of Shakespeare & Company Youth Programs as a student, including their Young Company Summer Program, she recently joined their ranks, directing at Lee High School as part of the Fall Festival of Shakespeare. In addition to her theater training, Julie has an extensive dance background, having trained since the age of five in classical ballet, modern dance, and most recently Flamenco dance.

Mark Woollett *Brutus*

Mark has been with Shakespeare & Company for more than seven years working as an actor, teacher, producer, and administrator. He has acted in the spring tour productions of *A Midsummer Night's Dream*, *Macbeth*, *Julius Caesar*, *Hamlet* and *Henry V*. Other plays at Shakespeare & Company include *Romeo and Juliet*, *The Other Two*, *Coriolanus*, *A View Beyond*, *The Woman In Black*, *Richard III*, *The Taming of the Shrew* and *The Merchant of Venice*. For each of the past six years, Mark has coordinated two of Shakespeare & Company's cornerstone education programs: The Spring Tour of Shakespeare, which takes Shakespeare performances to schools all over the northeast and The Fall Festival of Shakespeare, where high school students annually present full productions of Shakespeare, first at their schools, and then collectively during a week long celebration. Outside of Shakespeare & Company, Mark is also an original member of Tygres Heart Shakespeare Company in Portland, Oregon where he played roles in nine of their productions including Bottom in *A Midsummer Night's Dream* and the title role in *King John*. He graduated from Lewis & Clark College in Portland, Oregon with degrees in Theatre Arts and Mathematics and spent two years teaching in Namibia (Southern Africa) with the United States Peace Corps.

About Shakespeare & Company's Education Program

Shakespeare & Company's Education Program strives to bring the classical poetry and plays of Shakespeare alive and into the lives of as many students and teachers as possible in ways that are personally meaningful, educationally inspiring, and theatrically compelling.

One of the most extensive arts-in-education programs in the northeast, Shakespeare & Company's Education Program reaches more than 40,000 students and teachers each year with innovative, socially responsive and educationally challenging performances, workshops and residencies. Identified by the Arts Education Partnership, the GE Foundation, the MacArthur Foundation and the President's Committee on the Arts and Humanities as a *Champion of Change*, Shakespeare & Company's Education Program is recognized as an innovative leader in the field of integrating the arts into education. Since the program was founded in 1978, almost a million elementary, middle and high school students have taken part.

Shakespeare & Company's Education Program immerses students in the world of classical theatre in the most active, engaging, and personally meaningful ways. Through the process of rehearsing and performing the plays of William Shakespeare for themselves, for each other, and for the community, students inhabit a Renaissance world of beautiful language, profound thought, and passionate feeling that articulates and celebrates the full spectrum of human experience. What could be more exciting?

To meet the demands of classical theatre built on language, we must help students to breathe more deeply, free their voices, and commit their bodies through acting, stage combat, and dance. We must teach them to speak sublime poetry with clear thought and deep feeling; to listen openly and respond passionately and reflectively; to embrace the paradox of human nature as it is expressed in dramatic situations; and to be sensitive, flexible, and expansive mentally, physically, and emotionally.

We must help them to become inclusive in relationships and honest with themselves and others, and to add their energy to the group through conviction – or through conviction, to stand alone. We must help them to practice both success and failure, to give and receive praise, support, and criticism, and we must lead them to a more vital experience of their own and others' humanity.

This is the masterpiece we are committed to creating.



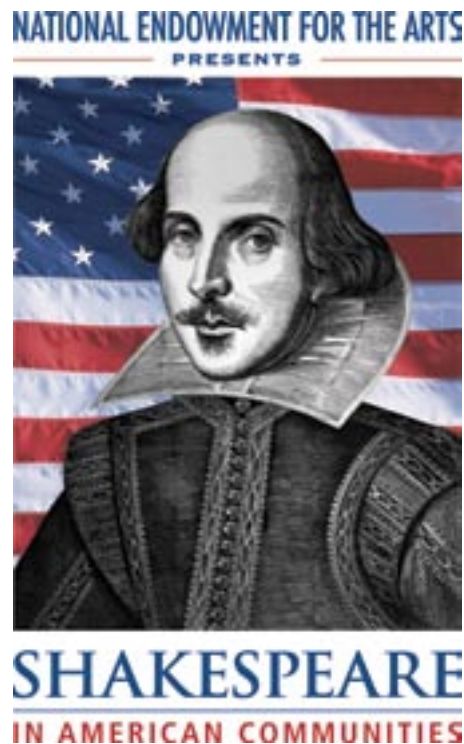
Kevin G. Coleman
Director of Education

About Shakespeare & Company

Founded in 1978, Shakespeare & Company aspires to create a theatre of unprecedented excellence rooted in the classical ideals of inquiry, balance and harmony; a company that performs as the Elizabethans did - in love with poetry, physical prowess, and the mysteries of the universe.

With a core of over 120 artists, the Company performs Shakespeare, generating opportunities for collaboration between actors, directors, and designers of all races, nationalities, and backgrounds. Shakespeare & Company provides original, in-depth, classical training and performance methods, influencing theatre professionals and actors-in-training from all over the world. Shakespeare & Company also develops and produces new plays of social and political significance, with particular interest in plays that emphasize language.

This synergy is further enhanced as Shakespeare & Company's education program brings our work to students and teachers across the nation. Through a company-wide commitment to performance, education and training, Shakespeare & Company inspires actors, directors, designers, students, teachers and audiences to rediscover the resonance of Shakespeare's truths in the everyday world, demonstrating the influence that classical theatre can have within a community and the world.



Shakespeare & Company's Spring Tour of Shakespeare is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.



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