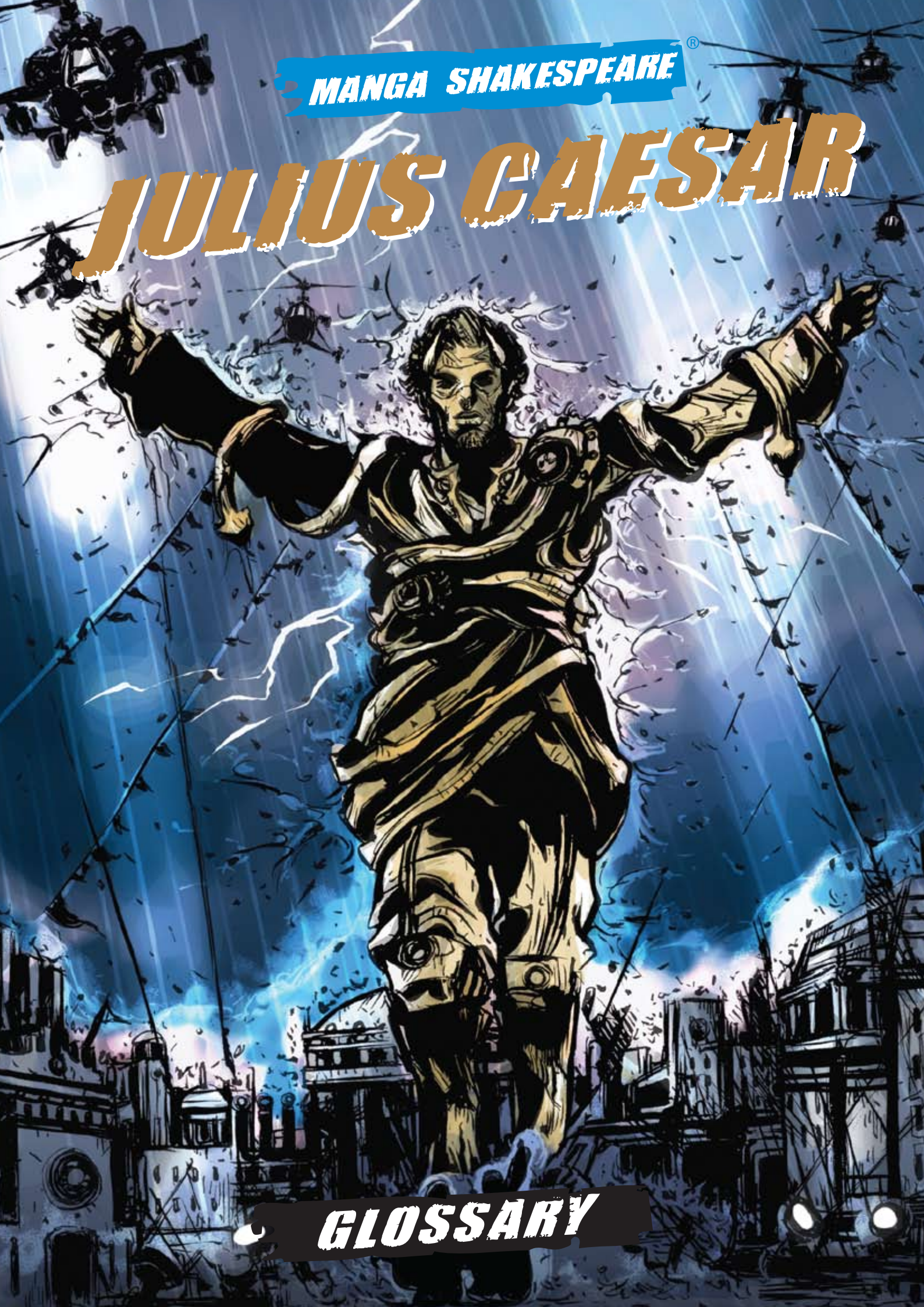


MANGA SHAKESPEARE®

JULIUS CAESAR



GLOSSARY

**THE IDES OF MARCH**

p. 14: Soothsayer
(Act 1, Scene 2)
 The Roman Calendar was calculated from three fixed points in each month, the Kalends (on the 1st), the Ides (midway through), and the Nones (nine days before the Ides). In March, the Ides fell on the 15th.

**SOOTHSAYER**

p. 14: Brutus
(Act 1, Scene 2)
 'fortune-teller'
 (literally 'truth-speaker')

**YOU BEAR TOO STRANGE A HAND OVER YOUR FRIEND**

p. 15: Cassius
(Act 1, Scene 2)
 'Your behaviour towards me has been too cold and distant', 'You have kept me at arm's length'. [The full text – 'You bear too stubborn [= *harsh*] and too strange a hand' – uses an analogy drawn from horse riding: Brutus is treating his faithful and loving friend Cassius with too severe a rein.]

**I TURN THE TROUBLE OF MY COUNTENANCE MERELY UPON MYSELF**

p. 16: Brutus
(Act 1, Scene 2)
 'If I have seemed remote towards you, or "blanked" you, it is only because I have been keeping my feelings to myself.'

**GROANING UNDERNEATH THIS AGE'S YOKE**

p. 17: Cassius
(Act 1, Scene 2)
 'Suffering under the burden of these times'

**RAW AND GUSTY**

p. 20: Cassius
(Act 1, Scene 2)
 'cold and windy'

**THIS ANGRY FLOOD**

p. 20: Caesar
(Act 1, Scene 2)
 'these turbulent waters'

**TIBER**

p. 21: Cassius
(Act 1, Scene 2)
 i.e. the River Tiber, in Rome

**FEEBLE TEMPER**

p. 21: Cassius
(Act 1, Scene 2)
 'weak constitution'

**SHOULD BEAR THE PALM ALONE**

p. 21: Cassius
(Act 1, Scene 2)
 'should be applauded as the only winner' [A leaf, or garland, from the palm tree was a symbol of military triumph.]

**HE DOTH BESTRIDE THE NARROW WORLD LIKE A COLOSSUS**

p. 22: Cassius
(Act 1, Scene 2)
 'He looms over our petty earth like a gigantic statue.' [The 'Colossus of Rhodes', one of the Seven Wonders of the Ancient World, was a vast bronze statue of the sun god Apollo that towered over that island's harbour.]



THE BREED OF NOBLE BLOODS

p. 22: Brutus
(Act 1, Scene 2)
 'the capacity to generate men of virtuous spirit'



CHEW UPON

p. 23: Brutus
(Act 1, Scene 2)
 'consider', 'think about'



WELL GIVEN

p. 24: Antony
(Act 1, Scene 2)
 'well disposed'



'TIS VERY LIKE

p.27: Brutus
(Act 1, Scene 2)
 'it is very likely'



THE FALLING-SICKNESS

p. 27: Brutus
(Act 1, Scene 2)
 i.e. epilepsy – one of a series of human ailments and frailties that are revealed in this scene. In the full text, Cassius blackly jokes that it is he, Brutus, and Casca who are suffering from the 'falling-sickness', since they have all *fallen* during Caesar's *rise* to power.



THY HONOURABLE METAL MAY BE WROUGHT FROM THAT IT IS DISPOSED

p. 30: Cassius
(Act 1, Scene 2)
 'The material or substance of your honour may be worked into a different shape, or transformed from its natural inclination.' Cassius is punning on the word *mettle* [= spirit, temperament].



DOTH BEAR ME HARD

p. 31: Cassius
(Act 1, Scene 2)
 'bears ill-will towards me', 'bears me a grudge'



TENDING TO

p. 31: Cassius
(Act 1, Scene 2)
 'concerning', 'pertaining to'



LET CAESAR SEAT HIM SURE –

p. 31: Cassius
(Act 1, Scene 2)
 'Caesar had better secure a strong position for himself –' [The *seat* may be his imperial throne or the saddle of his horse.]



PRODIGIES

p. 34: Casca
(Act 1, Scene 3)
 'bad omens', 'portents'



CONSTRUE

p. 35: Cicero
(Act 1, Scene 3)
 'interpret'



THE CAPITOL

p. 35: Cicero
(Act 1, Scene 3)
 The symbolic political centre of Ancient Rome (a symbolism preserved in the Capitol in Washington, USA).



POMPEY'S PORCH

p. 44: Cassius *(Act 1, Scene 3)*
 The 'porticus pompeiana' in Ancient Rome, built a few years previously by Caesar's defeated rival Pompey.



THUNDER-STONE

p. 36: Cassius
(Act 1, Scene 3)
 'thunderbolt' (the electrical charge of a bolt of lightning was believed to be a lethal solid mass).



HIE

p. 44: Cinna
(Act 1, Scene 3)
 'hasten', 'hurry'



PRODIGIOUS

p. 38: Cassius
(Act 1, Scene 3)
 'monstrous'



OUR YOKE AND SUFFERANCE SHOW US WOMANISH

p. 39: Cassius
(Act 1, Scene 3)
 'Our burden, and willingness to bear it, makes us resemble women'



HE WOULD NOT BE A WOLF BUT THAT HE SEES THE ROMANS ARE BUT SHEEP

p. 40: Cassius
(Act 1, Scene 3)
 'It's only because he sees his subjects behaving like [submissive] sheep that he himself behaves like a [tyrannical] wolf'



MOVED

p. 42: Cassius
(Act 1, Scene 3)
 'encouraged', 'urged', 'persuaded'





IT IS THE BRIGHT DAY THAT BRINGS FORTH THE ADDER. CROWN HIM – THEN, I GRANT, WE PUT A STING IN HIM

p. 46: Brutus
(Act 2, Scene 1)

'Bad things can come from good circumstances, just as the viper comes out on sunny days. And if we crown Caesar, we may dangerously strengthen his power.'



I HAVE NOT KNOWN WHEN HIS AFFECTIONS SWAYED MORE THAN HIS REASON

p. 47: Brutus
(Act 2, Scene 1)

'I've never known his personal feelings to have overruled his political calculation'



THOU RECEIVEST THY FULL PETITION

p. 49: note to Brutus
(Act 2, Scene 1)

'all your demands will be met'



WHET ME AGAINST

p. 50: Brutus
(Act 2, Scene 1)

'sharpen my antagonism towards', 'turn me against'



SHAM'ST THOU TO SHOW THY DANGEROUS BROW BY NIGHT, WHEN EVILS ARE MOST FREE?

p. 52: Brutus
(Act 2, Scene 1)

'Are you ashamed to show your sinister face even at night, when evils are free to wander unhindered?'



MONSTROUS VISAGE

p. 52: Brutus
(Act 2, Scene 1)
'terrible face'



SHALL NO MAN ELSE BE TOUCHED BUT ONLY CAESAR?

p. 56: Decius
(Act 2, Scene 1)
'Is Caesar the only one we should kill, or are there others?'



SHREWD CONTRIVER

p. 57: Cassius
(Act 2, Scene 1)
'dangerously astute strategist'



OUR COURSE WILL SEEM TOO BLOODY... TO CUT THE HEAD OFF AND THEN HACK THE LIMBS

p. 57: Brutus
(Act 2, Scene 1)
'Our plot against Caesar will be compromised if we start wantonly butchering his associates.'



PURGERS

p. 59: Brutus
(Act 2, Scene 1)
'surgeons', 'physicians': in Elizabethan medicine, patients were thought to benefit from the regular 'letting' or 'purging' of blood. 'I know not,' says Mark Antony later, 'who else must be let blood' p. 98, *(Act 3, Scene 1)*.



THE VILE CONTAGION OF THE NIGHT

p. 62: Portia
(Act 2, Scene 1)
Elizabethan doctors considered the damp early-morning air unhealthy until its 'contagion' was dispersed by the sun's rays.



DWELL I BUT IN THE SUBURBS OF YOUR GOOD PLEASURE?

p. 64: Portia
(Act 2, Scene 1)

The 'suburbs' of Shakespeare's London, beyond the jurisdiction of the City authorities, were the 'red-light' districts of the time, notorious for their pubs, brothels, bowling alleys, gambling dens – and theatres.



GO BID THE PRIESTS DO PRESENT SACRIFICE, AND BRING ME THEIR OPINIONS OF SUCCESS

p. 68: Caesar
(Act 2, Scene 2)

'Go and instruct the priests to make an immediate sacrifice, and report back the outcome of their fortune-telling' (and see p. 73).



STOOD ON CEREMONIES

p. 70: Calpurnia
(Act 2, Scene 2)

'set much store by bad omens'



BEYOND ALL USE

p. 72: Calpurnia
(Act 2, Scene 2)
'utterly unusual'



PLUCKING THE ENTRAILS OF AN OFFERING...

p. 73: Caesar's servant
(Act 2, Scene 2)
This is a reference to the Roman practice of fortune-telling by which animals were slaughtered by 'augurers', and their internal organs examined.



FOR THY HUMOUR

p. 75: Caesar
(Act 2, Scene 2)
'to humour your mood'



APPLY FOR

p. 79: Caesar
(Act 2, Scene 2)
'interpret as'



LO!

p. 81: Decius
(Act 2, Scene 2)
'behold!'



O CONSTANCY... BE STRONG UPON MY SIDE. SET A HUGE MOUNTAIN BETWEEN MY HEART AND TONGUE

p. 84: Portia
(Act 2, Scene 4)
'I appeal to you, my resolute self-control, to stand by me now: I rely on you to prevent me from speaking out loud my anxious mind.'



ART THOU HERE YET?

p. 84: Portia
(Act 2, Scene 4)
'Are you still here?'



FRAY

p. 85: Portia
(Act 2, Scene 4)
'disturbance', 'commotion'



SOOTH

p. 85: Lucius
(Act 2, Scene 4)
'truth to tell', 'truly'



PREFER HIS SUIT

p. 88: Decius
(Act 3, Scene 1)
 'present his petition'



CONSTANT AS THE NORTHERN STAR

p. 91: Caesar
(Act 3, Scene 1)
 'as inflexible and unmoving as the Pole Star'



PRESS NEAR AND SECOND HIM

p. 88: Brutus
(Act 3, Scene 1)
 'Move in closely, and back him up'



APPREHENSIVE

p. 91: Caesar
(Act 3, Scene 1)
 'capable of understanding',
 'receptive to argument'



BY DECREE

p. 89: Caesar
(Act 3, Scene 1)
 'by imperial edict', 'by royal order'



UNASSAILABLE HOLDS HIS RANK

p. 91: Caesar
(Act 3, Scene 1)
 'maintains his unmovable position'



FAWN

p. 89: Caesar
(Act 3, Scene 1)
 'grovel'



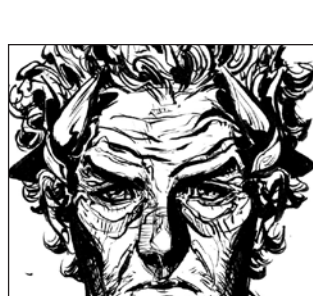
WILT THOU LIFT UP OLYMPUS?

p. 92: Caesar
(Act 3, Scene 1)
 'Do you presume to move mountains by your appeals?'
 (In classical mythology, Mount Olympus, in Greece, was the vast mountain-home of the gods: see also p. 144.)



I SPURN THEE LIKE A CUR

p. 89: Caesar
(Act 3, Scene 1)
 'I'll scorn you as I would a dog'



ET TU, BRUTE?

p. 93: Caesar
(Act 3, Scene 1)
 [*Latin*] 'You too, Brutus?'



WELL MOVED

p. 91: Caesar
(Act 3, Scene 1)
 'successfully persuaded'



AS IT WERE DOOMSDAY

p. 95: Trebonius
(Act 3, Scene 1)
 'as if it were the end of the world / the Day of Judgement'



HOW MANY AGES HENCE SHALL THIS LOFTY SCENE BE ACTED OVER!

p. 97: Cassius
[Act 3, Scene 1]
 'Is it possible to imagine through how many future eras the high drama we have just enacted will be played out!' The full text of this speech, and of Brutus's reply, does some very strange things with time. 'How many ages hence "Shall this our lofty scene be acted over" In states unborn and accents yet unknown [= *in nations and languages as yet incomprehensible to us*]!' says Cassius; 'How many times shall Caesar bleed in sport [= *be killed in re-enactments*],' echoes Brutus. In Ancient Rome, in 44 BC, a far-flung future is imagined when the assassination will be dramatized – a prediction that simultaneously came true by Shakespeare putting the words in the characters' mouths in the first place, over sixteen centuries later in 1599 – and which will be true for as long as anyone reads those words. After all, not even Shakespeare can have imagined a Manga version of his play.



COMPACT

p. 102: Cassius
[Act 3, Scene 1]
 'agreement', 'contract'



CRY "HAVOC!" AND LET SLIP THE DOGS OF WAR!

p. 106: Antony
[Act 3, Scene 1]
 'give the signal for "no quarter", and unleash the savagery of war!'



ISSUE

p. 107: Antony
[Act 3, Scene 1]
 'action', 'deed', 'outcome'



THIS LITTLE MEASURE

p. 97: Antony
[Act 3, Scene 1]
 'this small span'



RENDERED

p. 108: Brutus
[Act 3, Scene 2]
 'delivered', 'supplied'



THE DISPOSING OF NEW DIGNITIES

p. 100: Cassius
[Act 3, Scene 1]
 'the redistribution of public offices [in our new administration]'



WHO IS HERE SO VILE THAT WILL NOT...'

p. 110: Brutus
[Act 3, Scene 2]
 'Who among you are so ignoble as not to...'



DELIVER

p. 100: Brutus
[Act 3, Scene 1]
 'explain to', 'reveal to'



BRING HIM WITH TRIUMPH HOME! GIVE HIM A STATUE WITH HIS ANCESTORS! LET HIM BE CAESAR!

p. 112: Citizens
[Act 3, Scene 2]

A good example of 'dramatic irony': the terms by which the citizens here temporarily acclaim Brutus contradict the very reasons he has taken part in the assassination plot in the first place (see pp. 12–13 and 22–3).



DRACHMAS

p. 129: Antony
[Act 3, Scene 2]

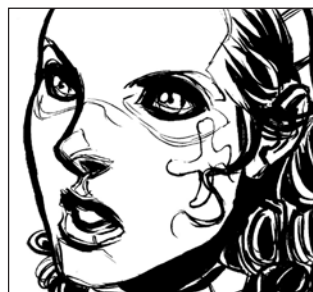
i.e. the currency of Ancient Rome



RENT

p. 123: Antony
[Act 3, Scene 2]

'wound', 'rip', 'tear'



ARE RID

p. 131: Antony's servant
[Act 3, Scene 2]

'are ridding / have ridden'



SLIGHT UNMERITABLE

p. 134: Antony
[Act 4, Scene 1]

'minor and undeserving'



AN ITCHING PALM

p. 137: Brutus
[Act 4, Scene 2]

'a greedy readiness to take bribes'



THE THREEFOLD WORLD

p. 134: Antony
[Act 4, Scene 1]

Ancient and medieval maps divided the world into three parts: Europe, Africa, and Asia.



HAVE MIND UPON YOUR HEALTH!

p. 139: Cassius
[Act 4, Scene 2]

'Have a care for your welfare!'



WE ARE BAYED ABOUT WITH MANY ENEMIES

p. 135: Octavius
[Act 4, Scene 1]

'we are set upon, on every side, by dogs – like bears tethered to the stake in a bear-baiting'



YOU SHALL DIGEST THE VENOM OF YOUR SPLEEN THOUGH IT DO SPLIT YOU

p. 140: Brutus
[Act 4, Scene 2]

'You must swallow up the poisonous fits of your temper, even if they cause you to rupture'



I'LL USE YOU FOR MY MIRTH, MY LAUGHTER

p. 140: Brutus
[Act 4, Scene 2]
 'I'll consider you a laughing-stock'



THERE IS A TIDE IN THE AFFAIRS OF MEN, WHICH, TAKEN AT THE FLOOD, LEADS ON TO FORTUNE

p. 157: Brutus
[Act 4, Scene 2]
 'The ups and downs of human ambition resemble the sea on which it embarks – so long as you set sail at high tide, the journey to success will be guaranteed'



BEAR

p. 143: Cassius
[Act 4, Scene 2]
 'tolerate', 'bear with'



STRAIN

p. 159: Brutus
[Act 4, Scene 2]
 'tune', 'musical phrase'



DISHONOUR SHALL BE HUMOUR

p. 146: Brutus
[Act 4, Scene 2]
 'I'll excuse your ill conduct on the grounds of the petulant temper that lay behind it'



OF YOUR PHILOSOPHY YOU MAKE NO USE, IF YOU GIVE PLACE TO ACCIDENTAL EVILS

p. 148: Cassius
[Act 4, Scene 2]
 'If you give in to the pressure of chance events, you'll betray your commitment to the philosophical system (i.e. Stoicism) in which you believe'



NEW-ADDED

p. 155: Brutus
[Act 4, Scene 2]
 'reinforced'





WITH FEARFUL BRAVERY

p. 165, Antony
(Act 5, Scene 1)
 'magnificently equipped – but inwardly afraid'



ENSIGN

p. 180: Cassius
(Act 5, Scene 3)
 'standard-bearer' (i.e. a regiment's exemplary military officer given the responsibility for carrying its 'colours')



FASTEN IN OUR THOUGHTS

p. 165, Antony
(Act 5, Scene 1)
 'establish in our minds',
 'persuade us'



RUN HIS COMPASS

p. 185: Cassius
(Act 5, Scene 3)
 'run its course', 'come full-circle'



THE NOBLEST OF THY STRAIN

p. 169, Brutus
(Act 5, Scene 1)
 'the most virtuous member of your family line'



BEFORE MY FACE

p. 186: Cassius
(Act 5, Scene 3)
 'in front of me', 'before my very eyes'



ALL IS ON THE HAZARD

p. 170: Cassius
(Act 5, Scene 1)
 'everything is at stake', 'all is in jeopardy'



ENSIGN

p. 171: Cassius
(Act 5, Scene 1)
 'military flag', 'standard', 'colours'
 (but see also p. 180)



RAVENS, CROWS AND KITES

p. 172: Cassius
(Act 5, Scene 1)
 Three species of scavenging birds, each traditionally ill-omened





MISTRUST OF MY SUCCESS

p. 191: Titinius
(Act 5, Scene 3)
 'uncertainty over the outcome of my mission'



ORDERED HONOURABLY

p. 204: Octavius
(Act 5, Scene 5)
 'with all honourable observance paid to his funeral'



REGARDED

p. 193: Titinius
(Act 5, Scene 3)
 'held in esteem'



PART THE GLORIES

p. 204: Octavius
(Act 5, Scene 5)
 'share out, or distribute, the benefits'



TRY FORTUNE IN A SECOND FIGHT

p. 195: Brutus
(Act 5, Scene 3)
 'challenge our fate in a renewed assault'



I HAD RATHER HAVE SUCH MEN MY FRIENDS THAN ENEMIES

p. 197: Antony
(Act 5, Scene 4)
 In the full text of Shakespeare's play, Brutus's loyal soldier Lucilius bravely impersonates him on the battlefield ('Know me for Brutus!'), risking death in being captured – which lends added force to Mark Antony's praise for him here.



HE ONLY, IN HONEST THOUGHT AND COMMON GOOD TO ALL, MADE ONE OF THEM.

p. 203: Antony
(Act 5, Scene 5)
 'He alone joined the conspiracy on the honourable basis of wishing to do his country good'

