

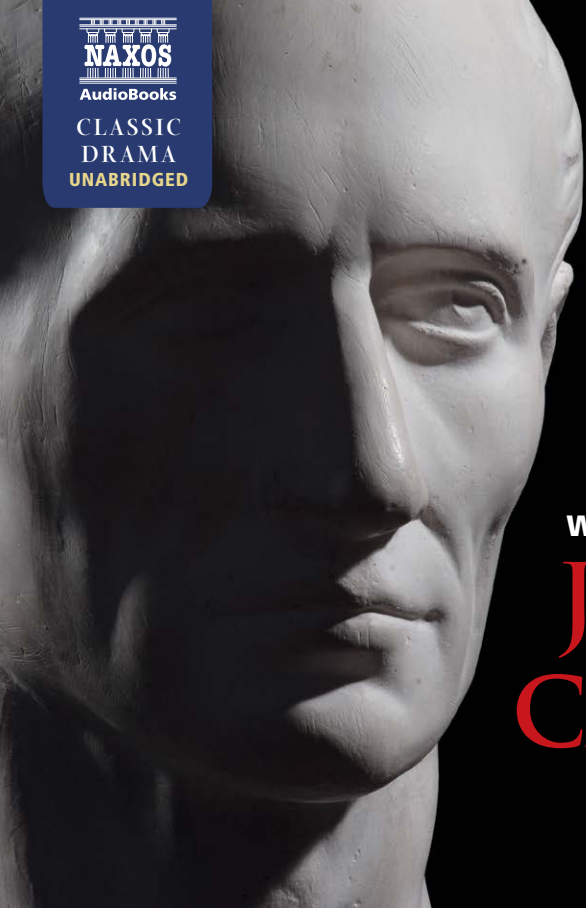


NAXOS

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CLASSIC
DRAMA

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William Shakespeare

JULIUS CAESAR

Read by **Andrew Buchan,**
Paul Rhys and **cast**

Directed by **David Timson**

1	Act I Scene i	4:08
2	Scene ii	4:21
3	Cassius – I know that virtue to be in you, Brutus...	4:23
4	Re-enter Caesar and his train	6:28
5	Scene iii	1:54
6	Enter Cassius	4:25
7	Enter Cinna	1:23
8	Act II Scene i	0:35
9	Brutus – It must be by his death and for my part...	5:05
10	Enter the conspirators, Cassius, Casca, Decius Brutus, Cinna etc.	7:27
11	Enter Portia	4:48
12	Re-enter Lucius with Ligarius	1:27
13	Scene ii	0:22
14	Enter Calpurnia	2:46
15	Enter Decius Brutus	2:45
16	Enter Publius, Brutus, Ligarius, Metellus, Casca, Trebonius etc.	0:25
17	Enter Antony	0:48
18	Scene iii	1:00
19	Scene iv	1:13
20	Enter the Soothsayer	1:26

21	Act III Scene i	3:43
22	Casca and the other conspirators stab Caesar	1:09
23	Re-enter Trebonius	1:22
24	Enter a servant	1:12
25	Enter Antony	5:50
26	Antony – O, pardon me, thou bleeding piece of earth...	2:54
27	Act III Scene ii	0:45
28	Brutus – Be patient till the last...	2:12
29	Enter Antony and others, with Caesar's body	1:47
30	Antony – Friends, Romans, countrymen, lend me your ears...	5:15
31	Antony comes down from the pulpit	6:09
32	Enter a servant	0:32
33	Scene iii	1:53
34	Act IV Scene i	2:26
35	Scene ii	1:32
36	Enter Cassius and his Powers	0:53
37	Scene iii	6:25
38	Enter Poet, followed by Lucilius, Titinius and Lucius	1:41
39	Enter Lucius, with wine and taper	0:26
40	Enter Titinius, with Messala	4:06

41	Enter Lucius with the gown	0:21
42	Enter Varrus and Claudio	2:38
43	Enter the Ghost of Caesar	2:11
44	Act V Scene i	0:35
45	Enter a messenger	0:17
46	Enter Brutus, Cassius and their Army; Lucilius etc.	5:36
47	Scene ii	0:30
48	Scene iii	0:23
49	Enter Pindarus	2:27
50	Enter Titinius with Messala	2:28
51	Enter Messala, with Brutus, young Cato, Strato, Voluminus etc.	1:17
52	Scene iv	1:12
53	Enter Antony	0:46
54	Scene v	3:38
55	Enter Octavius, Antony, Messala, Lucilius and the army	2:22

Total time: 2:16:33

William Shakespeare

(1564–1616)

JULIUS CAESAR

The year 1599 was a significant year in Shakespeare's development as a playwright. He began the year writing *Henry V*, and ended it with the first draft of *Hamlet*. The play that links these very different plays was *Julius Caesar*. This was written, it would seem, for the opening production at the newly-built Globe theatre. Like *Henry V* it deals with political ambition, but in the probing soliloquies of Brutus it anticipates *Hamlet*. Caesar's life seems to have dominated Shakespeare's thinking in 1599 as he refers to him in *Henry V*, and also cheekily in *Hamlet*, when Polonius claims to have acted the part of Caesar, a recognition by Shakespeare of his play's incredible popularity.

The source for the plot of *Julius Caesar* is Lord North's translation of Plutarch, the first century (CE) historian's account of the 'Lives of the Noble Grecians and

Romans' first published in 1579, but re-published many times subsequently. Shakespeare took material from Plutarch's lives of Brutus, Caesar and Mark Antony, all of which include differently presented accounts of Caesar's assassination. Shakespeare used these different aspects to create the compelling scene in the Senate.

Reading North's translation alongside Shakespeare's adaptation gives us a fascinating insight into Shakespeare's working practice, for it reveals that he converted North's prose into blank verse often with only minimal alterations. In *Antony and Cleopatra*, which also uses Plutarch as a source, Shakespeare's description of Cleopatra's barge by Enobarbus is reproduced virtually word for word from North's translation. Echoes of North's vocabulary and phrasing appear

throughout the Roman plays, but it is Shakespeare's deeper examination of the psychology of the main protagonists in *Julius Caesar*, and his development of the Plebeians and their attitudes to events, (not present in Plutarch), that takes *Julius Caesar* beyond its source material.

Just as he had done in his History plays, Shakespeare shows in *Julius Caesar* his interest in political ideology, and what it reveals about human nature. He examines the problems of power and rule; the conflict that results when ideologies and ambitions clash; and the conflict between politics and personality: the public and the private.

Shakespeare examines how a politician resolves the conflict that the pursuit of an ideal creates in his personal life: how does one keep human emotions at bay when dealing with the larger prospect of ruling of a country? And what are the personal costs if you succeed? Thus we see Caesar balancing his public rule with his private life – he refers to himself in the third person, detaching his public persona from his private one. The strain this causes him, for instance when he has to put aside his

feelings for his wife Calpurnia after she expresses concerns in opposition to his duty, fascinates Shakespeare. He does not idealise Caesar, but looks beneath the public persona at the physical infirmities (deafness, falling sickness) that are beginning to weaken Caesar's hold over Rome; perhaps, if the conspirators had not been so impetuous, nature would have done their job for them. But Caesar's power proves greater in death than in life, his murderers are literally haunted by his spirit. Shakespeare uses the supernatural in this play to show that a man's destiny is not necessarily in his own hands, contradicting Cassius's assertion in Act I sc. ii that 'The fault...is not in our stars, but in ourselves, that we are underlings'; some things are outside man's knowledge or power, and are controlled by the uncertain and the unknown.

Caesar has attempted to be everything to all men by including the sensual Antony as well as the stoical Brutus in his team, and offering an open hand to Cassius, a difficult man, Caesar's antithesis, who is not naturally a member of anyone's team. Caesar has also won over the populace,

and, as his will shows, intended to give them generous gifts for their support.

However, success breeds arrogance and the play starts with Caesar considering whether or not to declare himself King and so become a dictator, thereby destroying the much-prized Roman Republic. He is tempted to put the personal gain of ultimate power before the Republican ideals for which he had fought his campaigns and which matter so deeply to Brutus and Cassius.

To be a true Roman was to perpetually seek your country's well-being; sacrificing yourself for the cause of Rome by serving in its wars or government was the ultimate heroic triumph of idealism over human frailty. The desire to be honourable in this way is the essence of Brutus: it runs his life, it is his immovable philosophy. Cassius, on the other hand, believes that a republican way of life must be *seen* to be active in Rome; where free men may walk and talk openly as equals. It is the threat of the loss of this freedom that motivates Cassius. Caesar, on the brink of destroying Rome's traditional rights by tyranny, must be stopped. But here

the human element once again surfaces – Cassius is bitterly jealous of Caesar's success and hates him for it at the most fundamental level, revealing ignoble and un-Roman emotions, such as jealousy and hatred, dangerous ones on which to build a lasting political reality.

Cassius's motivation for killing Caesar is personal enmity, but for Brutus, halting Caesar's ambitions must be ethical – any action must be seen to be honourable. It is this mantra of Brutus's honour in all things that he tries to instil into his fellow conspirators without success, and which restricts him to the role of passive thinker rather than man of action. This obsession is a knot that tightens as the action is played out, and is never resolved. Brutus is an intellectual (like Hamlet) though politically naïve, and cannot in the end reconcile the personal and the public. He is also proud and subject to flattery and this overpowers his reason and leads him into Cassius's net.

In his orchard soliloquy Brutus deceives himself into accepting the idea of the conspiracy. He begins by stating that Caesar is well-balanced enough ('the

thing he is') not to be corrupted by being made king, but then follows this with 'what-ifs' and 'possibles' which might lead to the likelihood of Caesar resorting, like the new-born serpent, to 'his kind.' Out of these suppositions and faulty reasoning Brutus determines his future course. Once he has committed the act of violence, Brutus's high-mindedness becomes irrelevant: he has ceased to be honourable. Only later in the play does he come to realise that he and Caesar, the slayer and the slain, were so alike in their vanity and pride that perhaps the assassination was pointless. Like replaced like. Brutus ends as he began, with no development beyond acknowledging, at Philippi, his failure to uphold his honour.

Both Brutus and Cassius, for ideological and personal reasons respectively, appear to rush towards a quick and violent solution to Rome's problems without any thought about the future consequences. There is no plan extant as to how they are going to rule after Caesar's death, and chaos ensues. Neither of the two protagonists is equipped to fill the vacuum left by Caesar and this gives

Antony and Octavius their chance to seize power.

The assassination changes Antony too. Despite his brilliant and devious oration in the Forum over Caesar's body, Antony is nevertheless on a steep learning curve. Never having shown any interest in politics while Caesar lived, he is now forced to adopt responsibility for Rome to justify his friendship with Caesar. He responds to the assassination with no lofty aims, it is pure revenge he desires and skilfully contrives to get.

In contrast, the young and ambitious Octavius sees his opportunity in the death of his uncle and seizes it with both hands, displacing Antony as decision-maker, absorbing Brutus's followers into his team, and pursuing a route that ultimately leads to his dictatorship of Rome as Emperor, after Antony's death in Egypt. Octavius is the most successful politician in this play: icily moving with the precision of a chess-piece, he has successfully subdued the personal for the public life.

The result of the conspiracy is the replacing of Caesar's benign tyranny with the more ruthless tyranny of Octavius.

It is one of the themes of the play that assassination or violence to achieve political ends is always a mistake, and does not provide a solution, but rather may lead to a worse situation. 'Blood will have blood.'

Shakespeare carefully constructs his play to bring out this theme. *Julius Caesar* is a play of two halves. There is a distinct difference between the first three acts and the last two. The first section is the planning of the conspiracy, the political justification for it, and its violent climax in the assassination of Caesar. Once their leader is removed, the Roman plebeians run madly towards destruction, symbolised by the pointless killing of Cinna the poet. The end result of the conspiracy is not political freedom, but chaos.

In Part Two, Shakespeare shows how the inmost natures of the conspirators have been corrupted and warped by their violent act. The violence has rebounded upon themselves and the importance of the quarrel scene (Act IV sc. iii) between Brutus and Cassius reveals how deep this fragmentation of noble natures, trust, and honour, has gone.

Can a politician ever separate his public persona from his personal traits? Can a weak man govern well despite his weaknesses? Can a good man retain his goodness and yet still be an effective politician? What effect on one's humanity does being a public figure have? Is it possible to sustain a high level of ethical practice and still govern well, or is compromise inevitable for a politician? These questions fascinate Shakespeare. He shows the human side of great men in *Julius Caesar*, more than in any other of his political plays. He gives us moments of pure humanity to set against the thrust of the politics: the love of Brutus and Portia; Brutus's tenderness to his servant Lucius; Calpurnia's love for her husband Caesar; Antony's heart-felt grief at his friend Caesar's death; Brutus and Cassius's quarrel, showing their vulnerability and the power of friendship in their open reconciliation, as well as many small and not to be overlooked moments involving the minor characters. There is a sense of *naturalism* here: Shakespeare is eager to show there is love and humanity in Rome, alongside the rhetoric.

It is impossible to know where Shakespeare's own sympathies lay in this political conundrum. Was he a republican or a monarchist? He is fair to both sides, neither condemning Caesar outright, nor being unsympathetic to Brutus's dilemma. If anything though, it is more *The Tragedy of Brutus* than *The Tragedy of Julius Caesar*, and our sympathies finally lie with him and his lost cause.

Notes by David Timson

Cast

CAESAR / THE GHOST	Sean Barrett
MARK ANTONY	Andrew Buchan
MARCUS BRUTUS	Paul Rhys
CASSIUS	Pip Carter
OCTAVIUS	Oliver Le Sueur
CASCA	Stephen Critchlow
LUCIUS	Harry Somerville
CALPURNIA / PLEBEIAN 3	Emily Raymond
PORTIA / PLEBEIAN 4	Joannah Tincey
FLAVIUS / POPILIUS LENA	Roger May
CINNA (POET) / LUCILIUS	
MARULLUS / ARTEMIDORUS	David Antrobus
PLEBEIAN 1 / MESSALA	
CINNA (conspirator) / PINDARUS	Charlie Morton
POET (IV iii)	
CICERO / DECIUS / PLEBEIAN 2 /	Roy McMillan
TITINIUS / SOLDIER 1 / VOLUMNIUS	

METELLUS CIMBER / PLEBEIAN 3 **Joe Marsh**
CARPENTER / YOUNG CATO /
MESSENGER (VI)

COBBLER / TREBONIUS **Adrian Grove**
PLEBEIAN 4 / SOLDIER 2 / STRATO

ANTONY'S SERVANT / **John Cummins**
LUCIUS VARRO / CLITUS

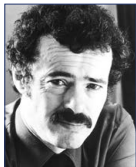
SOOTHSAYER / OCTAVIUS' SERVANT **James Phelips**
CLAUDIO / DARDANIUS

CAIUS LIGARIUS / PUBLIUS LEPIDUS **David Timson**

DIRECTOR **David Timson**
SOUND ENGINEER **Norman Goodman**
PRODUCER **Nicolas Soames**



David Antrobus began his career working in radio as a winner of the BBC Carlton Hobbes award. Alongside an abiding love of radio drama, he also works extensively in other media, especially theatre. Recent productions have included *Once Bitten*, *Reading Hebron* and the premiere of Vaclav Havel's last play *Leaving*, all at the Orange Tree Theatre.



Sean Barrett started acting as a boy on BBC children's television in the days before colour, when it went out live. He grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre and Noël Coward's *Suite in 3 Keys* in the West End. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company. He also features in *Molloy*, *Malone Dies*, *The Unnamable*, *The Voice of the Buddha* and *Canterbury Tales III* and read the part of Vladimir in *Waiting for Godot* for Naxos AudioBooks.



Andrew Buchan graduated from RADA. His television appearances include *Garrow's Law*, *Jane Eyre*, *Cranford*, *Party Animals* and *The Fixer*. He has appeared in *Nowhere Boy* and his theatre productions include *Richard II*, *The Man Who Had All The Luck* and *Romeo and Juliet*.



Pip Carter trained at RADA and has worked regularly at the National Theatre, appearing in *The Cherry Orchard*, *The White Guard*, *Gethsemane*, *Never So Good* and *Present Laughter*. His film credits include *The Eagle* and *Robin Hood*, and on television he has appeared in *Henry IV*, *Neverland*, *Christopher and His Kind*, *Lewis*, *John Adams* and *Party Animals*.



Stephen Critchlow trained at the Mountview Theatre School and his theatre work includes *Hamlet* and *The 39 Steps*. He has appeared in over 200 radio productions as a member of the BBC Radio Drama Company and he played Stephen Chalkman in *The Archers*. He has recorded the poems of William Blake on audiobook.



John Cummins trained at RADA. His stage credits include *Romeo and Juliet* (winning a JMK Award in 2007) for the Battersea Arts Centre, *The Reporter* and *The Alchemist* for the National Theatre, *The Beaver Coat* for the Finborough Theatre, and *2000 Feet Away* and *The Strindberg Project* for the National Theatre Studio. BBC Radio credits include *To Sicken And So Die*, *A Fare To Remember*, *Agatha Rasin*, *Clare in the Community* and *Troilus and Cressida*. John won the Carlton Hobbs Award in 2005.



Norman Goodman trained as a sound engineer at Decca's London Studios, and since then has worked with numerous recording artists in the UK and Europe, as well as on TV soundtracks, commercials and radio programmes. He has been involved in many Naxos AudioBooks productions and is now studio manager at Motivation Sound.



Adrian Grove trained at the Bristol Old Vic Theatre school. His extensive work for BBC Radio includes *Falco*, *The Archers*, *The Admirable Crichton* and *Robinson Crusoe*. His theatre credits include Clyde in *Dying Breed* and MacHeath in *The Threepenny Opera* at Bristol Theatre Royal, Martin in *Newfoundland* at Bath Theatre Royal, Arkady in *A Month in the Country* at the Tobacco Factory, Bristol, and Cougar Glass in *Fastest Clock in the Universe* at the Alma Theatre, Bristol. His film credits include Chris Boardman in *The Flying Scotsman* (MGM Films) and his television credits include John Nolan in *Casualty*. He has read several audiobooks. In 2008 he won the Stephen Sondheim Performer of the Year award. He has read *Religions of the World* for Naxos AudioBooks.



Oliver Le Sueur graduated from the Bristol Old Vic Theatre School in 2002. Since then he has, amongst other theatre and television work, been a winner of the Carlton Hobbs award and appeared in a national Tour of *The Tempest* alongside Richard Briers. He performed the role of the Soldier in Stravinsky's *The Soldier's Tale* with The Bournemouth Symphony Orchestra. He has also read *Kafka on the Shore* for Naxos AudioBooks.



Joe Marsh graduated from Bristol Old Vic Theatre School in 2008, having previously read English at the University of Cambridge. His theatre credits include Alexander Onassis in *Aristo* (Chichester Festival Theatre) and Olivia in *Twelfth Night* (Lord Chamberlain's Men). His television credits include *Silent Witness* (BBC) and *Above Suspicion* (La Plante Productions). He has also read *The Vikings* and *Cousin Phyllis* for Naxos AudioBooks.



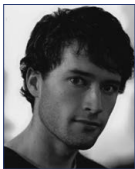
Roger May has recorded many books and short stories including *Death on the Nile*, *The Elephant Keeper* and *The Day of the Triffids* for BBC 7. He has also appeared in over 100 radio plays for the BBC. His stage credits include *The Winslow Boy* with Timothy West and *The Railway Children* – a site-specific production on the old Eurostar platform in Waterloo Station.



Charlie Morton's recent radio productions have included *Pandemic* and *The Archers* for BBC Radio 4 and *The Marriage of Figaro* for Radio 3. His theatre productions include *The Country Wife* at the Bristol Old Vic and *Translations* at The Tobacco Factory.



Roy McMillan is a director, writer, actor and abridger. For Naxos AudioBooks he has read *The Body Snatcher and Other Stories*, *Bulldog Drummond*, *The French Revolution – In a Nutshell*, *Cathedrals – In a Nutshell* and the introductions to works by Nietzsche and the Ancient Greeks. He has directed readings of Hardy, Hopkins, Kipling, Milton and Blake; Austen, Murakami, Conrad and Bulgakov, among many others; and has written podcasts and sleevenotes, as well as biographies of Milton and Poe. He has also directed plays for BBC Radio 3 and 4.



James Phelps trained at RADA. His theatre work includes *Pericles* at the Rose Theatre and *Savages* at the National Youth and Royal Court Theatres.



Paul Rhys has worked for the Royal National Theatre in *King Lear*, *Bent* and *The Invention of Love*, and for the Royal Shakespeare Company in *Much Ado About Nothing* and *The Merchant of Venice*. He has also performed across the country in plays such as *Design for Living* and *A Woman of No Importance*. His film work includes *Chaplin*, *Little Dorrit* and *Vincent and Theo*. He has previously read *The Life of Mozart* for Naxos AudioBooks.



Harry Somerville has appeared in TV productions for CBBC and ITV as well as theatre, and has recently completed his first short film, *Be Blessed*, in a lead role. Harry loves reading and listening to books, as well as playing the piano and singing. His previous work for Naxos AudioBooks includes *The Clumsy Ghost and Other Spooky Tales*.



David Timson has made over 1,000 broadcasts for BBC Radio Drama. For Naxos AudioBooks he wrote *The History of Theatre*, which won an award for most original production from the Spoken Word Publishers Association in 2001. He has also directed five Shakespeare plays for Naxos AudioBooks, including *King Richard III* (with Kenneth Branagh), which won Best Drama award from the SWPA in 2001. In 2002 he won the Audio of the Year award for his reading of *A Study in Scarlet*. He has read the entire *Sherlock Holmes* canon for Naxos AudioBooks.



Joannah Tincey trained at RADA. Her theatre work includes Dot in *What Happened is This* (The Tron, Glasgow), Marge in *Cider with Rosie* (UK Tour), Portia in *The Merchant of Venice* and Lady Jane in *He's Much to Blame* (Theatre Royal in Bury St Edmunds). She was a winner of the 2007 Carlton Hobbs Award for BBC Radio and her BBC Radio Drama Company credits include *Dr Zhivago* and *Fortunes of War*. Her previous work for Naxos AudioBooks includes *Faust*.



Emily Raymond is a leading classical actress, performing in many seasons with The Royal Shakespeare Company as well as in the West End, Broadway, Washington D.C., Chichester and many other regional theatres. Her repertoire includes Chekhov, Sheridan, Wild and Shaw along with several of Shakespeare's plays. Her previous work for Naxos AudioBooks includes *A Midsummer Night's Dream* and *Faust*.

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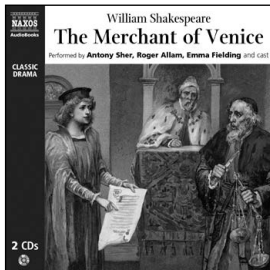
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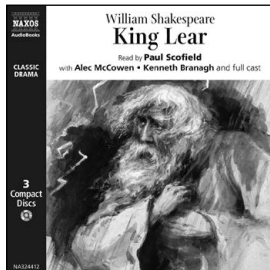
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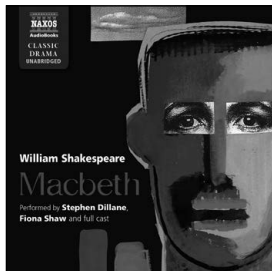
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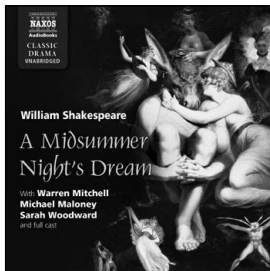
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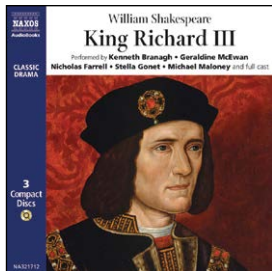
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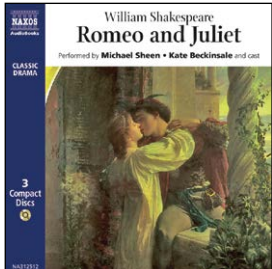
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William Shakespeare

JULIUS CAESAR

Read by **Andrew Buchan, Paul Rhys** and **cast**

Directed by **David Timson**

'How many ages hence

Shall this our lofty scene be acted over

In states unborn and accents yet unknown!' (Act III sc.i)

Julius Caesar is Shakespeare's most political play. He examines whether political assassination can ever be justified, and the effect of this act of violence on its perpetrators. The high ideals of Brutus are tested to the full by the consequences of Julius Caesar's murder, as is the self-interest of Cassius. In the chaos that ensues, the opportunism of Mark Antony and Octavius is served, rather than the cause of freedom. In this classic study of power, Shakespeare shows the devastating effects political decisions can have on personal lives.

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