

Striking examples of this conformity to the original are found in the following:—

Cassius' conversation with Messala, and his parting with Brutus before the battle.—Act V., Sc. I., ll. 71—125.

Appearance of the Ghost of Brutus.—Act IV., Sc. III.

Brutus' last farewell to Cassius.—Act V., Sc. III., ll. 100—107.

Antony's last speech over Brutus:—

“This was the noblest Roman of them all,” &c.

No. 2.—Quote any anachronisms or historical misstatements in the play:—

(a)

(1). *Brutus*.—Peace, count the clock.

Cassius.—The clock hath stricken three.

The Romans had no clocks, they used sun dials.

(2). “He plucked me ope his doublet.”

The doublet was part of the English dress. The Romans wore the toga.

(3). “My life is run his compass.”

(4). “Is not the leaf turned down.”

Books were then in the form of rolls of parchment.

(b) (1). Shakespeare's “Decius Brutus” was in reality Decimus Brutus, and he, not Marcus Brutus, was the special friend of Cæsar.

(1). Upon condition Publius shall not live,
Who is your sister's son Mark Antony.”

The person meant is Lucius Cæsar, and Mark Antony was his sister's son.

(3). “Cæsar's three and thirty wounds.”

Three and twenty.

No. 3.—Distinguish briefly the characters of the chief conspirators as drawn by Shakespeare.

Brutus, the leading conspirator, the character in the play who possesses our absorbing interest is a Stoic philosopher, his chief aim being to discard all passion, to harden himself so that he may not be influenced by any emotion however strong. He attempts to be a cold, calculating reasoner, at the same time possessing the warmest hu-

man sympathies. His great love for his wife exemplifies this, and his humanity is shown in his kindly treatment of his little servant Lucius. He is intellectual, a man of books, with little knowledge of the world, and he is therefore a fit subject to be easily influenced by the crafty Cassius, who feeds his pride of heraldry and lofty patriotism, and he consents to join the conspiracy, though his motives still are the purest and noblest. He believes that what he is about to do is for the good of the country so dear to him, and while he sincerely loves Cæsar, he does not hesitate to sacrifice him for the good of that country. His thorough honesty and high-mindedness make him dread even the suspicion of impure motives, and he explains first to Antony and then to the people “the reason of our Cæsar's death,” though he does not endeavor to conciliate the latter by considering their passions, a consequence of his want of oratorical powers. In the quarrel scene between Brutus and Cassius, his stoical self-command, his contempt for gold, high ideal of honor, and love of virtue, are finely depicted. His nobility is acknowledged by everyone, even by Antony, and we see it inspiring the warmest friendships in those with whom he comes in contact.

Cassius is the opposite of Brutus in many respects. He is a man of the world, with a wide knowledge of human nature, and this knowledge he makes use of in winning Brutus to his assistance in the plot. Cassius is nowise affected by the noble nature of Brutus; he is influenced by ambition and envy of Cæsar. He cannot bear to see Cæsar “bestride the narrow world like a Colossus.” His craft is shewn in the arguments he presents to Brutus to induce him to join in the conspiracy. The quarrel scene serves to bring out Cassius' character as well as that of Brutus. His chafing and fretting contrasts with Brutus' calmness. We