

In the play the events are supposed to happen on six days, separated by intervals. Assign these events to their several days, and estimate the intervals. Compare the facts as given in the play, with Plutarch's narrative, and state clearly where and to what extent Shakspeare departs from his authority.

The construction of the play is regular. That is, the cause of the conspirators steadily rises by successive steps, to success. The climax of their success, and the crisis of the play both occur in Act III. After this, there is a steady and gradual downfall of the conspirators and a corresponding rise of their opponents. Trace definitely, and exactly, these successive steps upward to the crisis and downward again to the catastrophe of Brutus's defeat and death. Note how the events rise naturally out of the characters of the actors; and how impossible it is to separate plot and character. Some questions that will help towards this study are as follows: Why did Brutus desire Caesar's death? Make a list of his own statements that answer this question. *Do not try to answer it from your own general impression.* Answer the same question in the same way about Cassius, and about Casca. Which of these three had the most unselfish motives? Which of them was the best judge of men? Give proofs of your answers. Do you *think* that Brutus without Cassius, or Cassius without Brutus could, and would have brought about Caesar's death? *Why* do you think so? Find all the points on which Brutus and Cassius disagree. Name three points on which Brutus overrules Cassius in Act II, Scene I. Who was right, tested by events? What did Brutus expect to happen after the assassination? What were his great mistakes at that time? Why did he make them? Would Cassius have made them? Would Antony? Study, with great care, Brutus's speech to the people in Act III, Scene II, and compare it with Antony's, especially with reference to the basis of their arguments. "While repeating Brutus's assertion he sets over against it three small facts, not assertions, not logical deductions, but facts." (Ransome). What is the assertion? What are Antony's three facts? Contrast Brutus and Antony in as many points as suggest themselves. Quote every comment that anyone in the play makes on the character of Brutus. Did Antony really love Caesar? Exactly at what point do you place the crisis of the play?

Discuss the fitness of the title. Does Julius Caesar pass out of the play at his death? Was his ghost merely the creation of a disordered imagination, or was it a real, external manifestation? Discuss all the evidence for this, and compare the supernatural appearances in *Hamlet* and *Macbeth*. Judging from *Julius Caesar* what did Shakspeare think of "the voice of the people?" Compare the mob in *Coriolanus*. Have women any business in conspiracies? How does Shakspeare answer this, in three different plays? The character of Julius Caesar seems to have had a strong attraction for Shakspeare. Collect all the references to him that you can find in other plays. Where does Shakspeare use prose in this play? Can you decide upon any rule that he has for using it? Study Casca's change from prose to verse in Act I, Scenes two and three. Are there any rhyming lines in the play? A Shakspearean tragedy has been defined as "a story of exceptional calamity leading up to the death of a man in high estate. The calamities and the catastrophe follow inevitably from the deeds of men, and the main source of these deeds is character." Apply this definition to the play of Julius Caesar, with special reference to Brutus—in every particular.

[It need hardly be said that these notes are merely suggestive and do not aim to be exhaustive. Elaborate studies of the play are to be found in Professor Moulton's "*Shakspeare as a Dramatic Artist*," (Clarendon Press, \$1.50). Ransome's *Short Studies in Shakspeare's Plots*," (Macmillan & Co., \$1.50; and in *Outline Studies in College English—Julius Caesar*. The Palmer Co., 50 Bromfield St., Boston, 10 cents.) Of the editions of the play mentioned above, the *Pitt Press*, (A. W. Verity, Clarendon Press, 50 cents,) is particularly good. Everyone who has access to it is advised to read the illuminating chapter on "the Substance of Tragedy" in Prof. A. C. Bradley's *Shakspearean Tragedy*, (Macmillan & Co., \$3.50.) But nothing can take the place of careful independent reading of the text of the play itself.]

["Some Questions on Shakspeare's Julius Caesar," by the late Principal Cameron, in the *EDUCATIONAL REVIEW* of January, 1897, will be found particularly helpful.]

A beautiful behavior is better than a beautiful face. It is the finest of the fine arts.

"Of all things that a teacher should know how to do, the most important, without any exception, is to be able to tell a story."—G. Stanley Hall.