

9. Shakespeare appears to have intended that the turning point of the action of each of his tragedies should occur about the middle of the play. If such a climax of action is discernible in "Julius Cæsar" specify the precise point at which, in your opinion, it occurs, and give reasons for your view. The following points are suggested, but any other that appears more probable may be chosen: (a) The death of Cæsar; (b) the entrance of Antony among the conspirators shortly afterward; (c) the interval between the speech of Brutus and that of Antony in the Forum.

10. Give an accurate account of the part played by "Casca," and of the personal qualities which fitted him to play it. Compare him with "Cassius" as a conspirator.

11. Give some artistic reason for the occurrence of prose in the few passages where it does occur in the play. The special instances of "Brutus" and "Casca," each of whom speaks at times in prose and at times in verse, should be included in the explanation.

12. How does Shakespeare deal with lapse of time during the action of the play? Compare, if you can, his method of treatment with the method of the classic tragedians. State the advantages and disadvantages of each method.

13. Show accurately to what extent Shakespeare has introduced comedy into this tragedy. Compare this mixture of "tones" with the theory and practice of the classic drama. What, in your opinion, was Shakespeare's purpose, and how far has he succeeded in effecting it by this artistic device?

14. Trace the various objective devices and influences by which Brutus is drawn into the conspiracy to murder Cæsar, and the various subjective stages through which he passes before he finally decides to join it. How

far is his pliability compatible (a) with Shakespeare's general conception of Brutus, and (b) with Antony's, "This was the noblest Roman of them all."

15. Cite the evidence for and against attributing to Brutus each of the following characteristics: "gentleness," "patriotism," "fortitude," "consistency," "rectitude," "ambition," "selfishness," "generosity," "heartlessness," "cowardice," "courage."

16. Account, as a matter of dramatic art, for the first scene of the first act of the play.

17. It is generally admitted that the "Julius Cæsar" of the play is greatly inferior to the "Julius Cæsar" of history. Account for this lessening of his real pre-eminence either (a) by showing that Shakespeare was actually in error owing to defective information, or (b) that he had some dramatic purpose in view in minimizing it, and what that purpose was.

18. "Unity of action" seems to require that a play entitled "Julius Cæsar" should end with the death of Cæsar. Compare with such a theory of dramatic treatment of a theme, the actual treatment of his theme by Shakespeare. Give instances from other plays of his disregard for this particular "unity."

19. Compare or contrast "Portia" and "Calphurnia" as women and as wives. Make the comparison or contrast as detailed as you can in dealing with the conduct of each in trying to protect her husband from a danger which she knew or believed to be impending over him.

20. Explain Shakespeare's dramatic purpose in introducing the following passages:—

(a) The description by Cassius of Cæsar's weakness (Act 1, Scene 2, ll. 90-131).

(b) Casca's description of the offer and refusal of the crown, (I., 2, 232-292).