

method of dealing with the subject. The text book is considered an excellent one but a little common sense must be thrown in. Because simple analysis and parsing are not dealt with in the earlier pages, it does not follow that the pupil is not to receive instruction in those topics, and because formal composition is not reached until the end of syntax it should not be left until that stage. Be as practical as you can and do not let your pupils leave school without some knowledge of syntax whether you confine yourself to the text or not. When coming into a new school do not put your pupils back in grammar, if I must use this expression. Grammar is a subject that reviews itself fairly well, and one lesson cannot be said to be in advance of another.

For the REVIEW.]

Some Questions on Shakespeare's Julius Caesar.

1. What reasons have you for believing that Shakespeare wrote Julius Caesar?
2. What makes editors feel so sure that the materials for this play were got from Plutarch?
3. Which half-dozen or so of Plutarch's Lives does S. seem to have read most carefully, and in which half-dozen or so of his plays does he show this?
4. Read Ben Jonson's Catiline and the works of Sallust, Cicero, Plutarch, etc., on which he draws for material, and compare his treatment of his sources with S.'s treatment of his as shown in J. C.
5. When and how was J. C. first published? Which others of the thirty-seven plays were first published at the same time?
6. What different dates have been given for the writing of the play? Which do you prefer? Why?
7. All the editors inform us that no play of S.'s presents fewer textual difficulties than J. C. What do they mean by this? What are the few such difficulties that do occur? What seems to you the best solution of each?
8. In the list of characters, one has three names, some two, the rest have only one. Write a note on this. In the text what do you observe as to the use of proper names when S.'s Romans are talking to or about each other? Does this usage agree with that of the historical Romans of 50-40 B. C.?
9. How old were the half-dozen chief characters at the time of Caesar's murder? Give your authority for each item. Do they behave in the play consistently with their age?
10. Of the human nature exhibited in the play what elements seem to you to be peculiar to the Romans of Caesar's time? What to the Londoners of S.'s time? What to mankind generally?

11. Compare the Caesar of J. C. with the one occasionally mentioned in S.'s other works, and with the opinion generally held of him.

12. Niebuhr says that no witty saying is recorded of Caesar. Is this true of S.'s Caesar?

13. (a) According to Caesar lean men are more apt to be given to conspiring than fat men. Is this a generally accepted truth? Cite all the evidence you can find in support of your opinion from history, from literature, and from your own experience.

(b) Was Caesar himself lean or fat? How do you know?

14. (a) Was Calpurnia the wife whom Caesar refused to divorce at Sulla's command? Or the one that "should be above suspicion?" Or both? Or which?

(b) Which of S.'s other women would have made Caesar a better wife than Calpurnia? Why do you think so?

15. If Anthony tells the truth about Caesar's mantle, how long had Caesar worn it? Is there any portion of your dress that you have worn as long? If so, please give particulars.

16. Quote the swimming passage and tell what you think of it. Look up another in one of Byron's dramas and write it out. Were S. and Byron swimmers themselves? How do you know?

17. (a) "Not that the grounds of hope were fixt,
The elements were kindlier mixt."
—Tennyson, *Two Voices*, 227-8.

(b) "The louring element
Scowls o'er the darkened landskip snow."
—Milton, *Paradise Lost*, II, 490-1.

Quote passages from J. C. where *element* and *elements* are used as above. What are the meanings? Quote any other passages from these or other authors showing the same uses of the words.

18. Read up all the notes you can find on the *Rome-room* passage and write out what you find yourself thinking about them. Then read over the following list of rimes and try to determine from them (in the manner of the annotators) how all these words were pronounced in the times of these writers:—

In Ben Jonson's Catiline I. Chorus, *Rome* rimes twice with *come*. The same rime occurs at least three times in Dryden—in Hind and Panther 638-9 and 2507-8, and in the 10th Epistle 37-8. Then he has *come-home* in H. and P. 1589-90, and *come-room* 2006-7, and *Rome-loom* in the 5th Epistle 26-7. In Pope's Essay on Criticism III, 126-7, we have *doom-Rome*. Gray in his Ode for Music has *Rome-tomb*, and in The Progress of Poesy *roam-gloom*. Dr. Johnson has *Rome-doom* in his version of Horace Carm. 4-7, and *home-Rome* in London. Cowper has *Rome-home* at least three times,