

**XXTH CENTURY
SHAKESPEARE.
JULIUS CÆSAR**

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XXth Century Shakespeare. Julius Cæsar by William Shakespeare & Cyrus Lauron Hooper

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WILLIAM SHAKESPEARE & CYRUS LAURON HOOPER

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BIRTHPLACE OF SHAKESPEARE.



WILLIAM SHAKESPEARE.

XXth CENTURY SHAKESPEARE

JULIUS CÆSAR

By WILLIAM SHAKESPEARE

Edited with an Introduction and Notes

BY CYRUS LAURON HOOPER

Of the North-West Division High School,
Chicago



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1901

EDITOR'S NOTE.

It is intended that this shall be a pupil's rather than a teacher's edition — one to aid the pupil in the preparation of his lessons rather than the teacher in the formation of a plan of recitation. It is obvious that if the aids given here, in the introduction, and in "Notes and Questions," be stimulating to the pupil, the teacher may use in class whatever method he desires. Therefore, such notes as are usually slighted by young students, such as those on textual criticism, Shakespeare's grammar, and philological matters, are reduced to a minimum; and two preliminary sketches, one on Shakespeare, the other on Roman life, are given in the introduction, while in the "Notes and Questions" special attention is given to stage settings, to the reading and the acting, to Shakespeare's language, and to the dramatic structure of the play. In addition, the introduction provides a few paragraphs on scansion, and a brief chronology, which may be used as a guide for historical study, if the teacher wishes to include this in his plan. After "Notes and Questions," is found a list of subjects for final discussion.

In spite of many opinions to the contrary, the editor believes that much may be gained if the teacher read the play to the class, or at least the most striking scenes, before any detailed study is assigned. It is to be presumed that the instructor has enthusiasm and spirit in his work, and that he can read as well as his pupils, or better; if so, he can give them a sympathy with the play that they can get in no other way, unless they can see it acted. As the scenes are studied in detail, it is well to have pupils read the best ones again, with parts assigned.

The suggestions for stage settings, given in "Notes and Questions," may be built upon if the class has access to illustrated books dealing with the subject in hand, or to pictures prepared for school use. If the teacher prefer, he can direct the attention of the class to the actual scene rather than to the stage; but it must not be forgotten that the play is a play, and was written by a master hand for the special purpose of public representation. In either case, the suggested pictures will add a lively interest to study and to recitation.

The text used is that of the Clarendon Press Series, and the numbering of lines is the same as in that edition. There are no changes except in the spelling of such words as "labour" and "honourable."

The publishers and the editor will be glad at any time to receive criticism and suggestions.

SHAKESPEARE: HIS PEOPLE: HIS THEATER.

[BIOGRAPHICAL NOTE.—William Shakespeare; born at Stratford-on-Avon, Warwickshire, England, probably on April 23, 1564, as there is a record of his baptism on April 26. His father was a well-to-do glover or wool-comber; his mother's maiden name was Mary Arden. It is conjectured that he attended the free grammar school of his native town, where he acquired the "small Latin and less Greek" with which he is accredited by Ben Jonson. There is a tradition that he gained the enmity of Sir Thomas Lucy, a gentleman whose estate was near Stratford, by stealing deer from the park, and that he fled to London in consequence. However, at the age of nineteen he had married Anne Hathaway, a woman seven years his senior, and it is likely that he went to London in order to make a better living for his family than his father's business, which was now not very prosperous, could provide him. In the metropolis he soon became connected with the theatrical profession, probably by holding the horses of patrons of the theater. It is probable that he was aided by Thomas Green, a playwright who came from his own town, and by Richard Burbage, the actor, who came from the same county. He began his career as a dramatist by rewriting plays, but soon began original production. He acquired an interest in the Globe and the Blackfriars theaters, and was so successful financially that he was able, in 1597, to buy a home in his native village, which he called "New Place." About 1612 he had accumulated enough to enable him to retire from business, and he accordingly sold his interest in the theaters, and returned to Stratford, to live the life of a country gentleman. One or more of his plays were written, perhaps, after his retirement. The manuscripts of his works have not come down to us; he probably sold them with the theaters, and he seems not to have valued them highly. The first complete edition of the plays was published in 1623; they were edited by two of his friends, both members of his profession. Little is known of his life, though much has been conjectured; we must content ourselves with the rich heritage he has left us.]

Nations, like persons, have their infancy, their youth, their manhood, and their old age. In the fifteenth and sixteenth centuries, England was a great vigorous Boy—a Boy whose body was full of hot fighting blood, whose mind was full of fire and energy, whose heart was full of feeling. What the heroes of the past had dared, he would dare; what they had attempted, he would attempt; what they had felt, he himself felt. More than any people on the continent, he had advanced himself in personal liberty, had made himself felt as an individual, had brought it about that the history of his country should be as much the history of himself as that of her kings. Full of pride at his achievement, he was ready to fight for a fuller freedom at home and to extend his country's dominion beyond the seas.

The times were full of passionate excitement. The streets of London teemed with adventurers, with sailors from other nations, who told stories of the wonders of the New World, of her monsters of the deep, of her

savage tribes, of her strange fauna and flora, of her supposed wealth of gold and precious stones, and, more thrilling than all, of sea fights on the Spanish Main. These tales affected this great vigorous Boy as tales of robbers and buried treasure affect boys of to-day. At night he dreamed of them. By day he talked of them. The age was keenly, actively romantic, an age in which great things would inevitably be done—not a cynical, worn-out age, in which heroism is too often scorned and the deeds of heroes forgotten when they are known to have displayed some trivial human frailty. In the acts of the great, every man saw what he would like to do, and felt he could do; and to do them he was ready to go into unknown lands and seas, there to encounter the terrors his superstitious ancestors had left him for a heritage. He believed that witches rode broomsticks by night, but, like Macbeth, he was ready to front them, to call them "secret, black and midnight hags" to their faces, if need be; he believed in the giant octopus, which entangles its tentacles in the shrouds of ships and draws down the fated mariner into the deep, but he was ready to risk the danger, that he might come back and brag, boy-like, of what he had seen and what he had done. The spirit of discovery, of adventure, the defiance of impending dangers, and the hope of immortal heroism which Kingsley has caught in his "Westward Ho!" was abroad in the land, and there was no child whose veins did not tingle with it. In our prosaic humdrum times, when our intricate civilization points out each man's path so definitely and so irrevocably before him, when we learn so much, and do so little that makes the blood shiver, when our knowledge of the world has dispelled illusions and taken away old time romance, we can only with difficulty conceive how intensely the people of Elizabeth's time lived. They labored to make their dreams come true. Raleigh, Drake, Frobisher, Sidney! These men lived more than a town full of us who stay at home and keep the treadmill going.

The man of Elizabeth's time was a boy in body as well as in mind. Weaklings fared ill. The man among men was strong, quarrelsome, rough, often impolite and vulgar to the last degree, proud of his ability to hold his own against all odds, as ready to provoke as to resent, and as anxious to show his powers in sport with his friends as in earnest with his enemies. All the historians tell us that on the Field of the Cloth of Gold two of the greatest monarchs of the time, Henry VIII and Francis I, wrestled like two great boys. The incident is significant of the muscular character of the age.