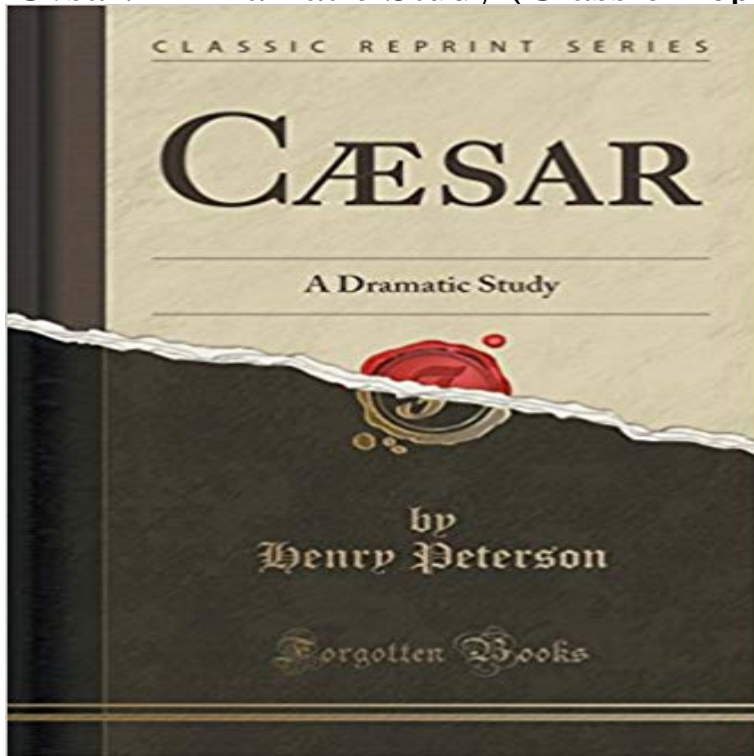


C?sar: A Dramatic Study (Classic Reprint)



Excerpt from C?sar: A Dramatic Study
The popular idea of Julius C?sar is derived from Shakspeares admirable play. Shakspeares conception of that great mans character was undoubtedly drawn from Plutarch. But recent historians have shown that there is another view to be taken of C?sar. The freedom which Brutus and the other conspirators sought, was more probably the right of the aristocracy to rule as it pleased, than the establishment of those equal rights for all, which we term freedom in the present day. I trust that I may not be deemed presumptuous in choosing the dramatic form in which to develop my conception of the character of C?sar, and of the cruel and licentious times in which he lived. Of course only a certain amount of success can be my justification. And yet I cannot fairly be blamed for falling far behind the great master of dramatic literature. If his conception of C?sar is essentially a mistaken one, owing to his want of adequate historical information, it does not seem to me overstepping the proper line of literary modesty, for modern authors to attempt a more correct personation, even if they should not possess a title of the genius of Shakspeare. As to the question whether Brutus really was C?sars son, I may briefly say that it was a common belief at Rome; and I think the weight of the evidence is in favor of that belief. Of course it is sufficiently probable to allow of its reasonable use in a drama; which has the right to deal with history in a rather freer manner than the historian is compelled to observe. I may add that the murder of Roscius and the divorce of Pompeia are in their essential facts historical. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art

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