

## CONTENTS

Prestige of the Classics in Shakespeare's youth (9-17) — Shakespeare's Education (17-19) — Low standard of classical scholarship in Elizabethan England (19-21) — External evidence for Shakespeare's classical attainments: Jonson, Beaumont, Digges, Fuller, Milton, Dryden, Beeston (21-29) — Farmer's *Essay* (29-31) — Internal Evidence: Criteria (31). Illustrations (32-35) — Sources of Shakespeare's classical knowledge (36-39) — Internal evidence continued: Poems: *Venus and Adonis* (40-42), *Lucrece* (42-44), *Sonnets* (44-46), *Phoenix and Turtle* (46-47), *Passionate Pilgrim* (47), *Lover's Complaint* (47). Plays: *Comedy of Errors* (48-51), *Titus Andronicus* (51-58), *Two Gentlemen of Verona* (58-60), *Taming of the Shrew* (60-66), *Love's Labour's Lost* (66-77), *Midsummer Night's Dream* (77-81), *Romeo and Juliet* (81-83), *Henry VI* (83-96), *Richard III* (96-98), *Richard II* (98), *King John* (99), *Henry IV* (100-104), *Henry V* (104-107), *Henry VIII* (107-108), *Much Ado* (108-110), *Merry Wives* (110-112), *As You Like It* (112-116), *Hamlet* (116-119), *Macbeth* (119-124), *Lear* (124-125), *Othello* (126-127), *Twelfth Night* (127-129), *Measure for Measure* (129), *All's Well* (129-130), *Winter's Tale* (130-133), *Cymbeline* (133-135), *Tempest* (135-139), *Pericles* (139-140), *Troilus and Cressida* (141-145), *Julius Caesar* (145-148), *Antony and Cleopatra* (148-150), *Timon* (151-152).

Danger of over-estimating Shakespeare's direct obligations to classical authors in the original (152-153) — Shakespeare comes first before the world as a writer on classical subjects (154-156) — Greene's attack (156-160) — Nashe's criticism (161-162) — Chapman and Shakespeare (163-176) — Jonson and Shakespeare (177-179) — Reaction of Shakespeare to criticism (179-191) — He gives up classical models (191-192) — Begins again under Plutarch's influence with *Julius Caesar* (192-193) — Structure and significance of *Julius Caesar* (194-204) — Character of Cicero in *Julius Caesar* (205-209) — Chapman's *Seven Books of the Iliad* (210-211) — *Troilus and Cressida* (211-215) — *Antony and Cleopatra* (216-221) — *Coriolanus* (221-222) — *Timon* (222-224).

Shakespeare and Greek Tragedy (224-227) — Ancient poetic style (227-231) — Shakespearian style (232-236) — Shakespeare develops dramatic elements in Plutarch (236-237) — Shakespeare's treatment of classical mythology (238-242) — His debt to Plutarch (242-254).