CHAPTER ONE


5. Everybody who touches on this subject in indebted first of all to E. M. W. Tillyard, *The Elizabethan World Picture* (London, 1943) and *Shakespeare’s History Plays* (London, 1951), as well as to Theodore Spencer, *Shakespeare and the Nature of Man* (Cambridge, Mass., 1942). The present book argues, if not directly with Tillyard and Spencer, then with the excessive influence of their work upon subsequent Shakespearean criticism. It argues also with an interpretation of the Roman plays that anticipates the work of Tillyard and Spencer: James E. Phillips, Jr., *The State in Shakespeare’s Greek and Roman Plays* (New York, 1940).

Chapter Two

1. I borrow the term "Brobdingnagian imagery" from Bethell, Shakespeare and the Popular Dramatic Tradition, p. 117.
2. Bullough, Narrative and Dramatic Sources of Shakespeare, V, 283-85, 290-91.
3. Ibid., V, 290.

Chapter Three

5. Tillyard, Shakespeare's History Plays, pp. 234-37.
6. Bullough, Narrative and Dramatic Sources of Shakespeare, IV, 397.
10. The concept of a "Caesar-idea" in the play was first suggested by G. Wilson Knight, "The Eroticism of Julius Caesar," in The Imperial Theme (London, 1931), pp. 25-35.
NOTES

editors, like many others, resolve the textual cruces according to their already formulated interpretations of Brutus' character—a practice frequently resorted to by Dover Wilson despite his insistence that interpretation cannot begin until the text is established. The interpretation of Brutus' character offered here requires no marked tampering with the Folio text.

CHAPTER FOUR


2. James, The Dream of Learning, p. 42.


5. The phrase is from the title of John F. Danby's Shakespeare's Doctrine of Nature: A Study of King Lear (London, 1951), to which my analysis is deeply and variously indebted.

6. Here as in many parts of my analysis of King Lear, my thinking has been powerfully stimulated—the more so in disagreement—by many conversations with my former colleague Sigurd Burckhardt, and by his articles, "The King's Language: Shakespeare's Drama as Social Discovery," Antioch Review, XXI (Fall, 1961), 369-87, and "King Lear: The Quality of Nothing," Minnesota Review, I (Winter, 1961), 33-50.


9. The point was first made by A. C. Bradley, in Shakespearean Tragedy (London, 1904), pp. 256-60.

CHAPTER FIVE

NOTES

CHAPTER SIX

2. Beyond its debt to Bethell and Wilson Knight, my analysis of this aspect of the play’s style impinges upon those of Maurice Charney, Shakespeare’s Roman Plays, pp. 79–93, and D. A. Traversi, An Approach to Shakespeare, pp. 115–27.
4. I borrow this resonant terminology from A. O. Lovejoy, The Great Chain of Being.

POSTSCRIPT


APPENDIX


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