

Contents

Acknowledgments	ix
Introduction	xi
1 Antipholus of Syracuse as Comic Hero in <i>The Comedy of Errors</i>	1
2 The Satire on Learning in <i>Love's Labor's Lost</i>	5
3 Richard's Physical Deformities in <i>3 Henry VI</i> and <i>Richard III</i>	9
4 The Sardonic Aaron in <i>Titus Andronicus</i>	15
5 Who Tames Whom in <i>The Taming of the Shrew</i> ?	21
6 The Conventions of Romantic Love in <i>The Two Gentlemen of Verona</i>	27
7 The Portentous Tragedy of <i>Romeo and Juliet</i>	31
8 Audience Response to Richard in <i>Richard II</i>	37
9 The Fairy World of <i>A Midsummer Night's Dream</i>	43
10 Shylock's Monomaniacal Style in <i>The Merchant of Venice</i>	47
11 Commodity and the Bastard in <i>King John</i>	51
12 Falstaff's Hyperbole in the <i>Henry IV</i> Plays	55
13 The Banishment of Falstaff in the <i>Henry IV</i> Plays	61
14 Shakespeare's Illiterates	67
15 The Wit Combat of Beatrice and Benedick in <i>Much Ado About Nothing</i>	73
16 The Roman Style of <i>Julius Caesar</i>	77
17 Jaques as Satiric Observer in <i>As You Like It</i>	85
18 Feste as Corrupter of Words in <i>Twelfth Night</i>	89

19	Hamlet as Actor	93
20	Sex Nausea in <i>Troilus and Cressida</i>	99
21	Parolles the Braggart in <i>All's Well That Ends Well</i>	105
22	Iago's and Othello's "Ha's"	109
23	Lucio the Calumniator in <i>Measure for Measure</i>	115
24	Madness in <i>King Lear</i>	119
25	The Macbeths's Insomnia	125
26	Roman Values in <i>Antony and Cleopatra</i>	129
27	The Cultivation of Excess in <i>Timon of Athens</i>	135
28	Coriolanus's Manliness	141
29	The Saintly Marina in <i>Pericles</i>	145
30	Imogen: Romance Heroine of <i>Cymbeline</i>	149
31	Speech Rhythms in <i>The Winter's Tale</i>	153
32	Prospero's "Art" in <i>The Tempest</i>	159
33	The Tragedy of Cardinal Wolsey in <i>Henry VIII</i>	165
34	The Pretty Madness of the Jailer's Daughter in <i>The Two Noble Kinsmen</i>	171
	Conclusion	175
	Index	179
	About the Author	183