

CONTENTS

	PAGE
GENERAL EDITOR'S PREFACE	ix
INTRODUCTION	xiii
1. THE PLAY	xiii
2. THE TEXT	xvii
2.1. The Quarto of 1598	
2.2. The Printing of the Quarto	
2.3. The Folio of 1623	
2.4. The Copy for the Quarto	
2.5. Evidences of revision :	
2.51. Doublets	
2.52. The "Katharine-Rosaline Tangle" in II. i.	
2.53. The recasting of the "Worthies"	
2.54. A lost Armado scene	
2.55. Variant speech-headings	
2.56. Variations in typography	
2.57. Conflicting allusions	
3. THE DATE OF COMPOSITION	xxvi
3.1. External evidence	
3.2. Internal evidence :	
3.21. Style	
3.22. Allusions	
3.221. Navarre, 3.222. Anti-alien riots, 3.223. Plague,	
3.224. Morocco, 3.225. Cowdray, 3.226. Pierce Penilesse,	
3.227. Ralegh, 3.228. Gray's Inn	
3.3. Conclusions	
4. THE SOURCES	xxxii
4.1. A hypothetical source	
4.2. The historical basis	
4.3. Dramatic models :	
4.31. John Lyly	
4.32. The <i>Commedia dell' Arte</i>	
4.33. The Queen's Progresses	

5. THE TOPICAL CONTEXT	xxxvii
5.1. Evidences of hidden meaning	
5.2. Suggested explanations :	
5.21. Individual identifications	
5.22. Harvey and Nashe	
5.23. Ralegh and the " Schoole of Night "	
5.24. John Eliot and the Earl of Northumberland	
5.25. Conclusions	
6. THE OCCASION	1
ACKNOWLEDGMENTS	li
TEXT AND NOTES	i