

## *Contents*

<i>Acknowledgments</i>	<i>page</i> vii
<i>Note on Texts</i>	ix
1 Shakespeare and the Resources of Senecan Tragedy	1
Two Senecas or One?	9
The Reception of Seneca and the Reception of Shakespeare	11
Inwardness, Characterization, and the Affordances of Senecan Drama	17
Notes	27
2 <i>Richard III</i> as Senecan History	37
Causation and Time in Senecan Tragedy	39
Richard's Senecan Self	48
Determined to Prove a Villain	56
Notes	65
3 Seneca and the Modernity of <i>Hamlet</i>	73
Senecan <i>Hamlet</i>	78
Antonio's Involuntary Revenge	81
Plucking Out the Heart	86
Hamlet and (Senecan) Oedipus	90
Notes	102
4 Seneca and the Antisocial in <i>King Lear</i>	110
Senecan <i>Lear</i> and the Avoidance of Love	115
"What is the cause of thunder?" Rogue Stoicism and Allegory	124
Reconciliations	133
Nostalgia and "our world of relatedness"	141
Notes	145
5 Republican <i>Coriolanus</i> and Imperial Seneca	152
Senecan Tragedy and a "new kind of humanism"	156
Rome and the Senecan in Chapman's <i>Byron</i> Plays	162
Senecan Coriolanus	166

vi	<i>Contents</i>	
	Machiavelli, Seneca, and the Republican <i>Coriolanus</i>	172
	Notes	179
6	Seneca, <i>Titus</i> , and Imperial Globalization	187
	“ <i>Permixta omnia et insiticia sunt</i> ”: Seneca’s Miscegenated World	190
	<i>Titus Andronicus</i> , Seneca, and the Post-Romanness of Empire	201
	Senecan Blackness	212
	Notes	224
7	Senecan <i>Othello</i> and the Republic of Venice	231
	“My parts, my title, and my perfect soul”	233
	Motive Hunting and Senecan Malignity	243
	<i>Othello Oetaeus</i>	252
	“More oblique and audacious than is often supposed”	259
	Notes	260
	<i>Bibliography</i>	266
	<i>Index</i>	289