

Index

- absurd, idea of the, 19, 22, 121, 182, 185–6, 188; *see also under* Kafka
- angst*, 92, 182; *see also* 'dread'
- Akhmatova, Anna, 7, 8, 187 n.2; Hamlet-figure in, 8; Hamlet's heroism, view of, 8; Ophelia in, 8
- aristocracy, idea of, *see under* Lawrence
- Arnold, Matthew, 3, 4, 10, 13, 187 n.4
- authority, 9, 10, 129–34; *see also under* Donne, Eliot, *Hamlet*, Kafka, Joyce, Mallarmé; *see also* tradition
- Babcock, Weston ('*Hamlet*': *A Tragedy of Errors*), 195–6n.10
- Bailey, Helen (*Hamlet in France*), 188n.3, 189n.12, 194n.3
- Banville, Théodore de, 15
- Baudelaire, Charles, 12–13, 108, 187–8; 'La Béatrice', 12–13; 'Le Guignon', 187–8; 'the clown' in, 12; Hamlet-figure in, 12
- Blake, William, 81–2, 88
- Block, H. M. (*Mallarmé and the Symbolist Drama*), 189n.12
- Bonriot, Edmond (editor of Mallarmé), 15, 189n.11
- Bradley, A. C. (*Shakespearian Tragedy*), 3, 22, 58, 102, 104, 123, 151, 153, 156, 164, 175, 178, 196n.21
- Byron, George Gordon, Lord, 9, 108
- Caldecott, T. (editor of *Hamlet*), 193n.14
- Cazalis, Henri, letters from Mallarmé to, 11–12, 23
- chance, *see under Hamlet*, Laforgue, Mallarmé
- Christ and Christianity, *see under* Eliot, *Hamlet*, Joyce, Lawrence; *see also* God the Son
- Cixous, Hélène (*The Exile of James Joyce*), 192n.6
- Claudel, Paul, 6, 7, 16, 32–3, 73, 124–5, 128, 130, 188n.11, 190n.2 (ch.2); and 'interpretation' in *Hamlet*, 32–3
'the clown' (cf. 'Fool', 'self-mocking character', comic elements in *Hamlet*), *see under* Baudelaire, Eliot, *Hamlet*, Joyce, Kafka, Kierkegaard, Mallarmé
- Coleridge, S. T., 3, 5, 8, 9, 47, 50, 91, 101, 104, 123, 143, 164, 173
- Collie, Michael (*Laforgue*), 36, 190, 191n.5
Criterion, *The*, 53, 192n.4
- Dante Alighieri, 51, 55
- Delacroix, Eugène, engravings of *Hamlet* by, 12–13
- democracy, idea of, *see under* Lawrence
- 'divided nature', *see under Hamlet*, Kierkegaard, Lawrence, Mallarmé
- Donne, John, 105, 183; and authority, 183; and the idea of the father, 183
- Dowden, Ernest (*Shakespeare's Mind and Art*), 104, 195n.7
- 'dread', *see under* Kierkegaard, *Hamlet*, Shakespeare (*Julius Caesar* and *Macbeth*); *see also angst*
- Eliot, T. S., 5, 6, 7, 33, 45–58, 74, 126, 175, 183, 187n.1, 189n.16, 192n.6, 196n.19, 23
'Ash Wednesday', 51; *The Family Reunion*, 47, 52–4; *Four Quartets*, 33, 48, 50, 52–7, 126, 131–2, 'Burnt Norton', 52–5, 'Little Gidding', 33, 50, 54–7, 126, 131–2; 'Gerontion', 49–51, 131; 'Hamlet and his Problems', 46–7, 57, 126, 183, 192n.3 (ch.4); 'The Love Song of J. Alfred Prufrock', 12, 44, 45–6, 48, 157; 'Marina', 50, 57; 'Portrait of a Lady', 35, 42–4; 'Preludes', 49; 'On the Eve', 49; *The Waste Land*, 33, 48–50, 51

Cambridge University Press

978-0-521-13552-8 - The Ghosts of Hamlet: The Play and Modern Writers

Martin Scofield

Index

[More information](#)

Index

- Eliot, T. S. (*cont.*)
 authority in, 55, 130; Christianity in, 51; 'the clown' in, 45–6, 126; ghosts in ('Burnt Norton') 55, ('Gerontion') 50, ('Little Gidding') 33, 50, 55–7, 130–1; and the Ghost in *Hamlet*, 33, 50, 55–7, 130–1; Hamlet-figures in, 12, 45–6; 'identity' in, 126; 'morbidity' in, 50–2; on lack of objective correlative in *Hamlet*, 46–7; Ophelia, allusion to, 48–9; *personae* in, 46, 51; sexuality in, 47–50; tradition in, 7, 33, 50–1, 55, 56
- Elizabethan attitudes, 74, 114, 139, 182–5
- Ellmann, Richard (*The Consciousness of Joyce* etc.), 59, 60
- fatalism, *see under Hamlet*
- father, ideas of the, *see under Donne, Hamlet, Joyce, Kafka, Laforgue, Lawrence; see also* ghosts, *and Ghost under Hamlet*
- Fowle, Wallace (*Mallarmé*), 15, 188n.6
- Freud, Sigmund: and Kafka, 111; Freudian ideas in Ernest Jones's *Hamlet and Œdipus*, 114; and *Hamlet*, 115
- Furness, Howard (editor of *Hamlet*), 193–4n.14
- ghosts: as metaphor (for tradition etc.), 6, 33, 67–8, 70, 75, 186, 190n.16; *see also under* Eliot, Joyce, Mallarmé; *see also* Ghost *under Hamlet*
- Gifford, Henry (*Pasternak*), 187n.1 (ch.1)
- God the Father, ideas of, *see under Hamlet, Kafka, Lawrence, Montaigne*
- God the Son, ideas of, *see under Hamlet, Joyce; see also* Christ and Christianity; the gods, *see under Hamlet*
- Goethe, J. W. von, 8, 47, 94–5
- Gray, Ronald ('But Kafka Wrote in German'), 195n.5 (ch.9)
- Hamlet, The Tragedy of*
 acts and scenes discussed or cited: i.i, 30, 98, 129, 138–9, 140; i.ii, 16, 99, 107, 113, 115, 133, 139, 140, 146–7, 160, 180; i.iii, 167; i.iv, 13, 32, 100, 159; i.v, 70, 100, 116, 141–6, 164; ii.i, 31, 168; ii.ii, 23, 30, 45, 100, 153–7, 183–4; iii.i, 100–1, 147–52, 181; iii.ii, 23, 101, 120, 129, 154, 157–62; iii.iii, 50, 160, 163–4, 181; iii.iv, 102, 115, 117, 152–3, 163–4; iv.iii, 166–7; iv.iv, 105, 129–30, 173–4, 176; v.i, 65–6, 102, 107; v.ii, 23, 30, 102–3, 106, 131, 175, 176, 178–81, 186
- characters in: Barnardo, 167; Claudius, 5, 28, 31, 32, 38, 55, 92, 100, 102–3, 104, 113, 119, 120, 124, 128, 132, 142–3, 146, 158, 159–62, 163–6, 167, 169–71, 173–6 *passim*, 179, 181, *see also under* Joyce; Fortinbras, 26, 32, 103, 106, 180, *see* Fortinbras *under* Laforgue; Gertrude, 31, 47, 56, 64, 93–4, 101–2, 115, 116–17, 119, 152, 153, 159, 160, 163, 169, 170, 176, 179, *see also under* Joyce, Laforgue, Lawrence; Ghost, 5, 24, 30–3 *passim*, 50, 55–7, 62, 64, 66–7, 93, 96, 99–101, 104–5, 113–19, 120, 129–34, 137, 138, 139–46, 147, 148, 152–3, 157, 158–9, 162, 163–6, 168–9, 172, 174, 181–2, 186, morbidity in, 116, 117–8, 131, 133, 141–2, 164–5, *see also under* Eliot, Hegel, Joyce, Kierkegaard, Lawrence, Valéry; Hamlet, *passim*, *see also* Hamlet's soliloquies; Horatio, 5, 30, 31, 32, 95–6, 98, 102, 126, 128, 144, 151, 161–2, 167, 171–2, 175, 176–7, 178, 180; Laertes, 23, 25, 33, 167–8, 170, 177, *see also under* Laforgue, Mallarmé; Marcellus, 31, 56, 140, 144, 167; Ophelia, 5, 8, 9, 15, 25, 31, 93–4, 115, 116, 118, 119, 128, 147–8, 150–2, 153, 154, 160, 167–9, 170, 177, 193, *see also under* Akhmatova, Eliot, Joyce, Laforgue, Lawrence; Osric, 25, 32, 102, 121, 186, as Kafkaesque, 121, 186; the Players, 23, 138, 153–7; Polonius, 25, 30, 31, 38, 45–6, 94, 101–2, 104, 120, 121, 129, 153, 160, 166, 167, 168–9, 175, 179, 195, *see also under* Mallarmé; Reynaldo, 31, 168; Rosencrantz and Guildenstern, 25, 31, 32, 94, 102, 113, 129, 143, 152, 172, 173, 175, 176, *see also under* Kafka
- Hamlet's soliloquies: 'How all occasions do inform against me' (iv.iv), 105, 129–30, 173–4, 176, 181; 'Now might I do it pat' (iii.iii), 142–4; 'O all you host of heaven' (i.v), 50, 163–4; 'O that this too too solid flesh would melt' (i.ii), 16, 75, 99, 113, 133, 139, 147, 180, 184; 'O, what a rogue and peasant slave am I!' (ii.ii), 23, 75, 154–7; 'To be or not to be' (iii.i), 30, 46, 75, 83, 84, 89, 100–1, 148–50, 177, 181; 'Tis now the very witching time of night' (iii.ii), 101, 163
- authority in, 129–34, 137–8, 141, 144, 145, 151–3, 164, 168–9, 170, 171–2, 173–4, 175, 176, 177, 178, 180, 181–2, 183, 185–6
- chance in, 28–9, 124, 178–80

Cambridge University Press

978-0-521-13552-8 - The Ghosts of Hamlet: The Play and Modern Writers

Martin Scofield

Index

[More information](#)

Index

Hamlet, The Tragedy of (cont.)

Christ and Christianity in, 80–3, 88, 105, 109, 114, 127, 130, 133, 149, 170, 172, 176, 178, 180–1, 195n.4 (of Part 2); (see also under Joyce)

clown, Hamlet as, 15–16, 120, 144–7, 157, 162

'divided nature' of Hamlet, 9, 11, 25–6, 29, 134, 146–7, 151, 166, 195, see also under Kierkegaard, Lawrence, Mallarmé

'dread' in, 96–105, 150–1, 178, in Kierkegaard's view, 93–4

fatalism in, 98, 102, 178

father (Old Hamlet) in, 50–1, 113–19, 133, 152, 168–9, 175–6, 177, 182, 183, 184–5

God the Father in, 145, 176, 178

God the Son in, 114, see also Christ and Christianity

the gods in, 113–14, 131

heroism (and nobility) in Hamlet, 140, 146, 147, 149, 151, 183; in the romantic view, 146; lack of, 29, see also under Akhmatova, Kafka, Kierkegaard, Lawrence, Mallarmé, Pasternak, Yeats

idealism of Hamlet, 16, 116, 118, and self-righteousness, 151–3, see also under Lawrence, Turgenyev

'identity' in, 123–9, 134, 137–8, 151, 153, 170, 171, 173, 174, 186, 196 n.25

interpretation, idea of, 35, 137, 182

morbidity in Hamlet, 93, 101, 118–19, 127, 146, 147, 150–1, 152–3, 163, 164–5, 166–7, 168, 185, see also under Kierkegaard, Lawrence, Mallarmé, Santayana

'perception' in, 30–3, 58, 119–21, 128–9, 133–4, 137–8, 143–4, 145–6, 150, 153, 157–8, 161–2, 164, 167, 168, 171, 172–3, 181, 182, 183, 185–6

Providence in, 22, 32, 102, 170, 176, 178, 181, see also God the Father

readers' and audiences' perspective on play, 50, 179, 182–3

sexuality in, 16, 34, 64, 68–9, 147, 152–3, 159, 168–9

'signs' in, 30–3

tradition in, 20–1, 33, 62, 130, 132

Hamlet-figures in modern literature, see under Akhmatova, Baudelaire, Eliot, Joyce, Laforgue, Mallarmé, Pasternak, Turgenyev, Valéry

Hardy, Thomas, 81

Hazlitt, William, 89, 108

Hegel, G. W. F., 95, 133, 195n.4 (ch. 9); view of the Ghost in *Hamlet*, 133

'the histrionic' see 'the clown', also under Baudelaire, *Hamlet*, Kafka, Mallarmé, Shakespeare (plays other than *Hamlet*)

Hubler, Edward (editor of *Hamlet*), 188, 195n.2

'identity', see under Eliot, *Hamlet*, Joyce, Kafka, Kierkegaard, Lawrence, Mallarmé; see also 'divided nature'

interpretation, idea of, see under Claudel, *Hamlet*, Kafka, Valéry; see also 'perception'

Irving, Henry (performance of *Hamlet*), 8, 38

Johnson, Samuel (*Notes on Shakespeare's Plays*), 55, 131, 150, 164, 196n.12

Jones, Ernest (*Hamlet and Oedipus*), 114

Joyce, James, 6, 7, 59–72, 192nn. (ch. 5), 196n.13

'Ecce Puer', 192; lectures on *Hamlet*, 64; *A Portrait of the Artist as a Young Man*, 63, 126, 151, 196n.13; *Ulysses*, 59–72, 126–7, 132, 192nn.4, 6 (ch. 5)

and authority, 62, 71, 132; Bloom's thoughts on *Hamlet in Ulysses*, 64–7; Christianity and *Hamlet* (Haines's view in *Ulysses*), 62; Claudius compared with Buck Mulligan, 62–3, 192n.6; 'the clown' in, 69; 'the father' in, 62, 67, 70–1, 192n.5, see also ghosts; Gertrude in *Hamlet*, comparisons with, 69, 74; God the Son in, 62; Hamlet-figures in, 63–4, 68, 70; 'identity' in, 126–7; Ophelia in, 68; sexuality in, 64, 67–9; tradition in, 62, 70–1, 132

Joyce, Nora, 64

Kafka, Franz, 6, 7, 8, 10, 106–22, 133–4, 144, 150, 156, 173, 185–6, 194n.1 (ch. 8), 195n.5

America, 121; *The Castle*, 110, 111, 121, 185–6; *Diaries 1910–23*, 106–7, 110; 'In the Penal Colony', 111; 'The Judgement', 23–4, 111, 120–1, 144, 185, 194n.13; 'Letter to his Father', 111–2, 194n.6; 'Metamorphosis', 111, 185; 'Octavo Notebooks', 119–20, 121, 150, 194nn.5, 12
absurd, idea of the, 112; authority in, 111–2, 134, 185–6; 'the father' in, 107, 109–19; God the Father in, 111, 114, 144; on heroism in *Hamlet*, lack of, 106; 'the histrionic' in, 106, 107; 'identity' in, 121–2; 'interpretation' in, 109; morbidity

Cambridge University Press

978-0-521-13552-8 - The Ghosts of Hamlet: The Play and Modern Writers

Martin Scofield

Index

[More information](#)

Index

- Kafka, Franz (*cont.*)
 in, 107, 133; 'perception' in, 108–9, 129;
 Rosencrantz and Guildenstern, characters
 compared with 121, 185–6; sexuality in,
 109–10, 115–19
- Keats, John (quoted), 157
- Kierkegaard, Søren, 6, 7, 90–105, 127–8,
 133, 150, 178, 193nn. (ch. 7)
Authority and Revelation, 95, 193n.11;
The Concept of Dread, 90, 94, 96, 97, 104,
 105, 193nn.3, 13; *Concluding Unscientific
 Postscript*, 95, 193n.8; *Either/Or*, 90, 96,
 193n.12; *Journals and Journals and Papers*,
 93, 95, 193nn.4, 6, 9; 'A Side Glance at
 Shakespeare's Hamlet' (in *Guilty?/Not
 Guilty?*), 90–2, 104, 193n.1
 'dread' in, 92–105 *passim*, and *Hamlet*,
 93–4, 96, 104, 105; on comic element in
Hamlet, 91; on 'divided nature' of Hamlet,
 90–5; on the Ghost in *Hamlet*, 133; her-
 oism of Hamlet, doubts about, 90–2,
 127–8; on 'identity' of Hamlet, 127–8; on
 morbidity of Hamlet, 91–2, 94–5, 127–8
- Kitto, H. D. F. (*Form and Meaning in Drama*),
 165, 196n.15
- Knight, G. Wilson ('The Embassy of Death:
 An Essay on Hamlet'), 5, 91, 104, 108,
 123, 170, 195n.8
- Knights, L. C. (*An Approach to 'Hamlet'*), 5,
 93, 147, 193n.5 (ch. 7), 195n.9
- Kozintsev, Grigori (film of *Hamlet* by), 179
- Laforgue, Jules, 6, 7, 8, 12, 34–44, 46, 75,
 124, 125–6, 130, 152, 157, 190–91nn.
 (ch. 3)
 'A propos de Hamlet' (in *Le Symboliste*),
 38–9; 'Complainte du Pauvre Chevalier-
 Errant', 35, Translation, 190n.4 (ch. 3);
Les Complaintes (1885), 35; *Derniers Vers*
 34, 35, 39–44, 126, translations, 191nn.;
Des Fleurs de Bonne Volonté, 34, 39–43;
 'Dimanches', 39–40, translations,
 191nn.8, 9, 10; 'Excuse Macabre', 38;
 'Guitare', 34–5, 38, translations, 190n.1
 (ch.3); 'Hamlet; ou les Suites de la Piété
 Filiale' (in *Moralités Légendaires*), 34, 36–8,
 191n.6; 'Litanies de Misères', 35, trans-
 lation, 190n.3 (ch. 3); 'Petites Misères',
 35; 'Petites Misères d'Automme', 41–2,
 translation, 191n.15
 chance in, 37; 'the clown' in, 34–44
passim, 125–6, 162, Yorick, 37, 38; 'the
 father' (Fengo) in, 36; Fortinbras in, 36;
 Gertrude as Gerutha in, 36–7; heroism,
 lack of in, 125–6; Laertes in, 37; morbidity
 in, 34–5, 38; Ophelia in, 38–44, 126;
personae in, 34, 38, 44
- Lawlor, John (*The Tragic Sense in Shakespeare*),
 174, 196n.17
- Lawrence, D. H., 6, 73–89, 114, 127, 132–3,
 149, 159, 175, 177, 187n.1, 193nn. (ch.
 6), 194n.11
 'Education of the People', 88; 'Eloi, Eloi,
 Lama Sabachthani' ('How I hate myself'),
 75; 'Introduction to these Paintings',
 84–5, 194n.11; *Lady Chatterley's Lover*,
 85; 'The Novel', 74, 193n.2 (ch. 6); *The
 Rainbow*, 73, 75, 89; review of Verga's
Maestro Don Gesualdo, 83–4; *St Mawr*, 89;
 'Study of Thomas Hardy', 76, 84, 193n.3;
Twilight in Italy, 76–83, 84, 85, 86, 132–3,
 193n.4 (ch. 6); 'When I read Shake-
 speare', 74, 193n.1 (ch. 6); *Women in
 Love*, 73, 85, 87, 88, 89, 193n.7 (ch. 6)
 on aristocracy, idea of, 77, 79, 80, in
 relation to *Hamlet*, 81–2, 114, 127, 133;
 on Christ and Christianity, 76, 80–3,
 105, 114, 127, 133, 149; on democracy,
 idea of, 77, 79, 80, in relation to *Hamlet*,
 81–2, 114; on 'divided nature' of Hamlet,
 81–6; 'divided nature' of Lawrence, 88–9;
 'the father' (and old Hamlet) in, 87–8,
 177; on Gertrude, 92; on the Ghost in
Hamlet, 132–3; God the Father in, 76,
 80–2; on heroism of Hamlet, 76, 83–4; on
 idealism of Hamlet, limitations of, 83–4;
 on 'identity' ('the Self') in *Hamlet*, 127;
 misanthropy in Lawrence, 86–9; on mor-
 bidity of Hamlet, 79–80, 85, 86; on Ophelia
 (Hamlet's relations with), 80, 85, 86;
 on sexuality in *Hamlet*, 80, 85–8, 88, 89
- Lewis, C. S. ('Hamlet: The Prince or the
 Poem?'), 113, 138, 194n.7, 195n.1
- Lowrie, Walter (translator of Kierkegaard),
 92–3, 193
- Madariaga, Salvador de (*On Hamlet*), 5, 44,
 46, 94, 104, 107, 173, 174, 179, 192n.2
 (ch. 4), 196n.22
- Mahood, M. M. (*Shakespeare's Wordplay*),
 196n.20
- Mallarmé, Stéphane, 6, 11–29, 30, 32, 46, 55,
 69, 75, 122–5 *passim*, 128, 130, 151,
 158, 187–90nn. (ch. 1)
 'Un Coup de Dés', 15, 26–9, 124, 130,
 translation, 190nn.18, 19; 'Hamlet',
 25–6; 'Hamlet et Fortinbras', 15, 26,
 28–9, 30; *Igitur*, 16–24, 124, 130, 131,
 158, 189n.11; 'Le Pitre Châtié', 9, 13–15,

Cambridge University Press

978-0-521-13552-8 - The Ghosts of Hamlet: The Play and Modern Writers

Martin Scofield

Index

[More information](#)

Index

- Mallarmé, Stéphane (*cont.*)
 124, 187, translation, 188n.5; 'Toast Funèbre', 21, translation, 189nn. 13, 14; 'Tombeaux' poems, 21
 authority in, 27, 130, *see also* tradition;
 chance in, 16, 18, 19, 20, 22, 25, 26–7, 28–9; 'the clown' in, 13–16, 23, 124, 188; on 'divided nature', of Hamlet, 11, 16, 25–6, 28–9, of Igitur, 17–20; ghost in Igitur, 17–20, 24; heroism, parody of in Igitur, 17, on ambiguity of in Hamlet, 25, 123–4; idealism in, 11, 13–16, 18; 'identity' ('real self'), 18–19, 20–1, 22–3, 25, 123–4; on Laertes, a performance of, 25; morbidity of Hamlet, 25–6, 35, 38, 123; *personae*, use of, 13, 27–8; on Polonius, 46; sexuality in, 14–16; tradition in, 17–18, 20, 23, 33, 130
- Mason, H. A. ('The Ghost in Hamlet'), 140, 163, 194n.10, 195n.5 (of Part 2)
- Montaigne, Michel de, 30; 'Apologie de Raimond Sebond', 183–5, 196n.24; idea of God the Father in, 183
- Moore, George, 16–17, 189n.12
- morbidity, *see under* Eliot, Hamlet, and *see the* Ghost, Joyce, Kafka, Laforgue, Lawrence, Mallarmé
- Mounet-Sully, Jean (performance of Hamlet), 15, 26
- Murry, John Middleton (*Shakespeare*), 149, 196n.11
- myth, Hamlet as, *passim* and 5, 19, 23, 28, 34, 59, 123, 188n.7
- Nietzsche, F. (*The Birth of Tragedy*), 193n.16
- Pasternak, Boris ('Hamlet'), 7–8, 9, 187n.1; heroism of Hamlet, view of, 7–8, 9
 'perception', 9; *see also under* Hamlet, Kafka; *see also* interpretation
 'perspective', readers' and audiences', *see under* Eliot, Hamlet
personae (or masks) *see under* Eliot, Laforgue, Mallarmé
- Prosser, Eleanor (*Hamlet and Revenge*), 114, 139, 140, 144–5, 166, 177, 194n.8, 196n.16
- Providence, *see under* Hamlet; *see also* God the Father
- Richard, J. P. (*L'Univers Imaginaire de Mallarmé*), 188 n.8
- Robertson, J. M. (*The Problem of 'Hamlet'*), 46–7
- Robson, W. W., 88, 190n.1 (ch. 2), 194n.9, 196n.14; 'Did the King See the Dumb-Show?', 158–62, 190n.1 (ch. 2), 194n.9, 196n.14
- Roetscher, H. T. (view of Hamlet), 95
- romantic views of Hamlet, 7–8, 9, 12, 45–6, 57, 69, 76, 119, 123, 124, 146, 147
- Rougement, Denis de ('Kierkegaard and Hamlet'), 92, 193n.2 (ch. 7)
- Rouvière, Philibert (performance of Hamlet), 12
- Santayana, George ('Hamlet'), 140, 195n.4 (of Part 2); on morbidity of Hamlet, 195n.4 (of Part 2)
- sexuality, *see under* Eliot, Hamlet, Joyce, Kafka, Laforgue, Lawrence, Mallarmé, Shakespeare, Hamnet, 62
- Shakespeare, William
 plays other than Hamlet: *As You Like It*, 62; *Henry IV*, 1 and 2 (Prince Hal in), 94, 96; *Julius Caesar*, 190, Brutus in, 94, 96, 97–8, 103, 105 *see also under* Kierkegaard; *King Lear*, 9, 60, 61, 74, 76, 97, 103, 104, 128, 180, 196n.25; *Love's Labour's Lost*, 157; *Macbeth*, 68, 74, 75, 91, 96–7, 103, 104, 105, 122, 133, 161, 180, 194n.16, *see also under* Kierkegaard; *Measure for Measure*, 62, 173, 180; *A Midsummer Night's Dream*, 57; *Much Ado About Nothing*, 62; *Othello*, 60, 74, 97, 103, 104, 128, 196, Iago in, 122; *Pericles*, 57; *Romeo and Juliet*, 190n.16; *The Tempest*, 62, 157; *Twelfth Night*, 189, 190n.16; *Two Gentlemen of Verona*, 61; 'Venus and Adonis', 68
 chronology of plays and date of Hamlet, 189n.16; histrionic element in Shakespeare's tragic heroes, 74
 'signs', in Hamlet, 30–3
- Smoktunovsky, Innokenti (performance of Hamlet), 179
- Spencer, T. J. B. ('The Decline of Hamlet'), 188n.3
- Stoll, Elmer ('Hamlet': *An Historical and Comparative Study*), 139, 195n.3
- Stone, P. W. K., 194n.3
- Taupin, René ('The Myth of Hamlet in France in Mallarmé's Generation'), 188n.7
- Thomas, Edward, 87, 108, 193n.8 (ch. 6), 194n.2 (ch. 8)
- Thornton Weldon (*Allusions in 'Ulysses': An Annotated List*), 192n.6

Cambridge University Press

978-0-521-13552-8 - The Ghosts of Hamlet: The Play and Modern Writers

Martin Scofield

Index

[More information](#)

Index

- Tolstoy, Leo ('Shakespeare and the Drama'), 186, 196n.25
- tradition, *see under* Eliot, *Hamlet*, Joyce, Mallarmé, Valéry; *see also* authority
- Turgenev, Ivan ('Hamlet and Don Quixote' and 'A Hamlet of the Schtigri District'), 8; on idealism in *Hamlet*, lack of, 8
- Valéry, Paul, 6, 7, 33, 125, 130, 194n.2 (ch. 9)
 'La Crise de l'Esprit', 33;
 interpretation of *Hamlet*, 125; on the Ghost in *Hamlet*, 33, 130; on tradition, 33, 130
- Waldock, A. J. A. ('*Hamlet*': *A Study in Critical Method*), 160–1
- Wilde, Oscar, 60
- Wilson, Edmund (*Axel's Castle*), 60, 192n.3 (ch. 5)
- Wilson, John Dover: edition of *Hamlet*, 170, 177, 183; *What Happens in 'Hamlet'?*, 139, 144–5, 158, 195nn.3, 6 (of Part 2)
- Wittgenstein, Ludwig, 196n.14
- Yeats, W. B., 8–9, 187n.3; on heroism of *Hamlet*, 8–9