

Index

- A Midsummer Night's Dream* 37, 47–89, 90, 92,
 103, 107, 113, 198
 and feminist criticism 67
 and ideology 61, 65–66, 71, 72–73, 61n37
 and love/desire 71–72, 73–74, 75, 88
 and male chauvinism 53
 and marriage 68–69
 and pagan associations 63, 64
 and sexuality 67, 68–71, 72, 70n55
 sources for 55
 Spenser's influence on 56
 the 'green world' 58, 59–60, 67, 70, 71–72,
 75–77
- Adelman, Janet 167n123
- Adorno, Theodor 1, 47, 54, 77, 79, 90, 104
 and aesthetic theory: art as enigma 97;
 enlightenment 64; ideology 61;
 mimesis 31; political art 4; rationality 2;
 resistance to unity 88–89; the utopian
 206, 224; unity 3, 82
 and Benjamin, Walter 25–28, 153
 and Ecocriticism 234–35
 and Greenblatt, Stephen 36
 and knowledge 172
- aesthetic, the 47–89, 125, 128–29, 196–97,
 206–07, 222
 and autonomy 101–02
 and capitalism 91–92
 and cognition 6, 8
 and commodification 94, 99
 and corruption 103
 and death 127, 193–94, 195, 202, 223–24
 and desire 30–31
 and disinterest 3, 6–7, 10, 29, 42
 and disunity 76–77, 81–82
 and dreams or visions 78
 and Eros 87
 and fictive space 55–57
 and form 57–58
 and hierarchies 53–54
 and ideology 65–66
 and madness 125
 and materiality 82–83, 88
 and modernity 1, 16–22
 and nature 214–15
 and political criticism 126–27
 and politics 4, 14
 and presentism 48
 and psychoanalytic theory 198–99
 and satire 104–05
 and sexuality 48
 and Shakespeare's theater 95–96
 and synesthesia 49–50, 52, 83, 49n7
 and the repressed 30–31
 and the sublime 125–26
 and unity 53, 229
 and utopian representation 60–63, 76
 see also art
- aesthetics, impure 21, 22, 31–33, 39–40, 133–34
 aesthetics, pure 7
- allegorical objects (in *Hamlet*) 159–60
 book 167–71
 cliff 166–67
 garden 165–66
 Ghost 160–62
 Ophelia's flowers 177–78
 play-within-the play 171–73
 poisoned sword and cup 176–77, 185
 signet 180–83
 skull 179–80
 writing tables 163–65
- allegory 64–65, 66, 69–70, 92, 94, 107, 56n26,
 118, 216–17, 220, 221
 and ambiguity 183–87
 and deferral (in *Hamlet*) 155–58, 173–76,
 191–92
 and history 151–52
 and the Kabbalah 144–45
 and 'Pyramus and Thisbe' 82
 and symbol 147
 and unity 146–51
 as art 152–53

- Althusser, Louis 189, 229
 anti-humanism 229
Antony and Cleopatra 90n4, 203, 221
 Apemantus (in *Timon of Athens*) 102–07, 108,
 115, 119
 Cynicism 119–22
 Ariès, Phillipe 174n137, 199–202, 214, 217
 Armstrong, Isabel 15
 art 99–105
 and autonomy 28–30, 101–03
 and commodification 18–20, 99–105, 118
 and communication 100–01
 and labor 13–14, 31–33
 and mimesis 101
 and nature 34–35, 234–35
 and the sacred 28
 and the utopian 187
 use-value 108–10
 see also aesthetic, the; ideology and art
As You Like It 77, 113, 117
- Bacon, Francis 16
 Baillie, John 125–26
 Barber, C. L. 60n36, 64n48, 70n55
 baroque, the 173
 Bataille, Georges 30, 146, 195n6, 200, 239
 Bate, Jonathan 234, 235
 Baudelaire, Charles 49–50
 Baumgarten, Alexander 5
 Benjamin, Walter 3, 18, 19, 22, 23, 31, 32, 60,
 90, 193, 198, 215
 and Adorno, Theodor 26–28
 and allegory 38, 133, 139–46
 and Hegel, G. W. F. 136–37, 134n2
 and Judaism 144–45, 151–52
 and Marxism 139–40
 and presentism 156–57, 238
 The Arcades Project 39
 and totality 25
 Bloch, Ernst 76
 Bottom (in *A Midsummer Night's Dream*) 35,
 49, 50–51, 52, 56, 57, 78, 84, 88
 and sexuality 50–51
 and Titania 80–81, 80n68
 Bottom's dream 79–80, 82, 83
 Bourdieu, Pierre 7n21
 Bowie, Andrew 8, 15, 34, 139n24, 230–31
 Bradley, A. C. 160n105
 Bruster, Douglas 232
 Buck-Morss, Susan 145–46, 153, 184, 139n24,
 140n25
- Callaghan, Dymphna 63
 Caygill, Howard 151
- Charlton, H. B. 204–05
 Charney, Maurice 107
 Cohen, Stephen 232
 Coleridge, Samuel Taylor 147
 commodification 93–94, 99, 105–06
 and art 99–105, 118
 and corruption 118–19
 and determination of value 115
 and Shakespeare's theater 95, 95n14
 Communism 14, 23
Coriolanus 90n4
 Coupe, Lawrence 235
 Croce, Benedetto 136
- Dante Alighieri 17
 Davies, Anthony 96
 de Man, Paul 158, 146n52
 de Rougement, Denis 202–203n30
 death 193–204, 194n3, 195n4
 and love/desire 193–94, 198–201, 202–04,
 217–18, 219–21
 and mourning 198–99, 202, 203–04
 and psychoanalytic theory 198–99
 and ritual 199
 and the natural world 213–14
 Derrida, Jacques 158, 161, 233
 DiPietro, Cary 238–39
 disinterest, aesthetic 3, 6–7, 10, 29, 42
 Dollimore, Jonathan 203
 Donne, John 16, 40
 dreams 77–80
 Dubrow, Heather 232
- Eagleton, Terry 9–10, 15, 111, 227
 Ecocriticism 10, 34, 58, 59–60, 63, 66, 67, 234–36
 Egan, Gabriel 235
 Eliot, T. S. 40–41, 159
 Elizabeth, Queen of England 62, 65, 87, 56n26,
 56n28, 62n43
 Emerson, Ralph Waldo 212–13
 Engle, Lars 81
 Eros 50–51, 87
 Estok, Simon 236
- feminist and gender studies 238
 Ferguson, Margaret 164, 179
 Fernie, Ewan 237
 form, aesthetic 29–30
 see also aesthetic, the; totality
 Fortinbras (in *Hamlet*) 186
 Foster, Hal 226
 Frankfurt School: see Adorno, Theodor; and
 Benjamin, Walter
 Friar Lawrence (in *Romeo and Juliet*) 212, 213

- Frye, Northrop 58, 75–76
 Fumerton, Patricia 38
- Gajowski, Evelyn 238
 Ghost, the (in *Hamlet*) 160–62
 Grady, Hugh 4n17, 157n96, 226, 226n2
 Grady, Hugh and Hawkes, Terence 236–37
 Green criticism: see Ecocriticism
 ‘green world’, the 58, 59–60, 67
 Greenblatt, Stephen 36, 162, 165n118
- Hallmann, Johann Christian 151n70
 Halpern, Richard 145
Hamlet 59, 123, 193, 195, 197, 198, 199, 203, 221
 and knowledge 175
 and madness 174–75
 and metadrama 172–73
 and Providence 184–85, 191
 and resistance to totalization 191–92
 and subjectivity 159, 188–92
 and writing 182
 as *Trauerspiel* 154–60, 183–87, 169n125
 graveyard scene 178–80
 images of dissolving boundaries in 176, 177
 see also allegorical objects (in *Hamlet*)
- Hanssen, Beatrice 140n26
 Hawkes, David 229–30
 Hawkes, Terence 237
 Hedrick, Don 95n14
 Hegel, G. W. F. 12–13, 33, 92–93, 234, 239
 see also Benjamin, Walter and
 Hegel, G. W. F.
 Hippolyta (in *A Midsummer Night’s Dream*) 56,
 57, 67, 76, 85
 Holbrook, Peter 230
 Hollier, Denis 195
- ideology and art 1–2, 30, 31
 see also aesthetic, the
- Jameson, Fredric 1, 10, 31, 39, 161n106, 226
 Jeweller (in *Timon of Athens*) 99, 100, 106
 Johnson, Samuel 174
 Jonson, Ben 115
 Joughin, John 1, 231
 Jowett, John 90, 96, 98, 90n4
 Juliet (in *Romeo and Juliet*) 210–11, 215, 217–18,
 219–20
Julius Caesar 118
- Kabbalah, the 25, 144
 Kahn, Coppélia 98–105, 112
 Kant, Immanuel 5–11, 34, 64
King Henry IV, Part 1 59
King Henry IV, Part 2 113, 181, 189
King Lear 123–24, 90n4, 197, 218
King Richard II 52, 110, 165, 189, 211, 213
 Klein, Melanie 197
 Knight, G. Wilson 112, 157n96
 Kott, Jan 163, 186
 Kristeva, Julia 215, 217–18
 Kyd, Thomas: see *Spanish Tragedy, The*
- Lacan, Jacques 70, 158, 181–82, 155n86, 158n98,
 197
 Lacis, Asja 153n84
 Leibniz, G. W. 27
 Levinson, Marjorie 4, 231, 232–33
Liebestod 202–04, 217–18, 202n29
 Lifshitz, Mikhail 31–33
 love/desire 71–72, 73–74, 75, 88
 and madness 86–87
 Lukács, Georg 23–25, 136–38
 Lupton, Julia Reinhard and Kenneth Reinhard
 146, 135n6
 Lyotard, Jean-François 227n8
- McGee, Arthur 174
 Mack, Maynard 157n96
 madness 85–86
 and love/desire 86–87
 Männling, Christoph 149
 Marcuse, Herbert 47
 Marx, Karl 105, 116–17, 91n6
 and art 2, 9, 14, 24–25, 35, 1n5
 and Schiller 13–14, 18, 34
Measure for Measure 114, 203
Merchant of Venice, The 90, 106, 109, 197
 Mercutio (in *Romeo and Juliet*) 207–08
 meta-aesthetic 177–78
 Middleton, Thomas 98–99, 98n23
 mimesis 31
 Miola, Robert 92
 misanthropy 99, 103, 112, 117–24, 127–28
 and madness 123–24, 125
 modernity
 and art 16–22
 in Shakespeare’s time 40–41
 monads 27
 Montaigne, Michel de 119–20
 Montrose, Louis 36–37, 54, 64
 Mousley, Andy 229–30
- neo-Platonism 86
 new aestheticism 4, 231
 new formalism 4, 231–33
 new historicism 35–40
 new materialism 37–39, 236–37

- Nietzsche, Friedrich 21–22, 91
 Norris, Christopher 227
- Oberon (in *A Midsummer Night's Dream*) 56,
 59, 62, 66, 68, 69, 71, 75, 77, 87
 O'Dair, Sharon 235–36
 Ophelia (in *Hamlet*) 177–78
 Ovid 63, 64n48
- Painter (in *Timon of Athens*) 99, 100–01, 118
 Parker, Patricia 54
 Plato 86
 Plutarch 119, 119n56
 Poet (in *Timon of Athens*) 99, 100–01, 102–03,
 105, 106, 107–08, 118
 Polonius (in *Hamlet*) 168, 191
 Post-theory 228
 Postmodernism 226–30
 presentism 48, 156–57
 and aesthetics 236–39
 Proust, Marcel 197
 'Pyramus and Thisbe' 82, 88
 and allegory 82
 and parody 82
- Rackin, Phyllis 156n92
 Rasmussen, Mark David 232
 reification 20
 religion and art 21, 34
 Rimbaud, Arthur 48–49, 50–52, 83–84
 and 'Bottom' 48–49, 50
 Robin Goodfellow (in *A Midsummer
 Night's Dream*) 57, 59, 62, 74–75, 81,
 89, 57n31
 Robson, Mark 226n2
 Rochlitz, Rainer 139
 Romanticism 53
 Romeo (in *Romeo and Juliet*) 207–08, 210–11,
 220–21
Romeo and Juliet 52, 82, 193–224
 and allegory 216–17, 220, 221
 and gender equality 210–11
 and love/desire 193–94, 198–201, 202–04,
 217–18, 219–21
 and the natural world 212–15
 and utopian love 210–11
 and Veronese society 208–09
 as a failed tragedy 204–05
 comic beginning 206, 207–09
 critical reception 204–06
 Rosenzweig, Franz 138
 Ryan, Kiernan 22n66
- Sabine wives 51
 Sartre, Jean-Paul 192
- Schiller, Friedrich 11–12
 Schlegel, August Wilhelm 53
 Scholem, Gershom 139
 Segal, Hanna 193, 197–98
 Shakespeare, William 229
 and the aesthetic 41
 as art 239
 see also: individual plays, names of
 characters
- Shapiro, James 52
 Sidney, Philip 29, 55
 Singer, Alan 10n34
Spanish Tragedy, The 169, 170, 171
 Spencer, Theodore 194n3, 195n4
 Spenser, Edmund 56, 66, 69
 Spurgeon, Caroline 165
 Stallybrass, Peter 163
 Stevens, Wallace 195, 196–97
 sublime, the 7
 Symbolist poetry 51
- Tempest, The* 59
 Theseus (in *A Midsummer Night's Dream*) 56,
 57, 64, 72, 77, 83, 88, 103
 and rationalism 84–85, 87, 89
 Timon (in *Timon of Athens*) 90, 98, 101–02,
 104, 105, 106, 108, 111–13, 114–15
 generosity 111–12
 maternalism 112
 misanthropy 117–24, 125, 127–28
Timon of Athens 90–129, 198, 222
 and art 99–105
 and capitalism 91, 105–06
 and Classical Greece 92–94
 and commodification 94, 99–106
 critical reception of 96–97
 and death 122, 124–25
 and gold or money 113–17
 and misanthropy 99, 103, 112, 117–24, 125,
 127–28
 and nihilism 91, 94, 123
 and satire 104–05
 and sexuality 114
 and suicide 124
 and the 'green world' 104
 and the sublime 125–26
 and usury 109, 111, 113–14
 sources for 119n56
 Titania (in *A Midsummer Night's Dream*)
 50, 56, 59, 65, 68, 69, 70, 75, 77, 87,
 65n49
 and Bottom 80–81, 80n68
 and fertility 65–67
 totality 25
 see also Benjamin, Walter

Index

261

- tragedy 23–24
 tragedy vs. *Trauerspiel* 138
Trauerspiel 135, 138–39, 141, 164–65, 193, 198,
 205–06, 215–16, 221–22
 see also tragedy
Troilus and Cressida 90, 92, 93–94, 106,
 123
 and commodification 93–94, 115
 and allegory 94
- Ursprung* [origin] 141
 usury 109, 111, 113–14
- Weimann, Robert 88, 172
 Whitney, Charles 42
 Wilson, John Dover 171, 174
 Wolin, Richard 141n30
- Zimmerman, Susan 33, 146