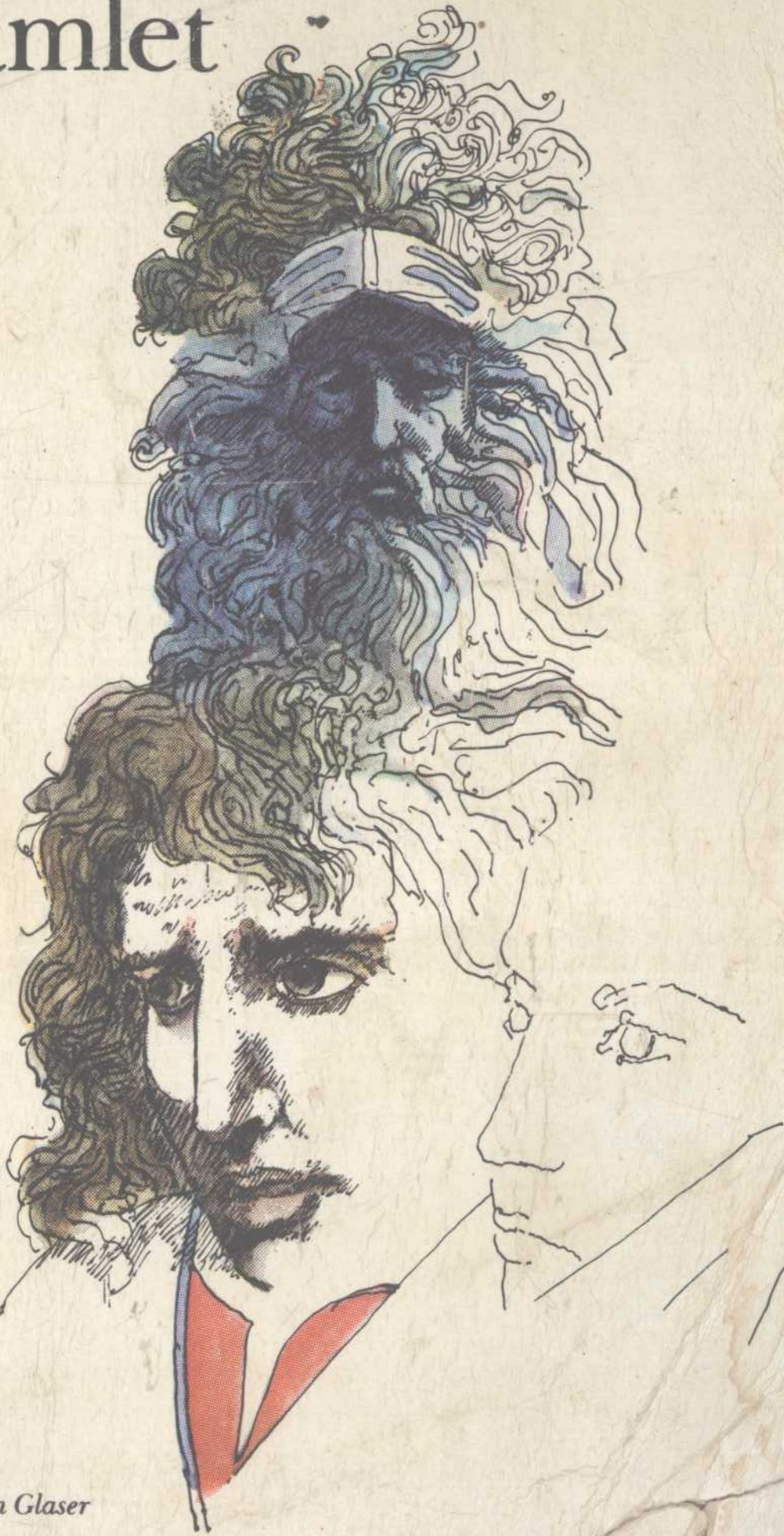


SHAKESPEARE

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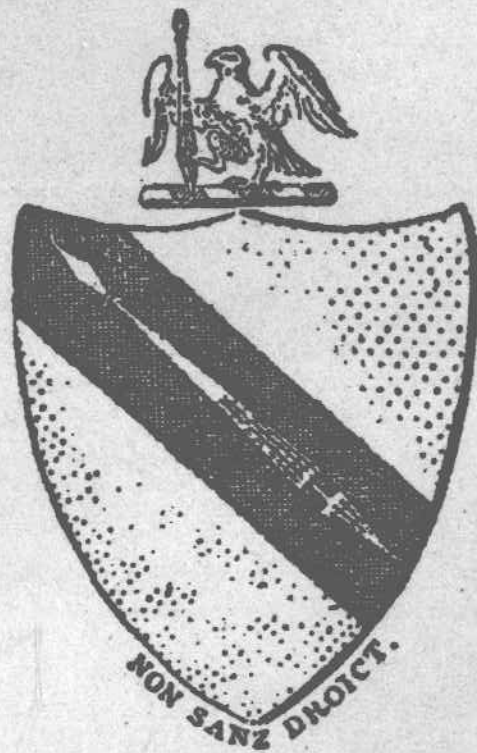
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Hamlet



Milton Glaser

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The Tragedy of
HAMLET
Prince of Denmark

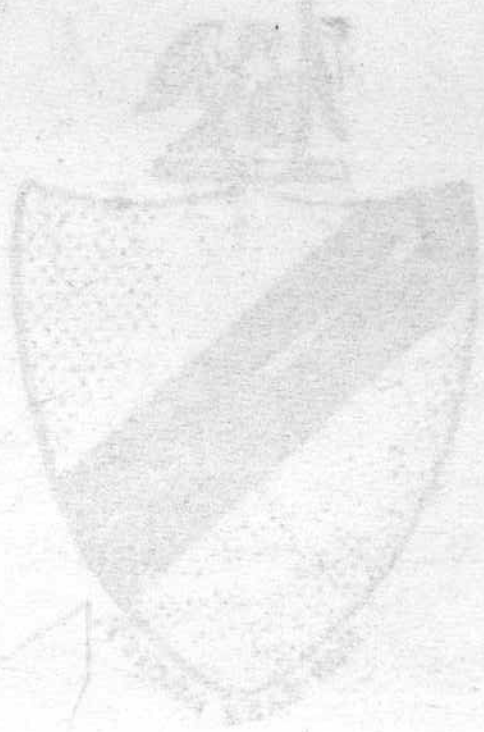
With New Dramatic
Criticism and an
Updated Bibliography

Edited by Edward Hubler

The Signet Classic Shakespeare
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Shakespeare: Prefatory Remarks

Between the record of his baptism in Stratford on 26 April 1564 and the record of his burial in Stratford on 25 April 1616, some forty documents name Shakespeare, and many others name his parents, his children, and his grandchildren. More facts are known about William Shakespeare than about any other playwright of the period except Ben Jonson. The facts should, however, be distinguished from the legends. The latter, inevitably more engaging and better known, tell us that the Stratford boy killed a calf in high style, poached deer and rabbits, and was forced to flee to London, where he held horses outside a playhouse. These traditions are only traditions; they may be true, but no evidence supports them, and it is well to stick to the facts.

Mary Arden, the dramatist's mother, was the daughter of a substantial landowner; about 1557 she married John Shakespeare, who was a glove-maker and trader in various farm commodities. In 1557 John Shakespeare was a member of the Council (the governing body of Stratford), in 1558 a constable of the borough, in 1561 one of the two town chamberlains, in 1565 an alderman (entitling him to the appellation "Mr."), in 1568 high bailiff—the town's highest political office, equivalent to mayor. After 1577, for an unknown reason he drops out of local politics. The birthday of William Shakespeare, the eldest son of this locally prominent man, is unrecorded; but the Stratford parish register records that the infant was baptized on 26 April 1564. (It is quite possible that he was born on 23 April, but this

date has probably been assigned by tradition because it is the date on which, fifty-two years later, he died.) The attendance records of the Stratford grammar school of the period are not extant, but it is reasonable to assume that the son of a local official attended the school and received substantial training in Latin. The masters of the school from Shakespeare's seventh to fifteenth years held Oxford degrees; the Elizabethan curriculum excluded mathematics and the natural sciences but taught a good deal of Latin rhetoric, logic, and literature. On 27 November 1582 a marriage license was issued to Shakespeare and Anne Hathaway, eight years his senior. The couple had a child in May, 1583. Perhaps the marriage was necessary, but perhaps the couple had earlier engaged in a formal "troth plight," which would render their children legitimate even if no further ceremony were performed. In 1585 Anne Hathaway bore Shakespeare twins.

That Shakespeare was born is excellent; that he married and had children is pleasant; but that we know nothing about his departure from Stratford to London, or about the beginning of his theatrical career, is lamentable and must be admitted. We would gladly sacrifice details about his children's baptism for details about his earliest days on the stage. Perhaps the poaching episode is true (but it is first reported almost a century after Shakespeare's death), or perhaps he first left Stratford to be a schoolteacher, as another tradition holds; perhaps he was moved by

Such wind as scatters young men through the world,
To seek their fortunes further than at home
Where small experience grows.

In 1592, thanks to the cantankerousness of Robert Greene, a rival playwright and a pamphleteer, we have our first reference, a snarling one, to Shakespeare as an actor and playwright. Greene warns those of his own educated friends who wrote for the theater against an actor who has presumed to turn playwright:

There is an upstart crow, beautified with our feathers, that with his *tiger's heart wrapped in a player's hide* supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes-factotum is in his own conceit the only Shake-scene in a country.

The reference to the player, as well as the allusion to Aesop's crow (who strutted in borrowed plumage, as an actor struts in fine words not his own), makes it clear that by this date Shakespeare had both acted and written. That Shakespeare is meant is indicated not only by "Shake-scene" but by the parody of a line from one of Shakespeare's plays, *3 Henry VI*: "O, tiger's heart wrapped in a woman's hide." If Shakespeare in 1592 was prominent enough to be attacked by an envious dramatist, he probably had served an apprenticeship in the theater for at least a few years.

In any case, by 1592 Shakespeare had acted and written, and there are a number of subsequent references to him as an actor: documents indicate that in 1598 he is a "principal comedian," in 1603 a "principal tragedian," in 1608 he is one of the "men players." The profession of actor was not for a gentleman, and it occasionally drew the scorn of university men who resented writing speeches for persons less educated than themselves, but it was respectable enough: players, if prosperous, were in effect members of the bourgeoisie, and there is nothing to suggest that Stratford considered William Shakespeare less than a solid citizen. When, in 1596, the Shakespeares were granted a coat of arms, the grant was made to Shakespeare's father, but probably William Shakespeare (who the next year bought the second-largest house in town) had arranged the matter on his own behalf. In subsequent transactions he is occasionally styled a gentleman.

Although in 1593 and 1594 Shakespeare published two narrative poems dedicated to the Earl of Southampton, *Venus and Adonis* and *The Rape of Lucrece*, and may well have written most or all of his sonnets in the middle nineties, Shakespeare's literary activity seems to have been almost entirely devoted to the theater. (It may be significant that the two narrative poems were written in years when the

plague closed the theaters for several months.) In 1594 he was a charter member of a theatrical company called the Chamberlain's Men (which in 1603 changed its name to the King's Men); until he retired to Stratford (about 1611, apparently), he was with this remarkably stable company. From 1599 the company acted primarily at the Globe Theatre, in which Shakespeare held a one-tenth interest. Other Elizabethan dramatists are known to have acted, but no other is known also to have been entitled to a share in the profits of the playhouse.

Shakespeare's first eight published plays did not have his name on them, but this is not remarkable; the most popular play of the sixteenth century, Thomas Kyd's *The Spanish Tragedy*, went through many editions without naming Kyd, and Kyd's authorship is known only because a book on the profession of acting happens to quote (and attribute to Kyd) some lines on the interest of Roman emperors in the drama. What is remarkable is that after 1598 Shakespeare's name commonly appears on printed plays—some of which are not his. Another indication of his popularity comes from Francis Meres, author of *Palladis Tamia: Wit's Treasury* (1598): in this anthology of snippets accompanied by an essay on literature, many playwrights are mentioned, but Shakespeare's name occurs more often than any other, and Shakespeare is the only playwright whose plays are listed.

From his acting, playwriting, and share in a theater, Shakespeare seems to have made considerable money. He put it to work, making substantial investments in Stratford real estate. When he made his will (less than a month before he died), he sought to leave his property intact to his descendants. Of small bequests to relatives and to friends (including three actors, Richard Burbage, John Heminges, and Henry Condell), that to his wife of the second-best bed has provoked the most comment; perhaps it was the bed the couple had slept in, the best being reserved for visitors. In any case, had Shakespeare not excepted it, the bed would have gone (with the rest of his household possessions) to his daughter and her husband. On 25 April 1616 he was buried within the chancel of the church at Stratford. An un-

attractive monument to his memory, placed on a wall near the grave, says he died on 23 April. Over the grave itself are the lines, perhaps by Shakespeare, that (more than his literary fame) have kept his bones undisturbed in the crowded burial ground where old bones were often dislodged to make way for new:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here.
Blessed be the man that spares these stones
And cursed be he that moves my bones.

Thirty-seven plays, as well as some nondramatic poems, are held to constitute the Shakespeare canon. The dates of composition of most of the works are highly uncertain, but there is often evidence of a *terminus a quo* (starting point) and/or a *terminus ad quem* (terminal point) that provides a framework for intelligent guessing. For example, *Richard II* cannot be earlier than 1595, the publication date of some material to which it is indebted; *The Merchant of Venice* cannot be later than 1598, the year Francis Meres mentioned it. Sometimes arguments for a date hang on an alleged topical allusion, such as the lines about the unseasonable weather in *A Midsummer Night's Dream*, II.i.81–117, but such an allusion (if indeed it is an allusion) can be variously interpreted, and in any case there is always the possibility that a topical allusion was inserted during a revision, years after the composition of a play. Dates are often attributed on the basis of style, and although conjectures about style usually rest on other conjectures, sooner or later one must rely on one's literary sense. There is no real proof, for example, that *Othello* is not as early as *Romeo and Juliet*, but one feels *Othello* is later, and because the first record of its performance is 1604, one is glad enough to set its composition at that date and not push it back into Shakespeare's early years. The following chronology, then, is as much indebted to informed guesswork and sensitivity as it is to fact. The dates, necessarily imprecise, indicate something like a scholarly consensus.

PLAYS

1588-93	<i>The Comedy of Errors</i>
1588-94	<i>Love's Labor's Lost</i>
1590-91	<i>2 Henry VI</i>
1590-91	<i>3 Henry VI</i>
1591-92	<i>1 Henry VI</i>
1592-93	<i>Richard III</i>
1592-94	<i>Titus Andronicus</i>
1593-94	<i>The Taming of the Shrew</i>
1593-95	<i>The Two Gentlemen of Verona</i>
1594-96	<i>Romeo and Juliet</i>
1595	<i>Richard II</i>
1594-96	<i>A Midsummer Night's Dream</i>
1596-97	<i>King John</i>
1596-97	<i>The Merchant of Venice</i>
1597	<i>1 Henry IV</i>
1597-98	<i>2 Henry IV</i>
1598-1600	<i>Much Ado About Nothing</i>
1598-99	<i>Henry V</i>
1599-1600	<i>Julius Caesar</i>
1599-1600	<i>As You Like It</i>
1599-1600	<i>Twelfth Night</i>
1600-01	<i>Hamlet</i>
1597-1601	<i>The Merry Wives of Windsor</i>
1601-02	<i>Troilus and Cressida</i>
1602-04	<i>All's Well That Ends Well</i>
1603-04	<i>Othello</i>
1604-05	<i>Measure for Measure</i>
1605-06	<i>King Lear</i>
1605-06	<i>Macbeth</i>
1606-07	<i>Antony and Cleopatra</i>
1605-08	<i>Timon of Athens</i>
1607-09	<i>Coriolanus</i>
1608-09	<i>Pericles</i>
1609-10	<i>Cymbeline</i>
1610-11	<i>The Winter's Tale</i>
1611-12	<i>The Tempest</i>
1612-13	<i>Henry VIII</i>

Spanish
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 English
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 People
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POEMS

1592	<i>Venus and Adonis</i>
1593-94	<i>The Rape of Lucrece</i>
1593-1600	<i>Sonnets</i>
1600-01	<i>The Phoenix and the Turtle</i>

Shakespeare's Theater

In Shakespeare's infancy, Elizabethan actors performed wherever they could—in great halls, at court, in the courtyards of inns. The innyards must have made rather unsatisfactory theaters: on some days they were unavailable because carters bringing goods to London used them as depots; when available, they had to be rented from the innkeeper; perhaps most important, London inns were subject to the Common Council of London, which was not well disposed toward theatricals. In 1574 the Common Council required that plays and playing places in London be licensed. It asserted that

sundry great disorders and inconveniences have been found to ensue to this city by the inordinate haunting of great multitudes of people, specially youth, to plays, interludes, and shows, namely occasion of frays and quarrels, evil practices of incontinency in great inns having chambers and secret places adjoining to their open stages and galleries,

and ordered that innkeepers who wished licenses to hold performances put on a bond and make contributions to the poor.

The requirement that plays and innyard theaters be licensed, along with the other drawbacks of playing at inns, probably drove James Burbage (a carpenter-turned-actor) to rent in 1576 a plot of land northeast of the city walls and to build here—on property outside the jurisdiction of the

city—England's first permanent construction designed for plays. He called it simply the Theatre. About all that is known of its construction is that it was wood. It soon had imitators, the most famous being the Globe (1599), built across the Thames (again outside the city's jurisdiction), out of timbers of the Theatre, which had been dismantled when Burbage's lease ran out.

There are three important sources of information about the structure of Elizabethan playhouses—drawings, a contract, and stage directions in plays. Of drawings, only the so-called De Witt drawing (c. 1596) of the Swan—really a friend's copy of De Witt's drawing—is of much significance. It shows a building of three tiers, with a stage jutting from a wall into the yard or center of the building. The tiers are roofed, and part of the stage is covered by a roof that projects from the rear and is supported at its front on two posts, but the groundlings, who paid a penny to stand in front of the stage, were exposed to the sky. (Performances in such a playhouse were held only in the daytime; artificial illumination was not used.) At the rear of the stage are two doors; above the stage is a gallery. The second major source of information, the contract for the Fortune, specifies that although the Globe is to be the model, the Fortune is to be square, eighty feet outside and fifty-five inside. The stage is to be forty-three feet broad, and is to extend into the middle of the yard (i.e., it is twenty-seven and a half feet deep). For patrons willing to pay more than the general admission charged of the groundlings, there were to be three galleries provided with seats. From the third chief source, stage directions, one learns that entrance to the stage was by doors, presumably spaced widely apart at the rear ("Enter one citizen at one door, and another at the other"), and that in addition to the platform stage there was occasionally some sort of curtained booth or alcove allowing for "discovery" scenes, and some sort of playing space "aloft" or "above" to represent (for example) the top of a city's walls or a room above the street. Doubtless each theater had its own peculiarities, but perhaps we can talk about a "typical" Elizabethan theater if we realize that no theater need exactly have fit the description, just as no father is the

typical father with 3.7 children. This hypothetical theater is wooden, round or polygonal (in *Henry V* Shakespeare calls it a "wooden O"), capable of holding some eight hundred spectators standing in the yard around the projecting elevated stage and some fifteen hundred additional spectators seated in the three roofed galleries. The stage, protected by a "shadow" or "heavens" or roof, is entered by two doors; behind the doors is the "tiring house" (attiring house, i.e., dressing room), and above the doors is some sort of gallery that may sometimes hold spectators but that can be used (for example) as the bedroom from which Romeo—according to a stage direction in one text—"goeth down." Some evidence suggests that a throne can be lowered onto the platform stage, perhaps from the "shadow"; certainly characters can descend from the stage through a trap or traps into the cellar or "hell." Sometimes this space beneath the platform accommodates a sound-effects man or musician (in *Antony and Cleopatra* "music of the hautboys is under the stage") or an actor (in *Hamlet* the "Ghost cries under the stage"). Most characters simply walk on and off, but because there is no curtain in front of the platform, corpses will have to be carried off (*Hamlet* must lug Polonius' guts into the neighbor room), or will have to fall at the rear, where the curtain on the alcove or booth can be drawn to conceal them.

Such may have been the so-called "public theater." Another kind of theater, called the "private theater" because its much greater admission charge limited its audience to the wealthy or the prodigal, must be briefly mentioned. The private theater was basically a large room, entirely roofed and therefore artificially illuminated, with a stage at one end. In 1576 one such theater was established in Blackfriars, a Dominican priory in London that had been suppressed in 1538 and confiscated by the Crown and thus was not under the city's jurisdiction. All the actors in the Blackfriars theater were boys about eight to thirteen years old (in the public theaters similar boys played female parts; a boy Lady Macbeth played to a man Macbeth). This private theater had a precarious existence, and ceased operations in 1584. In 1596 James Burbage, who had already made

theatrical history by building the Theatre, began to construct a second Blackfriars theater. He died in 1597, and for several years this second Blackfriars theater was used by a troupe of boys, but in 1608 two of Burbage's sons and five other actors (including Shakespeare) became joint operators of the theater, using it in the winter when the open-air Globe was unsuitable. Perhaps such a smaller theater, roofed, artificially illuminated, and with a tradition of a courtly audience, exerted an influence on Shakespeare's late plays.

Performances in the private theaters may well have had intermissions during which music was played, but in the public theaters the action was probably uninterrupted, flowing from scene to scene almost without a break. Actors would enter, speak, exit, and others would immediately enter and establish (if necessary) the new locale by a few properties and by words and gestures. Here are some samples of Shakespeare's scene painting:

This is Illyria, lady.

Well, this is the Forest of Arden.

This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

On the other hand, it is a mistake to conceive of the Elizabethan stage as bare. Although Shakespeare's Chorus in *Henry V* calls the stage an "unworthy scaffold" and urges the spectators to "eke out our performance with your mind," there was considerable spectacle. The last act of *Macbeth*, for example, has five stage directions calling for "drum and colors," and another sort of appeal to the eye is indicated by the stage direction "Enter Macduff, with Macbeth's head." Some scenery and properties may have been substantial; doubtless a throne was used, and in one play of the period we encounter this direction: "Hector takes up a great piece of rock and casts at Ajax, who tears up a young tree by the roots and assails Hector." The matter is of some importance, and will be glanced at again in the next section.