

WS

THE NEW HUDSON
SHAKESPEARE

WS

THE TRAGEDY OF HAMLET

INTRODUCTION AND NOTES BY
HENRY NORMAN
HUDSON, LL.D.

EDITED AND REVISED BY
EBENEZER CHARLTON
BLACK, LL.D. (GLASGOW)
WITH THE COOPERATION OF
ANDREW JACKSON
GEORGE, LL.D. (AMHERST)

GINN AND COMPANY
BOSTON NEW YORK CHICAGO LONDON
ATLANTA DALLAS COLUMBUS SAN FRANCISCO

WS

WS

PREFACE

The text of this edition of *Hamlet* is based upon a collation of the Second Quarto (the Quarto of 1604), the seventeenth century Folios, the Globe edition, the Cambridge (W. A. Wright) edition of 1891, and the editions of Delius (1882) and of Furness. As compared with the text of the earlier editions of Hudson's Shakespeare, it is conservative. Exclusive of changes in spelling, punctuation, and stage directions, very few emendations by eighteenth century and nineteenth century editors have been adopted; and these, with every variation from the First Folio, are indicated in the textual notes. These notes are printed immediately below the text, so that a reader or student may see at a glance the evidence in the case of a disputed reading, and have some definite understanding of the reasons for those differences in the text of Shakespeare which frequently surprise and very often annoy. Such an arrangement should be of special help in the case of a play universally read and very often acted, as no two actors or interpreters agree in adhering to one text. A consideration of the more poetical, or the more dramatically effective, of two variant readings will often lead to rich results in awakening a spirit of discriminating interpretation and in developing true creative criticism. In no sense is this a textual variorum edition. The variants given are only those of importance and high authority.

The spelling and the punctuation of the text are modern, except in the case of verb terminations in *-ed*, which, when the *e* is silent, are printed with the apostrophe in its place. This is the general usage in the First Folio. The important contractions in the First Folio which may indicate Elizabethan pronunciation ('i' th' for 'in the,' for example) are also followed. Modern spelling has to a certain extent been adopted in the text variants; but the original spelling has been retained wherever its peculiarities have been the basis for important textual criticism and emendation.

With the exception of the position of the textual variants, the plan of this edition is similar to that of the old Hudson Shakespeare. It is impossible to specify the various instances of revision and rearrangement in the matter of the Introduction and the interpretative notes, but the endeavor has been to retain all that gave the old edition its unique place and to add the results of what seems vital and permanent in later inquiry and research.

While it is important that the principle of *sursum cuique* be attended to so far as is possible in matters of research and scholarship, it is becoming more and more difficult to give every man his own in Shakespearian annotation. The amount of material accumulated is so great that the identity-origin of much important comment and suggestion is either wholly lost or so crushed out of shape as to be beyond recognition. Instructive significance perhaps attaches to this in editing the works of one who quietly made so much of materials gathered by others. But the list of authorities given on page lxxxiii will indicate the chief source of much that has gone to enrich the value of this edition. Especial acknowledgment is here made of the obligations to

Dr. William Aldis Wright and Dr. Horace Howard Furness, whose work in the collation of Quartos, Folios, and the more important English and American editions of Shakespeare has been of so great value to all subsequent editors and investigators.

With regard to the general plan of this revision of Hudson's Shakespeare, Professor W. P. Trent, of Columbia University, has offered valuable suggestions and given important advice ; and to Mr. M. Grant Daniell's patience, accuracy, and judgment this volume owes both its freedom from many a blunder and its possession of a carefully arranged index.

INTRODUCTION

NOTE. In citations from Shakespeare's plays and nondramatic poems the numbering has reference to the Globe edition, except in the case of this play, where the reference is to this edition.

I. SOURCES

The beginnings of the legend of Hamlet link a Scandinavian folk-tale, probably in its genesis a nature-myth, with Ireland; and the two most potent names in the imaginative literature of the English-speaking world, Arthur and Hamlet, unite the two great racial strains of the English people, the Celtic and the Teutonic.

THE NAME 'HAMLET'¹

1. *The Annals of Ireland.* In *The Annals of Ireland by the Four Masters*,² under the year 917, is an account of the battle of Ath-Cliath, "concerning which," says the historian, "several songs were made, of which the burden of one was, 'Where is the chief of the western world?'" Then is quoted this fragment from the lament of Queen Gormflaith:

Ill for me the compliment of the two foreigners,
Who slew Niall and Cearbhall;
Cearbhall was slain by Ulf, a mighty deed;
Niall Glundubh by Amhlaide.

¹ "No one knows the origin of this name." — Vigfusson.

² Complete references, with philological notes, will be found in the Introduction to Gollancz's *Hamlet in Iceland (Ambales Saga)*, from which are taken the translations given here.

"The last word, 'Amhlaide,'" says Gollancz, "is certainly the Irish form of 'Amloði' or Hamlet."

2. *Snorri's Prose Edda*. Three centuries later, in Snorri Sturlason's *The Prose Edda*, is the mysterious fragment from Snaebjörn, "Far out, off yonder ness, the Nine Maids of the Island Mill stir amain the host-cruel skerry-quern — they who in ages past ground Hamlet's meal." Here the hero of the Irish battlefield seems to be conceived as a world influence, in league with sea and with land, at the heart of storms and shipwrecks, a force that destroys, and as it destroys, shapes anew.

THE MAIN STORY

1. *Saxo's Historia Danica*. From myths, legends, and traditions, of which a glimpse may be caught in these earliest known references to Hamlet given above, Saxo Grammaticus (Saxo the 'Grammarian' or 'Scholar'), about the beginning of the thirteenth century, framed the outline of the Hamlet story as it is found in modern literature. Saxo set himself to tell in Latin the history of his country, and in the third and fourth books of his *Historia Danica* (*Gesta Danorum*)¹ is given the story of Amlethus or Hamlet. With the old matter of the North, Saxo here inweaves elements from legendary Roman history, notably from the story of Lucius Junius Brutus. In Saxo's story Horwendil,² father of Hamlet,

¹ *Saxonis Grammatici Danorum Historiae*, first printed in Paris, 1514. Modern editions, with scholarly apparatus, are those of Müller and Velschow, Copenhagen, 1839-1858, and of Holder, Strasburg, 1886. Nine books have been translated into English by Oliver Elton, with a valuable Introduction by York Powell.

² This name has been identified with the Scandinavian *Orvandill*, the German *Orendel*, the English *Earendel*, "whose myth was

is murdered by his brother Feng (Fengo, Fengon), who marries Gerutha (Grytha), Hamlet's mother. Plotting revenge, Hamlet feigns madness or 'folly.' A girl is thrown in his way that his true state of mind may be found out. During an interview with his mother, Hamlet kills an eavesdropper. His uncle sends him to England with two companions who bear a letter to the English king requesting that Hamlet be put to death. Hamlet alters the letter, and his companions are put to death. Hamlet returns, slays his uncle, makes an oration to the people,¹ and ascends the throne. In the end he is betrayed to his death by a faithless wife, the 'Amazon' Hermtrude (Hermtrude, Hermentrude).² Saxo closes the first part of his Hamlet story with the following words,³ which strangely adumbrate something of the problem and the mystery of Shakespeare's play: 勾画暗示

O valiant Amleth, and worthy of immortal fame, who being shrewdly armed with a feint of folly, covered a wisdom too high for human wit under a marvellous disguise of silliness! and not only found in his subtlety means to protect his own safety, but also by

Christianized by Germanic Europe, and whose star was glorified as 'the true Light, which lighteth every man that cometh into the world.' — Gollancz.

¹ In this oration Gollancz finds a source for Brutus's speech, *Julius Caesar*, III, ii.

² In Saxo's Hamlet narrative some scholars find two distinct strata of legendary lore, the hero of the third book being identified with Olaf Kyrrer, the Anlaf Cwiran of the *Saxon Chronicle* and the Amlaf Cuaran of the *Irish Annals*, best known to modern readers as 'Havelok the Dane,' while the hero of the fourth book is identical with the Hygelac of *Beowulf*. See Latham's *Dissertation on Hamlet*, Zinzow's *Die Hamletsage*, Moltke's *Shakespeares Hamlet-Quellen*, and Simrock's *Die Quellen des Shakespeare*.

³ As given in Elton's translation.

its guidance found opportunity to avenge his father. By this skilful defence of himself, and strenuous revenge for his parent, he has left it doubtful whether we are to think more of his wit or his bravery.

2. *Hans Sachs's Version.* In the fourteenth and the fifteenth century the Hamlet story became widely known in Europe, and in 1558 Hans Sachs gave a version of it in homely German verse. Sachs's work has been much ridiculed, but it certainly showed the capability of the story for popular poetic treatment, and it marks the beginning of literary interest in Hamlet on German soil. In *Shakespeare's Puck* Dr. Bell made an extraordinary plea for the English *Hamlet* having its true genesis in Hans Sachs's poem.

3. *Belleforest's Histoires Tragiques.* A free translation of Saxo's Hamlet narrative into French prose was made by Belleforest (François de Belle-Forest Comingeois) and published in 1570 in the fifth book of the *Histoires Tragiques*.¹ Here the possibilities of the story for dramatic and psychological treatment are further developed. Several editions of the *Histoires Tragiques* appeared in France before 1600, but so far as is known there was no English version until 1608, when Thomas Pavier, probably influenced by the popularity of Shakespeare's play, published the Hamlet portion of Belleforest's work under the title of *The Hystorie of Hamblet*.²

¹ Elsewhere in the *Histoires Tragiques* is an interesting version of the story of *Much Ado About Nothing* taken from the Italian *novelle* of Bandello.

² It is given in full in Collier's *Shakespeare's Library* and in Furness's *Variorum Hamlet*, Vol. II. It shows in more than one place the influence of Shakespeare. For example, as Elze pointed out, Hamlet's exclamation before he kills the eavesdropper, "A rat! a rat!" is in the English version, but there is no suggestion of it in the French original.

4. *A Lost Play*. It was probably through Belleforest's version that the story of Hamlet reached the English stage. In 1589 an English drama on the subject seems to have been in existence, for in that year there is a pointed reference to such a play in a letter addressed by Thomas Nash "to the Gentlemen Students of both Vniuersities," and prefixed to Greene's *Menaphon*. In 1594, under the date June 9, Henslowe records in his Diary, "Rd at hamlet . . . viijs.," and his entry shows that it was not a new play. Cumulative evidence points to this lost play (the *Ur-Hamlet* of German investigators) being Senecan, a tragedy of blood and revenge, with a ghost in it, a play within a play, a marked tendency to moralizing and soliloquy, and that it was probably by Thomas Kyd, the author of *The Spanish Tragedie*, a play marked by these characteristics. That Shakespeare was profoundly influenced by such a play in the structural part of *Hamlet* there can be no doubt, and modern students find the explanation of many difficulties, inconsistencies, and discrepancies, as, for example, in V, i, 154 (see note), in the inevitable clashing between the stage tradition with its framework of the old blood-and-revenge drama and the rich intellectual and emotional character of the central figure as conceived by the mature Shakespeare.

5. *Der Bestrafte Brudermord*. In 1781 was printed, from a manuscript dated 1710, a German version of *Hamlet* in prose, entitled *Der Bestrafte Brudermord oder Prinz Hamlet aus Daennemark* ('Fratricide Punished, or Prince Hamlet of Denmark').¹ Investigation has established that this is an acting version probably used by English actors in Germany in

¹ An English translation is given in Furness's *Variorum*.

the early years of the seventeenth century.¹ The two interesting facts, (1) that Polonius is here represented by Corambus (cf. 'Corambis' in the First Quarto), and (2) that the play proper is preceded by a Senecan prologue, have led some students to conclude that this is a German version of the lost *Hamlet*. Gollancz thinks that the chief merit of "this soulless and coarse production" is that the prologue may represent a fragment of the pre-Shakespearian play. Dowden regards the German play as "a debased adaptation of Shakespeare's *Hamlet* in its earliest form." Sachs's so-called doggerel verse and this "soulless" and "debased" version give little promise of the illuminating Hamlet literature that Germany was destined to give the world.

POLONIUS'S PRECEPTS, I, iii, 59-80

In *Shakespeare's Euphuism*, W. L. Rushton places side by side the precepts of Polonius to Laertes² and those of Euphues to Philautus (*Euphues and his England*, page 430, Arber's edition). Both Polonius and Euphues speak of the advice given as "these few precepts." Very similar, too, are the counsels given to Philador by his father in Greene's *Menaphon*, and the advice of Clerophontes to his son Gwydonius in Greene's *Carde of Fancie*. French, in his *Shakespeareana Genealogica*, also points out parallels to several of Polonius's precepts in Lord Burghley's "ten precepts" addressed to his son Robert Cecil when the young man was setting out on his travels. French quotes these parallels as a link in his chain of evidence that prominent men

¹ See A. Cohn, *Shakespeare in Germany*.

² Beyersdorff, *Giordano Bruno und Shakespeare*, traces these precepts and much else in *Hamlet* to Bruno.

and women of the Elizabethan age are represented in the characters of this play, Lord Burghley being identified with Polonius, and Sir Philip Sidney with Hamlet.¹

“ÆNEAS’ TALE TO DIDO,” II, ii, 434; 437-505

The ultimate source for the speeches in the play, which was “caviare to the general,” is the second book of the *Æneid*, but Shakespeare undoubtedly had in mind the following passages from the first scene of the second act of *Dido, Queen of Carthage* (see note, II, ii, 434):

ÆNEAS. At last came Pirrhus, fell and full of ire,
His harness dropping bloud, and on his speare
The mangled head of Priams yongest sonne,
And, after him, his band of Mirmidons,
With balles of wilde fire in their murdering pawes,
Which made the funerall flame that burnt faire Troy,
All which hemd me about, crying, This is he!

DIDO. Ah, how could poore Æneas scape their hands?

ÆNEAS. My mother Venus, iealous of my health,
Convaide me from their crooked nets and bands;
So I escapt the furious Pirrhus wrath:
Who then ran to the pallace of the King,
And at Ioues altar finding Priamus,
About whose witherd neck hung Hecuba,
Foulding his hand in hers, and joyntly both
Beating their breasts, and falling on the ground,
He, with his faulchions poynt raisde vp at once,

¹ Among other studies in the historical-allegorical significance of the play may be mentioned Conrad's claim (*Preussische Jahrbücher*, 1895) that Hamlet was intended for Robert Devereux, Earl of Essex, and Plumptre's *Observations on Hamlet* (1796), in which is a well-sustained attempt to prove that Shakespeare designed the play “as an indirect censure on Mary, Queen of Scots.” See Silberschlag's *Shakespeares Hamlet, seine Quellen und politischen Beziehungen*.

And with Megaras eyes stared in their face,
 Threatning a thousand deaths at euery glaunce :
 To whom the aged King thus trembling spoke ;
 ‘ Achilles sonne, remember what I was,
 Father of fifty sonnes, but they are slaine ;
 Lord of my fortune, but my fortune’s turnd :
 King of this citie, but my Troy is fired ;
 And now am neither father, Lorde, nor King :
 Yet who so wretched but desires to liue ?
 O, let me liue, greate Neoptolemus !’
 Not mou’d at all, but smiling at his teares,
 This butcher, whilst his hands were yet held vp,
 Treading vpon his breast, strooke off his handes.

DIDO. O, end, Æneas ! I can heare no more.

ÆNEAS. At which the franticke Queene leapt on his face,
 And in his eyelids hanging by the nayles
 A little while prolong’d her husband’s life :
 At last, the souldiers puld her by the heeles,
 And swong her howling in the emptie ayre
 Which sent an eccho to the wounded King :
 Whereat he lifted up his bedred lims
 And would have grappeld with Achilles sonne,
 Forgetting both his want of strength and hands ;
 Which he disdaining, whiskt his sword about,
 And with the wind thereof the King fell downe ;
 Then from the nauell to the throat at once
 He ript old Priam ; at whose latter gaspe
 Ioues marble statue gan to bend the brow,
 As lothing Pirrhuss for this wicked act.
 Yet he, vndaunted, took his father’s flag,
 And dipt it in the old King’s chill colde bloud,
 And then in triumph ran into the streetes
 Through which he could not passe for slaughtred men ;
 So, leaning on his sword, he stood stone still,
 Viewing the fire wherewith rich Ilion burnt.

* * * * *

ANNA. O, what became of aged Hecuba ?

"GUILTY CREATURES SITTING AT A PLAY," II, ii, 576

In Plutarch's *Life of Pelopidas* it is told that Alexander, the tyrant of Pheræ, left the theatre during the performance of the *Troades* of Euripides, because he was ashamed that the citizens should see him, who never pitied any man whom he had murdered, weeping over the sufferings of Hecuba and Andromache (cf. II, ii, 544-545).¹ In the play, *A Warning for Faire Women*, acted in 1599, but probably acted much earlier, being founded upon an actual occurrence in 1573, is the following passage:

Ile tell you, sir, one more to quite your tale.
A woman that had made away her husband,
And sitting to behold a tragedy
At Linne a towne in Norffolke,
Acted by players travelling that way,
Wherein a woman that had murderd hers
Was ever haunted with her husbands ghost:
The passion written by a feeling pen,
And acted by a good tragedian,
She was so mooved with the sight thereof,
As she cryed out, the play was made by her.
And openly confesst her husbands murder.

There is a similar passage in the first scene of the second act of Massinger's *The Roman Actor*; but in date of composition this play, in which the device of a scene within a scene² is repeated thrice, is at least twenty years later than Shakespeare's *Hamlet*.

¹ A. W. Ward, on the authority of Muret, *L'Histoire sur le Théâtre*, notes that a performance of *Les États de Blois*, at St. Cloud, unpleasantly reminded Napoleon of the murder of the Duc d'Enghien.

² "A curious parallel . . . is mentioned by Ste. Beuve, *Port-Royal*, ed. 1867, vol. I, pp. 147 *seqq.*" — Ward.

HAMLET'S SOLILOQUY, III, i, 56-88

For lines and expressions in Hamlet's soliloquy, "To be, or not to be . . ." many interesting source-hints or parallels have been suggested. To Montaigne has been traced "a consummation Devoutly to be wish'd,"¹ lines 63-64; to Catullus and to Seneca, "No traveller returns," line 80; and to Cardanus's *Comforte*, 1576, "To die, — to sleep, — To sleep! perchance to dream!" lines 64-65. Of all these parallels, or sources, perhaps the most remarkable is that which connects "The undiscover'd country," line 79, with a passage in Marlowe's *Edward the Second*. As young Mortimer goes to his doom, he takes leave of Queen Isabella in these words:

Farewell, fair queen; weep not for Mortimer,
That scorns the world, and, as a traveller,
Goes to discover countries yet unknown. [V, vi, 64-66.]

NAMES OF PERSONS AND PLACES

If the sources of the main story of *Hamlet* are Teutonic, Celtic, and Latin, the names of the dramatis personæ are from origins equally varied and cosmopolitan. 'Gertrude' is undoubtedly Saxo's 'Gerutha.' 'Ophelia,'² in the form 'Ofelia,' is the name of a shepherd in Jacopo Sannazaro's *Arcadia*, the work which so profoundly influenced the development of pastoral literature in the sixteenth century. In

¹ The same idea occurs in Plato's *Apology*.

² "Ophelia, *serviceableness*, the true lost wife of Hamlet, is marked as having a Greek name by that of her brother, Laertes; and its signification is once exquisitely alluded to in that brother's last word of her, where her gentle preciousness is opposed to the uselessness of the churlish clergy." — Ruskin, *Munera Pulveris*.

the *Arcadia* also occurs 'Montano,' the name given to Reynaldo in the First Quarto. 'Reynaldo' is from Lyly's *Euphues*. 'Laertes' in Greek legend is the father of Ulysses. 'Polonius,' Walker suggests, is a corruption of Apollonius. "'Fortinbras' is evidently Fortebras, or Strong-arm, of the family of Ferumbras of the romances, or may have come directly from Niccolo Fortebraccio, the famous leader of the *condottieri*."¹ The sturdy Roman name 'Horatio' is that of Andrea's faithful friend, the son of Hieronimo, in *The Spanish Tragedy* and *The First Part of Jeronimo*,—"Horatio murdered in his father's bower." For 'Rosencrantz' and 'Guildenstern' see note, II, ii, 1. It is an interesting fact that, under the date 1577, on the same page of a German album preserved in the Royal Public Library at Stuttgart, are the autograph signatures: 'Jörgen Rossenkrantz,' 'P. Guldernstern.' This album belonged originally to one who had spent some years in Copenhagen, and these signatures are of colleagues who had sat in the Danish Council of Regency during the minority of Christian IV.² 'Osric'³ may be from a non-extant play, *Marshal Osricke*, written by T. Heywood in conjunction with Wentworth Smith and produced on the stage in 1602. "The names given to the ambassador, *Voltemar*, *Voltemand*, *Valtemand*, *Voltumand*,⁴ are so many corruptions of the Danish *Valdemar*."—Brandes. Brandes, naturally an enthusiast for everything Danish connected with the play, has the following interesting notes as to how Shakespeare may have secured

¹ Elliot Browne, *The Athenæum*, July 26, 1876.

² *Shakespeare Jahrbuch*, XXV.

³ For 'Osric' the First Quarto has 'a Bragart Gentleman.'

⁴ These varied spellings are from Quartos and Folios. See textual notes, I, ii, 25; II, ii, 58.

what he regards as intimate knowledge of localities and traits of manners :¹

Hamlet being a Dane and his destiny being acted out in distant Denmark — a name not yet so familiar in England as it was soon to be, when, with the new king, a Danish princess came to the throne — Shakespeare would naturally seize whatever opportunities lay in his way of gathering intelligence as to the manners and customs of this little-known country. — In the year 1585 a troupe of English players had appeared in the courtyard of the Town-Hall of Elsinore. If we are justified in assuming this troupe to have been the same which we find in the following year established at the Danish Court, it numbered among its members three persons who, at the time when Shakespeare was turning over in his mind the idea of *Hamlet*, belonged to his company of actors . . . Other English actors . . . under the management of Thomas Sackville, had performed at Copenhagen in 1596 at the coronation of Christian IV. . . . It is in consequence of what he had learned from his comrades that Shakespeare has transferred the action of *Hamlet* from Jutland to Elsinore, which they had visited and no doubt described to him. That is how he comes to know of the Castle at Elsinore (finished about a score of years earlier), though he does not mention the name of Kronborg.

SHAKESPEARE AND MONTAIGNE

That Shakespeare was a reader of Montaigne cannot be doubted by any one who compares the description of Gonzalo's ideal commonwealth in *The Tempest* with the almost identical description given by Montaigne. *Hamlet* has been found by some investigators to be saturated with Montaigne, and Jacob Feis² argues ingeniously that Hamlet is to be identified with Montaigne and that the play was written to discredit

¹ *William Shakespeare, a Critical Study*, Book II, Chapter XII.

² *Shakespeare and Montaigne: an Endeavour to explain the Tendency of Hamlet from allusions in contemporary works.*

Montaigne's opinions. Herr Stedefeld similarly insists¹ that *Hamlet* was written in the interests of practical Christianity as against the scepticism and cosmopolitanism of the French essayist. John M. Robertson² has brought together a large number of passages to show how deeply and widely Montaigne influenced Shakespeare, a view held to a great extent by Brandes. "It may be said at once that of all the parallel passages adduced there is not one, except that from *The Tempest*, which may not resolve itself into a mere coincidence." — Churton Collins.³ In France the contention that Montaigne's influence upon Shakespeare was profound and far-reaching has been warmly supported, M. Philarète Chasles⁴ attributing to this the most striking characteristics of all Shakespeare's later and greater plays.

II. DATE OF COMPOSITION

The date of composition of the first draft of *Hamlet* falls within July, 1602, the later time limit (*terminus ante quem*), and 1598, the earlier time limit (*terminus post quem*). The weight of evidence is in favor of 1601-1602. The second draft, represented in the Second Quarto, was made probably in 1603-1604.

EXTERNAL EVIDENCE

1. *Negative.* *Hamlet* is not mentioned by Meres in the *Palladis Tamia*, published in 1598, which gives a list of

¹ *Hamlet: ein Tendenzdrama.*

² *Montaigne and Shakspeare.*

³ *Studies in Shakespeare: Shakespeare and Montaigne.*

⁴ *L'Angleterre au Seizième Siècle.*