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Title
Hamlet c.1962

Date
1962

Description
Item: 2014.0044.00120

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Preferred Citation
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Shakespeare & the Popular Dramatic Tradition
S. Bethel, St. Alban's 1944.

Introduction by T. S. Eliot

They must somehow disclose (not necessarily be aware of) a deeper reality than that of the plane of our most conscious living, and what they disclose must be, not the psychologists' intellectualization of this reality, but the reality itself. And the poetry must express in a way which natural speech cannot, not only the reality of the individual, but the reality of a situation composed of a fusion, if not a union, of sympathy or antipathy of two or more individuals. A verse play is not a play done into verse, but a different kind of play: in a way more realistic, than realistic.

'Naturalistic' Drama. Because instead of clothing nature in poetry, it should remove the surface of things, expose the underneath or the inside of the natural surface appearance. It may allow the character to behave inconsistently, but only with respect to a deeper consistency. It may use any device to show their real feelings and emotions, instead of just what, in actual life they would normally profess or be conscious of: it must reveal underneath the resolute purpose of the struggling animal, the victim of circumstance or the doomed or sanctified being. So the poet with ambitions of the theatre must discover the laws both of another kind of verse or another kind of drama.

* * *

Shylock. Character Problems in 5's plays
Stoll. Art & Artifice in Shakespeare

17... Shakespeare & his contemporaries worked to no thought-out conventional system; indeed their conventions are successful just because they are traditional & unconscious. Moreover
Bethell - continued

Being unconscious, they are by no means strictly adhered to; the Elizabethan playwright varies his position on the scale between conventions and naturalism, even in the course of a single play. This rapidity of adjustment is a principal component in Shakespeare's remarkable subtlety. Lapses into naturalism are especially frequent in Shakespeare; they are probably a major cause of his continuous popularity on the stage, and provide colour for a psychological approach which would have failed much more signality with, e.g., Tounent or Chapman.

Popular v neo-classic drama

Quotes Johnson: “It is false that any representation be taken for reality; that any dramatick fable in its materiality was ever credible, or for a single moment was ever credited...”

“The truth is that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players. They came to hear a certain number of lines repeated with just gesture & elegant modulation. The lines relate to some action & an action must be in some place; but the different actions that complete a story may be in places very remote from each other; and where is the absurdity of allowing that space to represent first Athens, then Sicily, which was always known to be neither Sicily nor Athens but the stage of a modern theatre?”

Conventions arising from physical conditions and others

Ref. Brabrook - Elizabethan Stage Conditions
[Handwritten text on the page, not legible for transcription.]
Bethell continued -

He does not agree with Bradbrook that
Elizabethans were content to have conflicting
realities present without endeavouring to explain
them (connection with failure of overt explicitness
in pretty - gy) - considers psychology relevant to
characterisation. But grant an important capacity

26 "The ability to keep simultaneously in mind
two opposite aspects of a situation. The pleasure
apparently aroused in the Elizabethan theatre .
...is obviously related to the vogue of 'conceited writing'
(Shakespeare contemporary w. secular Donne)
paradox - girl - boy characters
laughable villains
in modern popular theatre - song-story

"playhouse psychology"
principle of multi-consciousness
necessary distancing of audience,
people clearly enjoy male - female juxtaposition
- impersonators today.

"mysteriousness and planes of reality
the manifold mystery of experience
analysis of the tempest.
flagrant anachronisms - sops to public?
- as in costume, contemporary and historical or
pseudo-historical features may exist side by side.
Shaw plays fast & loose with history - history
can tyrannise, weight down a play.
ref: Chief P. Shakespearean Drama: T. Q. Adams-Hump.
Elizabethans not morbidly preoccupied with
character per se.

Hamlet's delay is purposeful at last as he waits
on God - our indigention sometimes serves us well
When our deep plots do fall & thus teach us
There's a dividend etc.
Bethel continued -

Specific applications of multi-consciousness

- direct address

soliloquy & aside

depersonalisation & characters of double nature

"Even Hamlet, despite notorious complications in
the prince himself is more of a variety show
than the others later tragedies: we have not only an
avenger, but a ghost, a travelling theatre, a mad-
scene & a duel. There is a general lack of unity:
the mad-scene, for example, focuses more
attention on Ophelia than her comparative
importance in the plot would warrant; it may
have been included principally because mad-
scenes were popular at that time. Hamlet betrays
frequent signs of immaturity & experiment. To
dispute the strength and depth and brilliance of
the play would be absurd; but as poetic drama
it cannot compare with the later tragedies. Its
greater popularity on the stage is due to sheer
entertainment value and it is a favourite with
the critics because its imperfections leave more
room for discussion & the peculiar character of
its hero provides a fascinating subject for all
sorts of armchair quackery.

" - depersonalisation results from the simplest
form of episodic intensification.
- e.g. queen's description of Ophelia's death,
change in king with facets.
- allegory & symbol in character presentation.

ref. Cambises - Preston.

multi-conscioussness in comedy & tragedy mix.
ref. Wilson Knight - the Wheel of Fire.

verbal ambiguity & dramatic irony.
Bethell - continued...

144. The Player's Speech & Hamlet as dramatic critic

II, ii, 545 - serious enough, but in III, ii, 1, we have Shakespeare's own view? - first burlesque?

Latinate words - neo-classical style -

148 Shakespeare then has compressed in one brief speech the salient characteristics of Senecan tragedy: pant, latinity, the stock emotive word; classical reference; extended conceit; the classical simile (II, ii, 505).

The company are travelling because they are down on their luck; unable to keep with the rising popularity of the child actors. It's noticeable they have antiquated properties with them: the bank of flowers; ... &; in the play scene itself, Hamlet must have forgotten his previous approval when he calls out. Rather like a privy, a blue blood on a shaking stool:

'Begin, murderer; pox, leadeth thy damnable faces; begin. Come, the croaking raven both below for revenge. (telescoping 211. from "The True Tragedy of Richarid III")

His intention (as Shakespeare's through him) is obviously to peer at the old-fashioned ranting, type of play, of which the players' repertoire seems to consist. The Morometo itself is palpably bad on the main, though with a different kind of badness; if parts of it are Hamlet's composition: "some dozen or sixteen lines" (III, ii, 546) they do not reflect very favourably on his literary judgement. Though I doubt whether S. gave It's part authorship a thought when he came to the writing of the play scene.

... In Hamlet they hear the prince's commendation of a piece, which is to be spoken and think... how clever! Just like my Lord, So. sp. Who is even now seated upon the stage. Then Hamlet begins the speech of Ayres & there is time to recognise the Alleyn rant, so that when the first player takes
there is pure enjoyment of the burlesque; or perhaps a realization that Shakespeare is getting at a rival company. It is still easy, however, to switch back to the Hamlet point of view, in order to side with him against Polonius on the matters of length & emotion of the speech is over to return permanently to the story level, and so to a sympathetic hearing of the soliloquy: "O, what a rogue & peasant slave am I!"

The impossible dilemma is the actual fact: the Players' speech is taken by the double consciousness of the audience as (a) serious for Hamlet, & (b) actually burlesque; such an attitude, being easy & natural, where there is clear consciousness of the play as play. The Bradleean attitude on the other hand, which was not only Bradleean but as of as WARBURTON, comes from a false application of the categories of realistic dramatic illusion to a play where they are particularly out of place.

Does the King see the DUMB SHOW?

- no double test: every indication in text to the contrary

- no textual evidence for supposing King did not see DUMB SHOW

- unusual kind of DUMB SHOW - not cryptic or allegorical as in委组织 or the Spanish Tragedy

... the DUMB SHOW in Hamlet is accepted by the actual audience in two ways: (a) as a direct explanation to them about the nature of the Iago-Play & the need to watch the reactions of the King Claudius and (b) as being, so far as Claudius & the rest of the stage audience are concerned, a perfectly normal DUMB-SHOW...

... and moreover do not share intimacy with Hamlet with Claudius - C. only seen symbolic reference to murder - common enough on the Elizabethan stage.
Additional points to make -

decapitareness of appearances common enough in Shakespeare, for example -

Tempest - Macbeth - etc.

Form of Thesis

1. Character not Shakespeare main
2. Narrative concern - Conventions in Hamlet
3. not faults in construction but in emphasis of criticism
4. Shakespeare often concerned with themes - could be called metaphysical - e.g. relation of appearances to reality - in poetic and dramatic terms - in other plays - above all in Hamlet
5. Audience - play - relationship
   a. allows of discussion of this sort.
      i. clarity of function of writing
      ii. no distraction
   b. munificence - continual sense of play
      as artificial medium
6. Convention of belief in words
   * significance of (Players, Mowstrum, etc.
   (in desperate need of clarification)

6. Discussion of play abridged
7. Conclusion - greatness of Hamlet.

247 506
Plays covered already.

- "The Revengers' Tragedy" - Thomas Middleton
- "The Atheist's Tragedy" - Thomas Middleton
- "Titus Andronicus" - William Shakespeare
- "The Duchess of Malfi" - John Webster, 1613-14
- "The Changeling" - John Marston, 1623-24
- "The White Devil" - John Webster
- "The Spanish Tragedy" - Thomas Kyd
- "Women Beware Women" - John Webster
- "The Revenge of Bussy d'Ambois" - Robert Greene
- "Revenge for Honour" - Thomas Dekker
- "Hamlet" - William Shakespeare
- "A Winter's Tale" - William Shakespeare
- "The Tempest" - William Shakespeare

How many children had Lady Macbeth?

Explorations - L. C. Knights, 1961

Themes & Conventions of Elizabethan Tragedy - Muriel C. Bradbrook

Gorboduc - first tragedy.
21.

A melancholy man
Is a stranger from the drole: one that nature made
sociable, because she made him man, and a caged
disposition hath altered. Impressing to all, as all to
him: Strangling thoughts are his content, they make
him dream while waking, there's his pleasure. His imagination
is never free, it keeps his minde in a continued
motion, as the privity the clocke; hee winds up
his thoughts often, and as often wanders them.
Renewed, wobbles faster. Hee's seelone bee
found without the shade of some grove where boste bottom
a river dwells. Hee carries a cloud in his face, never
faint weather; his outside is framed to his inside, in
that he keeps a decorum both unseenly. Speak to
him, hee sees with his eyes, cares follow his minde,
and that is not at pleasure. He thinks busined, but
never does any, he is all contemplation no action.
Hee leaves 6-fashions his thoughts as of hee meant
them to some purpose, but they prove unprofitable as
a piece of wrought timber to no use. His spirits
at the sun are enemies, the sun bright or warm, his
humour blacke or cold. Variety of foolish apparitions
people his head, they suffer him not to breath, according
to the necessities of nature; which makes him
ship up a draught of as much airate once as would
serve threes. Hee denies nature her due in sleepe,
and overpays her with watchfulness; nothing
pleaseth him long but pleaseth his own fantasies; they
are the consuming evils to evil consumptions, that
consume him alive. Lastly he is a man only in
shed, but comes short of the better part; a whole, reasonable
soul, which is man's chief preheminence 6 sole mark
from creatures senseable.
Hamlet, Kyd.

Argument: desire to reign foraging men to awful crimes. Viking setting...

Abortion, slain at banquet, plans as revenge of Gertrude - madmen, fanatic - great and rare subtlety underneath. Sharp pregnant spirit lady well known, loved by him (Ophelia) and sent to seduce him.

"it is the part of a bitch, to couple with many and desire acquaintance of divers mastigies. Hamlet cheekily relates manner of counsellor's device.

Laronce. Almost saga story, second wife, laysse she maries herself.

The Historie of Hamlet - Prince of Denmarke.
Sources of Hamlet:

Similarity with the "Spanish Tragedy."

The father of Amleth, a governor of Jutland to whom the king of Denmark had given his daughter, Gertrude, in marriage, won fame by slaying the king of Norway in single combat. His brother and married his wife, King Added, most determined, to avenge his father. But in order to gain time and bely his father's suspicions, he feigned "a" simple and "profound madness" to that all he did favored of Utter Litterat.

Two attempts to force disguise; beautiful woman - gained by fosterbro. to govern heret. Boudoir scene - courtship, keeping, etc. cutting up body etc.

In neither source was there a ghost; Monsieur, a letter, a formbrand, pirates, no graveyard scene, and no Osric. Shakespeare hampered by intractable material of old play, notes that audience prepared by revenge tradition for any variation.
1. Character Problems in Shakespeare's Plays
   Leon L. Schiffreen. New York 1922

2. Shakespeare & the Popular Dramatic Tradition
   S.L. Bethell. St. Albans 1944
   Introduction by T.S. Eliot.

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   Kenneth Muir. Methuen 1957

4. Themes & Conventions of Elizabethan Tragedy
   M.C. Bradbrook. C.U.P. 1952

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   Explorations. H.C. Knights 1951

6. Prefaces to Shakespeare 3rd series
   Harley Granville Barker. London 1937

7. Shakespeare's Imagery & What It Tells Us
   Caroline F.E. Spurgeon. C.U.P. 1952

8. The Medieval Heritage of Elizabethan Tragedy
   William Jamieson. U. California P. 1936

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- The Revenge's Tragedy: Jonson
- The Alchemist: Works ed. A. Nunn
  London 1929

- A Humorous Day's Mirth: Marston
- Malones Society Reprints 1937-38 O.U.P.
- Antonius and Mellida
- Antonio's Revenge: Marston
- Works ed. Phillips
  London 1856

- The Malcontent:
- Works ed. Pellucid

- The Overpunan Character to which is added a Wife
  Sir Thomas Overbury ed. W.J. Paylor
  The Percy Reprints, XLI. Oxford 1936
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The Atheist's tragedy

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T. Hawkins. Orig of the Eng. Drama
Vol 2. 1713

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The Poety Reprints xi Oxford 1936

As You Like It
Titus Andronicus
The Tempest
The Winter's Tale

Hamlet
Twelfth Night
Macbeth

Oxford ed. of Complete Works
1957

Stoll Picts & Playwrights 1930
Enter Dodsceer.

...or refer to Acto... look on our lawyers' bills, not one contains virtue or honest drift; but he cares, he cares, he cares; for acorns are now in request, but the deers poor-fruit; did nourish men, men were like oaks of body, tough & strong men were like giants then, but Pygmies now, yet full of villanies as their skins can hold.

King: This is no humour, this is but perfec' judgement
Count: Is this a frenzy?

Marta: O were all men such, men were no men but gods: this earth a heaven.

Dodsceer: See see the shameless world that dares present her mortal enemy with these gross ensigns of her vanity, your and steel, uncharitable stuff, good Spitle-founders, enemies, to whole skins, as if there were gods to die by natural or causal accidents, diseases, surges, brave carouseles, old aquavit, and too base wits and thousands more hang with this art of murder. But here is goodly grace the soul of man, for to him better part, take away this to take away their merits, to the spirits scare dare they come in any publick view, without this countenance? diner, to some does not come because they have it too, for they may sing in written books they find it, what is it then the fashion, or the cost, the cost both match but yet the fashion mode, for let it be but mean so in the fashion & to most gentlemanly, is it so? make a hand in the margin & burn the book, a large house is a cotege makes a man a coetege, may indeed but house must down: well for you gentle forges of men, and for you come not to cast me into fashion, I weare you thus, to fit upon the matter.

& so on in same vein

"She is very fair, I think that she be painted; & if she be sir, she might ask of mee, how many is there of our legs that is not; on a shrewd question, marry & I think they have small skill if they were all of painting, & were safer dealing with
As you like it - Jacques

Jacques: 'Tis more! I prithee more: I can suck melancholy out of a song as a weasel sucks eggs. More! I prithee more.

Orlando: Forbear to eat no more!

Jacques: Why, I have eat none yet!

Orlando: Or shal not till this necessity be served

Jacques: Of what kind should this come of?

All the worlds a stage,
And all the men and women merely players:
They have their exits and their entrances.

And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse’s arms.
And then the whining schoolboy, with his satchel
And shining morning face, creeping like a snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe to see of) feral cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose well sav’d, a yard too wide
For his shrunk shank; or his big manly voice,
Turning again toward children’s teeth, pipes
Or whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion;
Sans teeth, sans eyes, sans taste, sans everything.
Le Charme de Paris

Remarquable
Jacques - I thank you for your company; but good faith, I had as lief have been myself alone. \textit{\textsuperscript{3}} \textit{\textsuperscript{ii}}, 270

... You are full of pretty answers. Have you not been acquainted with goldsmith's wives and wound them out of rings? ... \textit{\textsuperscript{3}} \textit{\textsuperscript{ii}}, 287.

... Will you eat down with me? and we two will rail against our mistress, the world, 
and all our misery. \textit{\textsuperscript{3}} \textit{\textsuperscript{ii}}, 294.

Orlando - Ahiy, good monsieur melancholy. \textit{\textsuperscript{3}} \textit{\textsuperscript{ii}}, 313.

Rosalind - They say you are a melancholy fellow.

Jacques - I am so. I like it better than laughing. \textit{\textsuperscript{iv}}, 3.

... Why tis good to be sad or say nothing. \textit{\textsuperscript{iv}}, 9

Jacques - (musing) It is my only suit;
Provided that you need your better judgements
Of all opinion that grows rank in them
That I am wise. I must have liberty, without
To talk as large a chapter as the wind
To blow on whom I please, for so fools have;
And they that are most galled with my folly
They must most laugh. \textit{\textsuperscript{iv}}, 44.\textsuperscript{1}

... I will through or through
Cleanse the foul body of th'injected world
If they will patiently receive my medicine. \textit{\textsuperscript{ii}}, \textit{\textsuperscript{vii}}, 49.

Jacques. Yes, I have gained my experience. \textit{\textsuperscript{iv}}, 1, 27;

Hey then god be with you an you talk in blank verse. \textit{\textsuperscript{iv}}, 1, 33.

\footnotesize{Note that epitaph put into Jacques's mouth, or rather summing up of situation, tying of ends at end.}
Comment un artiste susceptible médita de se denger d'un insulte.
Shucking

Character problems in Shakespeare Plays.

Subjective current in Shakespeare Criticism.
Apparent ambiguity not from indulgence of individuality
Choice of plot: drawn card - box-office theory

Hamlet was surely intended to meet the
taste of a public whose interest in the new form
of the revenge tragedy had just been revived.
In these matters we can discern a franker
effort to make concessions to the public than
is customary today. The little stress laid on the
individuality of an author may be seen in
another sign of the times - the habit of collabora-
collaboration in 3 parts of Henry IV, if not
Titus Andronicus. - (two Gentlemen of Verona, Edward.)

But also in later dramas we seem to observe
Tops in the rich texture of dramatic speech,
the rich stuff of Shakespeare's metaphors
woven into something the simpler home-made
linen of other workshops. Undoubtedly we
must in many cases allow for the possible
use of older dramatic versions, for it was
characteristic more especially of the earlier period
of Elizabethan drama that a work became
remodeled, added to, and completed in its passage
from one hand to another.

Anonymity - earlier plays all anonymous
\{ influence of court in poetry
\{ classicism

Both lead to rise of individualism - also Ben
Jonson's efforts - struggle between public demand
and artist's aims - Shakespeare conciliatory
quotes Hamlet's words as evidence of contempt for
masques
the brutality on stage - the sodden head - Henry IV, Richard III, King John, Measure for Measure, Macbeth, Cymbeline.

anachronisms "flagrant & intentional anachronisms which he employs to render his art palatable to the public - rude; interruption on subject of juvenile troupes; to illusion in Hamlet - following generation treats this characteristic with iteration.

Coward - striding after popularity - coarse, primitive destroys all illusion - insupportable to even uneducated taste - ... it is impossible for any ordinary common sense to discover in them any profound artistic intention of heightening the tragic effect by the aid of contrast. One might as well interrupt the performance by reading the latest edition of the evening paper to the audience. Similarly we can well understand that the better-educated part of the audience was disgusted at the remarks like (Hamlet V, i, 67).

... For this reason the most important dramatists of the time particularly partly under Jonson's influence prefer to abandon all such intentional methods. But those who do not do so are obviously guided by the wish to close all intimate contact with the masses.

To read and interpret the Shakespearean drama in the light of the same standards as we do that of Ibsen would be as wrong as tacitly to identify the mental qualities of Shakespeare's audience with (that of) Ibsen's.

relations of actor with audience.

self explanation in harmony with the character. All the details of the technique are more
definite, simple, unsophisticated, than we are inclined to imagine.
Schücking

31 (Hamlet) we must not overlook that in this character too we can discern Shakespeare's tendency to make his figures explain themselves in a manner which must be taken very seriously & that transcends mere self-accusation & doubt.

...fanatical sense of truth. (Hamlet) - speaks of melancholy - involved, ambition, vindictiveness, pride - all familiar to audience.

...halo of prestige on Kings.

...ambiguous self-explanation

53 reflection of the characters in harmony with the real character of the speaker.

59 misleading reflection of characters. The villains' description of the heroes. - (Laertes on Hamlet's love - quite correct - important? CB)

87 Harmony maintained throughout the play - (Skylock)

93 Lack of harmony - Hotspur detached scenes & inserted episodes - Polonius to create an atmosphere of the court. flashes of reason in Polonius' twaddle - unity broken - (I don't agree)

...Independence of the scenes...

...The Shakespearean drama still bears distinct traces of its medieval origin; it had grown out of the a void of art in which the sense of form in architecture as well as art, favoured a juxtaposition of identical or similar elements, whereas the following period, under the influence of classical antiquity, demanded the subordination of the parts to a comprehensive idea (Canterbury Tales cf. ? &)

...Supremacy of theatrical effect.

different conceptions of the same character in different scenes. (Cleopatra)

...does not agree with Brandes that scenic construction
of A e C is deliberate, to give enormous, cosmic effect

There can be no doubt that this point of view

would have seemed absurd to an Elizabethan

rapid but careless workmanship

evidence of Cleopatra to be shown in accordance

with public view of ambitious women.

Glyptograph - step by step.

Parts of the original historical action not assimilated

(Cleopatra, Maltrin)

(Hamlet) Here Shakespeare had before him a

play which is lost to us, the main outlines of which

however we can construct without much difficulty,

especially as we possess a very crude & distorted, but

at the same time exceedingly instructive copy of it

in the German Hamlet, the so-called Fratricide Punished

Kyd - counterpart to S.P. Danish Tragedy

This play too opens with the night watch at

Elsinore: Fortin is informed by members of the watch

that the appearance of the ghost who immediately

shows himself. Hamlet joins the company suffering

and weakened by the death of his father, his sorrow

at the marriage of his mother so soon after the

end, and his own exclusion from succession to the throne.

Then the ghost appears again giving Hamlet to

understand by signs that he wishes to speak to him,

informs him of the nature of his death & urges

him to take revenge. Hamlet swears that he will fulfill

his desire, then asks his friends to promise on their

oath that they will help him. As the ghost however

intervenes with Cordy echoed words, he does fit to

postpone the explanation for the reason of his request

which he has promised to give them and communicates

to Fortinio only what he has heard. At the same time

he announces to him that he is going to simulate

madness, which, he hopes, will greatly help him to

fulfil the difficult task of murdering the king.
This motive is emphasised once more in F.P. and therefore we may be sure in Kyd's Unhamlet. The great effort is required to show that it is not very plausible. Indeed it is only the comparison with Kyd's original which enables us to understand how the dramatist came to introduce this motive at all. In this is the tale of Belforest and also in Sazo Grammatikus: the murder of Old Hamlet had been committed quite openly, at the time, when the prince was still a child. The patricide had therefore to fear the vengeance of the youth as he was growing up. Under these circumstances Hamlet who was reviving plans of revenge in his mind, naturally acted in the dearest possible manner by shaming madness and thereby making himself appear harmless. Since Kyd however had represented the murder as taking place secretly, and the murderer therefore would have no idea that his victim returning from Purgatory, had revealed the truth to his son, it was more probable that the Prince would create suspicion against himself by the sudden change of his nature. This very obvious idea does not seem to have troubled Kyd. He believed Hamlet's conduct to be sufficiently explained by the supposition that as a supposed lunatic he would be better able to deceive the soldiers by whom the King was constantly surrounded.

The step he has taken is soon discovered to be worse than useless, for the King, as might have been foreseen, immediately takes alarm. Listening to a conversation between Hamlet & Ophelia he finds his suspicion confirmed that the Prince is only simulating madness, so the resolution begins to take shape in his mind to rid himself of this dangerous foe. Hamlet on the meantime further pursues his purpose.

Act 3 Scene 4: play - ghost - praying scene, mother, Polonius death, ghost second time - England, escape - kills King, falls 0 chin himself.
Schrödinger: cont'd.

- Inferior plot - mystery, mutual decepions, spying & eavesdropping, prod. attracted Kyd
- Lack of tension
- Toldly play compared to Spanish tragedy.
- Girls madness no dramatic significance
- In Kyd arrangement to make murderers stand one behind, one in front throws self on ground - shoot each other dead.
- Action sticks until Kyd arranges fencing bout lack of subtlety in German version.
- Heronius similarity melancholy & life made
- Characteristics (Obern) covers melancholy plus perpetual melancholy - cancer, pessimism, aloofness, destructive suicidal fancies, visions, inaction, over excited, unhospitable - neurasthenia - Antonio - include sudden furies, tardy action.
- Dowse - Humorous Day's Work
- Laetes - Hamlet recognizable as this figure before ghost (explored) in Ovid. in the Requiem.
- Anguish, lack of sleep, morbid, worst (murdor) abnormal irritability - self-characterization incapable of concentrated systematic activity but not weakening or coward.
- Half drowned?
- Anatomy of Melancholy naturally turns into censor of morals
- Facets as Counterplayer - two weapons of the weak - irony or scorn.

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As a matter of fact we cannot comprehend why that which in Kyd drama so clearly appears upon reference to the original - as a blunder - must be interpreted as a clever piece of psychological analysis in Shakespeare. The true explanation is that Shakespeare, here as in other instances after fixing on the plot as a whole, takes over the inherent faults into the bargain without examining them too closely.

Ophelia - adoration to women aspect of humour.
spasmodic strength when excited followed by bursts of inertia of Richard II. - bursts of passionate energy in personal danger.

: drowsy & fascinating physiognomy.

Candids not villainous enough - none of conventional signs of hypocrisy except perhaps excessive amiability to an Englishman's taste.

intrepid, courteous, kindly, loving husband

subordinates of confession of guilt.

... We thus come to the conclusion that the parts of this figure are not all of one cast but are formed in accordance with the part each one has to take in the action.


effectiveness on the stage - raison d'être - but elsewhere.

this goes with psychological consistency: does not always make use of highest artistic faculties.

... of an instinctive, impulsive or altogether shifty mode of working. His development proves more or less unconscious. His enormous steps in advance are never consciously tried or maintained, so they are followed by relapses into the most primitive form.

- monologue.

- speech frame of A & C - concentrated form abandoned.

he preserves with a consecutiveness unparalleled in his time the real colour in pieces like Kr-J. or elsewhere intersperses his plays with staggering breaches of the illusions and quite deliberate anachronisms.

artistic purpose anachronism.

not until the 20th century, with its differentiation & utilization of all artistic means, was it possible to suppose that in the treatment of the single parts, in order to secure a heightening of the total effect the more primitive form should be.

intentionally and methodically prepared to the more advanced.
[Handwritten text not legible]
How could Shakespeare's audience appreciate method which has given events to "highly cultured outsiders even in our own time."

Wanted art... "lacked conscience of the artist who is determined to do everything as well as he can." Bradley.

"access to problem through personality (blind alley)?"

His gigantic imagination presupposes an emotional life which has great difficulty imposing laws upon itself.

Motives for action

1) Explicitly stated - monologues (Hamlet suicide conceivable in the prayer scene; of Othello - "kill thy soul" - to think him so as to follow "true, pure soul."

2) Implicit motives - (Hamlet) "ways for dead Polonius also in Ophelia's chamber."

Symbolic characters - the Tempest.
Plan of Synopsis

Introduction - Hamlet 0 realism in plot, character.
  Integrity through verse.
  Plot: (a) at face value
  (b) compared with original, note changes, survivals
  (c) compared with other revenge dramas - e.g.
  Antonio + Melida, Spanish Tragedy, Tournay etc.

Conclusions - not concerned with narrative logic
  - incidents - scenes of dramatic moment.

Character - type of melancholic
  - how evoked on stage
  - specifically Elizabethan.
  - Overbury
  - Antonio, Vindice, etc.
  - discrepancies in Hamlet?

Verse: two types of imagery:
  1. purely conventional, diseased body
  2. other panicked facet, perception, nature of reality (see these)

Conclusions:
- Shakespeare more child of age than commonly supposed. Hamlet & metaphysicals & Senecans, all
- Children of age. Shakespeare greciety of all.
The Overtonian Characters
two which is aided
7 Wye
nearing its end: the bubbles will be blown to trash now and we shall see whether Hamlet and Laertes and Claudius survive the test. Hamlet is confident of his skill but he tells us
"Thou wouldst not think how ill all's here about my heart..."

...and we understand that he is suffering the despair of knowing man's life is a show but it must not trouble what he has to do. The heroic effort has still to be made... moreover perhaps there is a special plan that men are made and disposed of for...

"there's a special providence in the fall of a sparrow. If it be now his time to come, it will be now; if it be not now yet it will come: the readiness is all. Since no man has ought of what he leaves, what's to be left betimes? Let be.

So to the utterance. Hamlet apologises sincerely to Laertes for wronging him now from a genuine feeling of regret than guilt, for Laertes is hardly his enemy on the face of things. The tremendous irony of this situation - Hamlet pathetically noble, facing his hidden doom on the point of a foil from an opponent unworthy of him while his enemy by definition watches in comfort and security. The audience is in possession of more facts than Hamlet but he is their representative, in a nest of vipers. The Queen accidentally, like the other pawns in the greater struggle, participates in Hamlet's fate. by an error Hamlet and Laertes are both wounded and the accident reveals the kings manifold treachery, and Hamlet, guileless to the end, finishes him off by his own poison. We are glad that Claudius should die this way calling to the support of his flatterers; the story
of revenge is complete. But Hamlet is staggered; his struggle against his is almost over. But his grave, while a bed, a rest from the torture of doubt and deception is still one of defeat; his and the Earl's weapon, poison, have dispatched him - his spirit is broken. Now he addresses us -

You that look pale and tremble at this chance That are but mutes or audience to this act, And I but time - as this fell sergeant, death, Is strict in his arrest - O! I could tell you - But let it be. Horatio, I am dead; Thou first, report me and - my cause aright To the unsatisfied.

Not only the mute chorus on the stage but we are vitally concerned here. On the threshold of death perhaps the real meaning of life becomes clear but no one has a chance to reveal what he thus discovers. Hamlet is asking Horatio to endeavour to keep his struggle in the memory of the beholders, and to clarify the issue. The 'unsatisfied' sounds more like a theatre audience than 'disgruntled citizens who want an inquiry into the slaughter'. The feeling is that Hamlet's horror can be immortalised by the telling of it; life has as much meaning as a tale or a play unless someone clarifies it and upon being made a tale, a poetic tale, it achieves a new signification. The irony is clear. The point is stressed. Horatio will drink the poison too but Hamlet with an obvious effort (let go, by Heaven, I'll have it!) wrests it from him...

O god, Horatio, what a wounded name
Things standing thus unknown shall live behind me. If thou dost ever read me in thy heart,
Abide thee from faciey awhile
And in this harsh world I draw thy breath in pain
To tell my story.
The danger of deception even in the way the events at Elsinore will be understood can destroy Hamlet even now were it not that Horatio shall tell his story. The role of poet is becoming an explicit point in Shakespeare and in The Tempest it will be finally stated and explored.

Hamlet has ceased to speak and the rest is silence. The audience has no doubt that Horatio is right when he calls Hamlet a "noble heart"; although Hamlet rejects orthodox heroism the action of the play hangs so closely around him, that he cannot be absent from the stage for very long at a time, because the conflict is in him and we see everyone else and everything else in the play through his eyes. He is the protagonist complete.

Hamlet has even an oration of a sort; we learn of Rosencrantz and Guildenstern's deaths and Horatio on absolves Hamlet of all guilt, significantly Shakespeare thought it needed further clarification and the attitude is clear: Rosencrantz and Guildenstern deserved and deserved their own doom.

And so to the funeral procession and the formal recognition of Hamlet remains as that of a hero.

The theme of the play could be expressed as the partial and fallible knowledge humans have of anything and the futility and nobility of those who search for it. It is embodied in the illusion of the play itself which has many forms of illusion contained within it - such as Claudius' smile, the dumb show and the Monstrous - and the key to the various illusions all existing in this fabric of illusions is given by Hamlet's direct communication with the audience and this communication is the kind only possible through the intense realization in verse. Thus the inquiries into Hamlet as a man of action and a psychopath and a sentimental are way out - if Hamlet is any of these things it
is because the audience have lost their sensitivity to words and Hamlet relies on their capacity to appreciate what he is saying and not to speculate on what he will do next.

Shakespeare has recognised the subtlety and interplay of the relation between actors and audience to an illuminating degree. His instinct was infallible, Hamlet still captures everyone's imagination. If we are ever to have another epic play in English, someone must sit at his knee and claim to exploit the situation of an audience attending to every word and willing to believe all they see, or rather hear.