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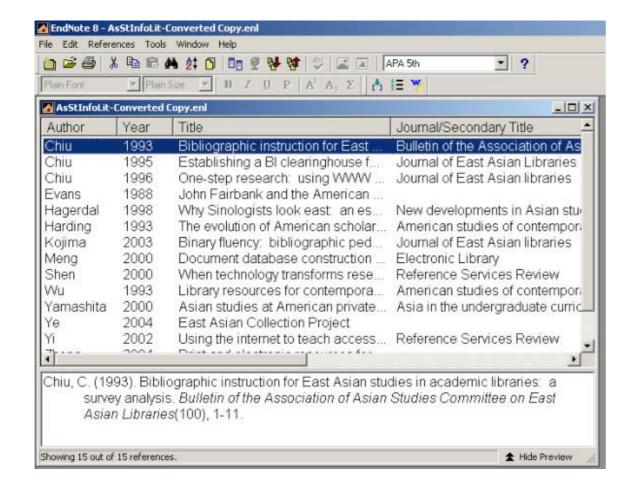


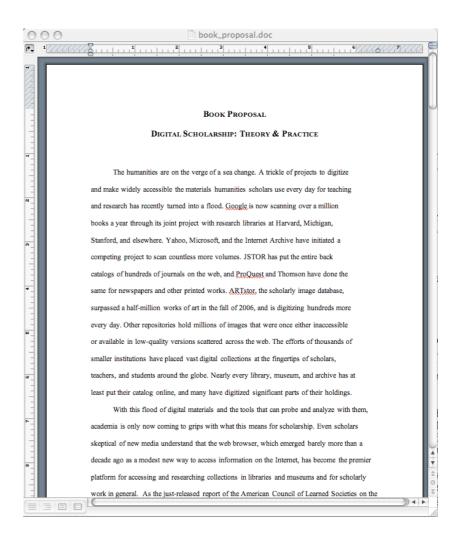


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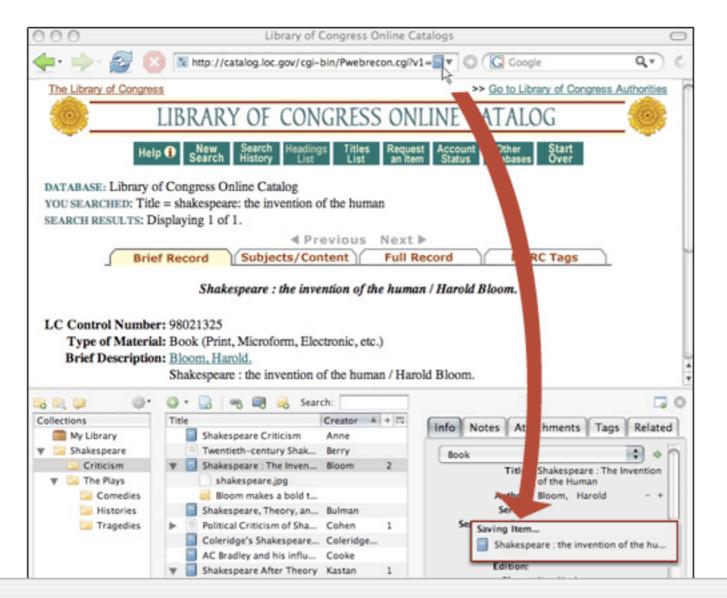
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Zotero [zoh-TAIR-oh] is a free, easy-to-use **Firefox extension** to help you **collect, manage, and cite** your research sources. It lives right where you do your work — in the **web browser** itself.



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Please note: Zotero is currently beta software and is constantly being improved. Please see the Known Issues and Planned Features page if you are having problems or would like to know what's coming soon.



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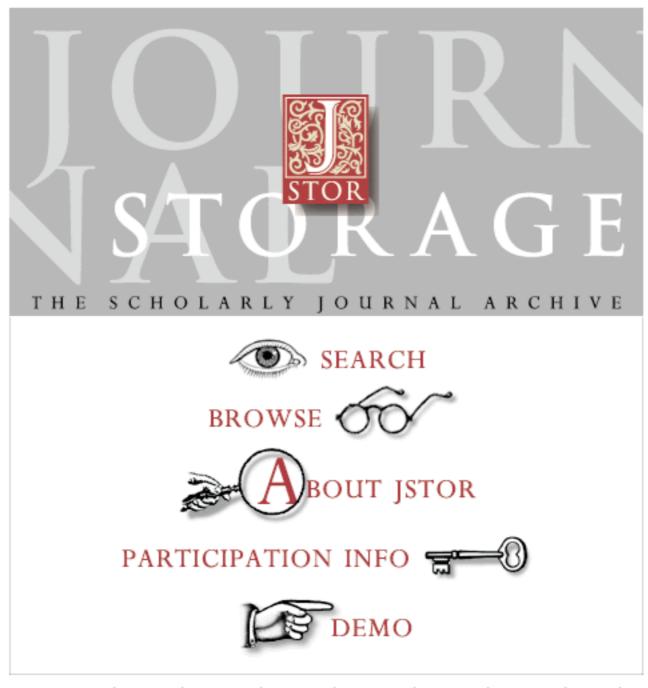






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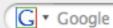










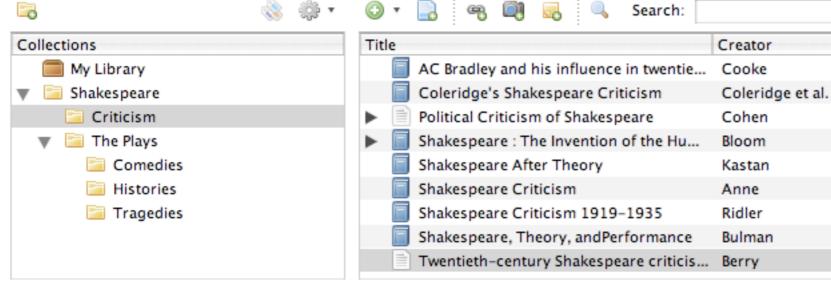


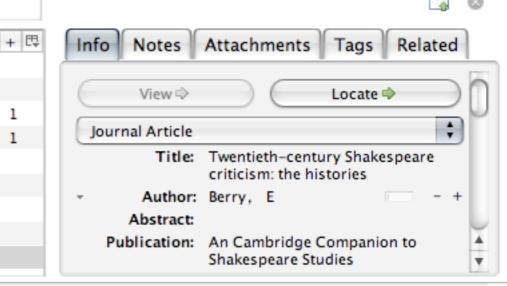


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AC Bradley and his influence in twentieth-century Shakespeare criticism

AC Bradley's 1904 lectures on Shakespearean tragedy are deservedly regarded as classics of criticism. His analysis of Hamlet is deservedly famous, particularly his discussion of the famed problem of Hamlet's delay.

He classifies theories of the delay into several large categories. First are those that suggest that Hamlet delays mainly or primarily because of external circumstances - the risks of moving ahead with only the ghost's word for it, the need to bring the King to public justice and therefore the need to expose the king's guilt before the entire court, and so on. Bradley says that the theory is plausible until one reads the play. Contrary to this theory, Hamlet never describes any external obstacles to the execution of the ghost's instructions, assumes he has the means and the right to carry out those instructions, he never speaks of intending to bring Claudius to public justice.

A second sort of theory attributes Hamlet's delay to moral scruples. Bradley admits that Hamlet attributes the delay in part to conscience (5.2.63ff) but that this is neither nor the main reason cited for the delay. Further, Hamlet appears in the main to consider killing Claudius a moral duty. One might shift the ground a bit to suggest that Hamlet is unconsciously ambivalent about this duty: "in the depths of his nature, and unknown to himself, there was a moral repulsion to the deed." Bradley considers this a stronger position, but cannot accept it for a variety of reasons, among them the assumption that the ghost's instructions are not to be obeyed. He thinks it "clear that, whatever we in the twentieth century may think about Hamlet's duty, we are meant in the play to assume that he ought to have obeyed the Ghost."

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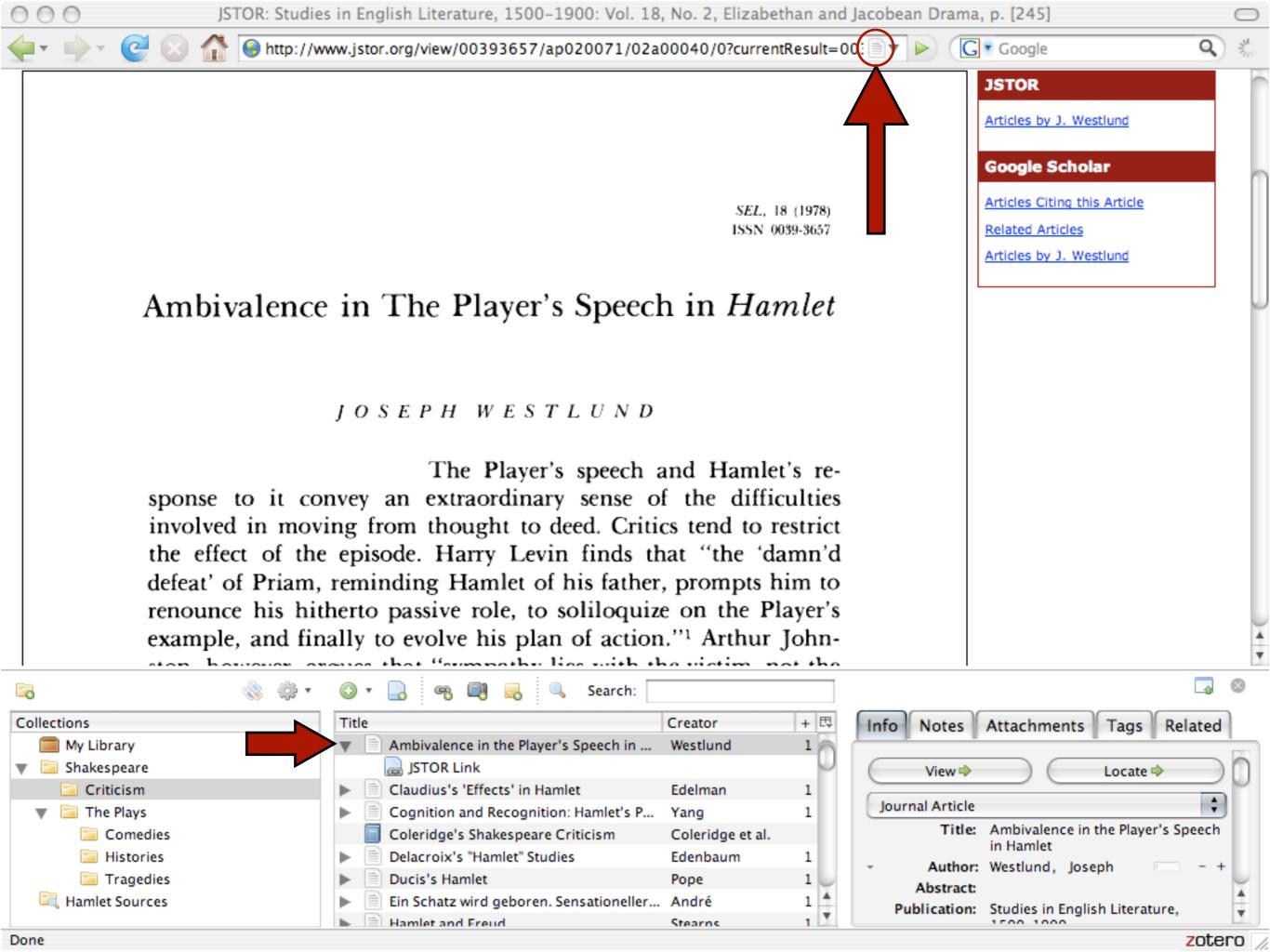
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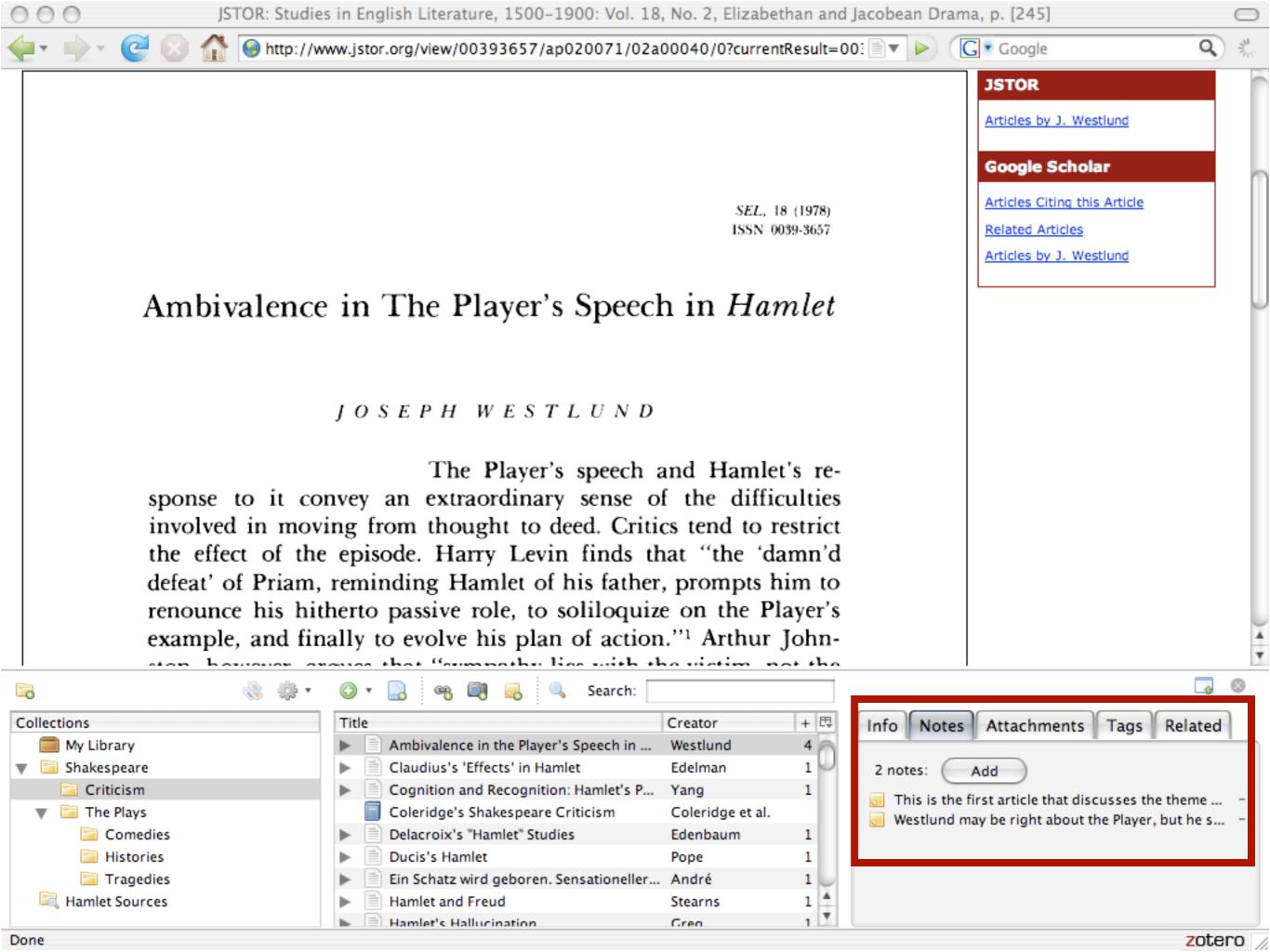


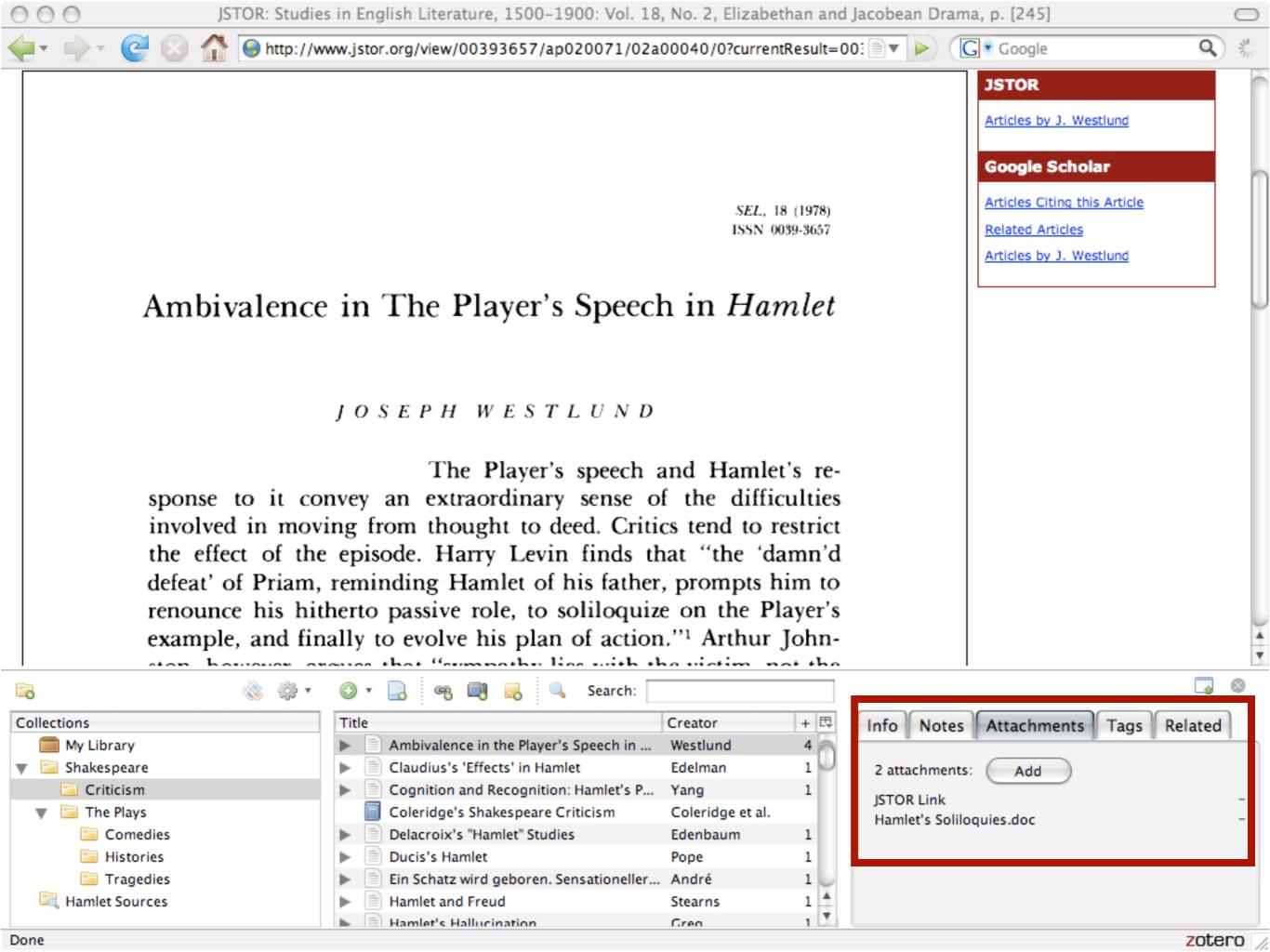
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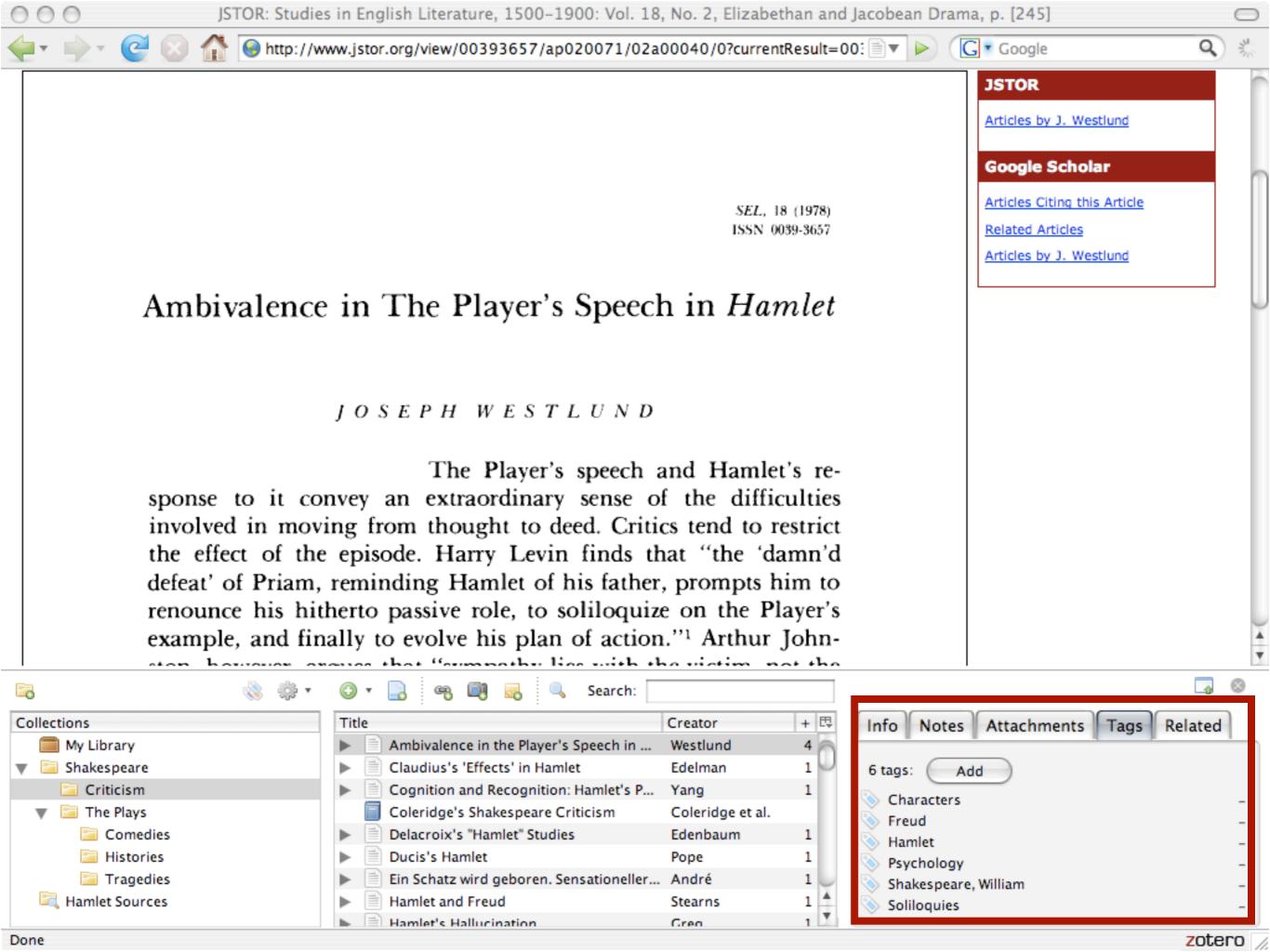


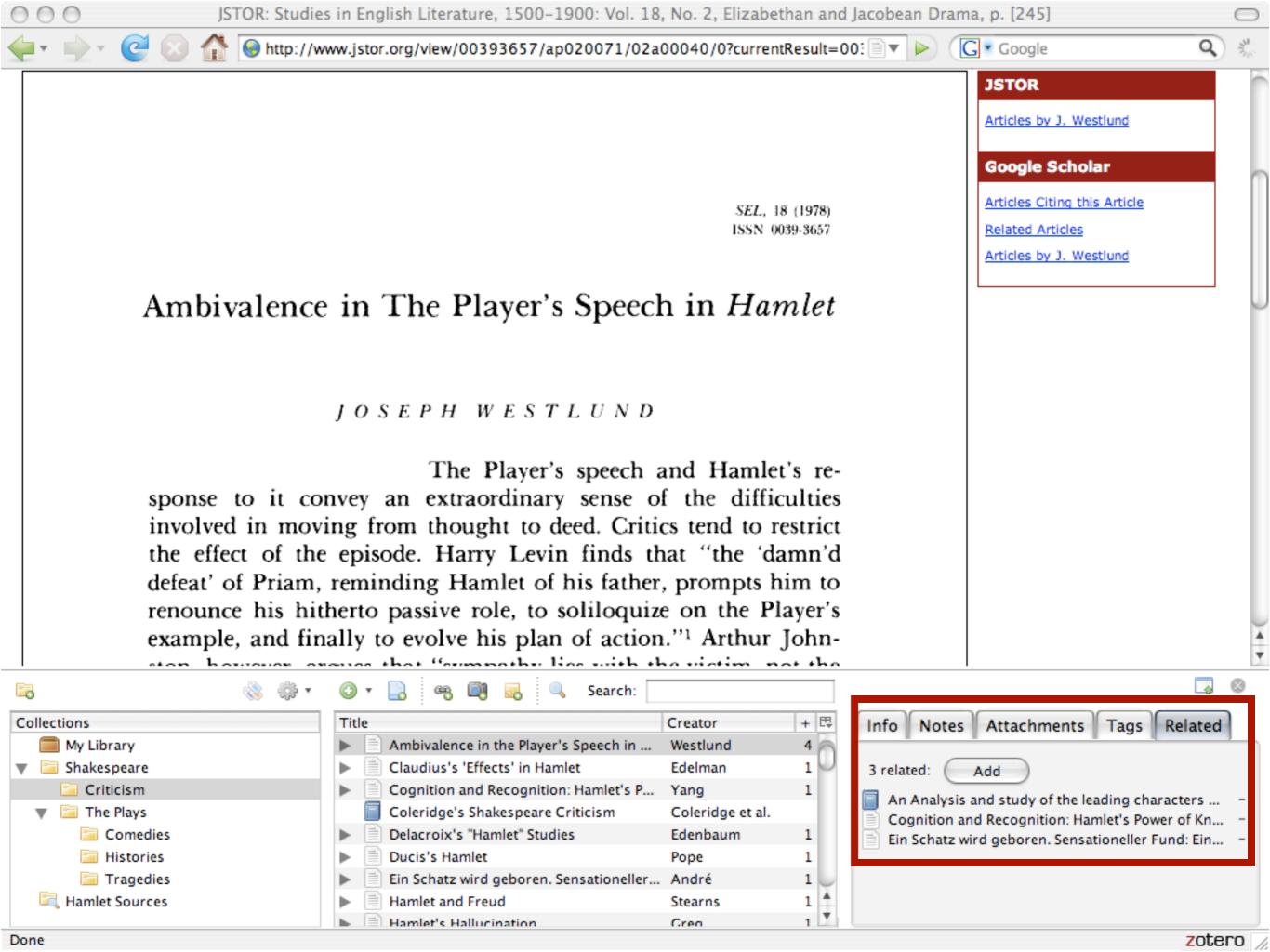


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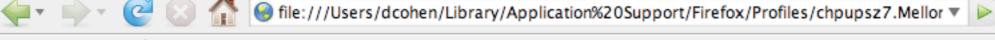
















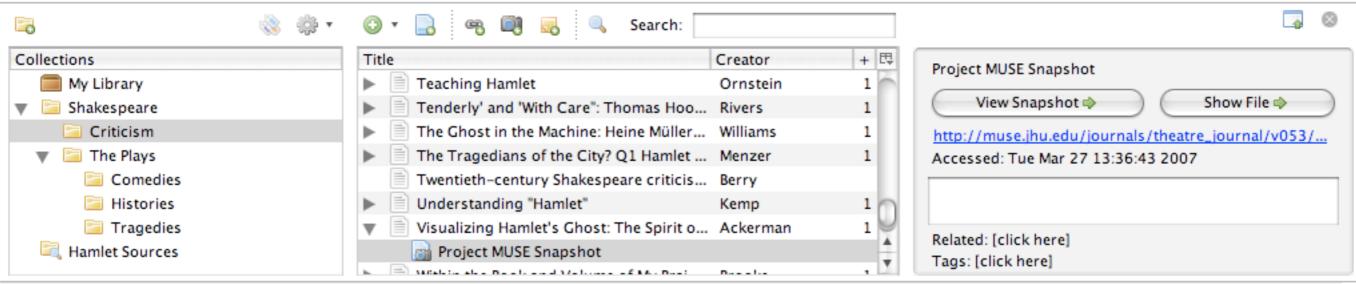


Alan L. Ackerman Jr.

Plays have always represented a reality that is invisible, whether psychological, biological, metaphysical, or theological. A key problem for the drama since Shakespeare has been to represent or express human interiority on the stage. Understanding what is meant by interiority, however, is also, more generally, a historical problem. The premise of this essay is that a widespread re-imagining of the subject in the early decades of the nineteenth century is fundamental to what we think of today as the "modern" drama. This period, often characterized as Romantic, sees a re-investment in notions of the spirit and quasi-theological ways of thinking, a new way of imagining the relation of subject to object and the location of truth. In the preface to his Phenomenology of Mind [Phänomenologie des Geistes] (1806), Hegel claims that "our age is a birth-time, and a period of transition. The spirit of man has broken with the old order of things . . . In like manner the spirit of the time, growing quietly ripe for the new form it is to assume, disintegrates one fragment after another of the structure of its previous world." 1 This transition is fundamentally related to changes in the concept of [End Page 119] vision. In this context, Hamlet, with emphasis placed upon the figure of the ghost and on Hamlet's imagination, becomes a central Romantic text. This essay traces a genealogy that begins, therefore, not simply with Hamlet but with Romantic interpretations of Hamlet and evolves in a debate in which dramatic structures and terms, images and even characters, taken from Hamlet are represented in turn by artists such as Goethe, Ibsen, and Wilde.

cf. Charles Taylor on Hegel's phenomenology, esp. his break from Kant.

Hugh Honour disagrees with this centrality of ghosts and spirits in the Romantic movement.











AC Bradley and his influence in twentieth-century Shakespeare criticism

Type Book

Author Katherine Cooke

Publisher Clarendon Press

Date 1972

Date Added Tue Mar 27 19:50:40 2007

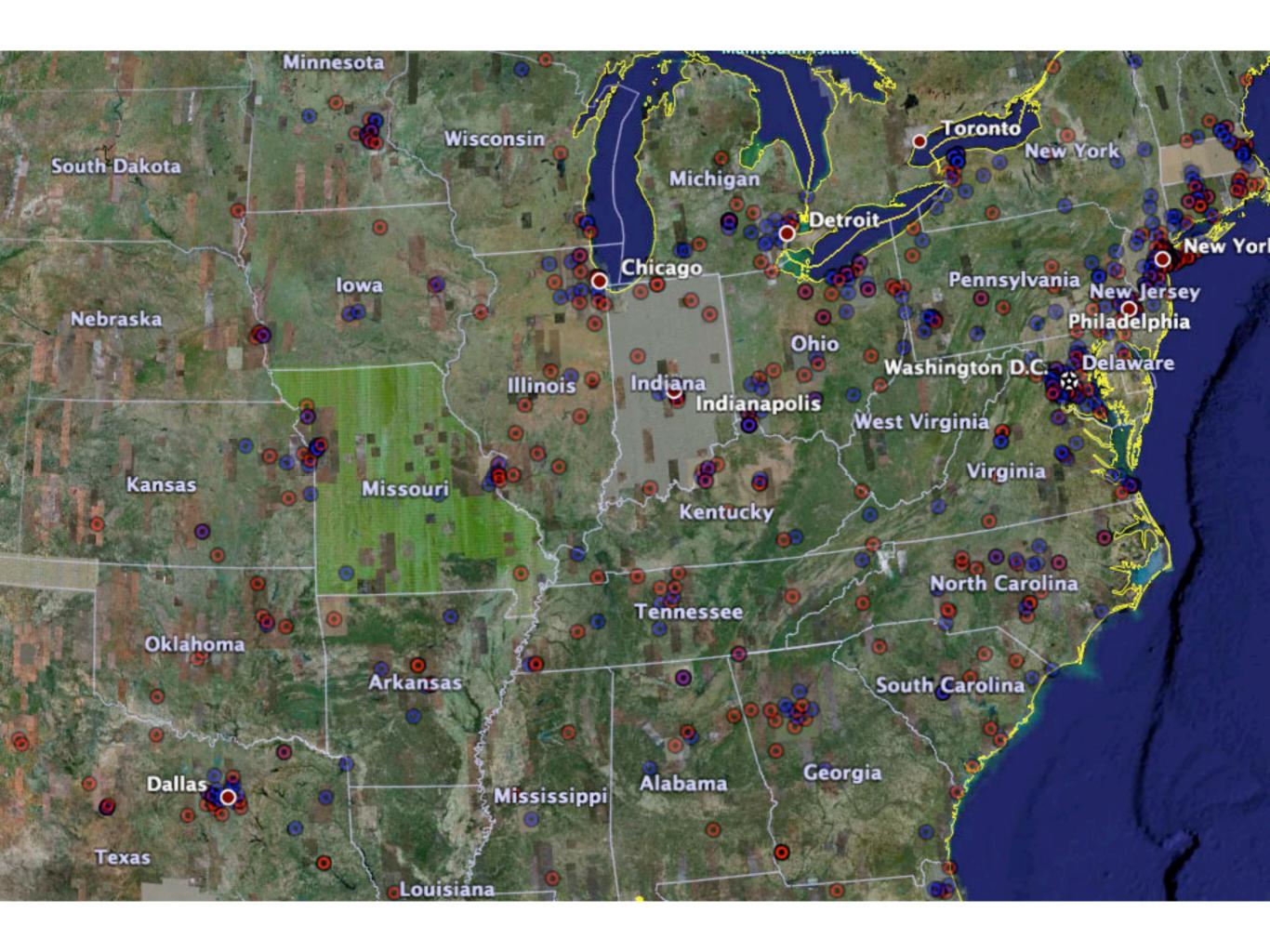
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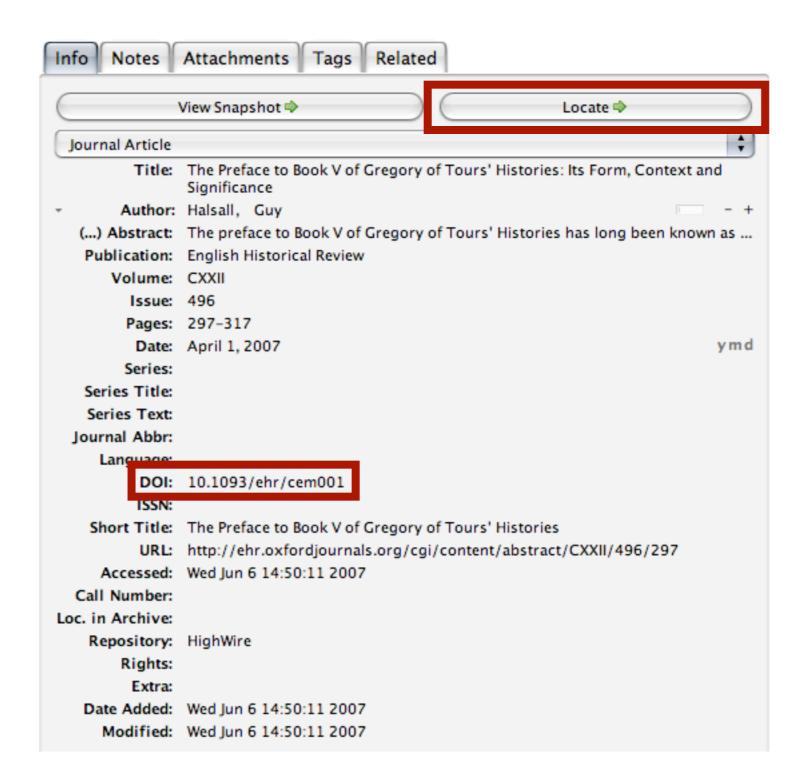
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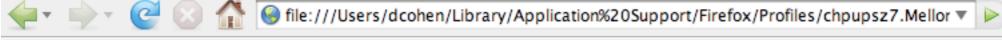


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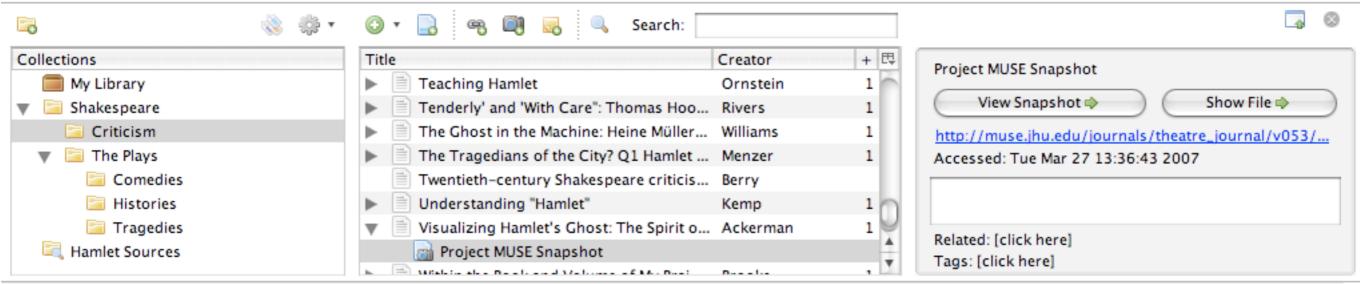
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